

# TENNESSEE ARCHIVIST

The Newsletter of the Society of Tennessee Archivists



## STA Conference 2011 in Pictures!

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# News and Notes

## STA Officers 2011:

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## **Editors' Message**

Greetings, *Tennessee Archivist* readers!

We are delighted to share the Winter 2012 issue of the newsletter with you. We hope that you'll agree that this issue is brimming with exciting reports from the field!

In this issue, members from across the association have generously shared news from their repositories and details of their experiences "in the trenches." Brianne Wright reports on the Kingsport Public Library and Archives' recent historical photography exhibition. Lucinda Cockrell relates the details of a recent technical project that has improved access to collections at the Center for Popular Music (MTSU). Steve Cox, at UTC Special Collections, shares details about a very special collection of materials created by a local naturalist, Emma Bell Miles. We thank Brianne, Lucinda, and Steve for inspiring us with their fabulous contributions! Next time your institution tries out a new idea or celebrates a job well done, please take the time to send an e-mail to your newsletter editors. (You can find our call for contributions in every issue, as well as on the [STA website](http://www.tennesseearchivists.org).) We would love to highlight the results of your hard work!

This issue also features an annual meeting round-up in order to give members who were unable to attend a feel for what took place. In addition to the photographs – snapped by our esteemed association president, Gordon Belt and our very own STA archivist Ralph Sowell– we are adding session reviews. Justin Eastwood and Jennifer Randles have contributed brief reviews of sessions that they attended. Because this is a new feature, we did not manage to obtain a review for every session offered – but we did come close! We plan to solicit reviews for all sessions at future meetings. Many thanks to Justin and Jennifer for helping us to forge a new tradition for the newsletter.

Looking ahead to our spring issue, we are planning to add another regular feature: the Member Spotlight. Our goal is to introduce STA members from across the state to our readers. Archivists new to Tennessee, new to the profession, or simply unable to regularly attend the annual meeting will benefit tremendously from learning about the expertise of their fellow professionals in STA. We are looking forward to highlighting YOU in an upcoming issue!

Warmly,

Chapel D. Cowden and Sarah Shippy Copeland





# President's Message



As I write this column, a new year is dawning. The start of each new year gives most of us an opportunity to reflect upon the previous year, and set goals for the future.

Looking back on 2011, it was an incredibly busy and productive year for me personally and professionally. With the start of the Civil War Sesquicentennial, I helped my wife, Traci, publish and promote our new book, *Onward Southern Soldiers: Religion and the Army of Tennessee in the Civil War*, which has been very well-received by scholars, Civil War enthusiasts, and the general public. My blog, *The Posterity Project*, saw its greatest increase in readership, with over 120,000 views since its inception in 2008. And with the help and guidance of our Executive Committee, I planned and organized the STA's annual meeting at the First Amendment Center in Nashville. Our theme, *Roots: Unearthing Family History in Tennessee Archives*, delivered a diverse and

informative slate of sessions and speakers, and thanks in large measure to the participation and positive feedback of our members and volunteers, our annual meeting was a tremendous success.

Looking forward to 2012, I am honored to have the opportunity to serve you as President of the Society of Tennessee Archivists in a year in which we celebrate our organization's 35<sup>th</sup> anniversary. I have been privileged to be a member of STA for the last twelve of those years, and much has happened since then to make STA a strong, vibrant, and relevant professional organization. However, while as archivists we are keenly interested in preserving a record of our past, to remain relevant our organization must also be forward-thinking to make sure that our past efforts do not go unnoticed.

To that end, I am making it a personal goal for this anniversary year to build on the success of previous years by fostering a culture of teamwork, collaboration and leadership for the future. I am looking forward to working with Vice President, Eric Head, and the rest of our Executive Committee to make sure that our annual meeting for 2012 is even more successful than the last. I am also looking forward to working with our Executive, Education, Membership, Nominating, Scholarship, and Awards committees to make sure that we are not only addressing the current needs of our membership, but that we are also finding new ways to improve our outreach and better serve our members.

I want to call on our members to join me in this New Year's resolution. STA is **your** membership organization, so I encourage you to drop me a line and share your thoughts, suggestions, and insights into how we can work together to make STA an effective advocate for our profession.

It is my great honor and privilege to serve you in 2012. I'm very excited about the challenges and opportunities that lie ahead!

Gordon T. Belt, STA President

*Tennessee Archivist* is published by the Society of Tennessee Archivists. Please address all questions, comments, and submissions to:

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Or

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## Please renew!

Membership in the Society of Tennessee Archivists enables all of us who are dedicated to the preservation, administration, access, and use of archival materials to keep up-to-date with important developments and make a valuable contribution to the archival profession in the State of Tennessee. For more information, including membership levels, visit <http://www.tennesseearchivists.org/membership.html>.

To renew, please include institution name, phone number, and e-mail address (if applicable). Make checks payable to "Society of Tennessee Archivists" and mail to STA's **new mailing address**:

**Treasurer, STA**  
**Society of Tennessee**  
**Archivists**  
**MTSU Box 242**  
**1301 East Main Street**  
**Murfreesboro, TN 37132**

# Vice President's Message



My name is Eric Head, and I welcome the opportunity to serve the STA this coming year. I'd like to introduce myself to the wider STA membership, as many of you may not know me. I am currently an Archives Assistant with the Knox County Archives in Knoxville, Tennessee, and have been a member of STA for about 10 years. I am a 1986 graduate of the University of Florida with a B.A. in History, married and the proud father of a 6 year old girl. Since graduation I have worked in both the private and public sectors in Florida and Tennessee, first as a data specialist for an environmental engineering firm in Florida before moving to Knoxville in the late 1990s and assuming my position with the Archives. I also assist the East Tennessee Historical Society and Knox County Public Library with teaching genealogy classes as a public service to the community.

