

**ARLIS/NA Oral History for Distinguished Service Award Winners, Margaret Webster and Ted Goodman**

*Janis Ekdahl:* Okay, I'm Janis Ekdahl, a member of ARLIS/NA, and I am here today, the January 20, 2017, Inaugural Day, interviewing two of our DSA winners, Distinguished Service Award winners, Margaret Webster and Ted Goodman. Margaret won the DSA in 2010, and Ted won the Distinguished Service Award in 2012. I as Janice Ekdahl, am sort of being the prompter, and we're going to just have a conversation, and we'll mostly hear their voices. So we'll start out with the very first idea. Just maybe – it's a little awkward to have a conversation, so we want each of these winners to tell them a little bit about themselves, where they grew up, and how they got to the New York area. So, Margaret, why don't we start with you?

*Margaret Webster:* Well, I was born in Ohio, but I spent most of my childhood in Knoxville, Tennessee. And through one way or another, I landed at Princeton and then in Ithaca, New York, where I spent most of my adult life and working life working at Cornell University. So I'm not really in the New York area, although, at this point, I have a place in Brooklyn where I spend part of my time, but I spent most of my life in Ithaca, New York, at Cornell University.

*Ted Goodman:* It's funny you would have been born in Ohio, because so was I. I was born in Cleveland but raised in Erie, Pennsylvania, and after college, I went to the University of Pittsburgh and got my MLS and was living in Pittsburgh for about eight years, sort of floundering around until someone I was working with said, "Why don't you try library school?" So I thought, why not? And so I did, and I went to the University of Pittsburgh library school and did my internship under Henry Pisciotta at Carnegie Mellon. So he was one of the early influences on me. Right from library school, though, I was recruited by HW Wilson's Art Index to come to New York as an indexer for Art Index, and that's how I got to New York.

*Janis Ekdahl:* Wow. Well, then you've answered the next question, how did you decide to become an information professional. Sounds like you knew all along you would be in the arts.

*Ted Goodman:* Well, I had an undergraduate degree in art history, but I had never worked in a library until I started library school. I'd only used libraries, of course, but I never worked, like in the library in high school or even in college.

*Margaret Webster:* Well, I sort of went – came through the back door, so to speak, because I have an undergraduate and a Master's degree in art history, and when we moved to Ithaca, New York, I found a job as the visual resources curator for the College of Architecture Art and

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Planning at Cornell. Now, this was a period when visual resources curators were not very professional. They were kind of clerical people, but the profession was coming up, and I had this instinct that the way in which I could do this for myself and for my collection was to try to get involved with professional organizations and to – and in effect to teach myself the profession. Ted went to school, and that was a much faster way of doing it, but I was in the School of Hard Knocks, so to speak.

So when I began my work at Cornell, ARLIS was just beginning, and the Visual Resources Association was nonexistent, and I had the great good fortune of having as colleagues at Cornell Christine Humor, Judith Holiday and Sherman Clark. And that was basically all I needed to become convinced that this was something that I was really interested in and these were people that I could learn from.

*Janis Ekdahl:* So you never actually did an academic career in library science.

*Margaret Webster:* No, I'm an imposter. Totally an imposter.

*Ted Goodman:* Well, that's interesting because, talking about the early influences, I knew that I wanted to be an art librarian once I was working with Henry, and the ARLIS conference in 1982 in Philadelphia, I think it was – I think it was '82 – I was a student, and I took myself to that conference, and the very first person I met was Trudy Jacoby. Trudy and Tom Jacoby introduced themselves to me as a student, and later it would be funny because she later became my treasurer when I was the president of ARLIS.

*Margaret Webster:* Well, my first conference was in New Orleans in 1980. I was living in New York that particular semester because my husband had a visiting professorship at Columbia, and I took some library science courses that semester and decided, well, I probably should just jump in and go to a conference. The first person that I met was Meryl Smith, and probably the second was Nancy Pistorius.

*Janis Ekdahl:* You should explain who Meryl Smith and Nancy – who they were, who they are. Well, Meryl was the visual resources person.

*Margaret Webster:* She was the visual resources person and then the librarian at MIT, and she later became a president of ARLIS. And Nancy Pistorius was in Albuquerque, I think. University of New Mexico and was obviously a longtime member of ARLIS. But what was amazing to me is that there was this swirl of stuff going on, and I was clueless, but these people came up and then it became clear.

