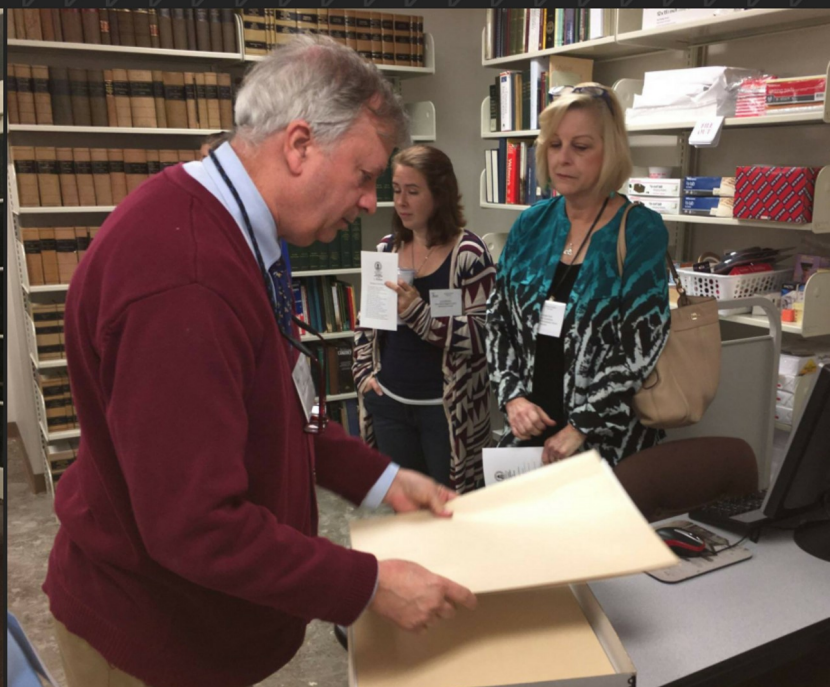




STA Conference
November 2017

TENNESSEE ARCHIVISTS: THE NEWSLETTER

VOL. 40: ISSUE 2



PRESIDENT'S MESSAGE



BRIGITTE
BILLEAUDEAUX

**The University of
Memphis**

Special Collections
LIBRARIAN/ARCHIVIST
ASSISTANT PROFESSOR

“I encourage you to consider reevaluating those popular collections or collections that may not have been touched in years to see if there is a narrative worth bringing to the forefront that tells our history from a different or new perspective.”

A quick Hello! From your STA President,

I would like to thank everyone in this organization for allowing me to serve you, and I hope everyone who attended our milestone meeting in Jonesborough, Tennessee had a wonderful time. We had an excellent turnout – it was heartening to see so many students, our speaker Sharyn McCrumb was terrific, and I think we made a good enough impression that they will allow us to come back in the future.

It's been a busy year here in the city of Memphis. Just about everyone from educational institutions to cultural organizations has been preparing for the MLK50—a yearlong memorialization and celebration of the life and legacy of Dr. Martin Luther King, Jr. who was assassinated in Memphis 50 years ago. At the University of Memphis, where I work, we are fortunate to have a manuscript collection, The Search for Meaning Committee records, which provides an in-depth account of the strike that brought Dr. King to Memphis, and the events that took place after his assassination.

People seeking images, video, and audio from this collection have contacted my department over the last year. Almost all, except for two projects, focused solely on Dr. King with little regard to the men that were fighting for dignity and recognition during this work stoppage. This prompted my department to focus our exhibit on the sanitation strike from the point of view of the workers and other participants that helped in documenting the strike. The results were a beautifully done narrative by two of our archives volunteers and an exhibit that helped contextualize not only the strike but also those individuals that lived it. For the narrative, our volunteers poured over oral histories conducted with people involved on all sides of the strike. The exhibit gathered a myriad of artifacts ranging from never before published images to iconic “I AM A MAN” protest placards to important ephemera that circulated among the striking community at this time.

