



# The Tennessee Archivist

Winter 2007

Newsletter of the Society of Tennessee Archivists

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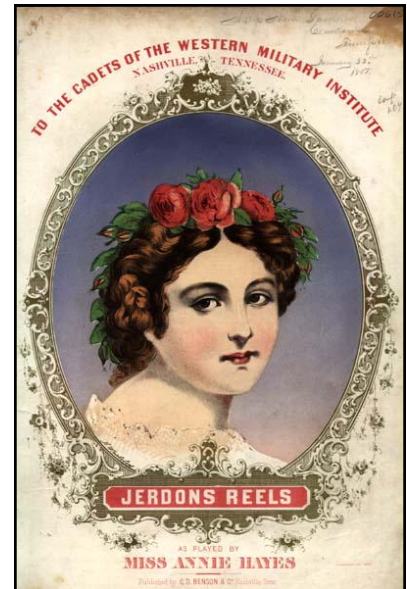
## Center for Popular Music Civil War Music Exhibits

by Lucinda Cockrell

Coordinator of Research Collections, The Center for Popular Music, MTSU

The Center for Popular Music at Middle Tennessee State University, in partnership with the Stones River National Battlefield, is presenting a series of four exhibits exploring the role of music in the Civil War. Two exhibits were presented in 2006, the first titled Civil War Music: the Local Connection and the other, Civil War Music: Songs for the Crisis. The third in the series, Civil War Music: Reunions and Remembrance will be on exhibit January through March 2007. The fourth exhibit, Civil War Music: Confederate vs. Union is scheduled for the summer of 2007. All exhibit materials were drawn from the collections of the Center for Popular Music and exhibited in the temporary display case in the Battlefield's visitor center lobby in Murfreesboro.

The Center for Popular Music at Middle Tennessee State University is a research library and archives devoted to the study of American popular music from the pre-Revolutionary era to the present. Among the Center's holdings are significant collections of music and music related archival materials from the Civil War era, including sheet music, song broadsides, songbooks, playbills, programs, photographs, and manuscripts. The Civil War Music exhibit series was conceived as part of the celebration of the Center's twentieth anniversary and the Battlefield's 80<sup>th</sup> anniversary.



(Sheet Music from the exhibit)

The Battlefield had temporary exhibit space and welcomed new exhibit ideas and the Center had unique and appropriate materials, many of which had never been exhibited. Staff members met to discuss the possibilities and the result was a collaborative venture of four exhibits with the objective to interpret the role of music as an integral part of American cultural and social history during the Civil War. Of course, it also allows greater awareness and appreciation of the Center's diverse holdings, and has drawn new visitors to the Stones River National Battlefield's visitor's center. The exhibits were researched and curated by Paul Wells, Lucinda Cockrell, and Betsy Snowden of the staff of the Center for Popular Music and Jim Lewis and Gib Backlund of Stones River National Battlefield.

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## A Message from the President of STA

by Taffey Hall

I recently took ballroom dancing lessons.

A co-worker at the Southern Baptist Convention perked my interest in this activity, though it had been years since I had attempted a waltz. I approached the experience with a marked degree of apprehension. When I arrived at the studio for my first lesson, the large mirror along one wall of the dance floor (which I was certain would magnify my every fumble) further exaggerated my fears. I shared these concerns with my instructor who calmed my nerves and promised that if I could walk, I could dance. Eventually, after hours of instruction and countless mistakes, I had, indeed, learned combinations of forwards, backwards, and sideways walks that resulted in the push-pull, waltz, foxtrot, rumba, and tango. I was proud.

The students in my dancing group approached the experience from a variety of backgrounds and abilities. There were doctors, lawyers, real-estate agents, and homemakers. I met singles, newlyweds, and married couples. The talent level of participants ranged from the novice (like myself) to the quite skillful and graceful.

As archivists, we too approach the task of collecting, preserving, and making available records that describe our history and heritage as Tennesseans from diverse backgrounds and perspectives. Some members of our group bring professional training in archives and records management to the table, while others have perused backgrounds in history and library science. Other people enter the field as genealogists or as a second career. The number of student members of our Society is also growing.

We have a variety of types of institutions in the Society of Tennessee Archivists. These include county archives that maintain probate records and local history information, political collections whose repositories document the civic and government involvement of notable Tennesseans, manuscript collections with holdings that describe a particular region or facet of Tennessee culture, college and university archives with documents pertinent to our State's educational history, and religious collections with documents pertinent to the history of Tennessee churches. Departments at the Tennessee State Library and Archives provide invaluable services both to our Society and the general public.

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## Got Mules? A Celebration of the Mule in Tennessee History

by Susan L. Gordon  
Tennessee State Library & Archives

Think hybrids are a thing of the future? Think again. Mules are hybrid animals that have played an important role in the farming, military, and cultural landscape of Tennessee.

Usually a cross between a jackass and a horse mare, the mule has been the "workhorse" of Tennessee's most important industry, farming. Thought of as stubborn animals, the mule has gotten a bum rap. (The accompanying picture was staged.) They're actually gentle, intelligent beings that not only work hard but are often times considered part of the family. Names like Kate, Alice, Ike, Leroy, Old John, and Dinah reflect the special familial and affectionate relationship between humans and their mules.

Besides being the Father of Our Country, George Washington is often cited as the father of mule breeding in the United States. Washington was seeking an animal with the combined good traits of horses and jacks. Mules are more sure-footed than horses and will not founder. True, he might stop working when he thinks it's time, but he's usually right.



Beginning March 1, 2007, the Tennessee State Library and Archives will showcase the mule in an exhibit titled "Got Mules? A Celebration of the Mule in Tennessee History." The exhibit will run through the end of May 2007.

