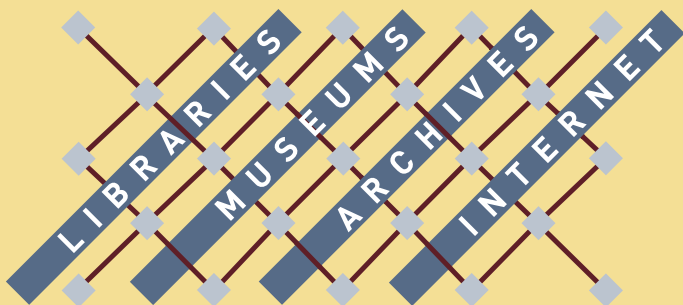


Florida Libraries



THE OFFICIAL JOURNAL OF THE FLORIDA LIBRARY ASSOCIATION

2005 Special Edition



Common T H R E A D S

Highlighting collaborations
between Florida libraries and museums
and other cultural heritage organizations



Florida Libraries

JOURNAL OF FLORIDA LIBRARY ASSOCIATION

Special Edition

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Editor

Gloria Colvin, gpcolvin@yahoo.com,
Florida State University Libraries

Designer

Faye Howell, Meacham Howell Design

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Coordinator** Gloria Colvin

FLA Staff Executive Secretary – Marjorie Cook,
mjs@crowsegal.com

Advertising – Kim O'Dell, kim@crowsegal.com

<http://www.flalib.org>

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Strozier Library, Florida State University, 105 Dogwood Way,
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Contents

Preface	5
A Course in Cultural Heritage Harnesses the Power of the Internet ■ <i>Marsha L. Burmeister</i>	8
Building on Florida Heritage: The PALMM Collaborative Digital Library Experience ■ <i>Megan Waters</i>	12
The History of John Ringling’s Library: Preserving the Heritage of a Great Cultural Institution ■ <i>Linda R. McKee</i>	17
Florida’s Visual Memory: The Florida Photographic Archives ■ <i>Gloria Colvin</i>	30
From Bricks and Mortar to Library Teeming with Life: Revisiting the African-American Research Library and Cultural Center ■ <i>Henrietta Smith</i>	39
Cooperative Dimensions of Digitization Projects at Florida Atlantic University ■ <i>Andrew Adaryukov and William Miller</i>	43
Dissolving Boundaries: a Roadmap to African-American and Diversity Resources ■ <i>Sherry Sherrod DuPree</i>	55
Building a Better Village: Connecting Cultural Institutions through Historical Research ■ <i>James A. Schnur</i>	62

Editorial Committee

Susan Anderson, Guest Editor

Deep appreciation to the Editorial Committee for this special issue:

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- Gloria Colvin, Florida State University
- Marjorie Cook, Executive Secretary, FLA
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Preface

Common Threads: Library and Museum Partnerships

Several years ago Kathleen de la Peña McCook, Distinguished University Professor at the University of South Florida School of Library & Information Science, began teaching a course on Cultural Heritage Institutions. It was a topic, and a term, with which I was unfamiliar. Since then I have come to realize how libraries and museums fit into the concept, and as noted on the Institute of Museum and Library Services (IMLS) Web site, that the educational benefits of libraries and museums are expanded through partnerships.

The topic sparked my imagination to formalize my thinking about libraries and museums working together, so I joined the “movement.” Soon a Special Interest Group was formed within the Florida Library Association (FLA) and successful programs were held at the 2003 and 2004 conferences. It seemed this new topic was catching on. That led me to conversations with the Tampa Bay Library Consortium (TBLC), and an interest group was formed there as well. Now TBLC has received an LSTA grant to establish a digitization project for member libraries and museums in their regional consortium.

Why are libraries and museums referred to as “cultural heritage institutions?” David Carr in his book, *The Promise of Cultural Institutions*, indicates that when he defines a cultural institution, he looks for several things: the presence of a collection; a systematic, continuous, organized knowledge structure; and scholarship, information, and thought. (p.xiv-xv) He says that,

When people come together as learners under the aegis of a library or museum, they have an opportunity to understand that cultural institutions – libraries, museums, historical societies, botanical gardens, archives, zoos, parks – are grounded in the idea that culture requires places, forums, working laboratories for cognitive change, where voices can be heard expressing hopes and aspirations in the context of the possible. When we capture and express such possibilities, we come to own a view of the future. (p. 38)

Before we started planning the 2005 Florida Library Association (FLA) conference, Carmine Bell, Jim Schnur, and Mark Greenberg of the Conference Planning Committee defined “cultural heritage” for our purposes. The Committee was looking for a short paragraph that would brand the conference and reflect the planners’ concept of cultural heritage. This is what was developed:

CULTURAL HERITAGE embraces traditional and modern forms of expression, extends from natural resources to functional arts, and ranges from haute monde to folk arts. Cultural heritage preservation captures the human need for connection, continuity, and meaning by documenting societies' tangible elements and celebrating the intangible and aesthetic elements that define the human experience across generations. Libraries, museums, historical organizations, and other cultural heritage institutions collaborate to preserve and promote a peaceful planet where humans enjoy social justice and freedom.

As a note: UNESCO makes the following statement on its Web site: "Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritages are both irreplaceable sources of life and inspiration." In Florida, there is one World Heritage Center and that is our Everglades.

As conversation turned from definition to conference theme, the Committee looked for a phrase that would truly embody the FLA definition, and the concepts considered by UNESCO, the IMLS, David Carr, and others. *Common Threads* was the Committee's choice, with a focus on partnerships and collaborations, on libraries, museums, archives, and the Internet.

Robert Archibald in his book, *The New Town Square*, writes about culture and boundaries. He indicates that it is good that in the United States there is not an overwhelming distinction among cultures. "*But without some sense of shared identity, some common purpose and common destiny, communities cannot work, and democracy that depends upon common ground and shared aspiration is at risk.*" (p. 44) He also states that "*...history is a conversation between generations about things that endure, that connect us to the past, to each other, and to the future.*" (p. 108)

Libraries and museums are places where cultures come together, where cultures are preserved, and where they are studied. It is hoped that the FLA conference theme will encourage librarians and library staff to explore and share their interests and collaborations in the formal setting of a conference. In Florida there are many library/museum partnerships, perhaps unknown in library circles. In a conference setting, attendees can inquire, explore, and discover the "common threads" of libraries and museums.

From there the Committee began to develop programs for this theme — including venues, poster sessions, programs, and speakers. But we wanted to go one step further and ultimately to document and preserve the theme in the form of a special edition of *Florida Libraries*.

The articles in this issue are not conference proceedings, but rather a series of additional collaborations in an additional format to present the conference theme. Archibald contends that "[n]arratives are our means of understanding the relationships between past, present, and future expectations." (p.45) So these important articles provide information additional to the conference

regarding the collaborations of Florida's libraries and museums. Susan Anderson, Director of Libraries at St. Petersburg College, graciously agreed to edit the written exploration of our theme and gathered articles from Florida librarians describing library and museum collaborations.

In this issue you will find chapters on the Florida photographic archives, African-American research, preservation and digitization projects, Judaica, the Ringling Art Museum, and the PALMM project, just to name a few.

Let me take this opportunity to thank the 2005 FLA Conference Planning Committee; they have done a great job!

2005 FLA Conference Planning Committee

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President, Florida Library Association 2004-2005

A Course in Cultural Heritage Harnesses the Power of the Internet

By *Marsha L. Burmeister*

A Natural Partnership



he link between libraries and cultural heritage institutions is summarized in the course description for a seminar on “Libraries as Cultural Heritage Institutions” offered at the University of South Florida’s School of Library and Information Science.