I recently participated in an online "civics test" offered by the Intercollegiate Studies Institute. The test consists of 33 questions "drawn from past ISI surveys, as well as other nationally recognized exams." According to

the ISI, the average score for the test was 49% with college educators scoring only 59%, a poor showing by anyone's standards. Shortly thereafter I read a review of the new book, *Teaching America: The Case for Civic Education*, edited by David Feith, a compilation of essays written by 20 noted thinkers representing a broad spectrum of viewpoints illustrating the crisis in civic literacy facing our country and solutions to this illiteracy. UT-Knoxville law professor and blogger, Glenn Harlan Reynolds, is one of the contributors to the book. To improve civics knowledge by the general public, he recommends "starting with the uncontroversial basics of how government is structured and then ascending to various contested matters—concerning constitutional interpretation, for instance. He stresses the importance of presenting without ridicule—and in their own terms—both conservative and progressive views and of relying on **original documents**, as much as possible, rather than summaries and commentaries."

I highlight Reynolds reliance on the use of original documents because I believe archivists, especially government archivists though not limited to them, can play an increasingly important role in this task. The very nature of our jobs, the organization and preservation of original records, means we have to learn and understand the structure of our government and organizations and how they operate in order to handle the records appropriately. We have practical knowledge, as well as the original records, that can assist in teaching civics to the community. I suggest this as much to myself as I do to all who read this that we as a profession need to do more to share this knowledge with the community. Instead of waiting for people to come to us, we need to go to them: whether that be to high school classrooms, senior center meetings or hosting exhibits in non-traditional venues. Archivists are a valuable and often overlooked community asset whose skills, knowledge and experiences can be tapped to help narrow our civics deficit. In this regard, the STA in recent years has actively engaged in assisting with Tennessee's "History Day" competition and promoted Archives through the Archives Month campaign. I hope you will contact me with your ideas for additional ways we can engage the public to promote our organizations, our records and to further public education. I relish the opportunity ahead of us to do so and hope you do as well! Please feel free to contact me at [ehhead@knoxlib.org](mailto:ehhead@knoxlib.org) with your ideas or any other suggestions you have.

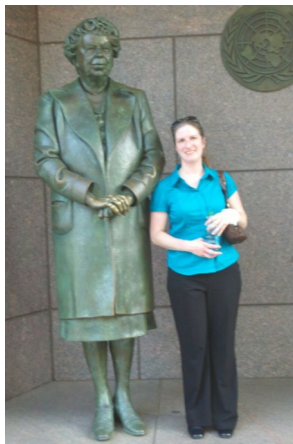
Eric Head  
STA Vice President

## Calling All Archivists!

Pull out your laptop, Ipad, pencil or quill and tell us all about it! We are always seeking submissions for *Tennessee Archivist*. Tell us about your archive, a co-worker, a special project, a digital collection – the topics are limitless. Please send ideas and submissions for upcoming newsletters to Chapel at [chapel-cowden@utc.edu](mailto:chapel-cowden@utc.edu) or Sarah at [scopeland01@clevelandstatecc.edu](mailto:scopeland01@clevelandstatecc.edu).

# Student Affairs

*For those new to STA or those who are tuning in to the newsletter for the first time, Student Affairs is our column that explores archival issues from the perspective of a student columnist who is seeking a career in the archive field.*



Hello *Tennessee Archivist*! I hope you were all able to attend the 2011 STA Annual Conference at Vanderbilt's First Amendment Center in October. I had the honor and privilege to have been awarded one of the two STA Student Scholarships which aided my ability to attend the conference and participate in the Student Panel. I greatly appreciate the opportunity because I was able to meet so many great Tennessee archivists and I also learned quite a lot about genealogical research.

While it initially seemed unfortunate that the conservation pre-conference workshop was not held, it did give me the opportunity to sit in on the last half of the workshop discussing religious archives. I had never before considered the wealth of information that can be found in a church or congregation's archives. The most useful research tip I gained from this session was to check records of neighbors to the family being researched because sometimes family members that appear to be missing show up at the neighbor's house. What a great tip! I would never have thought to check religious membership records nor neighbors' census records for missing family members.

The student panel session was great, too. Looking back and considering my anxiety about participating, it all seems like a whirlwind. I was rather nervous so cannot recall with ease everything that we discussed, but I do find it fascinating that some of the debate about terminology, such as finding aid versus register, has been contemplated for quite a few years now. While we future archivists must be constantly aware of the ever-changing technology needed to enhance our archives, it is just as important to remember the effort that previous generations of archivists have put into building a solid foundation of archival science that can be used to help mold the future direction of archives, even amidst the ever-changing technological atmosphere.

All in all, attending this conference was an amazing experience. I was able to socialize and network with other members while learning more about genealogical research within archives. I encourage everyone who can to attend next year's sessions for fun and informative learning experiences by a community happy to encourage and help.

Amanda J. Carter, SAA-UTK President & MLIS candidate

## Mark Your Calendars!

(And check out page 12 for further professional development opportunities.)

Southern Archives Conference  
April 26-27, 2012 — Jackson, MS

Society of Tennessee Archivists Annual Meeting  
*Red, White, Blue, and Recorded!*  
*Collecting and Preserving Politics in Tennessee Archives.*  
Dates to be determined, 2012 — Knoxville, TN



We have a Facebook page! Follow this [link](#) and join our group to get in the conversation!

