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# Reports

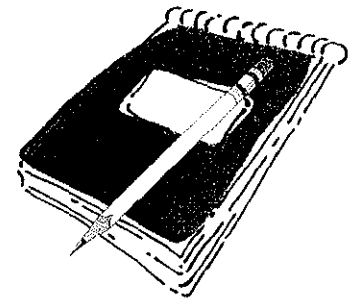
RARE BOOK SCHOOL

*INTRODUCTION TO RARE BOOK LIBRARIANSHIP*

UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA

January 9-14, 2000

Reported by Peggy Price, Special Collections Librarian,  
McCain Library and Archives, University of Southern Mississippi



Rare Book School features week-long courses on a variety of topics related to books and the book arts. Small classes provide an intimate setting for lectures, discussions and, depending on the course, hands-on training. Book Arts Press runs the operation, which is housed at the University of Virginia. The Press evolved from Terry Belanger's curriculum at the School of Library Service at Columbia University. When that program closed its doors, Terry took his book arts laboratory with him to the Virginia school. Students compete for limited space in what is fast becoming known as the best opportunity for continuing education in book related fields. Previously only a summer session, classes are now offered in January, March and May.

I attended *Introduction to Rare Book Librarianship*, taught by Daniel Traister. Dr. Traister serves as Curator at the Annenberg Rare Book and Manuscript Library, University of Pennsylvania, and has written extensively on Special Collections issues. My eleven classmates were primarily academic librarians and relatively new to the area of Special Collections. We also had the chance to meet with students participating in two other classes during coffee breaks and evening activities.

A tour of the University of Virginia's Special Collections, lectures and "Bookseller Night" in downtown Charlottesville were some of the enlightening and enjoyable extracurricular events.

*Introduction to Rare Book Librarianship* provided a broad yet thorough overview of what it is that Special Collections Librarians do. An extensive amount of material was examined during the eight-hour class periods, in addition to the preparatory readings recommended beforehand. Students received a comprehensive packet complete with a syllabus, bibliographies, reading lists and articles weeks before the session. We were encouraged to ask questions and generate discussion, which allowed us to share our own knowledge and experiences.

Dr. Traister outlined the primary responsibilities of the Rare Book Librarian, including such things as collections management, acquisitions, and exhibits. He emphasized the ways in which we deal with our collections that may be different from traditional library activities. Security, collection development, and outreach stand out as areas that Special Collections Librarians encounter on a different level than their counterparts working with the general collection.

More than Librarians, we are also:

*Security Guards*-- We were informed about unique and peculiar ways of stealing rare materials and how protecting our collections must be balanced with access.

*Movers & Shakers*--Developing relationships with book dealers, potential donors, and upper level management requires a certain combination of assertiveness, friendliness, and tact. The instructor had the added bonus of monitoring our behavior during coffee breaks and noticing how some of us obtained our daily bagel and beverage of choice, then scurried off to a corner to gobble it all down while avoiding eye contact. "We can be shy people in this profession," he says, "don't be."

*Cheerleaders*--Never one to join up for the squad, those perky skills would come in handy now that I have a cause to support. Outreach takes many forms these days, so savvy web know-how can go a long way to advance user awareness while keeping blushes hidden. Nevertheless, public speaking should not be avoided, as talks and tours may be the first contact others have with Special Collections. A friendly face

and welcoming tone can also help counteract intimidation and dispel the mysteries surrounding that "other library."

Rare Book School gave me a small taste of what a Library education should offer. An enthusiastic group of like-minded individuals with a variety of interests and backgrounds sharing a true passion for books and learning, eager to absorb new knowledge, preserve the written word, and create dynamic collections for the future.

### Notes on *Digitization for Cultural Heritage Professionals*

held in Houston, Texas, March 5-10, 2000

Reported by Diane DeCesare Ross, Digitization Specialist, McCain Library and Archives, University of Southern Mississippi

Every summer, the Humanities Advanced Technology and Information Institute (HATII) at the University of Glasgow in Scotland offers a one-week course in Digitization for Cultural Heritage Professionals. March 5-10, this course was held for the first time in the United States at Rice University in Houston, Texas. It was taught by HATII faculty (Dr. Seamus Ross, Dr. Maria Economou, and Ann Gow) and by Chuck Beardon from Rice University.

At the Sunday evening reception and course introduction, it became immediately obvious that the week would be jam-packed, beginning at 8:30 a.m. every morning, and finishing around 6:00 p.m. every evening. With the course limited to only twenty-five participants, my classmates had gathered from as far away as Alaska, California, and Massachusetts. They represented a wide variety of institutions: mostly academic libraries and archives, but also medical schools, corporate archives, a library school, and one public library.