The description states that “the cultural heritage of a people is the memory of its living culture.” The course “examines definitions of culture, explores cultural policy issues worldwide, studies a variety of cultural heritage institutions and organizations, and helps develop a philosophy of librarianship that places the library in its various communities as a cultural heritage institution.”¹ The development of a philosophy that connects libraries to museums, gardens, historic sites, landmarks and other venues places the library in the context of community, not only as an information resource, but also as a part of a meaningful tapestry that envelops and benefits patrons. Connection to cultural heritage institutions can lead to strong library programming, collection development, and community involvement.

The Course

LIS 5937, “Libraries as Cultural Heritage Institutions,” is an online course and elective component of the master’s in library and information science program at the University of South Florida (USF), which was first offered in 2002 . Taught by Kathleen de la Peña McCook, PhD, Distinguished Professor of Library and Information Science at USF, the course focuses on understanding cultural heritage in a variety of contexts and establishing linkages to librarianship, including the development of partnerships.

The course usually spans sixteen weeks, but is reduced to ten for the “Summer C” term. When offered in summer 2004, the course was well structured with an assignment requiring students to physically observe and report on a variety of institutions. Each of the forty students enrolled in the online course were to visit three cultural heritage institutions: a museum, a historical venue, and a free choice selection. The reports on the visits to the three different institutions included required elements: name of the organization, address, and Web site, information about partnerships, accreditation, publications, programs, and an analysis of the institution’s mission in terms of the goals of the United Nations Cultural Heritage Year. Reports were very

complete and reflected personal observations and recommendations. Some students included information gleaned from interviews with museum staff.

The Scenario

Student activity in the course's Blackboard discussion area was exceptional. A quick check of the Blackboard course area at the end of the first week found almost two hundred postings related to the museum-visits assignment. Duplication of institutions was not allowed, and thus postings flooded the designated discussion boards even prior to the beginning of the course.

By the end of the first week, students had posted a total of 603 items that included introductions and responses to initial readings. The end of week two added 358 items to the discussions, and once the first round of museum postings were submitted during week three, another 585 items were posted. The "Coffee Shop" open-discussion area sparked more discussion and soon there were new topics: Halls of Fame, Museum Relocations, Living/Interactive History, Roadside America, and Presidential Libraries that generated another 340 items, many of which contained URLs.

Not only were the student reports detailed to include online resources, the online "conversation" sparked the sharing of additional resources. Professor McCook was also exceptionally diligent in monitoring the discussion boards, adding supportive comments, and recognizing the need for additional discussion areas. For example, the topic of "Literature as Destination" brought forth a series of a dozen rapid-fire postings related to Savannah and "The Garden of Good and Evil." As Dr. McCook stated, "Wow, you were all waiting to talk about that one! What an amazing group you are." Postings to the discussion boards were substantive and contributed significantly to enhancing course content and effectively built an online experience that culminated in an assigned synthesis paper. The level of discussion and the sharing of appropriate Internet resources continued at a steady and remarkable pace throughout the ten weeks of the course. It was clear that the Web resources being shared in the course were far beyond tracking by "adding to Favorites" in Internet Explorer or "bookmarking" in Netscape. There had to be another and better answer.

The Solution: "Museums and More: Course Resources Web Site"

The solution to the problem of resource overload was the development of a Web page that captured all of the URLs posted by students. Initially the list included the non-historical museum visit sites, but soon expanded to reflect all of the topics in the course. The site grew throughout the course to eventually include fifteen categories of links. Beyond the sites shared via the visits assignment, non-Florida museum visits were placed in a separate

category. Discussions about “Roadside America” and “Museum Relocations” quickly generated many exceptional links. Reference to current television programming about living history prompted an online discussion as did the passing of President Reagan; from Presidential libraries to funeral protocol, the online discussion was rich with references. There were topics on the lighter side, too. A “Just for Fun” category was created to capture a site that is an opportunity to “waste some time” – counting jelly beans, perpetual bubble wrap, references and maps of Springfield USA, and the Librarian Action Figure can be found here. A mention of halls of fame led to a category of sites with remarkable variety (cockroaches, hamburgers, baseball, steel guitars and tamales, just to name a few).

The “miscellaneous” category started small, grew, and was trimmed once patterns emerged. From this hodge-podge collection came specific listings for military-related venues, directories and other organized Web-based projects, and, of course, libraries (with an emphasis upon digitized collections). The concept of “Literature as Destination” took course participants to yet other online resources that became part of the list.

The Web page eventually became one incredibly large list and discussions turned to portals, graphical representations, and effective navigation that eventually led to the development of a site with a collection of pages rather than a Web page. In order to become a useful portal, annotations were needed and it was determined that to lose the content of the reports of the original visit assignments would diminish the value of the resource. Thus the “page” became a “site” and continues to grow as resources are suggested.

The goal is now to make this a significant “stop” on the Information Highway for librarians who seek cultural heritage sites in service to patrons and/or themselves. As in the CBS television spots “Read More About It,” this site has the potential to link librarians, libraries, museums, historical sites and other cultural resources. For example, the link to the Stranahan House in Ft. Lauderdale would not only include a link to the Web site of this museum, but would also include a link to the museum report and appropriate library resources related to the historical period of the home. The book *Mystic Sweet Communion*, a novel that tells the story of Ivy and Frank Stranahan, would be included with other references related to the period and/or the Stranahans. Minimally, annotations for each resource on the Web site should be included coupled with metatags so that this resource could generate positive search results for persons seeking information about these cultural heritage resources. The potential to expand and develop this resource is limitless.

Collaboration

A major theme of the course was the potential for collaboration between libraries and cultural heritage organizations (museums, historical sites, gardens among others). The course resource site not only provides an inspirational list of places to visit, but also spotlights partnerships such as the ones in place in Austin, Brooklyn, and others as listed on the site. Future partnerships could move beyond online links to libraries in place physically such as the one located at the Children’s Museum of Houston². Carr connects the values and goals of libraries and museums as a means to fulfilling “the early promise of a childhood fascination.”³ The sites explored throughout the course triggered memories that served as springboards to additional sharing other links to cultural institutions – a great legacy for future generations.⁴

Summary

At the end of the course there were a total of thirty-nine topics in the discussion area with a total of 4,233 postings. The course Web site of resources developed to include fifteen topics with more than 350 links. Dr. McCook’s direction for the final synthesis paper for the course provided a very applicable mission for the online resources site: “Librarians carry on traditions and make new ones. Your intellectual understanding and commitment to these very sweeping ideas will take us to the next level.” The course Web site endeavors to provide “the intellectual and philosophical framework for these new directions.”

Marsha Burmeister is Director of Emerging Technologies, Fischler School of Education & Human Services, Nova Southeastern University.

Visit the “Museums & More” Web site:

<http://helios.acomp.usf.edu/~mburmeis/lis5937/museums.html>

Notes

- 1 Kathleen McCook, “Library and Research Resources for ‘Cultural Heritage Institutions,’” <http://www.lib.usf.edu/ref/ifrank/guides/ch.html> (accessed April 21, 2005).
- 2 M. White, M. Bell, & C. McCallum, “Great things come in small packages: A parent resource library.” *Journal of Youth Services in Libraries* (2000) 14(1): 8-11.
- 3 David Carr, “The promise of cultural institutions,” <http://www.ims.gov/whatsnew/current/sp110701-1.htm> (accessed July 5, 2004).
- 4 Kathleen McCook, “A passion for connection: Community colleges fulfill the promise of cultural institutions.” *Reference User Services Quarterly* (2004) 43(3).