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- Janis Ekdahl:* That's great. I have to ask, are you going to go to the New Orleans conference this spring?
- Margaret Webster:* I was going to go until I broke this arm, and I just really can't travel with it.
- Janis Ekdahl:* I have very fond memories of that conference, dancing with Sherman Clark.
- Margaret Webster:* Yes, indeed. This was pre-Ted.
- Ted Goodman:* I know. Yes. But I used to dance a lot at man conferences.
- Janis Ekdahl:* Fort Worth. Did you go to Fort Worth this last – just the last time, where we danced again? We danced again.
- Ted Goodman:* Did I dance with you?
- Janis Ekdahl:* Probably. We danced with everybody. Anyway, never mind. I'm sidetracking.
- Ted Goodman:* When I got to Art Index, I was only there about a year and a half when Angela Harrell, also a DSA winner and – got the money from the Getty Trust to expand the Avery Index. There were going to be six indexers and two or three support staff, so I became – I applied and got the job with Angela for the index as an indexer, having been at Art Index, now I was at the Avery Index. So it was very – it was a good move, and I've actually been at Avery ever since. I was an indexer for the first year and a half there. There was a previous editor who left after a year, and then I became the editor, and I've been the editor since '85.
- Margaret Webster:* That's a good, long run.
- Janis Ekdahl:* Has the whole field of indexing changed greatly?
- Ted Goodman:* I never thought that the indexing field would actually even still exist, to be honest. But the Avery Index continues to be in demand.
- Janis Ekdahl:* It's totally online now.
- Ted Goodman:* Oh yes, it's totally online. When I first began, we used to do print, and then we moved to CDs, and technology has really taken over, as Margaret can attest to in Cornell.

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*Margaret Webster:* Indeed. Technology has been the driving force for a lot of change from the origins of ARLIS to today. I think on the whole, it's probably a very, very good thing. Getting from here to there has been painful in some cases and definitely not seamless, but I think that access to information is just much easier. We can do our work in much easier ways and more thoroughly than we used to be able to. So on the whole, I look at that as a good thing, but I think the other aspect of it is that I think that art librarians, or any librarians who are specialized in a subject area are finding it harder to remain with their specialties because of the diversification and the need to change positions within their institutions to take on different kinds of responsibilities. So in my day, being a subject specialist was really important and, you know, I still think that that – that it's critical, but it's harder, I think, for people entering the profession to maintain that.

*Ted Goodman:* I agree with you, Margaret. My role at Avery has changed. I now do the web site, I do all the social media, the blog, the Facebook and the Twitter feeds, and so I've become sort of the technology person at Avery. But it does stress the fact that, you know, you need to be trained in a whole variety of different avenues and ways of working.

*Margaret Webster:* Well, yes, and one had to grow with one's profession, that you really can't say I've gone to library school, I've learned everything there is to be known about my profession. Now I can do a job. It doesn't work that way. You really do have to keep adding to your skills, to your knowledge set, to your ability to flex with the profession.

*Ted Goodman:* And key to that is also some of the people that you've gotten to know as you've been a professional for 20 or 30 years, and the influences that they've had on you. I remember when I became president in 2001, ARLIS itself was undergoing a change of management to Elizabeth Clark, and there were wide disagreements on the board about having a management company, whether they should be in Canada, what they would do for us and all that sort of thing. But the spirit of cooperation between board members was particularly strong, and you have to remember the fact that it's all for the growth of ARLIS.

*Margaret Webster:* In fact, I absolutely agree with you that one of the most defining experiences in my career was serving on the ARLIS board, and in particular, the first time when I was a regional representative. I got to know ARLIS members who I would probably never have really met. I would have known who they were to say hello to, but

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working on a board together with colleagues was just an incredibly formative time, and I learned many things that were of great benefit to me in my career at Cornell, and then when I became president of ARLIS was in that sequence, it was a good experience to go back with that background and to approach it from a different perspective. I actually think that serving as a board member but not in the presidential sequence in the beginning is a good way to go. I think you need the experience.

*Ted Goodman:*

I agree. You, in fact – I've been treasurer twice of ARLIS, one in the '90s, I think, and then again in about 2008, when the treasurer had to leave. But before that, I was on the New York board, you know, local chapter stuff, and getting to know colleagues locally is an important step. And, you know, becoming active on awards committees or different kinds of committees, that sort of thing in ARLIS, I think really opens you up to new people, new ideas, lets you network with people that you wouldn't really know, as you say.