#### Possibilities and Planning

We began our studies in earnest on Monday morning, with a lecture on "The Objectives and Possibilities of Digitization." Dr. Seamus Ross introduced us to the basic terminology of digitization and discussed various primary source materials and how digitization can be of use to the cultural heritage community. He pointed out that, contrary to popular thought, digitization is really more like translation than copying. He stressed that this process is not a substitute for good preservation practices, though material can be digitized for conservation reasons. Several good reasons to digitize were listed:

- Reduction of handling damage on originals

- Increase in speed and ease of information transfer, no matter what the distance

- Create usages not possible with the original materials (such as reconstructing collections that have been divided up)

- Add value and increase use by making it possible to enlarge parts of the material and make comparisons easier (particularly comparisons with items at other locations)

- Make more precise copies of the original

- Speed access and retrieval

The discussion then turned to four key elements in the digitization process: resolution, dynamic range (tonal differences), bit-depth, and reusability (i.e., scan once at high resolution, then create lower resolution digital surrogates as needed). Dr. Ross stressed that the ultimate use of the digital files should be considered before the digitization process begins, since the requirements of these four key elements will not necessarily be the same for all items.

He also pointed out that the ultimate quality of digitized materials depends on the choice of digitization technology appropriate to the source materials, the skill of the people using the equipment, the quality of the equipment used, environmental factors such as temperature and lighting, file formats, and the characteristics of the monitor display and printer. He cited TIFF RGB as the preservation format standard and recommended JPEG for delivery of images. When choosing appropriate digitization technology, several characteristics of the original materials should be considered:

What are the size dimensions?  
What condition is the material in?  
What type of material is it? (drawing, typescript, film, etc.)  
What is the structure of the material? (Is it mounted or bound in some way?)  
Is the material sensitive to light?  
Is there any color in the material?  
What is the tonal range of the material? (Continuous tone like a photo, or high contrast like a typical typescript?)

The second lecture concerned "Selecting Material for Digitization & the Digitization Chain." Dr. Ross introduced the SOUDAAM strategy (Source-Oriented User-Driven Asset-Aware Model) for materials selection. He stressed that institutions should view their collections as "intellectual capital" and that the choice to digitize should involve in-depth knowledge of the collection and the ultimate usage of these materials. The relationship between newly created digital materials and other digital resources at the local, regional, and national level should also be considered.

An integral part of SOUDAAM is a Digital Collection Development Plan. This begins with a survey of the institution's intellectual assets, considering an evaluation of user needs, any possible risk to the original materials, and any relevant rights management issues. Dr. Ross recommended that materials not be digitized if the institution does not own the intellectual property rights or have an easy way to secure these rights. Ideally, the Digital Collection Development Plan would prioritize digitization projects over a 10-year period.

It was stressed that people are an important resource in any digitization program; institutions should invest in the skills of their employees. Other important issues include an awareness of duplicate or complementary digitization efforts, quality control and evaluation, economic sustainability, project management, workflow, and control of the digitization process.

#### The Process of Digitization

After a closer look at major projects such as Bibliothèque de France, JSTOR, Vatican Library, Archive General de Indias, Internet Library of Early Journals, Images of England, and the Scottish Archives Network, Dr. Maria Economou spent Tuesday discussing "The Digitization of Textual Sources and Optical Character Recognition." Various ways of obtaining electronic text were discussed: keying in, scanning in with the use of OCR technology, or acquiring in electronic format from another source (such as the internet). Keying text in takes time and can be expensive, but it can also be very accurate. OCR technology can be cheaper and faster, but accuracy levels vary widely depending on the software used and the original source material. Stray marks on the page or text characters that are joined or fractured where they shouldn't be make it difficult for OCR programs to work properly. The most accurate OCR job still has at least one error every 1,000 characters (10-12 lines). With an error rate as low as 5%, it would still take less time to type the page accurately than to OCR the page and then correct the errors. Primary source materials (such as early printed books, manuscripts, and newspapers) are difficult to OCR because of stains, broken characters, ink bleed-through, etc. Even clear typescripts can be a problem if there are changes of language or typeface (as in the case of bibliographies). Some formatting can also be lost during the OCR process. Even after scanning and OCR, a lot of work may remain to ensure accurate electronic representation of the document's content. Since the OCR process can be very slow, it is more time-effective to scan the texts in a batch, and then batch-process OCR during non-working hours.

Dr. Ross gave the Wednesday's first lecture on "Digitization of Photographs, Manuscripts, Maps, and Slides." Digitizing these materials involves a clear understanding of their physical characteristics and informational value. Once the "smallest essential detail" is determined, successful digitization is benchmarked by the capture of that detail. Lighting, color management, and alignment can all be important variables that will affect quality of the final digital resource. (It was noted that all ambient light must be eliminated when using a digital camera on a copystand.) Several projects were discussed,

including the Library of Congress Manuscript Digitization Demonstration Project, El Archivo General de Indias, and the Beowulf project. It was noted that compression of digital files is necessary for very large materials. The MrSID (Multi-Resolution Seamless Image Database) product was recommended as very good for maps and worthy of consideration for other materials as well.