# *Student Affairs*

## **Emerging Archival Scholars Program University of California, Los Angeles (UCLA) 9-13 July 2012**

For full program information, including eligibility requirements, see <http://aeri.gseis.ucla.edu/fellowships.htm>.

### **PURPOSE**

The Archival Education and Research Institute (AERI) is pleased to announce a recruitment and outreach scholarship program to encourage minority students at the undergraduate and graduate levels to consider undertaking doctoral education focusing in Archival Studies, a multidisciplinary field that examines the social, cultural, political, and technological imperatives and professional practices of record keeping and remembering in society. The program, which is supported by the Institute of Museum and Library Services, is designed to introduce students to the nature of doctoral education and the rewards and demands of a research-oriented career, e.g., as a professor, in the archives field. Our goal is to stimulate and begin to nurture the growth of a new and more diverse generation of scholars who are versed in interdisciplinary research that addresses issues in Archival Studies, broadly conceived.

### **PROGRAM DESCRIPTION**

Up to six Emerging Archival Scholars will be selected and awarded a scholarship that will cover round-trip travel, accommodation, and most meals to attend the annual weeklong Archival Education and Research Institute, attended by faculty and doctoral students from the U.S. and around the globe. The next Institute, AERI 2012, will be held at the University of California, Los Angeles (UCLA) from 9-13 July 2012.

During the Institute, each scholarship recipient will be assigned both a faculty research and a Ph.D. student mentor who will help Scholars navigate the Institute and the intellectual and social environments. In addition to mentors, scholarship recipients will participate in a workshop discussing application processes and expectations for Ph.D. programs in the U.S. and internationally as well as the nature and scope of future possible careers. They will also participate with other AERI attendees in workshops, seminars, and field trips. For Scholars who indicate an interest in pursuing a Ph.D. in this field after attending AERI, mentors will be selected for them to work with on a continuing basis and they will be alerted to other possible opportunities, such as bridge programs, additional scholarships and research opportunities that might be available through AERI or at different academic institutions.

Scholars may also be selected or volunteer for fuller immersion into the research process and be assigned (with their agreement) to a research team that will involve the student in a supervised research project that will last no longer than a year. In this case, participants may be invited and funded to present their research results in a poster session at AERI in 2013.

### **APPLICATION PROCEDURE**

Students interested in applying for one of the available scholarships must provide the information below:

A resume (no more than 2 pages)

A completed application form (available at <http://aeri.gseis.ucla.edu/fellowships.htm#easp>)

A personal statement (no more than 2 pages, single-space) that addresses all of the following questions

- 1) What research interests might you like to pursue in graduate school, and why?
- 2) What research or scholarly experience do you have in your field?
- 3) How do you plan to use the degree that you are currently seeking?

Official transcripts of all academic courses completed at your current academic institution at the time of application. Two letters of recommendation from faculty members familiar with the student's work. Completed applications are due no later than **March 1, 2012**. Awards will be announced by March 30, 2012.

Resumes, application forms, personal statements, and letters of recommendation should be submitted electronically to [kwhite@ucla.edu](mailto:kwhite@ucla.edu)

Official transcripts should be postmarked by **March 1, 2012** and mailed to

**Dr. Kelvin White**  
**School of Library and Information Studies University of Oklahoma**  
**401 W. Brooks, Bizzell Library, Room 120 Norman, OK 73019-6032**



## Kingsport Revisited

*submitted by Brianne Wright, City Archivist,  
Kingsport Public Library and Archives*



In celebration of American Archives Month, the Kingsport Public Library & Archives, the Friends of the Archives and the Mary B. Martin School of the Arts (ETSU) presented “Kingsport Revisited,” an exhibition of new photographs from ETSU students based on historic images of Kingsport. The exhibition was the culmination of a summer course taught by ETSU’s Visiting Assistant Professor of Photography Joshua Dudley Greer that was conceived by Brianne Wright, City Archivist. Over the 5 week summer course, the students researched photography collections housed in the Kingsport Archives with the goal to meticulously re-photograph dozens of locations around Kingsport, just as they appeared in the original images. The month-long exhibit at the Kingsport Renaissance Center paired the new photographs with their original counterparts, illustrating significant changes in landscape, architecture and culture in Kingsport.

*Visit the Kingsport  
Archives’ Blog for  
more info on the  
project!*

**Archives of the City of Kingsport**

BRINGING THE PAST TO THE PRESENT

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*Click on the image to visit the blog.*

## Do You Believe in Magic? Designing a New Search Interface at the Center for Popular Music

*Lucinda Poole Cockrell, Assistant Director/Archivist, MTSU’s Center for Popular Music*

“I’m afraid I’m having a bit of trouble navigating your website and search catalog.” This was a typical remark made by online researchers visiting the Center for Popular Music’s website to search for materials. We were using a website built in 1997 and our patrons had to search eight individual databases online and four in-house to access the Center’s special collection materials. But then the “magic” happened. During 2011, Center staff worked to create a new and improved search interface and website. This is the story of how we went from “I’m afraid I’m having a bit of trouble...” to “Wow! This is soooo nice - a wonderful improvement.”

For those who may not be familiar with the Center for Popular Music (CPM) at Middle Tennessee State University, it is a research center devoted to the study of popular music in America. The CPM was established in 1985 as a state-sponsored Center of Excellence. In 2009 it became a constituent unit in the University's College of Mass Communication, where it supports both student development and faculty research. The Center's scholarly mission is to promote research and scholarship on American vernacular music and to foster an understanding of the nation’s diverse musical culture and its global reach. Thus, the Center maintains an archive of research

# *In the News*

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materials stretching from the early eighteenth century to the present and also maintains an audio lab for the preservation, transfer, mastering and restoration of sound recordings. The CPM develops and sponsors programs in vernacular music, engages in original research projects and disseminates the results of research via various media publications.