*Janis Ekdahl:*

How was – you were – it was the Western New York chapter at that time, or what they call it now, but were you in the Upstate chapter?

*Margaret Webster:*

Yes. In fact, that's how I first kind of entered all of this stuff because, at that point, the Western New York chapter had a high proportion of visual resources people who were members of it as well as traditional librarians. And I just remember just incredible trips from Ithaca to Buffalo, in particular is the one that I remember, in Judith Holiday's little beetle with Sherman Clark in the front seat, you know, barely able to fit his long legs into it, and I was in the back because I was little. And listening to their conversation about Mark and what Mark was going to do, and just those three hours just flew by. So that was a wonderful kind of thing, but then I eventually was an officer in that organization and then went on to be on various ARLIS committees and so on and so forth, and I absolutely agree that as an incoming new member of the profession and member of ARLIS, get involved. You'll never regret it. You'll learn much, much more than you expend in effort, and you get to know all of these wonderful people and, yes indeed, you can do it.

*Ted Goodman:*

Yes. One of the more difficult times that we had when I was president was that I was president during 9/11, and at the time, we were planning the first joint conference with VRA in St. Louis. Ann Whiteside was president of VRA at the time, and I was president of ARLIS, so we were in the conference planning group.

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*Margaret Webster:* And I was program co-chair.

*Ted Goodman:* You were program co-chair. And, you know, we were – people were traveling, the airlines had shut down. That happened in September, and the conference was in March or something like that, and so we were very concerned about losing money, the whole conference going up in smoke, but it turned out to be a very successful conference. And conferences are also a good way to meet people and network and, if you're involved in planning them, it's a good way to get to know people and how both VRA and ARLIS work and collaborate.

*Janis Ekdahl:* Well, I know, Ted, you've done New York twice now, I think.

*Ted Goodman:* Yes. I've co-chaired twice, once with Margaret.

*Margaret Webster:* That's right. That was in what year?

*Ted Goodman:* That was in –

*Janis Ekdahl:* 2002?

*Ted Goodman:* 2004.

*Janis Ekdahl:* That's right. New York, Margaret.

*Margaret Webster:* Yes.

*Ted Goodman:* Yes. We had a wonderful group of committee people.

*Margaret Webster:* Oh, that was just terrific. Including you.

*Ted Goodman:* You know, New York has some of the most talented people, not to discount everyone else in the country, but you know, we had people like Daniel Starr in charge of things and Debbie Kemp and Janis and Caroline Fabian was on your programming team.

*Margaret Webster:* And, you know, it was just an absolute delight, and I was so flattered to be asked to co-chair this conference, and it just – it was just a wonderful, wonderful experience.

*Janis Ekdahl:* That was that \_\_\_\_\_?

*Ted Goodman:* Both of the conferences that I co-chaired were at the Roosevelt. The previous one, which was 2000, I co-chaired with Ross Day.

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He did the programs, I did the local arrangements, but you know, New York is a big draw for people. The conference will be here in New York next year, in 2018, and I imagine there'll be a huge crowd.

*Janis Ekdahl:* Are you on the program committee?

*Ted Goodman:* No, no. I initially consulted with Laurie and the – Laurie Solomon from the MIPL and I can't remember who else. Anyway, but they had a few questions and then I left them alone, so I'm not really involved until they want me to be involved.

*Janis Ekdahl:* Exactly. It's great they can take over, right?

*Ted Goodman:* It's great to have people to take over. That's the important thing.

*Margaret Webster:* Well, and that's actually one of the reasons why, as a younger member, you get involved because we need you to take over eventually. I mean, there is a generational aspect of this is – that's going on.

*Ted Goodman:* Oh, absolutely. And you know, the importance for ARLIS is that you get people who are starting out or sort of mid-term librarians who are wanting to be active and participate, and it's a good thing.

*Margaret Webster:* I agree. I totally agree.

*Ted Goodman:* Speaking of the New York conference, that was a particularly great conference because we were able to get Christo and Jean Claude. It was right after, or during the gates installation, and Ken Soner was the person who really got them for us. I will give him credit for that, another president of ARLIS.

*Margaret Webster:* That was an amazing presentation too that they did.

*Ted Goodman:* Yeah. Yeah, absolutely.

*Janis Ekdahl:* Actually, Margaret, this is going back a little bit. I'm curious, you actually must have been active in ARLIS at the time – there was – I've been in longer than you, but the VRA people were part of ARLIS and then they split off and made their own organization, VRA, and there was – I think I was maybe regional rep on the board or something. There was a lot of very fraught on the board about the visual librarians are going off by themselves. Oh no, we have to bring them in.