Dr. Ross stressed the importance of maintaining consistency in the digitization process. Policies and procedures should be put into place in order to ensure this. For example, the monitor and scanner should be calibrated. Targets (color, grayscale, and resolution test chart) should be scanned at the beginning of every scanning session and any time the system or environment is changed. These target scans should be saved for reference. The targets themselves should be regularly replaced, since they tend to fade with time.

It is also important to control the scanning environment. Dust, in particular, can lower the quality of scans. Carpets attract dust, and should be cleaned regularly, if not eliminated. Liberal use should be made of anti-static cloths for cleaning scanning equipment. Wearing a lab coat can help with reducing dust transferred to scans, while poorly-placed air conditioning vents can increase the dust problem.

The next lecture was entitled "Image Processing Strategies". As far as producing high quality digital masters goes, the goal seems to be to digitally represent the original object with as little image processing as possible. Any image processing needed for the digital master should be done in the scanning software, if at all possible. However, access images may often need some image processing, and this can be done after initial scanning. Image processing may be used to change orientation, change file formats, edit, resize, retouch/repair, or adjust color, contrast, and brightness. It must be done carefully in order to ensure that undesirable changes do not occur.

#### Metadata

Thursday's two lectures were taught by Chuck Bearden and focused on metadata, which was presented as the key to long-term management, retrieval, and use of digital collections. The lectures focused mainly on RLG Preservation Metadata and on Dublin Core bibliographic metadata. For each digitization project, decisions must be made as to how much and what information should be recorded, how this information will be stored, and how/if this information will be presented to the general user.

Bibliographic metadata describe and classify the digital resource, as well as aiding in retrieval. Preservation metadata include information on the administration of the digital resource, the production and capture process, digital file characteristics, storage information, and system documentation. *Administrative* information could include terms of access, means of access, rights information, usage guidelines, usage logs (such as a web server log), a history of any changes made to the digital resource, reasons for digitization, and information that can be used for authentication and verification of the resource. *Production/Capture* information should include the date and time of image capture, color depth, color calibration, resolution, equipment used, physical characteristics of the original, and any other equipment settings used. *Digital file characteristics* include the compression applied, the file format, and any encryption applied (including the passwords needed to unlock the file). *Storage* metadata include storage medium (magnetic tape, CD-ROM, etc.), file system (Macintosh, Unix, etc.), logical structure (file and directory names), and indications of file integrity. Metadata can be presented to the user in many ways: text, HTML, databases, etc.

#### Technology and Resource Delivery

Dr. Economou began Friday with a lecture on "Advanced Retrieval Technologies & Watermarking, Encryption, and Wrappers". She pointed out the close relationship between indexing and information retrieval. This is currently done with mainly textual sources, but several people are working on ways of indexing non-textual sources (for example, QBIC – Query by Image Content). Unfortunately, these content-based retrieval systems are not yet practical; it is still best for non-textual sources to be manually tagged with keywords by trained personnel.

The second part of Dr. Economou's lecture was devoted to digital watermarking and other ways of attempting to protect the rights involved in digital resources. There are many ways to incorporate a *digital watermark* into an image, but none of them are foolproof. These watermarks may be relatively easy to remove, but at least they can help make claims of ownership easier in case of unacceptable use.

*Encryption* encodes an image so it cannot be viewed without decryption using a special key. This works well for transmission and storage, but once a file has been decrypted, it can be easily transmitted in its unencrypted form. *Wrappers* put digital files into a secure container that requires another piece of software or extension to the operating system for access (i.e., IBM's Cryptolopes, InterTrust's Digiboxes, NetRights' Licenselt).

The last lecture of the week dealt with "Technical Issues & Resources Delivery Options." Dr. Ross outlined the different types of scanning devices, how they worked, and the appropriate uses for them. He emphasized that even though manufacturers may stress interpolated resolution, it is only optical resolution that matters for digitization projects. Negatives were singled out as being particularly difficult to digitize because each type of film presents color a little differently, and this color is geared toward print and not human eye perception. It was noted that the software that comes with the scanner could make a big difference in quality; scanner software that allows increased control over the scanning process is preferred.

As far as computers go, the PC used for digitization should be as fast as possible, with as much memory as possible. The monitor should be at least 17" (21" if possible) with a dot pitch .26mm or smaller. The display should be at least 256 colors, 24-bit color. Recommended file storage included internal hard disks, removable magnetic drives, optical drives (such as re-writable CD-ROM drives), and DAT tape drives. However, it was noted that CD-R is not an archival medium, because the dye layer is organic. Digital Linear Tapes (DLT) were given the highest recommendation, with the caution that DAT and DLT tapes absorb water, so physical storage should be around 50°F and 30-40% RH.