Building on Florida Heritage

The PALMM Collaborative Digital Library Experience

By Megan Waters



Many are familiar with the Publication of Archival, Library & Museum Materials (PALMM) cooperative digital library program by its flagship collection name *Florida Heritage* rather than the acronym PALMM. Although the *Florida Heritage Collection* remains one of PALMM's deepest and most-Google'd digital archives, other collections within the PALMM umbrella such as *Aerial Photography Florida*, *Mile Markers: Linking Keys History*, the *University of the Virgin Islands History & Culture*, and the *Miami Metropolitan Archive* also address the unique cultural and environmental information needs of Floridians in innovative ways. What began as a single state-funded digital library project in the year 2000,¹ has grown to include additional projects with complementary research resources from repositories beyond Florida's state university libraries.

Collection Development & Governance

Since the *Florida Heritage Collection's* inception, collection development for PALMM has been governed by members of the Digital Projects Planning Committee (DPPC), a standing committee of the State University Libraries Council (SULC). According to the DPPC charge, library staff engaged in any aspect of digital projects may join the Committee, and each university library will appoint one "primary institutional representative" responsible for decision-making.² New PALMM collections and services are often discussed with other SULC groups such as the Special Collections Task Force and the Collection Management Committee. Technical support is provided by the Digital Library Services group at the Florida Center for Library Automation (FCLA). Together, the DPPC, FCLA, and other interested parties support individual and cooperative digital library initiatives through the collective use of state funds, individual library resources, and external grant funding.³

Diverse Partners, Diverse Collections

An emphasis on cross-institutional collaboration and standards made by funding agencies in recent years has helped drive PALMM partnerships with non-Florida university library institutions, creating diverse digital collections and DPPC membership. New PALMM collections must involve at least one Florida university library, and sponsors must agree to follow guide-

lines regarding digital content quality and Web site design.⁴ Such procedures help PALMM partners large and small develop the systems and staff talent needed to build sustainable, interoperable, and user-friendly resources of national and international interest.

The following collection descriptions highlight the diversity of collections PALMM partnerships bring:

Aerial Photography Florida

<http://web.uflib.ufl.edu/digital/collections/FLAP/>

A Geospatial Information Systems (GIS) interface provides specialized access to this collection of 100,000 aerial photographs taken by the U.S. Dept. of Agriculture from 1935 to 2000. Additional contributions by public and private-partner collection managers will help document patterns of land use in Florida over time, particularly in the State's coastal and conservation areas.⁵

Miami Metropolitan Archive

<http://miami.fiu.edu>

This cooperative effort of the Urban, Regional, & Local Government Documents Dept., Florida International University Libraries and the City of Miami City Clerk's Office, provides "free and open" access to Miami's unique urban development.⁶ The collection's managers are currently focused on preserving and disseminating early Miami documents (1896-1956), with aims to add more recent materials and content from other Miami-Dade County government agencies.

Mile Markers: Linking Keys History

<http://www.mile-markers.org>

Monroe County Public Library targeted educators, researchers, historians, genealogists, and the utterly curious to create this image collection of over 770 photographs, postcards, and scrapbooks on the Florida Keys. The project evolved from an LSTA digitization grant to combine historical images with interpretive information on the Florida Keys. Additional support was provided by Florida International University Libraries, the University of Florida Digital Library Center, and the Historic Florida Keys Foundation.

Southwest Florida Environmental Documents

<http://library.fgcu.edu/PALMM/SWFEDC/index.htm>

The Southwest Florida Environmental Documents Collection (SWFEDC) contains recent and historical scientific information related to the environment of Southwest Florida, the Caloosahatchee River, and its watershed. Many federal, state, and local government agencies made this informa-

tion publicly available. SWFEDC contents are managed by the Estero Bay Documents Collection, the Charlotte Harbor Information Resource Center Documents Collection, and the Caloosahatchee Documents Collection at Florida Gulf Coast University.⁷

United States Virgin Islands History & Culture

<http://palmm.fcla.edu/usvi/>

This PALMM collection developed from an Institute of Museum & Library Services (IMLS) National Leadership grant in 2000 to “enhance access to sources of information on Virgin Islands’ history and culture.”⁸ The digitized historical artifacts, research reports, and government documents serve the 108,612 scholars, students, historians, and researchers living in the U.S. Virgin Islands territory as well as thousands of Caribbean community members in Florida and abroad. Collection participants include the University of the Virgin Islands, the Government of the Virgin Islands, the University of Florida, and the Latin American & Caribbean Information Center (LACiC) at Florida International University Libraries.

Access & Interoperability

Like the Florida Heritage Collection website, all PALMM collection home pages contain:

- Collection information, including general information on the items digitized, project goals, and partnerships
- Online search options
- Search help
- Contact information for feedback, technical difficulties, or questions.

Although this general Internet-accessible collection template has changed very little over the past four years,⁹ a larger variety of search and retrieval capabilities are now available to PALMM participants.

For example, users may query single or multiple PALMM collections using the WebLuis OPAC familiar to state university patrons, or by accessing FCLA’s implementation of the University of Michigan Digital Library Extension Service (DLXS) search and retrieval system directly.¹⁰ Search outputs include downloadable bibliographic data, JPEG page images of digitized objects, printer-friendly Adobe Acrobat PDF files,¹¹ or full, plain-text files created by optical character recognition (OCR).¹²

FCLA’s Open Archives Initiative (OAI)-compliant broker service provides additional Web access to all PALMM collections. The OAI broker harvests useful metadata at the collection, entity, and item level, allowing popular Web search services like Yahoo! to index and point to thousands of PALMM resources.

PALMM collection managers can optionally take advantage of centralized software and support services provided by FCLA. These currently include mechanisms for contributing metadata and data to FCLA; services to load, store, and navigate text and image collections; bibliographic search software; and Z39.50 client and server facilities. Additional services are planned or under development, including support for additional types of materials such as JPEG 2000-encoded image files, and the provision of long-term archival storage and migration facilities.¹³

Future Directions

The growth of PALMM since the creation of the Florida Heritage Collection in 2000 shows an ongoing interest in collaborative digitization efforts that benefit both patrons and institutions. Collections that were once only available and known to patrons on a local level can now be accessed worldwide in multiple, machine-readable formats. Although miles apart, collection managers now work together to secure the funding, purchase the digitization equipment, and develop the staff expertise necessary to gather geographically disparate collections into one, searchable whole.

Missing from this digital library model, however, is the development of online tools that empower end users to select, download, and manipulate digital objects for educational purposes, perhaps unforeseen during general project development. The feedback provided by specialized users of PALMM collections like *Aerial Photography Florida* and *Mile Markers: Linking Keys History* has placed the spotlight on the most important PALMM partner of all: the end-user. To better serve the specific research needs of end-users, many PALMM participants are currently pursuing new ways to connect to users and deliver critical information.

The development of a Collection Workflow Integration System (CWIS) interface for the collaborative PALMM environmental collections is one such possibility. Developed by the University of Wisconsin Internet Scout Project, CWIS is a software to assemble, organize, and share scientific collections.¹⁴ Features of use to both patrons and librarians include abundant user feedback mechanisms like resource ratings and recommendations, user-defined interface preferences, and metadata editing tools with prepackaged taxonomies. The integration of new methods to describe, access, view, and assess PALMM resources like CWIS may provide still more functionality to the deep digital library infrastructure sparked by *Florida Heritage* collaboration four years ago.

Megan Waters is Systems Librarian, Digital Library Services at the Florida Center for Library Automation (FCLA).