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*Margaret Webster:* Yes, I think that was in – around 1982 or just preceding that. The Visual Resources – what's now the Visual Resources Association actually had its origins in the – with the College Art Association as a special interest group, and at a certain point, it was clear that that was not an arrangement that should last, and you know, both College Art Association was changing and the visual resources people realized that they needed their own organization. And there was a lot of discussion as to whether it should be part of ARLIS or whether it should be a standalone organization, and these discussions have cropped up at various times over the years.

I think that there was a big coterie of visual resources people in ARLIS who thought that it made sense to have one organization that serviced a single profession, in effect. That's not how the vote shook out, and the Visual Resources Association is a flourishing organization now and they're doing their thing and, you know, every once in a while, we get together and have joint conferences, which I think should definitely continue. And, you know, maybe it's a good – it is what it is, but it isn't necessarily a bad thing that that split occurred, but I do think that it's important to work together because increasingly visual resources professionals are in libraries, are tuned into that aspect of the profession as opposed to being standalone departmental collections, and so it just – it's a no-brainer to me, but that's me.

*Janis Ekdahl:* I had noted that you were actually the first VRA – joint VRA-ARLIS conference was in St. Louis, I believe.

*Margaret Webster:* Yes.

*Janis Ekdahl:* That's when you were – well, I guess you were outgoing president.

*Margaret Webster:* Yeah, I was –

*Janis Ekdahl:* We were still –

*Margaret Webster:* No, Ann Whiteside was president.

*Janis Ekdahl:* We've had three now? Three or four?

*Ted Goodman:* We've had three.

*Janis Ekdahl:* Three joint conferences.

*Ted Goodman:* Yes, St. Louis, Minneapolis and Seattle.



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- Margaret Webster:* And there was a previous sort of quasi-joint conference in Philadelphia, which they were kind of back-to-back conferences, and I think there was one day of overlap or something like this.
- Janis Ekdahl:* So people felt beleaguered they had to stay for too long or too short.
- Margaret Webster:* Exactly, you got it.
- Janis Ekdahl:* Problems. Okay. Another question on our little list, is there any particular memory you'd like to share about ARLIS or professional achievements? You've been sharing them all along, but I just – it's one of the questions on this list. Or an achievement that you're really proud of that you achieved while – in your time. What are you proudest of?
- Ted Goodman:* I'm proudest, actually, aside from being president, I'm most proud of the conferences that I've worked on. You know, the New York conference that Margaret and I chaired drew the largest number of people that we'd ever had to a conference. There were, like, 1,200 people or something. And actually I worked on the 1986 conference, chaired by Arno Kasner and Lorraine Weberg, names you haven't heard much of, but I was just a committee member.
- Janis Ekdahl:* Lorraine's a local member. She's a local member. She's never come to an ARLIS –
- Ted Goodman:* Yeah, so you know, I think conferences are really wonderful vehicles for networking, and that's probably what I'm most proud of is the conferences. Of course, also keeping – having been treasurer twice, you have to keep your – keeping finances under control is an important aspect of an organization.
- Janis Ekdahl:* Either of the times you were treasurer, did they go – were they going a little off the rails?
- Ted Goodman:* Well, when I – yes. Conferences, even though they are great, are very expensive, particularly when they're in big cities.
- Margaret Webster:* Like New York.
- Ted Goodman:* Like New York, exactly. You're charged for, you know, rooms, you're charged for banquet setups, the whole bit, and it's very expensive. Fortunately, we had good fundraisers, like Milan Houston or Catherine Wayne or various people like that who have

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managed to raise lots of money in the past. And VRA has been successful in getting funding from outside sources.

*Margaret Webster:* Indeed. So I mean, that's obviously part of it, but I agree that conferences are – being part of the organizing team for a conference is a very heady experience, and it – and when they're successful, it's just, you know, you get this rush of accomplishment. It's just – it's really wonderful. I absolutely agree with Ted that conferences are really critical for us in our profession because you really need the personal networking and contact with colleagues and the cross-fertilization of ideas and so on and so forth. And sure you can do this through various other digital means today, but the interpersonal interaction is just simply not there.