In the case of internal hard drives, SCSI devices allow much faster file transmission than IDE devices. RAID-5 file storage was recommended because it allows remaining drives to reconstruct information lost on one bad drive. However, it was also noted that a failure on one drive usually occurs at the same time as failures on other drives, probably because they were next to each other on the production line and therefore have the same flaws.

Dr. Ross stressed that digital storage media decay. They can be affected by temperature, humidity, disaster, and manufacturer defects. Because of this, ways to validate the integrity and authenticity of the resource should be built in. Metadata should be included to provide context for the resource, and legal issues should be considered. However, the biggest problem in preserving digital resources is that the hardware and software used to create and access them becomes obsolete. Therefore, plans for data migration should be a part of any digitization program.

#### Final Comments

All in all, I would have to say that this was a very positive experience. Some of my classmates had been to other digitization training programs, and they indicated that *Digitization for Cultural Heritage Professionals* was a more rewarding experience. Most commented that the other programs were geared toward a much more technical audience.

This was also a "hands-on" program. We visited the Woodson Research Center at Fondren Library (Rice University) and the Houston Metropolitan Research Center of the Houston Public Library. In both cases, the librarian gave an introduction to the collection, and then we were allowed to examine a variety of materials more closely. We were asked to examine these materials with an eye towards how they could be digitized and whether or not they should be digitized.

In addition, we participated in "practicals" each afternoon. We OCR'd several types of text using Caere's OmniPage Pro and Xerox's Textbridge and then compared the results. We used an Epson Scanner and Adobe Photoshop software to digitize various non-textual materials, scanning materials at different resolutions in order to compare them. We also used the Photoshop software to change the tone curve, adjust the tonal range, crop images, adjust skew, and adjust lightness, exposure, and saturation. In addition, we practiced constructing metadata using Photoshop, NotePad, and Microsoft Access software. Every day after the "practical," we divided into groups of four or five to prepare for the next day's seminar. We discussed assigned topics of project management, standards and information quality, rights management, grant funding, and project evaluation. Each day, we chose a different spokesperson to present our discussion points to the whole class.

This course was an intense week-long experience, covering a great wealth of information in a

relatively short time. In spite of the time constraints, the material was presented well and clearly, without being overly technical. As a course participant, I not only gained in knowledge, I made contacts with others across the country who are (or will be) attempting similar projects. In addition, we were provided with three large notebooks full of resource materials, and the opportunity to continue sharing resources and discussion with class members and instructors through the course Listerv.

## SOUTHERN ARCHIVISTS' CONFERENCE, Memphis, April 13-15, 2000

Two preconference workshops were offered on April 13. Ms Menzi Behrnd-Klodt, a licensed attorney as well as an archivist, presented both sessions.

### COPYRIGHT ISSUES FOR ARCHIVISTS

The morning workshop began with background information on copyright. Behrnd-Klodt started from the basic premise that the intent of copyright protection was to balance the rights of the creator with the need to encourage innovation by sharing existing works. The introduction continued with a brief legal history, which traced copyright from its roots in 15th century England through to the early 1909 law, the 1976 Act, and current statutory protection.

The bulk of the workshop consisted of an interpretation of current copyright law. The aim was for a working understanding of the law and how it applies to the archival field. Behrnd-Klodt covered the types of works that can be copyrighted and the duration of copyright terms. Throughout she stressed the changes from the 1976 act. She then focused on the two sections of the copyright law that have the most effect on archivists: Section 107, "Fair Use" and Section 108, "Reproduction and Distribution by Libraries and Archives." Both sections were explored in detail, the underlying point being that there are no unequivocal rules which govern use and reproduction, but that each instance must be viewed on a case by case basis.

The final portion of the workshop dealt with how to handle copyright infringement. Behrnd-Klodt first discussed what was needed to prove a copyright infringement claim and how the courts may judge a case. She then covered possible defense tactics and legal remedies. Not surprisingly this topic prompted many questions. The morning workshop concluded with some general comments about the impact of technological changes and how archivists can adjust to meet the new challenges.

Throughout the copyright session Behrnd-Klodt illustrated all her points with examples from her work as legal counsel for a publishing company and her experience as an archivist. She also encouraged questions and group discussion. A handout was provided that covered the main points as well as a resources sheet which listed both printed and online information.

### PRIVACY, CONFIDENTIALITY, AND ACCESS ISSUES FOR ARCHIVISTS

The afternoon workshop began with background information on the concepts of privacy and confidentiality. Behrnd-Klodt discussed the competing interests in the privacy access equation and the different tiers of regulations. Next she gave an overview of the development of the modern American understanding of legal privacy rights. She started with the concept's constitutional roots and the seminal 1890 Harvard Law Review article by Samuel Warren and Louis Brandeis. From this first articulation of the "right of the individual to be let alone," Behrnd-Klodt tracked both the intellectual and legal expansion of the concept of personal liberty.