The focus of the 2011 access project involved the Center's special collection and archival materials. These include sheet music, song broadsides, rare books, posters, playbills, programs, periodicals, sound recordings, trade catalogs, vertical file materials, audio-visual materials, photographs, and manuscript collections. The Center also has a collection of secondary source books, magazines, directories, and journals available in the Reading Room that are searchable through the main MTSU Walker Library catalog.

As a disclaimer, I do not mean for this to be a commercial for any particular software package. I hope this information is useful to other archivists who find themselves in a similar situation of wanting to improve access to their holdings while being a "lone arranger" with an inherited database software system and limited resources. As archivists and keepers of historical documents, we all know the importance of access. The purpose of selecting, acquiring, and preserving manuscripts and archival materials is to make them available to people. Yet sometimes there are seemingly insurmountable obstacles in the way, and who has enough time if you are the only archivist on staff?

To understand how we ended up with twelve individual databases in an outdated system, a bit of CPM collection access history is needed. In 1987, just two years after its founding, the Center purchased Inmagic DB/TextWorks®, software to create a database for Sheet Music. It was a DOS based system installed on one computer. The company literature of the day stated, "INMAGIC software offers a flexible database design tool for professionals who need to organize information effectively and retrieve it quickly." The CPM database fields were based on MARC standards with local field adaptations for special collections. A Rare Book database was added in 1989 and by 1990 there were 4,649 catalog records in two databases.

By 1996 there were six databases with the additions of Periodicals, Secondary Serials, Trade Catalogs, and Vertical Files. Sound Recordings, Performance Documents, and Audio Visual databases were added in 1997, making a total of nine. The Center's first website was launched that same year and with it came online searching capabilities for four of the databases. Total database records for 1997 amounted to 53,611. In 1999 an Iconographic database was created for photographs, postcards, trade cards, and illustrations. Then the Archives database was created in 2000 (based on Dublin Core) to bring access to the manuscript collection finding aids. The last database to be added was the Song Broadside database in 2004. This database was part of a digitization project funded by a preservation and access grant from the National Endowment for the Humanities. <http://popmusic.mtsu.edu/Broadsides/index.html>

The CPM purchased both the DB/TextWorks software from Inmagic, which was updated yearly, and the Web-enabling components called WebPublisher PRO. WebPublisher PRO is the Web interface that allows database searching online. Both were priced separately. If we stayed with Inmagic, the cost of all the database upgrades we had skipped due to budgetary constraints alone was \$15,000.00. So in 2004, I decided to review collections management software to see if it would be feasible to change to a new system. What were the options and should we stay with Inmagic or move to another system? I put together questions I thought were important to ask when selecting a database and consulted current literature. I then compiled my own priority list of options.

After reviewing the options, I picked up the phone and called Inmagic. We were mostly pleased with the software system itself. For those not familiar with this particular software, Inmagic DB/TextWorks is a very robust, powerful system with lots of potential. It is suitable for large resource centers or those that need a database to support a range of activities. Databases can be designed and managed in Inmagic without technical computer

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# *In the News*

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knowledge, although in my opinion, it is not “user friendly,” since all forms, fields, and reports must be created from the ground up. But this also makes it extremely flexible. Inmagic searching has the facility for both simple and expert searching, however there were limitations. From my perspective, the best thing about the Inmagic software is its program sustainability. The CPM had been using this software for almost 25 years!

I explained our situation to the Inmagic representative, and to my surprise, Inmagic was willing to work with us on the cost of the upgrades. Thus, due to the large quantity and unique nature of the CPM’s collection materials, we decided it was more cost-effective to stay with the same software than to change to a new software, which would incur the cost of the software package, set-up costs, and the difficult and often costly process of migrating 100,000 catalog records.

So in 2011, these were our access challenges at the Center for Popular Music. We wanted (and researchers were asking for) better search capabilities. For years, we had wanted to have the ability to search across all of the online databases at once. Our researchers were requesting a simple “Google-type” search. In April 2011, the CPM had 111,000 database records cataloged in twelve separate databases. Patrons could access eight of these databases through the CPM website. The other six databases were only available to be searched in-house, meaning you had to physically visit the Center’s reading room to access them. There was no way for us to create a simple search across all twelve of our databases at once. Many catalog records need enhancing, cleaning up, adding to, editing. This was the result of multiple people doing catalog data entry over 22 years, plus the inevitable changes associated with the evolution of user expectations, procedures and standards. Our website was essentially the same framework created in 1997 and it desperately needed an overhaul. Several “new” websites had been created through the years, but for various reasons, none of them were launched.

But in 2011, several factors worked together so that the Center for Popular Music was able to vastly improve its searching capabilities and create a new website. Because of staff changes and donations, we had enough money to hire two “Inmagic partners.” These “partners” are independent organizations specializing in creating, cultivating and offering practical solutions for Inmagic software users. InfoCrofters out of Greensboro, North Carolina, specializes in creating and enhancing databases and training. AndOrNot out of Vancouver, Canada, specializes in information management solutions. They developed a standard interface for publishing Inmagic textbases on the web called the AndOrNot Starter Kit (ASK), which ended up being perfect for our needs.