*Ted Goodman:* Yeah. I mean, you could do – ARLIS has embarked on a program to tape sessions and they make them available on the web, I think, and that's good for people who are maybe solo librarians or in a small town and they don't have the support to travel to ARLIS to see what the current topics of interest are, but I still think that a conference is worthwhile. The best way of meeting people.

*Margaret Webster:* Well, and just soaking up the energy. And you know, the bar is not the worst place to find yourself in the evening, talking to somebody that you had known about but never knew before.

*Ted Goodman:* That's a good point. There's lots of socialization after the sessions are done that can contribute a lot.

*Margaret Webster:* Well, and the convocation reception is a great time to just circulate and get to know people and to renew acquaintances and so on and so forth.

*Janis Ekdahl:* I would underscore that too. So, Margaret, what would you say is a memory that you'd like to share or an achievement or what are you proudest of, professional or ARLIS, either one?

*Margaret Webster:* I think one of the – one of the things that I'm actually most grateful for is being able to work fairly closely with Sherman Clark in the development of the VRA core, which was, in effect, a VRA project, but it bled over into ARLIS because ARLIS had the kind of infrastructure to help guide its development. And working to, in effect, come up with a standard from scratch and eventually succeeding was professionally, for me, I think a crowning point.

*Ted Goodman:* I agree. And it's a standard that is used by everyone now, and that is what makes it so special.

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- Margaret Webster:* Yeah. And it really worked, and it went from purely an analog concept to what is now basically an XML or digital delivery mechanism, but indeed, without that, we would not be where we are today.
- Janis Ekdahl:* And that's in both – I'm not a cataloger at all, but that translates for both VRA and book material or library material. I honestly don't understand exactly.
- Margaret Webster:* Well, it bridges, in effect, because I think, in fact, those trips with Judith and Sherman when they were talking about nitty-gritty points about Mark were part of what colored my sense that the VRA core could do something that was at least analogous or similar or served the same purpose. And of course, it was many years later, and so it –
- Janis Ekdahl:* But the beauty of standardization \_\_\_\_\_.
- Margaret Webster:* Exactly. Exactly. And then when you, you know, bring in things like the Getty vocabularies, the cataloging support through ARLIS, that basically helped form my own understanding of things, which then led to work on this.
- Ted Goodman:* The Getty vocabularies seem so standard now, but I was around during – I participated in the beginning of it, and you know, the Avery contributed our names to the name authority file, and the subjects to the subject authority file, and the Getty was very important in many ways to so many librarians throughout the land.
- Margaret Webster:* Well, and of course it began with the Art and Architecture Thesaurus, which was a standalone initiative to begin with and then eventually was taken over by the Getty. And then the name – the name authority file and the TGN, the Thesaurus of Geographic Names, and now CONA, the artist authority, have followed, but in the beginning, persuading people to buy into the Art and Architecture Thesaurus was not an easy thing, both in terms of getting contributions, but also of getting people to use something like this and to consider this as an important tool. And now it's just so totally standard and it's linked into absolutely everything, and it's – that's a good thing.
- Ted Goodman:* Yeah. It was actually co-founded by a former ARLIS president, Tony Peterson.
- Margaret Webster:* Tony Peterson and Pat –

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- Ted Goodman:* Pat Mulholt.
- Margaret Webster:* Mulholt, yeah.
- Janis Ekdahl:* That's right. I was thinking Pat Barnett, but it was Pat Mulholt.
- Margaret Webster:* It was Pat Mulholt. But Pat Barnett was involved with it in some way because I remember going to a workshop that she led.
- Janis Ekdahl:* I think she was. She worked on it, I know, at some point. I'm thinking, oh, be sure and ask Pat about that.
- Ted Goodman:* I think I spoke at a session once, way back towards the beginning anyway.
- Janis Ekdahl:* Speaking of the Getty, and let me think about your institutions that you were working at, were they supportive of your ARLIS – did they support financially or with time in your involvement with ARLIS?
- Ted Goodman:* Well, speaking for me, the Getty totally supported the Avery Index for about 20 years. They provided funds for travel to conferences. I mean, it was total support. So it was everything from allowing me time to be treasurer or president or organize conferences. Yeah, you know, they really have contributed a lot to – in addition to the vocabularies.
- Janis Ekdahl:* How was Cornell?
- Margaret Webster:* Well, Cornell was a little bit more passive, and in part because I was not part of the library structure. If I had been, this would have been different, but I was fortunate in that I had control over my own budget, and I always put professional development in as a line, and it was always accepted. And so then I could spend that money however I wanted to. And that also included having my colleagues in the unit also attend meetings. When I became – one of the good things about being on the board or something like this is that part of your travel expenses are paid for by the organization, which helps stretch those dollars a certain amount. But I still remember the dean of the college at one point, when I told him I was the incoming president of ARLIS, said, "You mean the book librarians?" And he was pretty clueless.
- Ted Goodman:* They're gonna let you do that?