# The Nashville Public Library Digital Collection

by Aimee James

Manager, Nashville Room, Nashville Public Library

## Introduction

The Nashville Public Library's new Digital Collection <http://digital.library.nashville.org/portal/> went live on November 3, 2006. Since that time (as of January 2, 2007), there have been over 538,000 requests made for over 415,490 pages. The Digital Collection is a joint project between the library's Special Collections Division, the Metropolitan Nashville Archives, the Wilson Limited Edition Collection (located in the library's Reference Division), the library's Fine Arts Collection, and the Technical Services Division, and, while still a work in progress, has come quite a long way since the library began its first foray into the digital arena.

## Laying the Foundation

The library's Digital Collection began in 2004 as a pilot project. Once we decided that there would be a new digital collection and site, we had to shore up the foundation that had been built by the pilot project, and we started this process in late 2005.

One of the first things that we had to do was stop everything—no more metadata, no more uploading. This was absolutely necessary because heretofore there had been no guidelines for the metadata being created and uploaded. Each department had developed its own procedure, and we needed to develop a set of metadata guidelines that could be used by all partners involved. We consulted existing standards and adapted them to our needs. The result is a metadata manual that can be used by everyone involved and that insures the consistency necessary for searching.

The revamping of the Digital Collection was, in large part, due to plans for the library's new Special Collections Center, scheduled to open in early Fall, 2007. This area will serve to highlight the Special Collection Division's non-book materials, as well as an oral history center. The

Digital Collection was envisioned as an additional way of highlighting these materials and as a means of enticing people to come to the SCC. Ten themes were developed for organizing the digitization work: Architecture, Business, Capitol City, Civil Rights, Disasters, Education, Military History, Performing Arts, Popular Culture, and Sports & Recreation. Sub-themes were also developed for each theme.

Also necessary for a new Digital Collection was the development of a new and improved user interface. The new interface was totally customized by a recent addition to the staff of the library's Technical Services Division.

The final element that has resulted in a much quicker turnaround in making the digital items available online was that we moved from a collection hosted off-site to one residing on a local server.

## The Process

Early on, the Special Collections Division developed a checklist that follows each item from the beginning to the end of this process, from selection to the items' availability online and in the library's catalog.

*Selection*—Thus far in the Special Collections Division, we have used two basic criteria to enable us to build content quickly: theme and digitization status. We literally picked a theme to focus on for a certain period of time, then pulled together all of the materials that we currently already have digitized. The Special Collections Division staff met as a group to pick 20 representative items to start with, and if gaps were identified in coverage, we identified collection items for digitization. The process for selecting audio clips works a bit differently. We are currently in the midst of a project to convert our oral history collections to digital format for access purposes, and we have begun recording all of our interviews in digital format. We

decided early on not to put entire interviews online, for a variety of reasons. Instead, we select clips from the interviews.

If a transcript is available for an interview, selection is relatively simple and is a matter of identifying the clip from the transcript and cutting and saving it as a separate file.

If there is no transcript or index, the process is more time consuming and requires listening to the entire interview to identify clips. However, at the end of this process, not only do we have audio clips, but we also have a much-needed index for the interview, killing two birds with one stone.

*Digitization*—What isn't already in digital format is digitized. While we began uploading jpegs for the image files, in the Special Collections Division we have moved to uploading tiffs. This is in order to capitalize on our new, built-in zoomify feature. We only decided to make this move after we removed the ability of users to download and print the images. For audio, we upload mp3s.

*Metadata*—Metadata creation is, of course, the most important part of this whole process, because if it isn't done correctly and consistently, none of the bells and whistles will work. Basic metadata creation (most fields aside from subject headings) in the Special Collections Division has been assigned to the individual staff person with the most knowledge of the item in question. We have a new Digital Projects Librarian, Gianina Ferraiuolo, who started with us on December 4, 2006, and who will be taking over the majority of this work. If the individual compiling the metadata also happens to be one of the four people in the division who also do original cataloging, they also assign subject headings. Regardless, the item then goes to Leanne Garland, who checks to insure that the metadata created adheres to

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## Society of Tennessee Archivists Business Meeting Minutes STA Annual Meeting, October 27, 2006

The Society of Tennessee Archivists held its annual business meeting in the auditorium of the Southern Baptist Historical Library & Archives, Southern Baptist Convention Building, in Nashville, Tennessee on October 27, 2006. Vice-President Taffey Hall called the meeting to order at 8:38 am. She announced that President Sara Harwell sent a notice to the Executive Committee in June submitting her resignation as President and that Jay Richiuso was not able to attend the meeting due to surgery.

Upon a motion by Kathy Smith and second by Laine Sutherland, the Society approved the minutes from the 2005 annual meeting as written and printed in the *Tennessee Archivist*.

Hall then presented members with the **Executive Committee Recommendations** contained on pages 24-26 of the annual meeting program package. The four recommendations were to:

- Adopt a Strategic Plan to help clarify the focus and mission of the Society of Tennessee Archivists.
- Adopt a Student Scholarship Program to assist undergraduate and graduate students in the fields of archival and related programs, such as public history, history, museum studies, and library science in Tennessee colleges and universities, and attend the annual STA meeting.
- Amend Article VII of the STA Bylaws to reflect a redefinition of the Education Committee as follows: Delete “when deemed warranted and financially feasible, for the purpose of screening requests and distributing Society funds for individual members to attend workshops, training sessions and other educational experiences which will enhance their professional knowledge and skills.” Insert “to create a calendar projecting themes for future STA meetings three years in advance. When possible, the Education Committee shall coordinate annual meeting themes and program topics with TSLA’s Archives Institute. The Education Committee shall also administer the Society’s Student Scholarship Program.”
- Amend Article VII of the STA Bylaws to create a Southern Archivists Conference Representative. After the officer description for Webmaster, insert “the Southern Archivists Conference (SAC) Representative, appointed by the Executive Committee, shall correspond with other members of the Southern Archivists Conference and communicate information on biennial meetings to members of the Society of Tennessee Archivists.