Notes

- 1 Elaine Henjum, "Introducing the Florida Heritage Collection: A Cooperative Digital Library Initiative," *Florida Libraries* 43 (Fall 2000): 8-9. See also the Florida Heritage Collection. <http://palmm.fcla.edu/fh/> (accessed September 14, 2004).
- 2 "DPPC Charge." Florida Center for Library Automation. <http://www.fcla.edu/sulc/digit/charge.htm>. (accessed September 14, 2004).
- 3 "About PALMM." Florida Center for Library Automation. <http://palmm.fcla.edu/about.html>. (accessed September 14, 2004).
- 4 "PALMM Guidelines and Procedures." Florida Center for Library Automation. <http://palmm.fcla.edu/strucmeta/standres.html>. (accessed September 14, 2004).
- 5 "From the Air: The Photographic Record of Florida's Lands." University of Florida Digital Library Center. <http://www.uflib.ufl.edu/digital/ops/projects/Aerials/LSTApplan.htm>. (accessed September 14, 2004). Also see "About the Collections: Aerial Photography Florida." University of Florida Digital Library Center. <http://web.uflib.ufl.edu/digital/collections/FLAP/aboutco.htm>. (accessed September 14, 2004).
- 6 "About the Collection: Miami Metropolitan Archive." Florida International University Libraries. <http://miami.fiu.edu/about.htm>. (accessed September 14, 2004).
- 7 "About the Collection: SWFEDC." Florida Gulf Coast University Libraries. <http://library.fgcu.edu/PALMM/SWFEDC/aboutcol.htm>. (accessed September 14, 2004).
- 8 "Digitization for Access and Preservation: The U.S. Virgin Islands." University of the Virgin Islands. <http://webpac.uvi.edu/impls/project2002/2000.shtml> (accessed September 14, 2004).
- 9 "Design Guidelines for PALMM Websites." Florida Center for Library Automation. <http://palmm.fcla.edu/strucmeta/standres.html#guideweb>. (accessed September 14, 2004).
- 10 "About DLXS." University of Michigan Digital Library Production Service. <http://www.dlxs.org> (accessed September 14, 2004).
- 11 "Guidelines for Digitization." Florida Center for Library Automation. <http://palmm.fcla.edu/strucmeta/standres.html#guidedig> (accessed September 14, 2004).
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- 13 "FCLA Digital Archive." Florida Center for Library Automation. <http://www.fcla.edu/digitalArchive/index.htm> (accessed September 14, 2004).
- 14 "CWIS Overview." Internet Scout Project. <http://scout.wisc.edu/Projects/CWIS/>. (accessed September 14, 2004).

The History of John Ringling's Library

Preserving the Heritage of a Great Cultural Institution

By Linda R. McKee

The John and Mable Ringling Museum of Art and its art research Library are an ideal illustration of two types of cultural heritage institutions working in synergistic cooperation. The history of the establishment of John Ringling's library and its contents (intricately woven with the rich cultural history of The Ringling Museum) is an important component of the history of Florida, the history of art collecting, and the history of Florida and American libraries.

Ringling Museum of Art

The John and Mable Ringling Museum of Art stands on lush sub-tropical acres overlooking the waters of beautiful Sarasota Bay, Florida. The name Ringling is synonymous not only with the word circus but with the founding and growth of the city of Sarasota in the early 20th century. Almost all the great cultural institutions of Sarasota today can attribute their beginnings to the Ringling Museum. John Ringling died in 1936, his wife Mable in 1929. More than sixty years later, The Ringling is one of the premier cultural heritage institutions, not only in Florida, but in the entire United States.

The new mission statement adopted by the Museum's Board of Directors in 2002 clearly enforces the Museum's present role:

"The mission of The John and Mable Ringling Museum of Art, a division of Florida State University, and the State Art Museum of Florida, is to preserve, develop, and enhance the legacy of John and Mable Ringling and to engage and educate a large and diverse audience in:

- *a world-renowned collection of art,*
- *Cà d'Zan (the Ringling's mansion) and its historic contents,*
- *collections documenting the Circus and its history,*
- *the Historic Asolo Theatre, and*
- *the historic architecture, courtyard, gardens, and grounds overlooking Sarasota Bay."*

In turn,

*The purpose of the Library, one of the most prominent art research collections in the Southeast United States, is to support research and interpretation of the Museum's permanent collections, to meet the needs of the professional Museum staff, and to support the educational and administrative goals of The Ringling Center for the Cultural Arts and The John and Mable Ringling Museum of Art. The Library is committed to providing excellence in collections and service.*¹

A stellar example of the realization of the American dream, these diverse yet related elements of the Ringling Museum complex have served as a paradigm of successful collaboration for over fifty years. The institution's research Library (and the Museum Archives) stand as protectors of the past, present, and future of this irreplaceable bequest. Library staff works daily with curators of the Museum of Art, educators, the Circus Museum, Cà d'Zan (the Ringling winter residence), the conservator, registrars, and the exhibition preparator. In 2000, the Ringling Center for the Cultural Arts was formed, and Florida State University now stands as umbrella over the Ringling Museum and the Asolo Center for the Performing Arts, further uniting the visual and performing arts.

In 1946, ten years after John Ringling's death, the estate was settled and the Museum, its collections, and Cà d'Zan were transferred to the State of Florida. A. Everett (Chick) Austin, Jr., a man of brilliance and virtuosity, became the first director of the complex. He soon laid plans to open a circus museum on the grounds and would later save and acquire for the Museum the 18th-century Asolo Theatre, which he had seen disassembled in Venice, Italy.

Book Collection Forms Library's Nucleus

It is during this period that Ringling's collection of art books was officially accessioned and became the Art Museum Library. The Library has been managed by librarians and continually added to since that time. In the last decade, the collection has been recatalogued into the Library of Congress classification system and entered into the OCLC database. For the first time, virtually the entire world has access to the Ringling Library. A project is in the planning stages to digitize selected bindings and images from Ringling's books, full texts of rare volumes, and other titles from Special Collections. The Library collection today encompasses all periods and movements of art, from antiquity to 21st century digital art, with a distinct emphasis on Baroque art and the collections of the Ringling Museum.

John Ringling could not have envisioned that his small private treasury of books would develop into one of the most important art history collections in the southeastern United States, now numbering over 65,000 items.



The John and Mable Ringling Museum of Art, Courtyard (with Library, background left of David) Used with permission of The John and Mable Ringling Museum of Art.

The Library of The John and Mable Ringling Museum of Art is an enduring testament to Ringling's passion for collecting. His love for Baroque art, Italian and Northern Old Masters, and decorative arts is not only reflected in his art collection and magnificent Italian villa-like museum designed to house it, but also revealed by the books he acquired in his lifetime. A consideration of John Ringling's original library reveals intriguing insights as it inspires more questions and problems about Ringling, the collector, and his place in the history of early 20th century art collecting in the United States. In a span of less than a decade in the 1920s, Ringling was avid in the pursuit of his art collection. His book collection can indeed be seen as a complement to his art museum, his books as building tools in the realization of that dream. Ringling had an art history library remarkably comprehensive in a discipline very much then still in its infancy. In an unpublished and undated letter written on John Ringling Hotel stationery, Ringling's dealer Julius Böhler writes to Karl Bickel, a close friend of Ringling and the founder of the United Press International),

"Mr. Ringling after 2-3 years of apprenticeship rose to a great height (sic) of connoisseurship and it is dramatic that his career as connoisseur should have been stopped through no fault of his own. And did he work hard. All the time he could spare in his busy life went to the study of art. He formed quite a good library on art and he read and knew his books, they were not in the shelves as decoration."²

Development of Library

It is not definitely known if John Ringling ever intended to maintain a formal library in the Art Museum. The Ringlings' winter home, Cà d'Zan, had no library per se, but there were some small glass-encased bookshelves in Ringling's bedroom and office. Perhaps with his purchase of the interiors of the Astor residence in New York in 1926, including its fine oak-paneled library, and later installed in the Art Museum, Ringling had visions of recreating such a space with a collection of books. However, in his lifetime, this was not to come to pass. It was only later in 1946, after the State of Florida assumed ownership of his collections, that the Astor Library interior was used as the Museum's Library to house his books. The growing Library would remain in that location for twenty years and upon completion of an addition of the Museum's west galleries in 1966, it moved to the third floor of the wing, where it remains today. As part of an ambitious building program that commenced soon after Florida State University assumed control of the Ringling Museum in 2000, a grand new Education center is planned, a large modern library being a cornerstone of the building. The new spacious library is greatly needed and will be a tremendous asset to the education of visitors and students of all ages. John Ringling's book collection will be honored with its own room consisting of shelving and exhibition cases to showcase highlights of the collection.