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- Margaret Webster:* They're letting you do that? Yeah.
- Janis Ekdahl:* Oh, that's great. Oh gosh. We've kind of gotten through these questions. Okay, well this is the last kind of thing is what is your impression of the profession as it stands now? Where do you see the field going? How is it changing? Margaret, you're not working anymore. Ted's still working.
- Ted Goodman:* I'm still working, although I hope to retire soon.
- Janis Ekdahl:* Are you gonna give us a tip? No.
- Ted Goodman:* Well, I have a date in mind.
- Margaret Webster:* But he's not sure yet. Not on tape.
- Ted Goodman:* But, you know, I see – I'm not an expert by any means, but some of the issues that we're involved with at Avery, for instance, are collection, integration with other universities, document delivery, including Cornell. Too cool. But you know, and the idea – physical collecting jointly, maybe purchasing only one copy of some really expensive book or –
- Margaret Webster:* Sharing –
- Ted Goodman:* Sharing metadata.
- Margaret Webster:* And employees even.
- Ted Goodman:* Even employees, yes. Our – the Columbia Slavic cataloger, or selector, is also selecting for Slavic and Russian things at Cornell, I think.
- Margaret Webster:* I think so too, and I think there are a couple of other things.
- Ted Goodman:* There's some tech services things that are \_\_\_\_\_.
- Janis Ekdahl:* Shrinking the need for new professionals?
- Ted Goodman:* Well, yes, but also allowing more cooperation between libraries. We participate in the recap with NYPL and Princeton, which is a bookstore and retrieval system, and they – you know, we're talking now about whether we should all send a copy of a regular book there or just send one copy, those kinds of decisions. And of course, recap also will scan articles from periodicals that we send. That's – document delivery is really the thing at the moment. And

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cooperation. Even though you're not currently working, Margaret, didn't you see that as you were preparing to leave?

*Margaret Webster:* Absolutely, and I think, you know, when my collection was closed, which was at a time of when Cornell was experiencing big financial problems and the College of Architecture Art and Planning was in particular, it was closed in a very precipitous way, which I would not have recommended had I had a voice. I didn't. That's fine. But what I'm seeing now is the stuff of – library is picking up a lot of those functions after a hiatus, and that they are becoming much more receptive to the need of faculty for – to have access to images that are used for – within the academic program, pedagogically.

*Janis Ekdahl:* Not only in architecture design.

*Margaret Webster:* Not only in architecture and design. Well, that totally disappeared when I retired, but in architecture and design, but also in any field, which is actually where I was heading when the collection was dissolved. But it's sort of a change from collecting materials of durable value to accommodating current pedagogical needs. Now, the two can merge, but at least at this point, faculty are getting services that, for a long time, just didn't exist. The emergence of big databases like Art Store are very useful. They don't cover everything, and so in a certain sense, you need both. And I see that beginning happen, at least at Cornell, and it probably is happening elsewhere, but certainly the shift to digital delivery of all sorts of things has made a huge difference.

*Janis Ekdahl:* That's happened at Columbia, hasn't it?

*Ted Goodman:* Yes, I agree, Margaret. We have scanning on demand. We have public scanners, but we will also scan things for faculty members on demand. We haven't expanded it to students. That would be a little much. Let them scan their own things.

*Margaret Webster:* And they do.

*Ted Goodman:* Yes. The scanning room is packed always.

*Janis Ekdahl:* I remember a couple years ago – I'm interrupting – when I went to an ARLIS New York program at Columbia. This was probably five years – I don't know. Anyway, and they closed down the Art and Architecture slide room, VRA, and it was now bigger operation supplying the biologists and the geologists and the

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historians. It was somehow serving the whole community, not just art community.

*Margaret Webster:* Well, I think that was a very standard kind of thing, and I was certainly heading in that direction, that sort of any faculty member who came, who needed something could get it. I mean, it just seemed reasonable to me. And I know the library, for a long time, was concerned not to focus by subject matter. So you know, they didn't want to have a service that was exclusively arts-related or humanities-related or however you wanted to define it.