Ann Stringfield of InfoCrofters helped us research the options available to us. In the end, we decided to create one overall database to make searching easier, and to install the ASK component on our website to create a better search interface. Grover Baker, the CPM Librarian and I worked with Ann on what I like to call the “Magic Merge.” We merged nine databases into one for ease of searching. We had wanted to do this for years, but with 90 different fields it was daunting. We merged Sheet Music, Rare Books, Trade Catalogs, Song Broad-sides, Performance Documents, Archives, Iconographic, Secondary Serials, and Periodicals. We decided to not merge the Sound Recording database or the Vertical File database. The CPM has 180,000 commercial sound recordings, but less than 10% of them are cataloged. Because the sound recordings have an inherent filing system of label and issue number, the decision was made early on to focus on the cataloging of printed and unpublished materials. The sound recordings will be merged when more have been cataloged. The Vertical File database is a very minimal database of titles and we will wait until it is updated and improved before adding it.

The Magic Merge included numerous steps. Ann Stringfield created a matrix defining all 88 fields in nine databases owned by the CPM. Ann, Grover and I then worked on the merging, deletion, renaming, and amalgamation of fields and data in order to create one single database. We ended up with 44 fields in one database, which we named Combined. Of course we had to also create new menus, forms, reports, and query screens to accommodate the new database. We changed the names of the collection categories to better exemplify the holdings.

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# In the News

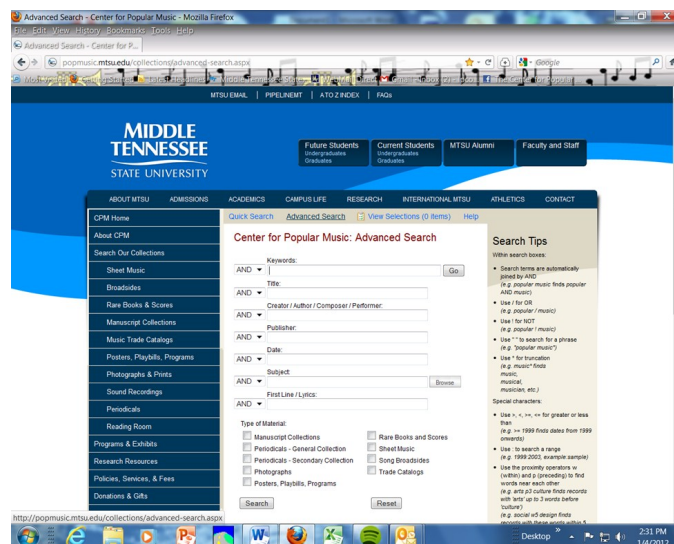
The nine collections included in the Combined database are: Manuscript Collections; Periodicals-General Collection; Periodicals-Secondary Collection; Photographs; Posters, Playbills, Programs; Rare Books and Scores; Sheet Music; Song Broadside; and Trade Catalogues. We had gone from nine unique Inmagic textbases into one combined textbase of almost 90,000 records.

Next we needed a better search interface through our website – and a better website! Interim Director, Dale Cockrell, and I wrote text and acquired images for the new website. Grover worked with MTSU Technology staff to create new web pages based on the most recent MTSU template. We also worked with AndOrNot staff to install and customize the ASK starter kit through WebPublisher PRO on the CPM website. Grover and the AndOrNot staff integrated the features of the kit into the new CPM search webpage. There were a few glitches when installing the ASK program on our dedicated server, but everyone worked together and the results were everything we had wished for.

The new search interface features a quick and advanced search screen, several brief record result formats, a full display format, plus excellent database navigation. You can also choose from social media elements by using checkboxes in the “infocart” for Email, Save and Print options, including Bookmark and Share attributes. Now search results can be printed, saved to a file, or e-mailed either directly to the user or to the CPM staff for items requested by the user. Some of the catalog records include digitized images, especially in the photographs and song broadsides collections. More images will be added in the coming months. We now also have the ability to create “canned searches” to offer convenience for common searches. Here is the quick search screen: <http://popmusic.mtsu.edu/collections/default.aspx>

Our 2011 access project wasn't really magic, and if it was, the magic consisted of making access a priority, team effort, and creative funding. There is still much more to do, but we are very pleased to have a merged database, enhanced search interface and improved website. Our patrons are much happier now and we are even seeing a surge in donations. I am glad we made access a priority, even though now I have a backlog of things to catalog and manuscript collections to process! Elsie Freeman Finch states, “Use is our reason for being. And, if archives are properly explained and made readily accessible, they will be used and likely be funded.”\* It sounds so simple, but sometimes it takes a bit of magic to make it happen.

\*[*Advocating Archives: An Introduction to Public Relations for Archivists*, Metuchen, NJ: Scarecrow Press, 1994.]



Screenshots for the basic & advanced search functions of the new database.

# STA Annual Meeting Session Reviews

*New this year, we have decided to include reviews of STA Annual Meeting sessions that have been solicited from our membership. As editors, we offer our hearty thanks to our contributors.*

*The following session reviews were submitted by Justin B. Eastwood, Acquisitions Assistant, Special Collections & University Archives, University of Tennessee at Knoxville Libraries.*



## Session 1

John F. Baker, Jr. delivered an engaging presentation about his in-depth research into his ancestors, the Washington family, who worked as slaves on the 13,000-acre Wessyngton Plantation near Cedar Hill, Tennessee. One of two opening sessions, the session not only stirred drowsy morning attendees, but it also revived our passion for archival work. Through his fascinating accounts of his ancestors, Baker reminded us why we first became excited about archives. Archivists are the caretakers of the records from which people like Baker are able to discover their ancestors and tell their story today.