*The John and Mable Ringling Museum of Art, Front Gate
Used with permission of The John and Mable Ringling Museum of Art.*

It is known that Ringling intended for a library to be included in his planned art school on the grounds, an extension of the north gallery wing. In the only issue ever printed, a 1931 "Bulletin of the School of Fine and Applied Art of the John and Mable Ringling Art Museum," in conjunction with Southern College, espouses the planned school's library as a large collection of books...reference books, text books, fiction... "catalogued in accordance with the most improved methods, and a trained librarian is in charge. The collection includes specially selected books on art."³ The school never opened on the Museum grounds but rather a few miles south at what is now one of the finest art schools in the nation, the privately owned Ringling School of Art and Design. A new gallery off the north wing is currently under construction on the Museum grounds, designed in the spirit of plans originally drawn by Ringling's architect, John H. Phillips.

Ringling's Personal Library

Although John Ringling was competing for great art with other wealthy and ambitious collectors of his time, his pursuit of books was not guided by the goals and interests of these collectors, such as Henry Clay Frick, John Pierpont Morgan, John Jacob Astor, Harry Elkins Widener, Henry E. Huntington, or Robert Hoe III, the latter one of our country's greatest book collectors. This was not Ringling's interest. Though he did own some 17th and 18th century titles and volumes with fine bindings and engravings, by and large he did not acquire his books to showcase them – he collected them to learn. He relied on his art books and journals for an astoundingly quick self-education on the artists and schools of art which most interested him and for the knowledge to become an informed art collector, though he did receive much assistance and advice from his friend, dealer, and confidante, Julius Böhler.

After his death in 1936, Ringling's library of almost fifteen hundred books was found in his bedroom, office, and living room of his residence on Sarasota Bay-Cà d' Zan, in the Museum office, and in a storeroom adjacent to a garage. These titles were included in the estate inventory appraised after his death under the supervision of Jonce McGurk in 1937 and listed in the bequest to the State of Florida. The present location of many of the books listed in the inventory is not known. Hundreds of titles in literature and history are simply gone. But most importantly, more than eight hundred of the titles from John Ringling's art book collection from Cà d'Zan and Museum do survive. John Ringling's library consisted of rare limited editions, folios with hundreds of hand colored plates of ancient glass, important early art periodicals, and leather-bound volumes of famous English art collections from which he acquired some of his paintings. A strong conservation program began in the mid-1990s to return the books to their original splendor.

Provenance of Collection

There is growing documentation concerning the building and provenance of Ringling's art collection, but much less is known about how, where, and from whom Ringling acquired his personal art library. It is known that he purchased some of his volumes from auctions of private libraries at the Anderson Galleries on Park Avenue in New York and at Christie, Manson & Woods in London. Some sale catalogues, as well as many of the original auction house catalogues Ringling used in the acquisition of his art collection, were originally housed in the Museum Library and then between 1991 and 1993 transferred to the newly established Archives.

In general, the books offer little clues to their former owners. Some are inscribed as gifts to John Ringling, most often from the authors, usually recognized art historians. With the exception of some of his art journals such as *The Magazine of Art*, *The Burlington Magazine*, and *Connoisseur*, there are almost no pencil or pen markings in any of them from the hand of Ringling. What limited notations do exist are usually markings by succeeding librarians indicating volume or part numbers while cataloging them.

Contents of Collection

Titles of more than forty-five individual artists, include Botticelli, Bellini, Raphael, Andrea del Sarto, Giorgione, Rembrandt, Rubens, Van Dyck, Poussin, Tiepolo, Veronese, Dürer, Altdorfer, and Tintoretto, to name just a few, are represented and were found in his office. Books on English artists included those on Turner, Ward, Romney, Gainsborough, Constable, Burne-Jones, and Raeburn. Inside a bookcase in Ringling's bedroom books were found on Cellini, Correggio, Pintoricchio, Piero della Francesca, Signorelli, Francia, Mantegna, and Rubens. Interestingly, for a collector of old master paintings, Ambroise Vollard's classic work on Paul Cézanne was among those found in Ringling's private sleeping chamber. Julius Meier-Gräfe's treatise on Edgar Degas was found in the office closet, as was his biography on Vincent van Gogh.

Italian Painting

Italian painting was very dear to John Ringling's heart. He owned many classic (even by today's standards) surveys of Italian art: Raimond van Marle's, *The Development of the Italian Schools of Painting*, 1923-38, and Adolfo Venturi's *Storia dell'arte italiana*, Milan, 1901, (including painting, sculpture and architecture from the early Christian period to 16th century). Ringling also owned J.A. Crowe and G.B. Cavaselle's early standard survey of Central Italian painting, *A History of Painting in Italy: Umbria, Florence and Siena, from the Second to the Sixteenth Century*, 1903-1914 and *A History of Painting in North Italy: Venice, Padua, Vicenza*, 1912.

It is also not surprising that Ringling was well acquainted with the writings of one of his contemporaries, Bernard Berenson, a leading authority then and today on the different Italian schools. Included in his library were Berenson's *Neapolitan Painting of the Seicento*, *The Venetian Painters of the Renaissance: With an Index to their Works*, *North Italian Painters of the Renaissance*, *The Central Italian Painters of the Renaissance*, *Venetian Painting in America*, and *The Study and Criticism of Italian Art*.

Northern European Painting

Ringling also owned important titles in northern European painting. These included Max J. Friedländer's *Die Altniederländische Malerei*, an important work on early Netherlandish painting. Erwin Panofsky, the great art historian, praised the series as "one of the few uncontested masterpieces produced by our discipline."⁴ There is also a volume published in honor of Friedländer, a Festschrift entitled, *Zum 60. Geburtstag Max J. Friedländer*. Friedländer was one of seven men Ringling originally named to be directors of his newly established art museum, as was August L. Mayer. Mayer was the author of other titles in Ringling's library, *Mittelalterliche Plastik in Italien: Mit 40 Tafeln*, Munich, 1923, a 1929 edition of the critical catalogue *Francisco de Goya* and a volume on El Greco, *Dominico Theotocopuli El Greco; Kritisches und illustriertes Verzeichnis des Gesamtwerkes* dating from 1926. This latter volume illustrates the Ringling painting, "Christ on the Cross," published two years before he purchased it. In fact, all books that contain reproductions of works from the Ringling collection are entered into the Museum's object database, TMS from Gallery Systems, which thereby serves as a source for the publishing history of images of the Museum's collections.

Other Holdings

Other art surveys included in his collection were Sir William Stirling-Maxwell's limited edition of the *Annals of the Artists of Spain* (40 out of 650 copies), John Smith's 1829-1842 *A Catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters*, the basis for Hofstede de Groot's monumental catalogue published in the following century. Georg Gottfried Dehio's *Geschichte der deutschen Kunst*, a standard German history of German art covering from the beginning through the 19th and 20th centuries is also in his collection. A multi-volume and lavishly illustrated set, *Propyläen-Kunstgeschichte*, is an unsurpassed heralded history of art series of its time. The Ringling book collection also contained other classic art history texts still consulted and cited today by aspiring art historians and prominent scholars. These include Giorgio Vasari's *Lives of the most eminent painters, sculptors & architects*, a limited edition published in London for the Medici Society from 1912-1915, and Johann Winckelmann's *The History of Ancient Art*, London 1881.