After a brief discussion of the recommendations, David R. Sowell made a motion to adopt the recommendation as written. John Dougan seconded the motion and the Executive Committee Recommendations were approved.

Lucinda Cockrell presented the **Membership Committee Report** contained on page 27 of the annual meeting program package. She pointed out the objectives still in progress, namely enhancement of the Membership page on the STA Website, preparation of a membership brochure and continued identification of prospective student and professional members. Jami Awalt explained that the membership list contained in the annual meeting materials was not to be shared with commercial entities. She encouraged businesses to put information in the STA newsletter. With a motion by Kathy Smith and second by Carol Roberts, the Membership Committee report was approved as written.

Aimee James presented the **Education Committee Report** contained on page 29 of the annual meeting program package. She explained that the recommended theme for the 2007 annual STA meeting be “Celebrating Success: Archives, Advocacy, and Anniversaries.” With a motion by Jim Havron and a second by John Dougan, the Education Committee report was approved as written.

Taffey Hall presented the **Tennessee Archives Week Education Sub-Committee Report** contained on pages 30 – 32 of the annual meeting program package. Hall read the recommendations presented by the committee, including working toward 501 C3 non-profit status for STA; monetary commitment to TAW from STA for \$1,000.00; automatic appointment of the STA President as Chair of the Tennessee Archives Week Committee; and ongoing creation of a Tennessee Archives Week poster each year. Discussion ensued with Jami Awalt asking what action the Society was going to take to insure that these recommendations were fulfilled.

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It was suggested that these recommendations be used as a "road map to move toward TAW being the Society's top priority. Jim Havron made a motion to adopt the report as written with the added resolution to support the implementation of the TAW report guidelines as much as possible. Susan Gordon seconded the motion and the Tennessee Archives Week Report was approved with the added resolution.

Taffey Hall called for a report from the **Nominating Committee** and election of officers. Laine Sutherland thanked all members who served on the committee and presented the 2007 STA slate of officers. Ballots were passed out and collected for tallying.

Jami Awalt presented the **Treasurer's Report**. With a motion by Kathy Smith and second by Bill Summers, the report was approved as read.

Under **Miscellaneous Business**, Taffey Hall announced that the next Southern Archives Conference meeting will be in 2008 and it is Tennessee's turn to host. STA should decide the location and plan the program this coming year (2007) for the meeting in 2008.

Hall also pointed out that a Basic Documents, Policies and Procedures Manual was being developed by the Executive Committee to facilitate the continuity and ongoing work of STA.

Steve Cox announced that the next newsletter would be available in mid-January 2007. He encouraged all members to contact him with any news articles as soon as possible for inclusion in the January newsletter.

The Nominating Committee then announced the results of the election. The following individuals were elected by written ballot: Taffey Hall, President; Wayne Dowdy, Vice President; Lucinda Cockrell, Secretary; and Jami Awalt, Treasurer. Other officers include David Sowell, Archivist; Steve Cox, Newsletter Editor; and Cathi Carmack, Webmaster.

With no further business, the motion was made by Steve Cox and seconded by Steve Cotham to adjourn. The meeting adjourned at 9:30 am.

Respectfully submitted,  
Lucinda Cockrell,  
Secretary



### **From the Editor of *The Tennessee Archivist*:**

The Winter 2007 issue of *The Tennessee Archivist* is finally finished and, as you are now reading this, is available online. My apologies for taking so long to get this one out. I had hoped to get this issue out by mid-January but found this one a little more time consuming. For one, I decided it was time for a new look to bring it more inline with a traditional newsletter look. Also, I received more than the usual number of excellent submissions for this issue- a good problem to have! Add to that a trip to Seattle in late January for the ALA Midwinter Conference and that makes a busy January!

For future issues we hope to begin doing features spotlighting individual archivists in Tennessee. Whether you are in a large academic, state, or county archive, or in a small one-room repository somewhere off the beaten track, we may come hunting you down, to find out what you're doing, what you've done, and what distinguishes you from the other archives in the state. Also, for the first time it will be possible to go directly to any web site referred to in an article simply by clicking on the URL referenced in the text. Finally, I'd like to thank Ashley Via-Rhodes, a TSLA archivist and STA member, who has volunteered her time to assist as an assistant editor. She has been extremely helpful in putting together this issue of *The Tennessee Archivist*. Please send along any ideas, suggestions or opinions you might have. Have a good Spring 2007!

Steve Cox, University of Tennessee at Chattanooga, February 2007

[Steven-cox@utc.edu](mailto:Steven-cox@utc.edu)

## A New Archives at the Bellevue United Methodist Church

by Margaret M. Cornell

Archivist, Bellevue United Methodist Church

Since January, 2005, it has been my privilege to assist the Bellevue United Methodist Church in establishing an archives in anticipation of its bicentennial celebration in 2009. The church has a rich history and even though many early paper records have been lost, numerous recent documents still exist and need archival attention.



(The Bellevue United Methodist Church)

The church's beginnings extend back to 1803 when Bishop Francis Asbury appointed Levine Edney to the Nashville Circuit near Pasquo and the infant Bellevue area. (In 1969 the name "Bellevue" was changed to "Bellevue" to reflect the spelling most used in the area.) Levine Edney's brother, Newton, deeded land to his brother and the tiny congregation to build "Edney's Meeting House", (currently the site of Pasquo Church of Christ). In 1813, the building burned but was replaced the same year at a nearby location as Edney's Chapel where the congregation remained for 97 years. The congregation relocated to 7544 Old Harding Road in 1910 as the Bellevue Methodist Episcopal Church and again in 1969 to 7501 Old Harding Road where it remains today. Since Levine Edney, the church has been led by 123 pastors, including the Rev. David Rainey, who serves there today.