John Baker's story began when he came across a photograph of his ancestors in a textbook. At the time, he did not realize that those pictured were his ancestors, but he would later find a copy of that same photograph in the course of his research. Baker utilized other photographs, family records and government documents obtained through family members and repositories to write a book on his ancestors. He vividly illustrates the life of slaves through his family's experience in *The Washingtons of Wessyngton Plantation: Stories of My Family's Journey to Freedom*. Baker continues to tell the family's story through his website <http://www.wessyngton.com/>.

## Session 3

Jami Awalt reported on a community-based digitization project called "Looking Back: The Civil War in Tennessee." The Tennessee State Library and Archives (TSLA) introduced the program this year and will administer it through 2015 in commemoration of the Civil War sesquicentennial. TSLA staff visit communities and digitize Civil War artifacts owned by individuals. This ambitious project combines outreach with collection development, which provides tangible benefits for communities and TSLA. Perhaps other repositories could incorporate such a program to build good will with their constituents and supplement their holdings.

The program goal is to reach all 95 Tennessee counties in 4 years, which requires about 1 event per month. While TSLA staff perform the digitization work, local county archives sponsor the events, which provides grassroots legitimacy to the program. Moreover, as stated on the agreement forms, TSLA assumes ownership of the image only and not the item. They then provide individuals with digital copies of the items. As of this meeting, TSLA had "collected" over 1,000 items and interacted with almost 400 "donors." Prior to this program, these artifacts of historical value may have been hidden, but now anyone can view these items at <http://www.tn.gov/tsla/cwtn/> to understand this tragic conflict that spilled into our own state.



## Keynote

John Seigenthaler, founder of the First Amendment Center, addressed the attendees with a precautionary tale about the digital information age. While he is one of the foremost advocates for freedom of speech, Seigenthaler became a victim of abused freedom combined with technological proliferation of information. He provided his own perspective on the well-known case involving the spread of false information about him on Wikipedia. Seigenthaler emphasized his appreciation for the tremendous availability of digital information from which he benefitted when he wrote a biography of President James K. Polk.

When spurious facts appeared on his Wikipedia biography, Seigenthaler took action, only to have worse lies posted on his biography. He continued to combat the spread of misinformation through interaction

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# STA Annual Meeting Session Reviews

with Wikipedia founder Jimmy Wales and by legal means. Seigenthaler used this story to emphasize the responsibility that information professionals have to protect the records in their care so that all may have an accurate account of people and events. This lesson is one that the current and aspiring archivists in attendance should take seriously.

*The following session reviews were submitted by Jennifer Randles, a recent graduate of the MSIS program at the University of Tennessee.*



## Session 4



The Middle Tennessee Genealogical Society Panel of professional genealogists J. Mark Lowe, Sue Forshee Cooper, and Gail Jackson Miller, CG was entertaining and informative. A variety of topics were brought up, themed around how archivists can best help professional genealogists perform their research. Archivists should keep in mind that professionals are different than other users, and that they are looking for specific information and are on the clock when they visit archives. So help them with that in mind, being friendly but also not expecting them to stay for a long chat. Online finding aids were cited as very useful, as they provide a “plan of attack” for research. However, archivists need to work to communicate with the IT area to make websites more useful and navigable, as that interferes with users finding the information they need. The panel didn’t feel that digital collections will hurt archives, as patrons will always need help with interpreting the information that is provided in all media formats. There were also ideas about fundraising. The panel suggested having a subscription service for some online collections or items, or invite visiting pro-

fessional genealogists to join the Friends group at your institution. All panelists they are very willing to pay for the services & access they receive, and find these costs to be affordable overall.

## Session 6

A highlight of the program was the second annual Student Panel, “On the Record: Students Speak Out on Genealogy and Hot Topics of the Archive World,” moderated by Chapel Cowden. Panel guests were Amanda Carter and Brenda Thompson from UTK, Dallas Hanbury and Mona Brittingham from MTSU, and Kari Roueche and Ashley Cate from ETSU. The students gathered to discuss current issues in archives and genealogy, including a debate on whether “finding aid” is still a useful term for archival purposes (as opposed to “register”), participatory archives, outreach, and how genealogical research affects archival professionals.



## Session 7

Louisa Trott, Coordinator of the Tennessee Digital Newspaper Program, presented an informative look at the Tennessee Digital Newspaper Project (TDNP) in “Hot Off the Press: An Introduction to the Tennessee Digital Newspaper Project.” TDNP is an exciting project taken on by the University of Tennessee and the Tennessee State Library & Archives, and financed by a \$325,165 grant from the National Endowment for the Humanities. The grant is to enable digitization of 100,000 pages of newspapers from the project timeframe of 1836-1922 by September 2012. Currently, over 40,000 pages have been digitized. Louisa also presented the interface and sample pages from the project website at <http://chroniclingamerica.loc.gov/>. Users can search the paper images for keywords, and refine their searches by a number of criteria such as state, newspaper, and date. They can also download images to their computer, and share them on social media sites. Images will later also be available on the University of Tennessee Libraries website.

# Professional Development

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## 45th Annual Georgia Archives Institute June 11 - 22, 2012

Designed for beginning archivists, manuscript curators, and librarians, the 45<sup>th</sup> Georgia Archives Institute will offer general instruction in basic concepts and practices of archival administration and management of traditional and modern documentary materials. The Institute will be held at the Georgia Archives in Morrow, Georgia, 15 miles south of Atlanta.

Kathleen Roe, Director of Archives and Records Management Operations at the New York State Archives, will be the instructor during the first week. Topics will include acquisition, appraisal, arrangement, description, reference, as well as legal and administrative issues. During the second week, Richard Pearce-Moses, Director of the Master of Archival Studies program at Clayton State University, will provide a one-day Digital Records Boot Camp. Christine Wiseman, Preservation Services Manager at the Georgia Archives, and Tina Seetoo, Georgia Archives Conservator, will provide one day of Preservation instruction.