A large part of the library consisted of catalogues of art collections, many limited editions. Some of the catalogues were of actual sales which Böhrer, Ringling, or the great art dealer Joseph Duveen often attended. In addition to many hand-notated auction catalogues (since transferred to Museum Archives between 1991 and 1993) from Anderson Galleries in New York, substantial and handsome limited edition catalogues are in the Ringling Museum Library. They include *The Wallace Collection (Paintings) at Hertford House*, *The Adolph Lewisohn collection of modern French paintings and sculptures...*, Robert Benson's *Catalogue of Italian pictures at 16 South Street, Park Lane, London and Buchhurst in Sussex*, *A catalogue of some of the paintings of the British School in the collection of Henry Edwards Huntington at San Marino, California* (privately printed in 1920), *Collection Spiridon de Rome: Catalogue des Tableaux des Ecoles Italiennes des VIXe et Xve Siecles...*, *Collections Marzell von Nemes: Catalogue des Tableaux*, Evelyn and Arthur Wellesley Wellington's *A Descriptive and Historical Catalogue of the Collection of Pictures and Sculpture at Apsley House*. Three exceptional volumes (not only because of their craftsmanship but also of importance to the history of the Ringling art collection) are of the Holford collection by George Lindsay Holford and Robert Benson, *The Holford Collection, Dorchester House*, 1924 and 1927. The Holford sales were "examples of a phenomenon peculiar to the present era--the extinction of great private collections of works of art."⁵ Ringling purchases from the Holford sales of 1927 and 1928 included Andrea del Sarto's "Vision of St. Matthew" (currently attributed to after del Sarto and renamed "The Madonna della Scala") , Gaudenzio Ferrari's "The Holy Family With Donor," Diego Velazquez's "Portrait of Philip IV," Sisto Baldalocchio's "Susannah and the Elders," "The Blue Madonna" (after Carlo Dolci), "A Sultana of Venice" (attributed currently to after Titian and entitled *La Sultana Rossa*), Sir Edward Burne-Jones' "The Sirens," and Jacopo Tintoretto's "Portrait of a Young Lady." Four books chronicling the season at Christie's from 1928 through 1931 were found in the Museum office and the office at Cà d'Zan. The 1928 edition reviews the Holford sale: "The larger version of "*Philip IV*," by Velazquez, which was bought for 3,300 guineas by Mr. Ringling, who is proud to be styled "The Modern Barnum," is probably the same picture which realized only 120 guineas in the Alton Towers sale, 1857."⁶

Another fine limited edition is the 1901 edition of the Duke of Wellington's original collection "captured...from Joseph Bonaparte, at Victoria, Spain, in 1813...catalogue of the principal pictures found in the baggage of Joseph Bonaparte." Two volumes illustrated by photo engravings of *A Descriptive and Historical Catalogue of the Collection of Pictures and Sculpture at Apsley House, London* are numbered 64 out of an edition of 400 copies.

One of the most important titles in Ringling's library for the Museum is *Collection Emile Gavet: Catalogue Raisonné Précédé d'une Etude Historique et*

Archéologique sur les Oeuvres d'Art qui Composent Cette Collection, Paris, Imprimerie de D. Jouaust, 1889. Published in a limited edition of 50, the Library owns two copies, numbers 37 and 38, the latter inscribed by Emile Gavet. In 1928 Ringling purchased from Duveen the large Gavet collection of fine and decorative arts, including one of the Museum's finest Renaissance works, Piero di Cosimo's *The Building of a Palace*. Another major and unique "collection" purchase (of more than 2,300 objects) from 1928 is represented in the catalogue *Cypriote & Classical Antiquities: Duplicates of the Cesnola & Other Collections: Sold by Order of the Trustees of the Metropolitan Museum of Art*, New York, Anderson Galleries, 1928.

Three rare foundry catalogues that played a significant role in the building of John Ringling's art collection are different editions of the Fonderie Aristiche Riunite's *Bronzes, Marbres, Argenteul*, of the Naples firm of J. Chiurazzi et fils. In their pages are photographs of bronze castings of classical sculpture with prices and three colors available, "Pompei, Herculanium and Moderne." The sculptures that Ringling ordered from Chiurazzi can be found today on the Museum grounds and throughout the city of Sarasota, including the signature casting of Michelangelo's "David" overlooking the Museum Courtyard.

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Rare Books

Early imprints from the 17th and 18th centuries form the basis for a rare book collection that was later augmented with purchases between 1965 and 1972 by the Museum's third director, Curtis G. Coley. In the manner of Vasari, art historians published their own "artists' lives" complete with engraved portraits. Three such titles of major importance include Giovanni Pietro Bellori's *Vite de' Pittori, Scultori ed Architetti Moderni*, 1672. Bellori, a literary figure, connoisseur, and former librarian for Queen Christina of Sweden, was assisted in Rome by his friend, Nicholas Poussin, in the creation of this book. Bibliographer Chamberlain calls the Bellori "invaluable as a



Savely Sorine (1886-1953), John Ringling, water color on paper, 1927, SN413, Bequest of John Ringling, 1936, Collection of The John and Mable Ringling Museum of Art, The State Art Museum of Florida.

source of information on the Carracci, Caravaggio, Barocci, Domenichino, etc. Rubens' and Poussin's art included with the Italian masters;⁷⁷ Another 17th century title found was the 1678 two-volume edition of Carlo Cesare Malvasia's *Felsina pittrice; Vite di Pittori Bolognesi alla Maesta Christianissima di Luigi XIII...con Indice in Fine Copiosissimi*, Bologna, Barbieri. Malvasia, a nobleman and collector in seventeenth-century Bologna, is still a recognized source for the history of painting in North Italy and a basic source work on artists of Bologna. Another early treatise on the Italian schools of painting is the six-volume 1818 edition of Luigi Antonio Lanzi's *Storia Pittorica della Italia dal Risorgimento delle Belle Arti Fin Presso al Fine del XVIII Secolo*, Bassano, G. Raimondini e figli.

One of the most fascinating titles in the rare book collection originally belonging to John Ringling is a 1913 facsimile of the Gutenberg Bible. Johannes Gutenberg (1400-1468) is regarded as the European inventor of printing from movable type, best known for his forty-two-line Bible (or *Biblia Latina*) (c.1455). The original Gutenberg Bible has been called "the most perfectly realized of printed books. Modeled entirely from the manuscript tradition, it is a triumph of its art...a work to rival all subsequent printed books, with no compromise of craftsmanship at any stage,"⁷⁸ "the cornerstone in the history of printing and of any collection of printed books."⁷⁹ The Ringling edition was published by Insel-Verlag in Leipzig, Germany and is number 287 of a limited edition of three hundred copies. The Bible is even more special in that it is inscribed to "Mr. John Ringling" in the year 1931 by Otto H.F. Vollbehr. The colored numerals and other page decorations were taken from the original hand decorations of the copies of the Gutenberg Bible in the Royal Library in Berlin and the State Library in Fulda. The Insel-Verlag edition has been called the most sought-after of all facsimile editions. The German historian Vollbehr was born in 1869 and became a famous collector of books and incunabula (in short, any book printed between 1450 and 1500). An exhibition of his collection was held in 1926 in New York City. Pynson Press printed a catalogue to accompany this show entitled, *Vollbehr Incunabula at National Arts Club of New York from 8/23 to Sept 30 MCMXXVI*. Vollbehr made headlines in a 1926 issue of *Art News* when he purchased one of the original Gutenberg Bibles for \$275,000 to be added to his collection in New York. Perhaps Ringling and Vollbehr became acquainted at the time of this exhibition or at one of the many book sales held at Anderson Galleries. The details and circumstances yet to be discovered, one product of their relationship was the bestowal of the Gutenberg facsimile to John Ringling.