The Archives and History Committee was appointed by Bellevue UMC in 2005 to find and save precious church documents scattered in homes as well as the Church attic.

The committee's goals are to:

- To be an advocate for the archives and history of the church.
- To locate and identify the records in various formats (see below).
- To protect and preserve the records.

- To make the records easily accessible for reference and research.
- To enable the practice of records management for the future.

A survey was taken along with requests in the church newsletter for documents including meeting minutes, membership records, directories, newsletters, church bulletins, photographs, audio and video tapes, scrapbooks, newspaper clippings, and architectural plans.

Early on the Archives and History Committee decided to follow the records management guidelines of the General Commission on Archives and History of the United Methodist Church. (See: [www.gcah.org/ConfRetSched.htm](http://www.gcah.org/ConfRetSched.htm)). The records mentioned above are permanent but other types may be discarded after a designated retention period. (Disposable records include accounting forms, bank deposit books, slips and statements, cancelled checks, purchase orders, transitory correspondence, etc. See the web site for a complete list and retention periods.) When records eligible for disposal are found, a list is made and presented to the Church Council for approval/disapproval. This "checks and balance" system eliminates the pitfall of decision making by one or two people. Also, records management in this manner eliminates stashing in the attic resulting in storage limitation and fire hazard.



(Volunteer worker Sylvia Vaden)

At this writing, the archives is well on its way. Permanent documents are stored in acid free record boxes. Membership information dates from 1830 to the present, which include records of baptisms, marriages and deaths, are in a computer database. A complete listing is available of past ministers and time served, with a separate file on each minister. A revised time line of the church's history is now on the church's web site (see: [www.bumc.com](http://www.bumc.com)). Videotapes dating from the early 1980's have been transferred to DVD format with a master copy and user copy of each tape. (The original videotapes have been retained in acid free boxes.)

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## Oral History at the Nashville

### Public Library

by Aimee James, Linda  
Barnickel, and  
Andrea Blackman  
Nashville Public Library

The Nashville Public Library's Special Collections Division has three ongoing oral history projects: the [Civil Rights Oral History Project](#), the [Nashville Business Leaders Oral History Project](#), and the [Veterans History Project](#). Made possible through the generosity of Charlie Martin and Judy and Steve Turner, the Special Collections Center, scheduled to open in Fall, 2007, will highlight and provide access to the library's oral history collections and other non-book special collections materials in addition to providing space dedicated to recording oral history interviews.

#### Civil Rights Oral History Project (CROHP)

In 2001, Nashville philanthropists Robin and Bill King funded the development of the Civil Rights Room, located in the Special Collections Division. The gift enabled the library to establish the collection and to launch the Civil Rights Oral History Project as a supporting collection to the division. The Civil Rights Oral History Project contains over one hundred interviews done by library staff members and volunteers with people who were involved in the Nashville and national movement. Interviews cover general life experiences and include discussions about race relations, civil rights, education, economics, social life, family life, and other topics. Each interviewee has at minimum an interview summary; and in some cases, biographical information from clippings, newspapers, photographs or other printed sources. Complete transcribed interviews exist for many of the interviewees. This is an ongoing project.

In addition to collecting oral histories, manuscript materials, ephemera, photographs, and other materials relating to the civil rights movement are also being collected.

A finding aid for the collection is available online at:

[http://www.library.nashville.org/localhistory/his\\_spcoll\\_orhist\\_crohp.asp](http://www.library.nashville.org/localhistory/his_spcoll_orhist_crohp.asp).

#### Nashville Business Leaders Oral History Project (NBL)

The Nashville Business Leaders Oral History Project began at the Nashville Public Library in June, 2006 in conjunction with the planning for and opening of the library's new Special Collections Center. The collection currently consists of seven audio interviews with Nashville business and civic leaders in two series: I. The Southern Foodways "Nashville Eats" Interviews, and II. The Turner Interviews.

The two Southern Foodways interviews were conducted at the Nashville Public Library in July 2006 as a collaboration between the Southern Foodways Alliance and the library as part of the Alliance's Oral History Initiative, which seeks to capture stories of Southerners who grow, create, serve, and consume food and drink. Interviewees were selected by the Alliance, and the interviews were conducted at the library by John Egerton. Interviewees in the Southern Foodways Alliance "Nashville Eats" Interviews include: David Swett, Jr. and James B. "Hap" Townes, Jr.

The Turner Interviews were envisioned by Special Collections Center donor Steve Turner, with support and input from Keel Hunt, president of The Strategy Group, and Cabot Pyle, Director of the James Stephen Turner Charitable Foundation, who also serves as the Turner Interviews series interviewer. Individuals selected for inclusion are business leaders that have leveraged their success in Nashville's business community into projects that served to better their community. Interviewees in the Turner Interviews series include: Nelson Andrews; Edward F. Jones; Kenneth L. Roberts; James Stephen Turner; and David Kirpatrick (Pat) Wilson. This is an ongoing project.

#### Veterans History Project (VHP)

The Veterans History Project is a cooperative endeavor between the Special Collections Division of the Nashville Public Library and the Library of Congress. The national project was established in 2000 by an act of Congress. The Nashville Public Library became the first local partner in the state in the fall of 2001. The project focuses on five major twentieth century wars: World Wars I and II, Korea, Vietnam, and the Persian Gulf. It has also been expanded to include veterans of the current conflicts in Afghanistan and Iraq. Civilians who assisted war efforts by working in factories, helping through charities, or other activities, are also included in the project.