The activities that we engaged in to prepare for this display made me think about other important voices that are often lost in our collections. What parts of history have been glossed over in the interest of adhering to the guidelines laid out in our professional work? Is there deeper meaning or context of history laying in our collections waiting to be rediscovered? We live in a time where people, especially younger people, know less and less about our history, and there is more effort being made to recognize and understand underrepresented groups. I feel strongly that this history and presence exists in our collections and can be leveraged to provide deeper meaning, insight, and understanding to those that use our collections. It may require that we, as archivists, take a closer look to see if an extra voice or identity exists in those collections. I can attest that the results can be amazing. So, as we continue into this year, I encourage you to consider reevaluating those popular collections or collections that may not have been touched in years to see if there is a narrative worth bringing to the forefront that tells our history from a different or new perspective.

Respectfully yours,
Brigitte Billeaudeau, President, Society of Tennessee Archivists



Charles Wolfe Collection

TAMING THE WILD WOLFE: PROCESSING THE CHARLES K. WOLFE MANUSCRIPT COLLECTION

Rachel K. Morris, Archivist & Coordinator of the Center for Popular Music

THE CENTER FOR POPULAR MUSIC

Middle Tennessee State University

mtsu.edu/popmusic/index.php

The Center's Mission:

The mission is to promote research in American vernacular music, and to foster an understanding and appreciation of America's diverse musical culture.

The Center for Popular Music (CPM), **one of the nation's leading research and programming centers devoted to the full study of popular and folk music in the United States and beyond**, has recently begun the task of processing the Charles K. Wolfe Manuscript Collection. Dr. Charles Wolfe was a professor of English at Middle Tennessee State University for 35 years, as well as a highly prolific scholar on gospel, folk, and country music.

The Middle Tennessee area allowed Wolfe to easily travel the South to meet and interview cornerstone artists and researchers in gospel and country music. During his long career as a writer, editor, lecturer, and documentarian of Southern vernacular music, Mr. Wolfe wrote scores of liner notes for sound recording reissue projects, wrote (or coauthored) more than 20 books, and appeared as an expert on television, radio, and in documentary films. He was also a major supporter of roots music community projects in Middle Tennessee and the region, including Uncle Dave Macon Days in Murfreesboro.

Mr. Wolfe's manuscript collection consists of over 50 linear feet of materials related to his personal and professional projects in roots music. Included in the collection are handwritten notes, clippings, correspondence, liner notes, press kits, research print-outs, and a small number of photographs. Also in the manuscript collection are notes, research materials, and drafts of Mr. Wolfe's scholarly writings and article submissions. Charles Wolfe's widow, Mary Dean Wolfe, also donated many rare books, journals, magazines and newsletters, sound recordings, video recordings, and trade catalogs.

Wolfe's manuscript collection was originally deposited at the CPM in November 2007, and multiple installments were donated throughout 2014. In April 2015, a deed of gift was signed for the papers. The collection not only came in piecemeal, but only some of the material was grouped into file folders with any labeling. The rest of the materials

TAMING THE WILD WOLFE

Continued from p. 3

had no original order, and no arrangement scheme could be detected. CPM Archivist Rachel Morris has created a processing plan that involves three phases to tackle the large amount of mostly unorganized materials.

The CPM has already processed most of the Charles K. Wolfe Audio Collection, thanks to a generous grant awarded from the GRAMMY Foundation in 2013. This portion of Wolfe's collection consists of over 3,000 manuscript audio cassette and open-reel recordings featuring interviews and field recordings of prominent people and events related to the vernacular music styles of the American South. No doubt that Mr. Wolfe's manuscript papers will surely be a wonderful compliment to the audio portion of the collection and a treasure trove of information for anyone interested in the history of gospel, folk, or country music styles in the South.