Having set the legal and conceptual groundwork, the session focused on recent Supreme Court cases and federal privacy laws. The current federal privacy laws were explained with an emphasis on how these laws might apply to archival records. Next Behrnd-Klodt briefly considered the impact of professional ethics. She highlighted the SAA's Code of Ethics for Archivists, the joint ALA-SAA Statement, and ARMA's Code of Professional Responsibility.

For the final part of her afternoon presentation Behrnd-Klodt totally opened up the meeting to discussion with an exercise. She provided the group with a hypothetical worse case scenario in which a

fictitious archives has to deal with some privacy-sensitive records. The situation presented was horrendous, with every imaginable privacy problem. A lively and jovial debate ensued. Most interesting were the disagreements on how to handle the different issues. While agreement was generally reached in most instances, participants held very divergent viewpoints



SAC SESSION REPORTS (It was not possible to report on all sessions.)

## SESSION I DOCUMENTING THE CIVIL RIGHTS MOVEMENT

### CIVIL RIGHTS COLLECTIONS IN THE ARCHIVES OF THE UNIVERSITY OF SOUTHERN MISSISSIPPI

USM Archivist Bobs Tusa spoke to the Southern Archivists' Conference meeting in Memphis on April 14 about the Civil Rights collections in the USM Archives. She began her talk by noting that the Student Nonviolent Coordinating Committee (SNCC) was celebrating that same week-end their 40<sup>th</sup> anniversary reunion at Shaw University in Raleigh, North Carolina. It was SNCC's 1964 Summer Project in Mississippi – known as 'Freedom Summer' – which has been one focus of the USM Archives' collecting efforts over the last three years.

Bobs spoke about Freedom Summer, which brought some 1,000 volunteers into the state to help black Mississippians achieve full voting rights, and the types of materials which have been contributed to the USM Archives by former volunteers and by local African American activists. She referred the audience to the USM Archives' website at [www.lib.usm.edu/~archives](http://www.lib.usm.edu/~archives) for a list of all of the repository's Civil Rights collections and the online finding aids of those which have been fully processed. All of the collections listed on the website are open to researchers.

She then talked in some detail about one of those collections, the Herbert Randall Freedom Summer Photographs Collection, which comprises almost 2,000 negatives and over 800 prints of photographs taken in Hattiesburg, Mississippi, the largest of the forty-four Freedom Summer sites in the state.

Herbert Randall was a young man of color, a photographer from New York City who was the recipient of a John Hay Whitney Foundation fellowship for creative photography. Randall was persuaded by Sandy Leigh, the SNCC Field Secretary in charge of the Hattiesburg project, to document the activities of Freedom Summer – SNCC training sessions at Western College for Women in Oxford, Ohio in late June 1964 and then the work of the volunteers and local leaders during July and August in Hattiesburg and the nearby historically black community of Palmer's Crossing.

Randall's photographs are works of art which place the viewer in the scenes he documents: the segregationists' violence that formed the background of Freedom Summer, voter registration canvassing, Freedom Schools, community centers, street scenes in the black community, caucuses of the Mississippi Freedom Democratic Party in the black churches, and performances by folksingers like Pete Seeger and by the touring repertory company the Free Southern Theater. Historian Dr. John Dittmer, author of *Local People: The Struggle for Civil Rights in Mississippi*, considers Herbert Randall's photographs to be the most complete photographic documentation of a single Civil Rights site that he has seen.

An exhibit of 102 of Herbert Randall's photographs entitled *Faces of Freedom Summer* opened at the USM Museum of Art on June 7, 1999 as part of a four-day celebration of the 35<sup>th</sup> anniversary of Freedom Summer. Institutions interested in hosting the exhibit should contact Bobs at (601) 266-4348 or [Bobs.Tusa@usm.edu](mailto:Bobs.Tusa@usm.edu)

INSPIRED BY THE PAST, A VISION FOR THE FUTURE: THE HOLDINGS OF THE BIRMINGHAM CIVIL RIGHTS INSTITUTE



Wayne Coleman, head of the Archives Division of the Birmingham Civil Rights Institute, described the holdings of the Institute.

#### CIVIL RIGHTS LEGACY: SELECTED HOLDINGS FROM THE AMISTAD RESEARCH CENTER

Rebecca Hankins, archivist at the Center, listed the civil rights collections from the Amistad Research Center and briefly described each. The collection consists of papers from civil rights activists such as Inez Adams, Ronnie Moore who was NAACP leader of Bogalou, LA, Preston and Bonita Valien papers relating to the Montgomery Bus Boycott and Joseph Madison. Collection also contains papers from civil rights attorneys Armand Derfner, who was involved in the desegregation of four colleges, and Alexander Tureaud. New Orleans mayors Ernest Morial, first African American mayor in New Orleans, and William Jefferson's campaign materials. The largest collection is from the sociologist Hylan Lewis. His collection consists of photographs and reviews of government offices.