The project concentrates on residents or former residents of the Nashville/Davidson County area. The Veterans History Project Collection in the Special Collections Division consists of over two hundred recorded interviews with local veterans, and documentary materials donated by veterans or their families. A number of interviews were conducted with assistance from local college students at Operation Stand Down, a fall event to assist homeless veterans. Materials in the collection include letters, memoirs, scrapbooks, unit histories and unit newsletters, photographs, oral histories and transcripts, maps, and publications. There are several finding aids to the collection available online at [http://www.library.nashville.org/localhistoryhis\\_spcoll\\_orhist\\_vhp.asp](http://www.library.nashville.org/localhistoryhis_spcoll_orhist_vhp.asp). The current focus of the project is women in the military, and we will soon be moving into the Vietnam War.

#### Other Oral History Holdings

In addition to interviews conducted by the library, the Division also houses oral history projects conducted by other organizations, including Historic Nashville, Inc. and the Union Station interviews.

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## Online Finding Aids Growing for Vanderbilt University's Special Collections

by

Catherine Ashley Via-Rhodes,  
Archivist, Tennessee State Library &  
Archives

### Early History

In 1965, the Special Collections and University Archives of Vanderbilt University were established. The primary focus of Special Collections was to acquire materials related to the history of the university, manuscripts, and rare books that would provide ample primary source material for graduate research. Also at this time the University Archives were established to collect and store university-related material.

Documents and university publications were spread throughout the Vanderbilt campus prior to the organization of the Special Collections and University Archives. It became the sole responsibility of Woodrow W. Wasson, Vanderbilt's first archivist, to collect all these materials in one location. Thanks to Mr. Wasson and other archivists later down the road, the University's Special Collections contains more than 40,000 rare books, 300,000 photographs, and more than 600 manuscript collections. Each year more than 2,000 undergraduates, graduates, faculty, and other researchers visit Vanderbilt's Special Collections and University Archives. The repository provides access to "one of the finest twentieth-century Southern literature collections in the United States and is the center for the study of the Fugitive and Agrarian literary groups."

### Moving Forward

Today, Vanderbilt University's Special Collections and University Archives is moving forward by converting their paper finding aids into HTML format and making them accessible on-line. Since 2002, they have been responsible for putting more than 200 electronic finding aids

online. In 2005 they were concentrating on adding manuscript collections, particularly, the Fugitive/Agrarian Manuscript Collection. Special Collections has added many new finding aids online adding to the already existing 20 finding aids available in the Fugitive/Agrarian Manuscript Collection.

### The Fugitive/Agrarian Manuscript Collection

In the early part of the twentieth century a group of poets and literary scholars at Vanderbilt published a literary magazine known as *The Fugitive*. This group henceforth became known as the Fugitives, and they left their mark on the literary world long after their magazine ceased. Evolving from the Fugitives, the Vanderbilt Agrarians were a group of 12 Southern writers with traditionalist ideals who in 1930 published an important work entitled: *I'll Take My Stand: The South and the Agrarian Tradition*. This work later became known as the "Southern Manifesto." Donald Davidson, John Crowe Ransom, Allen Tate, and Robert Penn Warren were members of both literary groups.

The Fugitive/Agrarian Manuscript Collection contains the personal papers of several members within each of these literary circles. These include John Crowe Ransom, Donald Davidson, Jesse Ely Wills, Andrew Nelson Lytle, Frank Lawrence Owsley, Herman Clarence Nixon, James M. Frank, and Walter Clyde Curry. In order to gain a more holistic perspective of the group's activities and interactions the Fugitive/Agrarian Collection also contains the personal papers of the group's prominent associates. Such associates include: Peter Taylor, Edwin Mims, Brainard and Frances Neel Cheney, Richmond Croom Beatty, Richard Weaver, George Marion O'Donnell, and David McDowell, among others.

### The Peter Hillsman Taylor Papers and Addition

Peter Hillsman Taylor (1917-1994), a native of Tennessee was a former Vanderbilt student and is considered by many a master of the short story form. He has won several literary awards, including the Pulitzer Prize in 1986 for his novel *A Summons To Memphis*. Taylor was a pupil to members of the Fugitive and Agrarian literary movements, such as John Crowe Ransom, Allen Tate, and Robert Penn Warren. He also associated closely with other writers, such as Randall Jarrell and Robert Lowell, who were greatly influenced by the Fugitives.

In 1988, Vanderbilt University Special Collections acquired the personal papers of Mr. Taylor. Seven years later, the Addition to this collection was purchased. Although the original collection had been processed, the Addition was not touched until July of 2005. Not only has this collection been fully processed but it has also been among the most recent finding aids to be converted to HTML and put online. This has also presented Special Collections with an opportunity to reappraise the original collection of Peter Taylor material and put that finding aid online as well.

### Coming Soon, More Finding Aids!

More finding aids are being made available online as old collections are reappraised and new collections processed. Members of the Special Collection team are excited to watch their online finding aids grow! Feel free to visit their website and check out the finding aids and collections at <http://www.library.vanderbilt.edu/speccol/>



## News from Knox County Archives, East Tennessee History Center, Knoxville, Tennessee

by Doris Martinson  
Knox County Archives

On a cold and blistery December day in 2003, the five member staff of the Knox County Archives began moving sixty-four thousand linear feet of records to their new home in the addition to the 1874 East Tennessee History Center. The records were located in two different buildings and in nine different closed stacks locations. Preparation for this enormous move began in 2001. In each of these locations, a complete inventory of every single volume and box was made. The volumes and boxes had to fit exactly in the allotted space on the mobile shelving. It became a mathematically challenging feat, but one that proved invaluable for the moving company.



(East Tennessee History Center in Knoxville)

Exhausted but happy, the Archives staff opened to the public, January 2004. Each year, since that 2004 opening in the beautifully furnished and embellished East Tennessee History Center, the Archives has had more than two thousand patrons. In 2005 and 2006, the Archives had nine practicum students from the University of Tennessee's Graduate School of Information Sciences, Maryville College, and University of West Georgia.