*Ted Goodman:* Cross-disciplinary.

*Margaret Webster:* Totally.

*Janis Ekdahl:* I don't have any more questions. How are we doing?

*Female:* If we could get another 15 minutes, that would be great.

*Janis Ekdahl:* What would you guys like to talk about?

*Margaret Webster:* You opened your mouth.

*Female:* What's the biggest difference in the field that you see between when you started and now?

*Ted Goodman:* I mean, when I started, we didn't even have computers.

*Margaret Webster:* Those little cards you had to file, right?

*Ted Goodman:* You had to file cards.

*Margaret Webster:* Typewriters.

*Ted Goodman:* Yeah, we had – but we also were connected to RLIN, which was the first sort of networked – it was called the Research Libraries Information Network, and it was an early, very early cataloging tool that was shared by all the universities in the United States and contributed to the ability for libraries to have online cataloging systems and retrieval systems, public service terminals and things like that, but it also contributed to just the whole sort of standard way of citing things, you know, with an author and then who – which libraries have it and you – it was an early way of knowing sort of – it was an early form of sort of World Cat, in a way, that was used at least nationwide. But we had one RLIN terminal that we shared between ten of us.

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*Janis Ekdahl:* I remember something about every time I logged on, there was a fee, so it was like I couldn't just – now I just hunt anytime, just any old thing, but it was like, well, I knew I was paying a fee each time I did a search.

*Ted Goodman:* Yes, that was the problem with RLIS.

*Margaret Webster:* Well, and I remember getting Judith Holiday to give me permission to get onto this thing but realizing that there was a fee every time, so I was very careful not to do it very often.

*Ted Goodman:* Yeah. There were a number of ways that information was released. You know, at one point, the Avery Index, for instance, was released on CDs when CDs were big. I remember an early digital project by Angela Harrell at Avery, who will be speaking as a Distinguished Service Award winner soon, she started the Aviator project, which was a video disc. Early adapters of technology sometimes chose unwisely, you could say. You know, no one used video discs did not become the way that people were looking for things, even though we sold a few. I don't know that they were – it was a technology which was nice at the time but never panned out. So there have been successes and failures as far as distributing information.

*Margaret Webster:* Well, and the Kodak gold disc was a similar thing that might have been really nice, but it didn't pan out.

*Ted Goodman:* Yeah.

*Margaret Webster:* Well, maybe these things had to be tried to see whether or not they would pan out. And then when they'd be proved clunky or not terribly convenient or only one person could look at it at a time or whatever, that it became clearer and clearer that we needed something that was really networked.

*Ted Goodman:* Yeah. Oh, totally. You know, if you had a video disc, you couldn't really network them very easily.

*Janis Ekdahl:* And who loves microfilm these days?

*Margaret Webster:* Who ever loved them?

*Janis Ekdahl:* I know. Exactly.



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*Ted Goodman:* Well, that's interesting that you would bring up microform because we still have microforms, but you know, they're increasingly being digitized, particularly runs of old magazines that were microfilmed, but the microfilms don't have the standard that you would look for nowadays in a digitization. You know, they're hard to read. Even if they scan, there's lots of errors.

*Janis Ekdahl:* I wonder if you've been involved in educating the next generation in terms of formal class – teachers in classrooms, library schools. Either one of you? I don't know.

*Margaret Webster:* I haven't done it in library school, but I was involved with the development of the joint ARLIS and VRA project called Summer Education Institute. And both in terms of getting it established, which was something that was basically coming to fruition as I became president of ARLIS, and then later I taught in, I think, the first two of the sessions at Duke. So yes, indeed. You know, being able to – well, particularly for visual resources-related teaching, that's so specialized and it was hard to actually find specific courses or opportunities in library schools that the institute really made a difference.

*Ted Goodman:* I can't stand teaching, but I have taught as a guest lecturer at both Rutgers and at Pratt when they had classes on abstract and indexing, which they no longer do, and also art librarianship. I talked with Ken Soner. When Ken Soner was teaching, he would bring in various lecturers for a single class, and the same with Rutgers. I think it's important, but I really don't like teaching. But I can't stress the importance of it enough.

*Janis Ekdahl:* I'm just keeping – spinning this out a little longer, but one thing you do do for the profession in a broader way is you have done some other publications, Ted. Your fireman's book.

*Ted Goodman:* Oh. Oh. Well, those are independent projects.