The Race Relations Institute, Urban League of New Orleans, American Missionary Association, NAACP and the National Committee Against Discrimination in Housing are a few of the organizations collected at the Center. Microform collection consists of Core MS, Alexander Defense Committee and Southern Civil Rights Litigation Records.

You may contact the center at [arc@tcs.tulane.edu](mailto:arc@tcs.tulane.edu). (504) 865-5535 Amistad Research Center, Tilton Hall—Tulane University, 6823 St. Charles Avenue, New Orleans, LA 70118

#### MEMPHIS CIVIL RIGHTS SOURCES: A REVISIONIST NOTE

Wayne Dowdy from the Memphis/Shelby County Public Library and Information Center spoke about manuscript collections from the Memphis Public Library. Dowdy's main focus was on former mayors supporting African Americans to vote. Their support was driven from the success from one Memphis Mayor Edward Hull Crump, 1910-1916. Crump went against white supremacy to gain the trust and support from the African American community. Many white organizations considered him to be enemy number one even after the election. He continued supporting the African American community by directing the building of new parks, schools and other facilities for them. His assistance led to the creation of W. C. Handy Park. The community was eventually comfortable enough to petition to the mayor's office for new housing property. After Crump's administration voter registration continued to increase benefitting both races. This collection consists of correspondence with the mayor's office and the black community. Other civil rights collections consist of sit-ins and civil rights law suits during the non-violent period of the Civil Rights Movement.

You may contact the center at 725-8895, 1850 Peabody Avenue, Memphis, TN 38104

#### THE COLLECTIONS OF THE NATIONAL CIVIL RIGHTS MUSEUM

Doris Dixon from the National Civil Rights Museum substituted for Barbara Andrews. The National Civil Rights Museum opened in 1991 and displays key events of the Civil Rights Movement from the 1950's and 1960's. None of the items are solicited all of them are donated to the museum, but they are currently revising their collecting policy to allow them to go out and collect. Manuscript collections consist of poll tax receipts, press conference programs for SCLC meetings and those attending, NAACP membership campaign materials and documents relating to the life and assassination of Dr. Martin Luther King. Future goals for the museum include a wide range of geographic areas. The museum will focus on specific areas by state when they begin collecting. Other goals include staff for study of Dr. Martin Luther King's life and death in order to have an archives to document the civil rights movement.

You may contact the center at (901) 521-9699, 450 Mulberry Street, Memphis, TN 38103-4214. The Museum is located in the Lorraine Motel.

#### SESSION II BUILDING OR RENOVATING ARCHIVES: THE CHANGES WE MADE

## STAFF REORGANIZATION AND CHANGES IN PROCEDURES NECESSITATED BY THE DESIGN OF A NEW BUILDING

Hank Holmes, Archives and Library Division Director of the Mississippi Department of Archives and History, began his presentation by asking the audience a question: how many had gone through a significant organizational change, or had designed a new building? Holmes then explained that his division of the Mississippi Department of Archives and History was doing both. After twenty-six years of one system of staff organization, changes had been made in the organization of division programs two years ago when the process of designing a new building made it clear that such organizational changes were necessary to meet technological ones.

Holmes proceeded to describe the building design first. Through slides, he presented the architectural rendering of the 140,575 square-foot building and plans for several floors. Pointing out that the opportunity of a new building was a challenging one since no one had an idea how fast the technology of record-keeping will change, Holmes then described the ways in which the design of that building will help meet that challenge. The first two floors, built into the hillside, will provide 100,000 cubic feet of stack storage, with space for receiving collections on the first floor, along with a server farm for electronic data.

The design of the third floor, the public floor on street level, had necessitated decisions on procedural changes. The traditional large reading room with stacks closed to researchers had been rejected. The recent popularity of genealogy and archives, and an influx of new users who were unaccustomed to restrictions had created a desire to design a reading room more like a public library. This decision, said Holmes, had been further influenced by the fact that the archives' holdings were of a diverse nature, including 68,000 volumes of Mississippiana, film, photographs, official records, and manuscripts, and by the fact that 78 % of the users of the archives were genealogists. So design decisions had been made that split the traditional large reading room into three parts. First, there will be a public reading room providing space for 25,000 volumes of genealogy-related materials that can be browsed by researchers at will. These materials will be non-Mississippi ones. An archival reading room will give access to the Mississippi books and the manuscript and state archival materials; this room will be an inner sanctum requiring the researchers to pass a high security area. In addition, there will be a microfilm reading room, which will also serve as an access point for computer and motion picture material. The microfilm room will make 40,000 rolls of microfilm accessible to the public on a self-serve basis; a decision that had been reached after an examination of the procedures of other archives had shown it was feasible. The entire research room area will be served by one common reference desk which could be run by two people if staff reduction so required, but normally would be staffed by five or six people. The design of the public floor, concluded Holmes, was a big change, allowing people access to materials they had not had before.