The staff has celebrated Tennessee Archives Week with displays, had an information booth at the annual Knox County Employees Health Fair, and given numerous community presentations. Many databases were created. In 2004, Eric Head, Archives Assistant, compiled a 1792-1906 naturalization index. For the East Tennessee Historical Society's publication, Tennessee Ancestors, Doris Martinson gave the Archives' Hamilton District, Superior Court case file database index. Wendy Rogers, Archives Assistant, from the Knox County Court of Pleas and Quarter Sessions, prepared a database of Revolutionary Soldiers' declarations and schedules for pensions under the 1818 Act of Congress.

Sonya Moreland, Senior, Archives Assistant, archivally processed and indexed the 1994-2002 Knox County Marriages. For twenty-eight years, Tom Shuman, the Archives' micrographics technician, has microfilmed, processed, and duplicated Knox County governmental

records. For the last six years, Tom has been microfilming Knox County's 1900 to 1940 marriage licenses. This year, Doris Martinson completed the first name index to the 1810-1817 Knox County First Circuit Court Minute Book.



(A patron being helped at the Archives Reading Room)

July 2006, Greta Huff transferred to the Archives from Knox County's Lawson McGhee Public Library's Technical Service Department. In 2005 and 2006, two of the Archives staff, Eric Head and Wendy Rogers, became parents of adorable baby girls, Sophia Head and Eva Grace Rogers.

Eric Head is featured in the Knoxville January – February 2007 Magazine article, "The Last Step." He is noted for finding the remaining Knoxville family of a World War II soldier. The last steps of Private Jack Rose were captured on film just as he was killed by enemy fire in Ottre, Belgium, during the "Battle of the Bulge." The famous World War II photographer Tony Vaccaro snapped the photograph in January 1945. After the war, Vaccaro began a search to locate Jack Rose's family. It was recently discovered that Jack Rose was from Knoxville, Tennessee. Eric Head, through the Archives' records, was able to send, photographer Vaccaro, Rose family information and the burial site of Private Jack Rose. In October 2006, Tony Vaccaro, now 84 years old, made a visit to Knoxville to give a World War II presentation and to visit Jack Rose's gravesite. Eric was able to meet Vaccaro and take him to the Knox County Mount Olive Cemetery. On this visit, due to Eric's research, Tony Vaccaro met Jack Rose's surviving Knoxville brother, Bob Rose.



(Storage areas)

In 2007, the Knox County Archives will begin its fourth year in its new East Tennessee History Center addition. The Archives will again start the year with a University of Tennessee Graduate School of Information Sciences practicum student. We welcome Tennessee archivists and friends to downtown Knoxville to visit the Archives and the East Tennessee History Center.

(Continued on page 13)

(Civil War Music Exhibits, continued from page 1)

Each exhibit allows visitors to experience the breadth and scope of the Civil War through its music. Popular music during the Civil War reflected the events, attitudes, values, emotions, and lives of the American people. Songs of the times honored religion, celebrated political ideals, commemorated heroes and battles, mourned death, heralded emancipation, and stirred memories of those at home. Music was performed in parlors, in concerts, at rallies, in camp, and on battlefields. The hundreds of songs that dealt with war's glory and pain constitute a rich musical heritage that still resonates today.

### Civil War Music: the Local Connection

(Spring 2006)

The first exhibit focused on popular music of the Civil War, particularly as it pertained to the Battle of Stones River and middle Tennessee. Among the objects on exhibit were song broadsides (single-sided lyrics-only sheets) featuring artwork depicting the Battle of Stones River and songs written about the battle.

### Civil War Music: Songs for the Crises

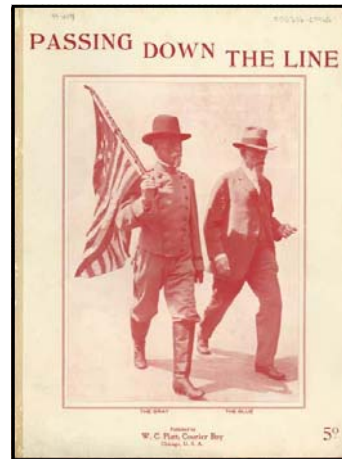
(Summer of 2006)

At the time of the Civil War popular songs were printed and sold in various forms. The second exhibit in the Civil War Music series featured song broadsides or song sheets, which were cheaply-printed editions of popular songs that contained only lyrics, and no musical notation. Song broadsides provide a window through which we can glimpse the war from beginning to end, and offer insight into the emotions, thoughts, reasons, needs, and overall climate of the times. Broadside were printed by stationers not music publishers, and generally were sold at newsstands rather than in music shops. The major broadside publishers were located in northern cities such as New York, Philadelphia, Boston, and Baltimore. All of the broadsides in the exhibit are part of the Center's *Kenneth S. Goldstein Collection of American Song Broad-sides* containing over 3,300 song broadsides from 150 publishers.

### Civil War Music: Reunions and Remembrance

(Spring 2007)

The third and current exhibit in the series explores the role that music played in the reunion and reconciliation process after the Civil War. As America struggled to heal the wounds of civil war, various means of remembering and memorializing the war were devised. Reunions of Civil War veterans and other commemorative events sprang up around the country during the period from 1866 into the early twentieth century. Throughout it all, there was music. This exhibit focuses on the key role that music played in these events and in helping the nation remember the Civil War.



(Sheet Music from the Soldier's Reunions)

Much popular music written after the Civil War was focused on war memories and commemoration. Many new songs memorializing the war were published in sheet music form. Music publishers in the late nineteenth century issued collections of songs from the time of the war, and of new pieces to be sung at veterans' reunions, called "camp-fires." Music accompanied veterans' meetings, parades, monument dedications and memorial hymns played a significant role in annual Memorial Day ceremonies.