*Janis Ekdahl:* Those are independent projects. Okay, those are just –

*Ted Goodman:* Which don't really relate to – I've published about six books, which is nice to do, but they totally don't relate to ARLIS.

*Janis Ekdahl:* Have you made any money on them?

*Ted Goodman:* Oh yeah, of course. Yes.

*Margaret Webster:* It'll pay for his retirement.

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- Ted Goodman:* It will pay for my retirement.
- Janis Ekdahl:* Really?
- Ted Goodman:* No.
- Janis Ekdahl:* Margaret, have you \_\_\_\_\_ publication? I don't know.
- Margaret Webster:* Not independent publications. I've published, you know, in the various professional rags. Articles and stuff.
- Janis Ekdahl:* I don't have any more questions. Anything else that you guys want to talk about?
- Female:* Do you think there's been any significant changes in the society itself over the years, or is it basically kind of the same thing? Is the mission any different? Does it feel any different going to the conferences now than it used to? Structure different? Or even how is your personal experience going to the conference changed at this point in your career versus earlier?
- Margaret Webster:* Well, I mean obviously when you are an emerging professional, you arrive and you don't know what's going on. And then at some point, and probably fairly gradually, you figure it out. And then you get totally involved and immersed in it and you begin to serve on the board or to work with a conference or whatever, at this point, I feel much more removed because that's just the stage of life that I'm in, and a lot of the people at the conferences are much younger. I don't recognize nearly as many people, but then there are older colleagues who come and so it's a good way to stay attuned to the profession and to keep up with some of the changes and also to network with people who have been lifelong colleagues.
- Ted Goodman:* I agree with Margaret. You know, you're very eager when you're young. You're giving papers, you're doing articles. At this point, I'm not really doing that much.
- Margaret Webster:* You already have, Ted.
- Ted Goodman:* But I probably have. You know, I've written articles and things like that and given talks, but it is a good way to continue to be involved, and ARLIS itself is an evolving entity. It's gone from, you know, a group that sort of self-managed to being a group that

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has a management company. We've had three or four since I've been on the board – since I started with ARLIS.

*Margaret Webster:* Yeah, we're, I think, on our fourth.

*Ted Goodman:* I think we're on our fourth. There was one in North Carolina, Olson. Then there was one, Elizabeth Clark, and then the successor to Elizabeth Clark, and now TEI, which has been bought by someone else. But that kind of management has been important because they manage things like all the monies. The treasurer's job has changed through the years. You no longer actually physically have to write out checks and keep a column of checks and, you know, the whole mechanism of the day-to-day running of the business has changed.

*Margaret Webster:* And also sort of the day-to-day contact is not necessarily with the officers, but with the – but through the management company, and I think the current situation is very positive in terms of my interaction with it, that things get done, they get done right, and in the right way, in effect.

*Ted Goodman:* I agree. Because for instance, the influence of the management company on the conferences is tremendous. They arrange – they negotiate for the hotels, whereas we used to have to negotiate for hotels, and they handle all the registrations materials and registration payment and, you know, creating the program – I mean, creating the physical program, not the ideas for the program, but the paper program or the online schedule.

*Margaret Webster:* What happens – I think what has happened is that the members of ARLIS and also of the executive board are really – and the various committees are much freer to do that which we can do and which is professionally important to us, that we're less involved with the day-to-day nitty-gritty of making it happen.

*Ted Goodman:* I agree. Yes. Which is important.

*Janis Ekdahl:* I always thought ARLIS, especially at the chapter level, but also at the NA level, it's a bunch of volunteers and, you know, some year you get a really responsible volunteer and then the next person the following, we get someone who doesn't ever respond or doesn't file things or it's like – it's kind of erratic, and volunteers – it can be good or it can be very, very difficult. You can lose great chunks that way.

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*Ted Goodman:* Well, that's true, particularly when it comes to people who are perhaps, you know, charged with doing a strategic plan or, you know, some sort of general thing, revising the documentation or the management handbook or the chapter handbook. There have been initiatives in the past that just sort of petered out.

*Janis Ekdahl:* Well, that's good. I think you guys –

*Ted Goodman:* But I think ARLIS on the whole, and VRA both, are still very vital to the profession.

*Margaret Webster:* And I think maybe even more so because of the way in which our professions are becoming more amorphous, that it then becomes important to have a locus that is grounded in a discipline.

*Janis Ekdahl:* Good. Well said, Margaret. Thank you both.

*Ted Goodman:* You're welcome.

*[End of Audio]*