One other book inscribed to the great collector is of particular interest to Museum staff, a large tome on Rembrandt signed by the author, the eminent authority on Dutch art, Wilhelm R. Valentiner. Entitled, *Rembrandt Paintings in America*, this book printed in 1931 is of special importance to the

Ringling Museum collection as it contains reproductions of the works Ringling purchased as Rembrandts, “The Deposition” (“The Lamentation”) and “Portrait of a Lady” since renamed and reattributed, as well as the “Portrait of St. John the Evangelist Writing,” now attributed to a follower of Rembrandt. It is no longer owned by the Ringling but was sold to the Museum of Fine Arts in Boston.

Decorative Arts

Most of the folios in the John Ringling Library are of illustrations of decorative arts and architectural ornament, in addition to some splendidly colored plates of historic costumes through all the ages of man. Auguste Racinet’s *Le Costume Historique*, published in 1876, is a multi-volume set of three hundred plates documenting with fine attention to detail the modes and manners of all periods and world locales. French essays describe the collection of illustrations that depict clothing, period jewelry, objects of art, vehicles, home furnishing, weapons, and customs. These oversized portfolios are in striking contrast to four delicate almost pocket-sized books of hand-colored engravings of Parisian fashions, which, in addition to garden books, may have been owned by Mable Ringling.

Some volumes in the John Ringling Library are not about art, and cast light on other aspects of Ringling’s life. They range from *The Crusader: a Tragedy of the Middle Ages in Five Acts and a Tableau* (on whose first page John Ringling’s name is penned in script with an insignia of the highest order of freemasonry) to the work of a highly desirable artist, naturalist, and author, William Beebe’s rare four-volume set, *The Monograph of the Pheasants*. *The Mind of a Gorilla* bears an inscription to John Ringling from Yale professor Robert Yerkes. This psychological monograph on animal intelligence and “Miss Congo,” Mable’s infamous pet she kept in a wooden hut near Cà d’Zan,¹⁰ dates from 1926.

Other Interests

Though it is known from the McGurk inventory that Ringling owned many titles in literature, unfortunately few left to the estate can be accounted for. One fine set that has serendipitously survived is the twenty-seven volumes of *Ruskin’s Works*, St. Mark’s Edition, Boston by D. Estes, probably from 1899. There is no doubting the affinity between the great circus man and this leading Victorian art critic. Well-traveled even as a young man, Ruskin called Venice the “paradise of cities,” and Ringling would surely have been familiar with *The Stones of Venice* and *Lectures on Art*. In his collection Ringling owned an 1897 edition of *Lectures on Landscape : Delivered at Oxford in Lent Term, 1871*. A 1925 copy of *Venice on Foot : With the Itinerary of the Grand Canal and Several Direct Routes to Useful Places*, conjures up images of this

grand man traipsing through the city and before the art and architecture of his and Mable Ringling's passion.

Assembled together for the first time ever, the John Ringling Library evokes the spirit of a man, the dreams of a collector, and a lasting testament to a grand legacy. It will serve for all time to foster education and research about John Ringling, the businessman and founder of a great American institution, the circus, and whose generosity will not soon be forgotten.

One last title is Charles Robert Knight's (of the Knight-Ridder family) book written for children (in 1935, just one year before John Ringling's death) *Before the Dawn of History*. This is a first edition, illustrated by the author, on prehistoric man and dinosaurs. Knight was a painter and muralist born in Brooklyn, New York and created natural history illustrations for the American Museum of Natural History and the Field Museum in Chicago. Across the title page Knight most fittingly wrote to John Ringling,

*To John Ringling
One who has nobly carried on the best
traditions of a great American Institution!
A lover of art, and a friend of those who seek
to make it their serious life-work.*

*fgv*Chas. R. Knight

Linda McKee is Librarian at the Ringling Museum of Art Library.

Notes

- 1 The John and Mable Ringling Museum of Art. Library Collection Development Policy, Linda R. McKee, 2004.
- 2 Unpublished letter from Julius Böhler to Karl Bickel, c. 1946, Ringling Museum Archives.
- 3 Bulletin. School of Fine and Applied Art of the John and Mable Ringling Art Museum. Sarasota, 1931: 16.
- 4 Erwin Panofsky, quoted in Etta Arntzen and Robert Rainwater. *Guide to the Literature of Art History*. (Chicago: American Library Association, 1980), 328.
- 5 "The Connoisseur Bookshelf," *Connoisseur* 79 (September 1927): 3.
- 6 *Christie's Season 1928*. (London: Constable & Co., 1928), 22-23.
- 7 Chamberlain: 270.
- 8 Dale Roylance. *European Graphic Arts: the Art of the Book from Gutenberg to Picasso*. (Princeton: Princeton U., 1986), 9.
- 9 Pierpont Morgan Library, *In August Company: the Collections of the Pierpont Morgan Library*, (New York, 1993), 19.
- 10 Dr. David C. Weeks, Linda R. McKee, pers. comm., March 25, 1996.

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Florida's Visual Memory: The Florida Photographic Archives

By Gloria Colvin

Today, as in almost every culture throughout history, people are fascinated with pictures. We're attracted to them for a number of reasons, including their visual appeal and their ability to capture the essence of a person or a scene. "A picture," wrote Russian author Ivan Turgenev, "shows me at a glance what it takes dozens of pages of a book to expound."¹ From stick figures drawn on the walls of caves to contemporary digital images, pictures have captured and preserved images of people, places, and events and added to our knowledge and interpretation of earlier times and cultures, as well as our own.

With the development of photography in the early 1840s, anyone with a camera had the ability to record the actual image of a person or place. As it happened, the early years of photography coincided with the time that the territory of Florida reached statehood. Notices advertising people who could

make daguerreotypes, one of the earliest forms of photography, appeared in Florida newspapers as early as 1842.² Since then, succeeding generations have used other photographic techniques to capture scenes of the developing state and its growing population. Photography has become a routine part of contemporary life, capturing images of family vacations in Disney World or the appearances of presidential candidates in the state. From daguerreotypes to digital images, the history of the state has been recorded in photographs.

Collecting photographs of people, scenes, and events that tell Florida's story has been a passion of the late Allen Morris and his wife, Joan Perry Morris, who created and developed the Florida Photographic Collection. "The magic mirror of the camera enabled us to see the Florida and Floridians of yesteryear as words could not do," wrote Allen Morris. "I like to remember that the evolution of photography and the development of our



This photo of a man with a bicycle was taken by an early commercial photographer, Alvan S. Harper, whose studio was located in Tallahassee. Photo courtesy of the Florida Photographic Archives.

state traveled parallel courses so the history of Florida could be photographically documented.”³

From Idea to Reality

In 1947, Allen Morris began writing and compiling the *Florida Handbook*, a guide to the government, geography, history, and culture of the state. As he looked for photographs to illustrate the book, he realized that no individual or organization was systematically collecting and preserving historical and contemporary photographs of the state’s people and places. Some were in the State Library, some in the possession of the Florida Historical Society or local historical societies, and others scattered in people’s attics.

Morris convinced Doak Campbell, then president of Florida State University (FSU), of the importance of developing a repository for the state’s photographs. In 1952 Morris assumed a part-time position in the FSU Library and moved into a room in un-air-conditioned Dodd Hall on the FSU campus where he began to establish a photographic archive for the state.