(Col. J.A. Pattee's Old Soldier's Fiddlers)

Among the objects on exhibit are song books printed for use at joint Blue-Gray reunions containing a combination of old war songs and songs of reconciliation and patriotism. These social gatherings of Union and Confederate veterans were similar to earlier camp-fires, which included activities such as eating "an old-time army meal," smoking, drinking, telling war stories, bugling army calls, and finally, the singing of war songs. Among the songs that appear in joint reunion songbooks are "Tenting On the Old Camp Ground," "Brave Boys are They," "Battle Cry of Freedom," "Bonnie Blue Flag," "America," and the "Star Spangled Banner."

(Continued on page 11)



(Continued from page 10)

Also on exhibit are sheet music and song broadsides written for specific reunions, such as a broadside from the Murfreesboro Reunion of 1911. The Tennessee Division of the United Confederate Veterans met in Murfreesboro on October 11 and 12, 1911. This was a major event with a business meeting, parade, and barbecue at the fairgrounds. An account from a Murfreesboro publication states that the reunion drew about 15,000 people to the town for “a pageantry the like of which was never before seen in this city.”

Music figured strongly in the revels. It was reported that “local bands, stationed on the east and west sides of the Court House yard, played those soul-stirring, war-time pieces—“Dixie,” “The Bonnie Blue Flag,” etc.” and that the Murfreesboro Cornet Band headed the parade. The Nashville Banner reported that “The vets don’t have to worry along the music line, for Murfreesboro has two bands. The young men of the town have a splendid organization and a colored band also plays quite well.”

Memorial hymns and sheet music dedicated to Decoration Day are also on exhibit. As early as 1864, organized women’s groups set aside certain days to decorate the graves of Civil War soldiers. As with previous paths of remembrance, the movement to recognize the war dead started small and eventually grew to a national, unified occurrence. Decoration Day, later called Memorial Day, was officially proclaimed by General John Logan, national commander of the Grand Army of the Republic, and was first observed on May 30, 1868.

### Civil War Music: Confederate vs. Union (Summer 2007)

The fourth and final exhibit will be mounted during the summer of 2007. Research, material selection, and label writing are in process. The main objective will be to compare and contrast music from the perspective of the North and South, or Confederate vs. Union. The exhibit will explore the various formats of music popular at the time, including music publishers, and contrast the quality and quantity of available materials. Many songs were sung by both sides, songs of human expression and drama, such as the wife urging her husband to battle; the mother weeping for her slain son; the dying soldier with his memories of home. Examples of mutually popular titles will be exhibited, along with divergent songs of political ideals such as those of union and states’ rights. Confederate and Union imprints of the same sheet music will be shown, as well as imprints of the same titles, but with different lyrics, such as “Maryland, My Maryland!” and “The Bonnie Blue Flag.” Other possibilities include music written to rally the forces and honor war heroes and battles, both Northern and Southern.

Please visit the Stones River National Battlefield in Murfreesboro to view the current exhibit. For more information about the Battlefield, visit <http://www.nps.gov/stri> or call (615)893-9501. For more information on the Cen-

ter for Popular Music or to search the collections, visit <http://popmusic.mtsu.edu> or call (615) 898-2449.



(Lyrics page from the exhibit)

### (President's Message, from page 2)

While being stewards of our State's records may be less daunting than performing the rumba, it is in the combination of our backgrounds and talents that we reach our highest potential as a Society. In ballroom dancing, I quickly became enamored with the push-pull, a fast dance that allows the lady to be twirled out and back in often; I aspired for a better tango. Similarly, while I work daily with records in a religious institution, I enjoy learning from my colleagues whose work involves other types of records management and preservation. Some members of our Society have worked as archivists for many years and serve as great mentors to me. As an STA officer, I have also been privileged to have occasions to encourage newcomers to the profession.

A primary goal of the Society of Tennessee Archivists is to create opportunities to highlight the depth of our membership and breadth of our members' talents. If you would like to share your talents within the organization, we encourage you to contact a member of the STA Executive Committee. Areas of service include advocacy, annual meeting organization and program, mentoring, *The Tennessee Archivist*, publicity and promotion, Tennessee Archives Week, and more. Together we can do great things!





(Nashville Public Library, continued from page 3)

our guidelines and then assigns subject headings as necessary. I then quickly review the items for consistency and to make one final check for errors.

*Uploading*—The items are then uploaded via the CONTENTdm Acquisition Station to our local server.

*Tech Services*—At this point the items go to our Technical Services Division, which holds the Administrative rights to the collection, for approval of the items and “indexing,” which officially adds them to the digital collection. The items are then available online. We usually have a less-than-24-hour turnaround time from uploading to online availability.

*OCLC*—The final step in the process is the harvesting of our metadata records by OCLC for inclusion in WorldCat, and then the library’s online catalog. This is done at periodic intervals.

### The Result

*Content*—The new Digital Collection is much more attractive, user-friendly, and content-laden, and the metadata provided is much richer. New content added by the Special Collections Division includes our most heavily sought-after and used civil rights images. We have uploaded over 100 audio clips to provide just a tease of our rich oral history holdings.

*Search Features*—Because of the richness of our metadata, we are able to provide much greater searchability and browseability.

### Conclusion

*Trends*—In the Special Collections Division, we think that we’re already beginning to see trends developing. For example, we work with many school groups who come and utilize our civil rights-related holdings. Feedback from teachers has indicated that since these items have become available online, it is so much easier for them to provide access to them for their students, and they don’t have to arrange a field trip, get buses, etc. This may mean that we see fewer school groups coming into our facility. However, we are working on ways to capture the statistics for the digital collection.

*Still a work in progress*—The Digital Collection is still a work in progress. We are constantly adding new items, and now that the Special Collections Division has a staff person dedicated to working on this project, our production is going to increase dramatically. Plans for the immediate future from the Special Collections Division include uploading photographs and metadata from Historic Nashville, Inc.’s Sacred Site Survey project. We also plan to add introductory information on the portal page and a help page. As we work, we discover that it is necessary to tweak our guidelines somewhat. Overall, however, we have developed a process and a project that is streamlined and efficient, and an end-product that we are extremely proud of.