Rachel Morris Processing Wolfe Collection



Unprocessed Box from Charles K. Wolfe Collection

To search the processed Charles K. Wolfe Audio Collection, check out the website: popmusic.mtsu.edu/WolfeGrammy/Wolfe.html

**THE CENTER FOR
POPULAR MUSIC**

**Middle Tennessee State
University**

mtsu.edu/popmusic/index.php

ACQUISITION ANNOUNCEMENT: THE ALAN L. MAYOR COLLECTION

Olivia Beaudry, Assistant Archivist at the Center for Popular Music

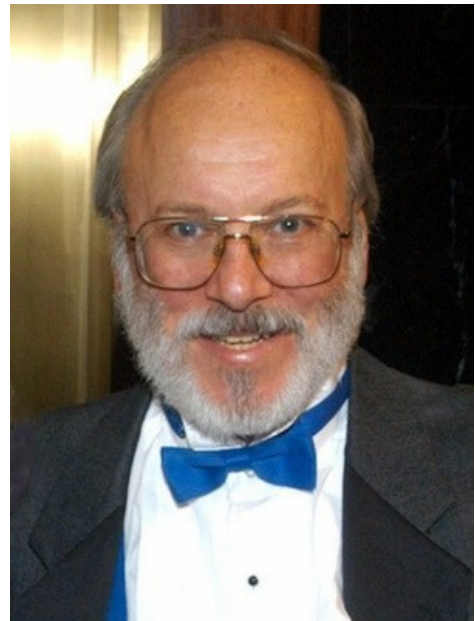


Unprocessed Mayor Collection

The Center for Popular Music (CPM) is honored to announce the recent acquisition of the Alan L. Mayor Collection, comprising approximately 159 linear feet of photographs documenting Nashville's musical life over the course of more than four decades. Alan L. Mayor (1949–2015) was one of the top freelance photographers in Nashville from the early 1970s until his death in February 2015. His work appeared regularly in trade publications such as *Music Row* and *Cash Box* and many others. Mayor was there when Linda and Paul McCartney visited the Grand Ole Opry, and he photographed every aspect of Fan Fair throughout the years.

Common stories of Mayor recount

his fun and easygoing personality that made many of those he photographed his friends, rather than seeing Mayor as one of the paparazzi. He photographed Tim McGraw and Faith Hill's wedding and became friends with a young up and comer named Garth Brooks, who would later bring Mayor on tour with him to photograph his energetic live shows. Olivia Beaudry, CPM's assistant archivist, will be the lead in processing, preservation and any related reference requests relating to the collection. The Center for Popular Music is truly honored to house the Alan L. Mayor Collection!



Alan L. Mayor

Alan L. Mayor (1949–2015) was one of the top freelance photographers in Nashville from the early 1970s until his death in February 2015.

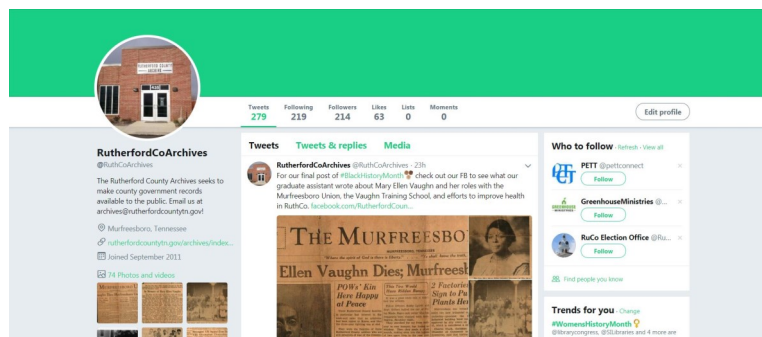
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STARTING FROM SCRATCH: BUILDING A SOCIAL MEDIA PRESENCE FOR A COUNTY ARCHIVE

Kathryn Slover, Rutherford County Archives



Twitter Screen Shot

presence. For ten years, the Rutherford County Archives consisted of one full-time employee, two graduate assistants from Middle Tennessee State University (MTSU), interns, and volunteers. There was no time or staff to dedicate to social media. Although a few graduate assistants had experimented with using Twitter, there had been no real success in using it as an outreach tool for the archives. I knew this would be one of my first major projects in this new position, but where to start?

Getting Approval

Since the archives is part of county government, one of the first steps I needed to take was meeting with the county's Office of Information Technology (OIT) to make sure we were even allowed to create a Facebook and/or Twitter. This was a serious concern because I had heard of other institutions that are very restrictive with what they post and what they can respond to on their pages. I wanted to make sure this could be a tool for the archives to communicate with the Rutherford County community. Thankfully, I had the full support of my director and the OIT department to take on this challenge. The county's webmaster, who is also in charge of the county's social media, helped me navigate creating a social media policy. The policy helped to set guidelines for how we would interact with users, especially concerning the potential for having to remove inappropriate posts by users. Once we had an established policy in place, it was time to get started with the content.