To link archival theory with real world application, students will also participate in individualized, three-day internships at local archival repositories.

Tuition is \$500. Enrollment is limited and the deadline for receipt of application, resume, and \$75 application fee (refunded if not admitted to Institute) is **March 1, 2012**. Tuition does not cover transportation, housing, or meals. Tuition scholarships are available from the Society of Georgia Archivists, [www.soga.org](http://www.soga.org) and The Friends of Georgia Archives and History, [www.FOGAH.org](http://www.FOGAH.org). Scholarships have earlier deadlines.

For an application to the Institute or information, please visit the Georgia Archives Institute web site at [www.georgiaarchivesinstitute.org](http://www.georgiaarchivesinstitute.org) or contact:

Georgia Archives Institute  
P.O. Box 279  
Morrow, GA 30260-0279  
Email: [GeorgiaArchivesInstitute@yahoo.com](mailto:GeorgiaArchivesInstitute@yahoo.com)

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## Project Management for Archivists #1256 Wednesday, April 25, 2012

Offered in conjunction with the Southern Archives Conference

You're involved in a variety of projects every day, from such small projects as developing a new procedures manual to such large projects as digitizing a collection. But because project management methodologies aren't automatically included in formal education or many archival education programs, you'll want to take advantage of this workshop to acquire the basic knowledge and tools necessary for managing successful projects.

After completing this workshop, you'll be able to:

- Understand the project life cycle from initiation to completion;
- Utilize effective project management tools and techniques;
- Evaluate project outcomes and disseminate project information; and
- Demonstrate how positive personnel management adds to a successful project.

Who should attend? This is an introductory workshop that can also be taken as a refresher course on project management. Project team members who want to become more active in – and achieve a better understanding of the workings of – their own projects are also welcome.

For more information, fees, and to register, visit [http://saa.archivists.org/4DCGI/events/301.html?Action=Conference\\_Detail&ConfID\\_W=301&Time=85780448](http://saa.archivists.org/4DCGI/events/301.html?Action=Conference_Detail&ConfID_W=301&Time=85780448)

# Holdings Spotlight

## *Emma Bell Miles Collections at UT Chattanooga*

*submitted by Steve Cox, Head of Special Collections,  
University of Tennessee at Chattanooga*

The Special Collections and University Archives at the University of Tennessee at Chattanooga holds over one hundred manuscript collections. Among these are two collections related to Emma Bell Miles, perhaps Tennessee's and the southern Appalachia's earliest naturalist. Emma Bell Miles (1879-1919) lived on Walden's Ridge in the early 20<sup>th</sup> century, near today's town of Signal Mountain. She was also a poet, artist, and a writer.

Shortly after the publication of her 1985 book-length biography of Emma Bell Miles, biographer Kay Baker Gaston deposited her manuscripts and drafts, along with her correspondence with Miles' daughter, Jean Miles Catino (1902-2000), in the Special Collections at UTC. In 2000, shortly before her death, Jean Miles Catino deposited her papers, correspondence and other material, including her mother's unpublished journals that she kept from 1908-1918. Along with both collections are also samples of Emma Bell Miles' artwork. Additional Miles' material can be found in the Chattanooga Public Library and TSLA.



Emma Bell Miles was born in Indiana in 1879, and grew up on Walden's Ridge outside of Chattanooga in the late 1800s. Her parents were school teachers and young Emma Bell grew up learning about the nature that was abundant on Walden's Ridge. She showed promise in art at an early age, and this led her to attend the St. Louis School of Art in the late 1890s. Her art education ended when she married a young man from Walden's Ridge, Frank Miles, in 1901. Frank Miles was an unskilled laborer and descended from the earliest white settlers on Walden's Ridge. Her parents objected to their courtship and subsequent marriage, and Emma was never close to her father after that time. Her mother died a month before they married. In addition to being a talented artist, Emma also showed promise as a writer and poet. In 1905, she published one of the earliest books on southern Appalachia, *The Spirit of the Mountains* (New York, J. Pott). Shortly after that she began publishing short stories and poems in national magazines such as Harper's Monthly, Lippincott's, and Century.

Emma Bell Miles began her personal journals in 1908, at first describing the nature surrounding her on Walden's Ridge. The marriage was happy early on, but with a quickly-growing family, and Frank's inability to find paying work on Walden's Ridge, the family found itself in a hand-to-mouth existence. As they struggled to survive, and after the tragic death of their youngest child in early 1913, Emma's journals reveal the struggle and heartbreak they endured, and her struggle to become the family supporter.

The journals in the Special Collections at UTC are handwritten, in four separate volumes (a fifth volume was donated to the public library in Chattanooga in the 1940s and is still there). The handwriting is mostly in pencil, neat, and fairly easy to read. The journals, as might be expected, are fragile, with brittle paper and deteriorating covers, possibly due to their being in private hands until being deposited at UTC in 2000.