(Bellevue United Methodist Church Archives, Continued from page 6)

An oral history program has been started that includes a dozen interviews now on DVDs. Newspaper clippings have been copied on to acid-free paper then placed sequentially in a scrapbook. Finally during the summer of 2006, architectural plans were flattened and repaired then placed in a new map case donated to the archives.

Unfinished tasks remain, however. The many photographs donated by parishioners are still being processed and scanned. The record boxes have temporary labeling because the contents change or expand. Temporary shelving must be changed to permanent metal shelving. Also a permanent room for the archives is still being worked out because extra rooms are at a premium. The current location is a small office area with little room to expand. A finding aid describing the collection will be created when the sorting and processing are complete and placed on the church web site.

Establishing the BUMC archives has been enthusiastically received and supported by the congregation. We are moving slowly but thoroughly, involving volunteers to assist in every aspect. The “rhyme and reason” of it is catching on! A strong feeling exists that the records of the past and present are truly being cared for and made available as the congregation continues to prepare for its 2009 bicentennial celebration.



(Oral History at the Nashville Public Library, continued from page 7)

### Access

The Division has undertaken a project to convert much of our analog oral history resources to digital format. During phase one of the project, 250 analog cassettes were converted from our oral history holdings, including interviews from the following projects: Century III, CROHP, VHP, and Historic Nashville, Inc. We will soon begin another round of conversion. We have also begun recording our oral history interviews in digital format. By having our interviews in digital format, we are able to provide wider access to them. We are including clips from our oral history interviews in our Digital Collection: (<http://digital.library.nashville.org/portal/>).

For more information on oral history projects, please contact: Aimee James, Special Collections Division Manager, Nashville Public Library, 615 Church Street, Nashville, TN 37219, 615-862-5842, [aimee.james@nashville.gov](mailto:aimee.james@nashville.gov).

(News from Knox County Archives, continued from page 9)

The Center is located on the historical corner of Gay Street and Clinch Avenue. It is near this corner that the city of Knoxville and the University of Tennessee began. Indeed, it is a great corner to permanently preserve and maintain the two hundred and fourteen years of uninterrupted Knox County (1792-2006) governmental records!

## Dr. James R. Johnson Retires at the Memphis Public Library

by Lillian Johnson  
Memphis Public Library

After 32 years of notable service, Dr. James R. Johnson, senior manager, history and social sciences department, retired from the Memphis Public Library & Information Center. Under Johnson's leadership, the Memphis and Shelby Room, a repository of local history collections was significantly expanded to include 127 processed manuscript collections and 12,000 photographs. The manuscript collections of two of Memphis' most prolific citizens, Maxine Smith (The Maxine Smith NAACP Collection) and E. H. Crump (former Mayor and politician) were acquired during Johnson's tenure.

To facilitate genealogical research, Shelby County death, marriage, tax and quarterly court records as well as the Memphis/National Funeral Home Records were indexed. In addition, increasing resources for African-American Ancestry research, the records of the Oates Funeral Homes and the Zion Cemetery Burial register, were indexed under Johnson's direction.

A noted genealogist, Johnson lectured at the American Library Association, the National Genealogical Society and Samford University's Institute of Genealogy and Historical Research.

## New Publication on Family History

The Oral History Association (OHA) announces the publication of *Oral History for the Family Historian: A Basic Guide*, which is the latest in its pamphlet series. The goal of this seventy-page publication is to provide practical guidance to the novice who wishes to conduct a family oral history interview.

A good oral history, even a single interview, requires careful planning. Too often, novices and experienced researchers alike jump into an oral history project before giving sufficient thought to the technical, legal, access, and longevity issues. This pamphlet is designed to help the interviewer/researcher avoid common mistakes by effectively planning, conducting, and preserving a family oral history interview. It also contains an extensive list of sample questions, a legal release form, and other suggested resources.

Author Linda Barnickel is an archivist in Nashville, Tennessee, concentrating on local history and military history. She currently oversees a project to record oral histories with veterans, and has also used oral history in her own genealogical research.

Information in this publication is based upon guidelines established by the Oral History Association.

The Oral History Association is a society of scholars, students, local historians, and others concerned with the application of professional standards to the collection, preservation, dissemination, and use of oral testimony. It serves as a bridge between scholars of various disciplines and also between these scholars and librarians, archivists, teachers, journalists, authors, and others engaged in recording personal and institutional histories. Members of the Oral History Association exchange views and learn of new developments through the annual meeting, a newsletter published three times a year, the *Oral History Review*, and this pamphlet series. For more information see the OHA website:

<http://omega.dickinson.edu/organizations/oha>

## Catholic Library Association Introductory Archives Workshop in July 2007

The Catholic Library Association and the Center for the Study of Religious Life are pleased to announce the first biennial Introductory Archives Workshop for Religious Communities. The 5-day intensive program is directed toward individuals who are interested in learning about archival theory and practice or who wish to update their archival training.

Unlike other archival workshops, the sessions will focus on the unique types of records found in the archives of men's and women's religious communities. These records document not only the communities themselves, but also the evolution of Catholicism in the United States, and its impact on educational, social and charitable institutions that shaped the nation's history.

The program, directed by professional religious archivists, will include lectures, tours, and opportunities for sharing experiences. The workshop will be held from July 15-20, 2007 at the National Shrine of Our Lady of Snows in Belleville, IL, located across the Mississippi River from St Louis, MO. Complete program and registration information and a registration form are posted on the Catholic Library Association website at [www.cathla.org/preservation.php](http://www.cathla.org/preservation.php), or contact the CLA at [cla@cathla.org](mailto:cla@cathla.org) or phone 413-443-2252.