Continued on p. 7

In 2018, it is not surprising that most archives, museums, and other historical organizations utilize some form of social media, including Facebook, Twitter, or Instagram. It is an excellent outreach tool. When I came on the scene at the Rutherford County Archives in August of 2016, we had no social media



Facebook Screen Shot

STARTING FROM SCRATCH: BUILDING A SOCIAL MEDIA PRESENCE FOR A COUNTY ARCHIVE

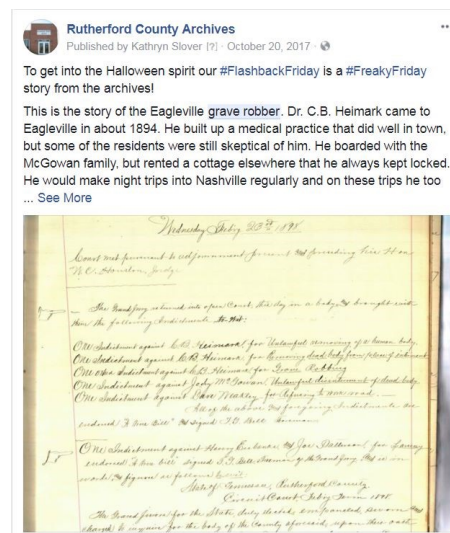
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How Do You Get People to Like Your Page?

I was not entirely sure where to start to get people to like our page. I read several archival and public history articles attempting to figure out the best route, but none of them explained a clear plan for promoting a brand new page. The Rutherford County Archives has a great relationship with the MTSU Public History program so I utilized that connection as much as I could. I contacted one of the professors who had access to the History department's Facebook page and asked if they could help spread the word. I invited my Facebook contacts from the Public History program as well as several faculty members to help get the ball rolling. I began liking similar organizations and other archives in Tennessee from our Facebook page in hopes they would like us. I also posted on several local community Facebook pages to make sure we had a presence in the Rutherford County community.

Social Media as Archival Outreach and Crowd Sourcing

Regarding content, figuring out what to post was the easiest part. We had a plethora of Rutherford County history that had not been shared online, and I was eager to make this content more accessible to the public. I came up with a posting schedule that I wanted to try to follow every week. This included: #MainStreetMonday, #TransformationTuesday, #WhereIsItWednesday or #WhoIsItWednesday, #ThrowbackThursday, and #FlashbackFriday. For most of these days, it was an opportunity to share some of our local history and share what research materials we had available in the archives. The #WhoIsItWednesday or #WhereIsItWednesday posts were our attempt to get the community involved and to use Facebook as a crowdsourcing tool. I am sure we are not the only archives that has photographs in its collection that have not been identified. This was our opportunity to get some of that information and get the community interested in local history. Many of these hashtag campaigns were successful, and even though we do not do them all every week, I have tried to stay consistent with posting at least three times a week. As we posted more content and more people shared our posts, our likes and posts grew fairly quickly and so did our interaction with the public. In recent months, several visiting patrons have mentioned documents or photographs we posted on our Facebook page. It is exciting to see how much our online presence has grown in a short time and how it is positively impacting our relationship with the Rutherford County community.



Facebook Screen Shot

STARTING FROM SCRATCH: BUILDING A SOCIAL MEDIA PRESENCE FOR A COUNTY ARCHIVE

Continued from p. 7

Getting the Grad Students Involved

I also try to use our new online presence as a teaching tool for our graduate students. I usually write most of our social media content, but recently I have been assigning posts to our graduate students from MTSU so that they can get social media experience. As I mentioned, most archives and historic sites have some social media presence, and it is critical for our students to gain these essential skills. We can show our students how we can use social media to interact with a broad public audience on a daily basis.

Where Do We Go From Here?