Several years ago, the journals were scanned and Special Collections head Steven Cox has transcribed, edited, and annotated them in the hopes of getting them published. (Her work is not entirely forgotten today: The University of Tennessee Press re-

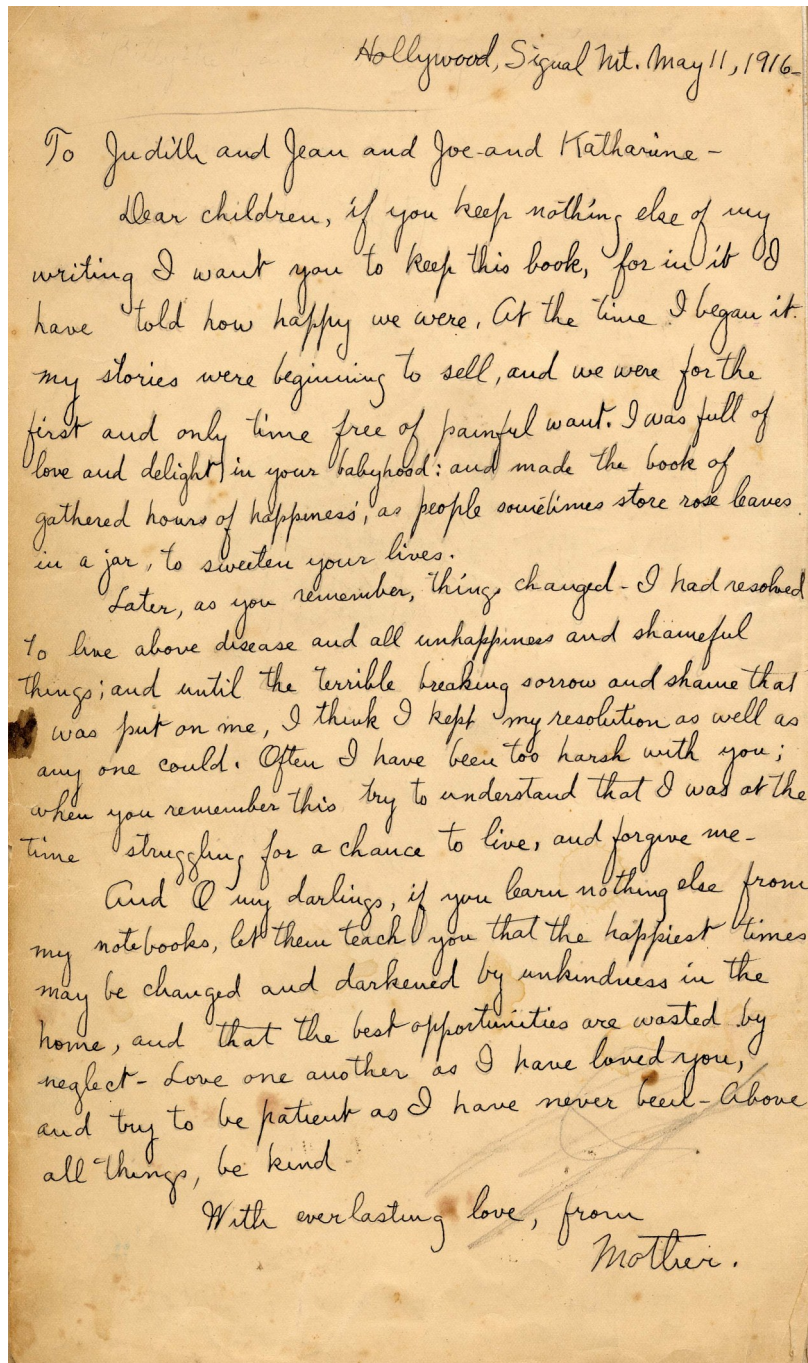
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# Holdings Spotlight

issued *The Spirit of the Mountains* in 1975.)

Emma's artwork is hard to document, as she produced and sold art as fast as she could to earn money for the family. She painted postcard-sized scenes of Walden's Ridge, as well as full sized landscapes both in water-color and oil. Many of the more prominent long-standing families in Chattanooga have originals, passed down since their purchase in the 1910s. In 1914 Emma self-published a small volume of poems, in a booklet titled "Chords From a Dulcimore." To make each copy unique, she hand painted each cover individually with different images. In some editions, she also included small drawings and paintings inside to accompany the poems. The goal was to make enough money for the family to live on for a period but unfortunately the sales did not allow that. In the two collections at UTC there are ten copies of this booklet, each with unique illustrations.



*First page of Emma's journal*

Emma would leave her family on Walden's Ridge periodically to work and earn money in Chattanooga. She found work at the *Chattanooga News* and created a column titled "Fountain Square Conversations," a series of nature talks. Repeated pregnancies (and, usually, subsequent miscarriages) often ended any wage-earning jobs she could find. In 1915 Emma was diagnosed with tuberculosis, and spent time in the recently-opened Pine Breeze Sanitarium in Chattanooga. She would be in and out of Pine Breeze over the next several years as she battled the disease. During this time Emma saw the family broken up, and the children were taken in by others more suited to care for them, or sent to distant schools at the expense of friends. She was able to publish a book titled *Our Southern Birds* shortly before her death in March 1919. She was able to illustrate all the birds illustrated in the book. At the time of her death,

Emma was 39 years old. She is buried near her parents in the Chattanooga Memorial Park Cemetery in Red Bank, Tennessee, a suburb of Chattanooga.

To celebrate the life of Emma Bell Miles, and the Catino and Gaston Collections at UTC, last fall saw an Emma Bell Miles Symposium, which attracted scholars from all over the southern United States and even two from the Czech Republic for a two-day event. The symposium featured two keynote addresses:

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# Holdings Spotlight

Dr. Elizabeth Engelhardt, from the University of Texas, and Dr. Grace Toney Edwards, from Radford University, both of whom have done research on Miles. There was also Appalachian music, poetry, crafts, and storytelling. Information and video streams of some of the sessions can be found at: <http://www.lib.utc.edu/Emmabellmiles.html>.

*Below are examples of Emma's watercolor paintings.*