It was in discussing the design of the fourth floor of the new archives building that Holmes explained the reorganization of the staff. The Archives and Library Division is now divided into the sections of Paper Archives, handling both state records and private manuscripts; Image and Sound, dealing with audio and visual resources; Published Information; and Electronic Records. The last section, Holmes explained, was the direct result of an NHPRC grant, and had four staff members, with the possibility of a fifth. Holmes also emphasized the ability of the new building design to cope with the problem of the unpredictability of record-keeping technology; if needed, walls could be shifted at the expense of an existing section to give another the workspace required.

Holmes then drew the audience's attention to the existence of a "privacy office" on the fourth floor for the new staff position of privacy and confidentiality officer. This staff member will review materials for privacy considerations. Holmes said this position was an indirect result of issues raised in the Mississippi Sovereignty Commission case; since there was no privacy position in state law, it has become necessary to review collections based on federal and case law. The increased workspace available in the new building will permit such a review process to take place.

In conclusion, Holmes stated that while in the past the Mississippi Archives and Library Division had looked at records by their creation, now it was examining questions of work flow and the format of

records instead, and that the new staff organization would allow the development of expertise on record formats. The new building had been laid out with change in mind, and the organizational changes had been made on the basis of the building design. Holmes admitted there might be a question of whether the cart had been placed before the horse in making these changes, and finished by pointing out the current area of emphasis for the staff: on the two-year process of getting ready to move into the new building.

In response to questions, it was noted that the fifth floor of the new building will house the administrative offices for the whole department, and that the current building will be remodeled for artifact storage space and exhibit design for the Old Capitol Museum of the Mississippi Department of Archives and History.

#### REACTIONS AND MODIFICATIONS FOLLOWING THE RENOVATION OF A BUILDING

Dr. Alfred Lemmon from the Historic New Orleans Collection gave an account of the relocation of the repository's holdings and the research room to the former Police Precinct building on Royal Street. Dr. Lemmon detailed some of the problems encountered in the restoration of that building and showed "before" and "after" pictures. He also had some good advice on packing and moving an archival collection.

SESSION III RECORDS OF THE SOUTHERN CLAIMS COMMISSION was canceled

#### SESSION IV ELECTRONIC FINDING AIDS AT LOUISIANA STATE UNIVERSITY

Patricia Threatt, Head of Special Collections in LSU's Hill Special Collections Library, started her program with a review of the Library's holdings. She reported some 10 million items in manuscript holdings and 6,000+ linear feet of University Archives. She also gave out figures of 200,000+ photographs and some 2,500 hours of oral history interviews. Other holdings referred to included rare books and visual images related to sugar industry history in Louisiana. She offered some examples of digitized images regarding the sugar industry holdings. Threatt said that digital images represent a "small but growing" aspect of electronic finding aids at LSU.

As for manuscript holdings, some 25-30% of LSU's holdings are available for searching on-line through LOLA, the LSU on-line system. HTML descriptions are available via the Excite search engine. LSU is switching from EADS Beta to EADS 1.0 (SGML). Each collection title on-line is keyed as HTML or HTML/SGML. The implication from Threatt is that while there is much yet to be done, the LSU staff is making considerable progress.

LSU is also focusing on subject guides and adding links such as a question link and outside links to such sites as Archives USA. Threatt also pointed out that the United States Civil War Center, located on the LSU campus, is now under the auspices of the library, and at present is little more than a web site.

Threatt concluded by encouraging archivists to examine the LSU web site and offer comments and suggestions. A brief question and answer period followed. Some 25 people attended the session.

#### SESSION V BUILDING LOCAL RECORDS MANAGEMENT AND ARCHIVES AT THE LOCAL LEVEL IN TENNESSEE: IMPLEMENTING THE NEW CTAS GUIDELINES

Bill Moss and Dr. Wayne Moore from the Tennessee State Library and Archives (TSLA) described that state's efforts to institute a records management program for the counties. The County Technical Assistance Service (CTAS) in 1999 published a reference guide for county officials with guidelines and retention schedules. TSLA is also actively encouraging county governments to set up local archives programs. The excellent handout included an action guide for public records commissions and a list of basic archival principles for county officials.