In addition to Facebook, we have recently started utilizing Twitter as an outreach tool. I did not have as much experience using Twitter as I did with Facebook, but it has become a great resource. We have been participating in the #ArchivesHashtagParty sponsored by the U.S. National Archives every month, and we had a very successful #AskAnArchivist Day. Through these hashtag campaigns, we can reach out to the public and other archives and archivists across the country. The Rutherford County Archives is excited about our growing social media presence, and I look forward to finding new ways to use social networking sites as an outreach tool.



Facebook Screen Shot

MAKE PLANS TO ATTEND:

SOUTHERN ARCHIVISTS CONFERENCE

SEPTEMBER 13—SEPTEMBER 14, 2018

Biennial meeting of the Southern Archivists Conference: The Society of Alabama Archivists, Society of Mississippi Archivists, Louisiana Archives & Manuscripts Association, and the Society of Tennessee Archivists

MORE DETAILS TO COME!

WASHINGTON COUNTY ARCHIVES UPDATE

Ned Irwin, County Archivist and Records Manager

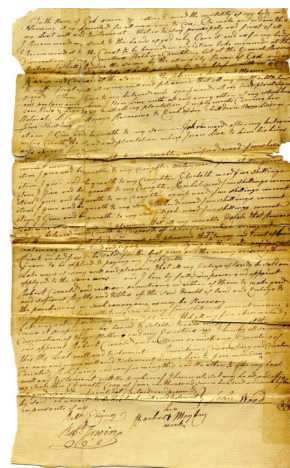


Washington County Courthouse (Archive Annex located in courthouse)

researchers. Searchable guides to both sets of records are available on the archives' website. Volunteers played an important part in processing both projects.

Speaking of the website, the department's webpage celebrated its' first anniversary in March 2018. Since going live, the site has received over 22,000 views from individuals in 18 different countries. The webpage is: wctnarchives.org/.

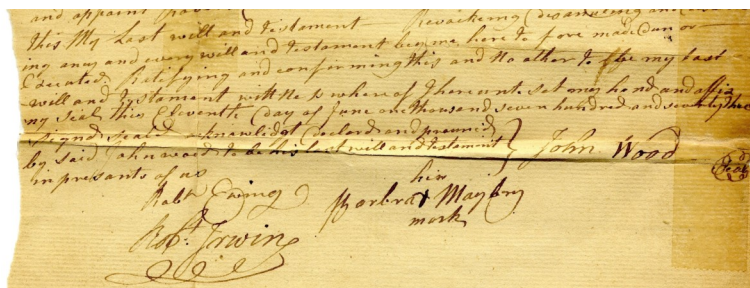
Several projects have recently been completed at the Washington County Archives that will be a boon to researchers. Over 7,500 loose wills have been processed and are now available for research. The earliest will is from 1773, which is before Washington County existed. Over 5,000 Chancery Court case files from the 1830s to 1940 have also been processed and opened to



Wood's Will, 1773



In February 2018, the County Commission approved a \$250,000 renovation of the Archive Annex storage space, which formerly served as the county jail. The work should begin later this summer. When completed, the annex will have a new HVAC system, upgraded lighting and electrical system, and exterior windows will be enclosed. The goal is for a space with a proper climate for the long-term storage of county records.



John Wood's Will Excerpt (oldest in collection), 1773

Ned Irwin

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NOT A MEMBER OF STA? THEN JOIN!

Membership is open to any individual or institution interested in the work of historical preservation. There are three categories of membership: *Regular*, *Associate* and *Institutional*.

Regular members are those who are employed in the field of archives, historical manuscripts, library special collections, or records management.

Associate members are those interested in allied disciplines, students and others who do not qualify for regular membership; they enjoy all the privileges and benefits of regular membership except voting at the Annual Meeting and holding office.

Institutions (ie. state, local and private archives, historical societies, libraries, businesses, government agencies and other organizations) are encouraged to maintain membership in order to receive STA publications and web updates.

Membership is on a calendar-year basis and dues are as follows:

- Regular - \$30.00 per year
- Associate - \$10.00 per year
- Institutional - \$30.00 per year

Please include institution name, phone number, and email address (if applicable). Make checks payable to **The Society of Tennessee Archivists** and mail to:

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