## SESSION VI MAKING PRIMARY SOURCE MATERIAL KID FRIENDLY

### PRIMARILY SPEAKING: PRESENTING PRIMARY SOURCES TO HIGH SCHOOL STUDENTS AND UNDERGRADUATES

Tara Zachary of Delta State University began by noting the differences in the size, staff, and resources at the presenters' respective institutions. She commented that she hoped her presentation would show those with limited resources in those areas what could be done to bring primary sources into a classroom. She discussed a packet and presentation she had put together for a weekend-long, intensive course on the Battle of Shiloh offered at Delta State. The lesson included an introduction to the concept of primary sources and compared primary to secondary sources by illustrating the use by one historian of the Walter Sillers, Jr. Papers, a DSU collection, in his book. The core of the exercise centered on a discharge of an African-American Civil War soldier who had probably been a slave in or around Bolivar County, and a letter from a Confederate soldier. Providing biographical information for the two men and historical context, she invited the students to examine the photocopies of the documents and to answer general questions about the documents, which are available at the National Archives web site at [www.nara.gov/education/teaching/analysis/write.html](http://www.nara.gov/education/teaching/analysis/write.html).

Zachary also posed questions more specific to the document and subject matter. The hand-out she provided archivists attending the session included photocopies of the documents, the document analysis sheet, and biographical information about soldiers.

### BRINGING PRIMARY SOURCE MATERIAL INTO THE CLASSROOM

Mark Palmer of the Alabama Department of Archives spoke about the primary source activities for the classroom available at the Alabama Department of Archives and History's website, [www.archives.state.al.us](http://www.archives.state.al.us). The site offers historical context information, learning objectives, suggested activities, and scanned documents on the Creek War (1813-1814), Settlement of Alabama, Slavery, Civil War, Reconstruction, the 1901 Constitution, World War I, the Depression and the New Deal, World War II, and the Civil Rights Movement. The resources are the result of a project conducted by ADAH and Alabama educators. Palmer explained how this collaboration fostered an eagerness to use and an appreciation for the new material by the teachers, as well as a workable product for the educators in the classroom.

The Alabama presentation led to a discussion of the issue of copyright in scanning and making some materials available on line, especially newspaper clippings. Attendees suggested getting permission from publishers and donors and writing digital use permission into donor agreements. Others argued that the educational nature made the use of the document's allowable under fair use. The presentations gave the archivists who attended examples of what can be done with varying degrees of staff, resources, and time to devote to outreach to the classroom. They gave a place to start and something to shoot for in making the rich collections in our repositories available and useful to educators.

## SESSION VI Archives in China

Bill Moss, Tennessee State Archives and Library, gave fascinating lecture about the Chinese system of archives. Between 1982 and 1992, he visited China four times and then spent four years in the country, teaching English at the Foreign Affairs College. He explained the structure of modern Chinese archives, which began in 1911. The well-developed system consists of four divisions and is divided according to historical periods. The function of archives is government service, a researcher is not automatically welcomed, he has to justify his needs. Free access to archival materials is not encouraged. Microfilming and conservation treatments are undertaken regularly and archival training is available nationwide. The last part of the lecture was devoted to the ancient Chinese archives, beginning with oracle bones, on which omens were recorded. Bronze bells with inscriptions, jade xylophones and vessels engraved to commemorate special events as well as stone stelae recording treaties served archival functions. Bamboo

strips were used as writing material and then sewn together, but by the time of the Han dynasty paper became the preferred medium and has remained so.

## SESSION VII MEMPHIS: BLUES AND JAZZ

Dr. Laura Helper's research deals with the urban context of Memphis music. She used archival resources to document the creation of segregated neighborhoods by the white power structure under the guise of urban renewal. The records of the urban renewal efforts in archival depositories are very detailed, with pictures, names of home owners and so on. The destruction of established, racially mixed neighborhoods for "economic development" can be documented in depth.

### W. C. HANDY: "FATHER OF THE BLUES"

Elaine Turner, curator of the W.C. Handy Home, described life and times of W.C. Handy. She also played tapes of interviews and oral histories with the "Father of the Blues", who wrote the first documented Blues song, the "Memphis Blues". It was a treat to hear Handy sing another of his own compositions, the "Beale Street Blues".

### AN OVERVIEW AND EXAMPLES (PERFORMANCE) OF MEMPHIS MUSIC SINCE W.C. HANDY

Remember that scene in "The Jerk" when Steve Martin tries to dance with his black family? Well, when jazz musician Alfred Rudd tried to teach us conference-goers a thing or two about the blues, I became that character. Mr. Rudd had us clapping happily along for all of 10 seconds before we were cut off--black music emphasizes the two and four, it seems, not the one and three. For all I do not know about music, I thought I could at least *clap*. I eventually got the hang of it and enjoyed listening to and learning about the blues. Some lucky participants were handed instruments (tambourines, some hollow stick things and maracas) and were probably thinking "2 and 4, 2 and 4, 2 and 4", knowing that we could hear their beat above the clapping.

Before too long we were doing call-backs like "ev-er-y day" and "all night long", having a grand old time. Between songs, we also learned about the history of the genre and how the term "blues" derived from "blue notes" used by black musicians. Educational *and* entertaining, this session closed out the conference on a high note (sorry) and brought everyone to their feet in a standing ovation.