Morris followed a number of routes to acquire photographs that would form the nucleus of the collection. As a former newspaper reporter for the *Miami News*, *Miami Herald*, and the Associated Press, Morris tapped contacts in newspapers around the state and acquired photos from their collections. He followed up on leads tracking down collections and individual photographs belonging to state agencies, commercial photographers, collectors, and individuals. The Florida Department of Commerce, where Morris once worked, was a wonderful source of photos, and later other state agencies began contributing their photos to the archives. When well-known photographers died, their families would sometimes donate their negatives and prints to the archives.

Morris traveled to Washington, D.C and brought back copies of photographs from the Library of Congress’s collection. These included a daguerreotype of Andrew Jackson made only months before his death. He also acquired images of life and work in Florida — boys selling cigars on the street, oyster boats, and farm workers in Belle Glade — that were taken as part of the Farm Security Administration. From the National Archives he obtained photos of Florida scenes from the Civil War and the Spanish American War and a photo of the 1892 groundbreaking for the Tallahassee Post Office.

Organization and Preservation

The Library of Congress was also a source of information regarding preservation of photos. Initially Morris created a browsing file of photographs, in which an 8" x 10" print was dry mounted on acid-free board. The archives had a dark-room where photos were contact printed from negatives, though larger prints were made in the FSU Photo Lab. A label identifying the sub-

ject, place, date, and source of the image, negative number, and date when the photo was acquired was attached to the board. The browsing collection still exists, but photos are no longer mounted and stored as physical prints.

Library of Congress Subject Headings were assigned to the photographs, and they were filed by subject. Only one copy of a photo was printed and filed. Instead of filing multiple copies of a photo under several different headings, Morris made cross references to other subjects.

Different photographic processes posed challenges in terms of preservation. Experience taught Morris that daguerreotypes fade, ambrotypes break and glass negatives peel, tintypes, rust, early acetate negatives bubble up and separate. One collection contained a number of nitrate negatives, which not only deteriorated over time, but were hazardous to store. Once prints were made from these negatives, the negatives were destroyed.

Organizational Changes

Morris became Clerk of the Florida House of Representatives in 1966 and no longer had the time needed to devote to developing and maintaining the collection. In 1970, Joan Morris applied for her husband's part-time position as curator. She continued the work that he had started and opened the collection to the public. Under her direction, the Florida Photographic Collection has developed and thrived.

In 1982 the collection moved from FSU to the R.A. Gray Building where it became part of the state Archives. Use of the collection tripled within six months following this move. A part-time photographer joined the staff and a dark room was created for the collection. With this addition, copies could be made of deteriorated photographs, images loaned to the photographic collection, and prints for the file.

Developing the Collection

There are now hundreds of collections and approximately 900,000 photographs in the Photographic Collection. They cover different periods of the state's history, different geographical areas, and a range of subjects including alligators, Indians, cattle drives, lynchings, orange groves, and inaugurations.

The oldest photo in the collection is a daguerreotype of Key West believed to have been made between 1845 and 1850. It was located by Florida historian and preservationist Wright Langley in a private collection in Rochester, New York and purchased for the Florida Photographic Archives in 1997 for \$18,500. Nothing is known of the photographer.

Another nineteenth century image is that of Mauma Mollie, a slave belonging to the Partridge family in Jefferson County. This photo, a hand-tinted daguerreotype, was acquired from the Monticello Historical Society.

Interestingly, this photograph corresponds with a diary in the state Archives. A passage from the diary, written in 1873 by Henry Edward Partridge, a Methodist minister, makes this reference to Mauma Mollie.

We buried either in '57 or '58 our faithful old 'Mauma' Mollie – who nursed nearly all of the children of the family; been a friend as well as faithful servant to my mother; in whose cabin we had often eaten the homely meal of fried bacon & ash cake and where we always had welcome and sympathy and whom we loved as a second mother...Pure of heart, she doubtless stands among the faithful on the right of the King.⁷⁴

Some of the oldest photos are in the Harper Collection (1885-1910). Alvan S. Harper settled in Tallahassee and had opened a commercial photography business by the mid-1880s. Former State Librarian Dr. Dorothy Dodd discovered some 2,000 glass negatives taken by Harper and donated them to the Photographic Archives. These photos include Tallahassee street scenes, cyclists riding high-wheeled bicycles, legislators, and uniformed students from the Old West Florida Seminary, the predecessor of Florida State College for Women and FSU. Three photographs from the Harper Collection were included in a volume of Time-Life's pictorial history series, *This Fabulous Century 1870-1900*.

Another early collection is that of botanist John Kunkel Small. Small was particularly interested in the vegetation of the Everglades and South Florida, and his photos, taken from 1910 through the early 1930s, record images of plants, as well as Seminoles Indians, Indian mounds, and lighthouses.

A collection of 25,000 negatives taken by photographer William Fishbaugh includes Miami scenes in the 1920s and 1930s and the building of Coral Gables. Other collections contain images of St. Augustine, Jacksonville, Key West, Tallahassee, and Polk, Madison, Alachua, Volusia, and Franklin Counties. Many other locales are represented in the Commerce collection, which contains photographs taken by the Department of Commerce's Division of Tourism and its predecessors, and the Geology Collec-



A hand-tinted daguerreotype of Mauma Mollie, a slave in Jefferson County, is one of the oldest images in the Photographic Archives. Photo courtesy of the Florida Photographic Archives.

tion, which documents Florida's geological and archaeological sites. Another collection is made up of postcards of Florida scenes.

Several collections feature individuals or groups of Floridians. The Bell and Peithmann Collections include photos of Seminole Indians. The MOSAIC Collection contains nearly 1,000 images that document the lives of Jewish people in Florida from the early 1900s through the 1960s. Photos of many prominent Florida political leaders make up the Political Collection. Other collections contain family pictures or unnamed people who settled the state.

Photos from studios in Tallahassee, Jacksonville, Miami, and Pensacola provide pictures of life from the 1940s through the end of the century. These include photos taken by Forrest Granger, Red Kerce, David Avant, Harvey Slade, and Dale McDonald.

Films

In addition to still photos, there are approximately seven thousand films and videos in the collection that have been donated by individuals and organizations. Many came from the Department of Commerce and its predecessor, the Florida Development Commission. Most were intended to help develop Florida or to publicize the state. Other films came from WFSU-TV, the Florida Highway Patrol, Department of Natural Resources, and even some families' home movies. They cover topics such as education, the environment, family life, integration, politics, and World War II.

Among the earliest films are "Bouncing Baby," a one-reel comedy starring Oliver Hardy as the baby that was made in 1916 in Jacksonville, and one of Sidney J. Catts' gubernatorial inauguration made in 1917.

Digitization Efforts

Archives staff realized that this rich collection of Florida-related images needed to be more accessible. People wanted to use the collection, but were not always able to travel to Tallahassee. When the technology became available to digitize photos, the staff decided to "take the archives to the public." Plans for digitization were considered as far back as the 1980s before the process became widespread. Photo Officer Joanna "Jody" Norman wrote a grant application in 1989, but at that point digitization was not cost effective. A second proposal, written in 1994 by Archives Supervisor Richard Roberts and submitted for LSTA funding, was successful, and digitization of the collection began the following year. The initial goal was to digitize 100,000 photos from the collection, beginning with those that were most heavily used, the most fragile, and the most historically significant.

Digitization and cataloging of the photographic images is done in house under the direction of the Photo Officer. Images are scanned at a minimum

300 dpi and saved in tiff format on DVDs. They are converted from tiff to jpeg and gif for Web access. Cataloging information is added so that it is possible to search the entire collection or each individual collection by keyword, title, photographer, subject, or image number. A Web site with a search feature (<http://www.floridamemory.com>) was created to provide access to the photo collections.

Florida Memory Project

Once the digitization project was underway, the Archives staff explored its educational potential. An education officer, Katrina Harkness, was hired in 1999, and the scope of the project was expanded to include audio and video clips and textual images. The project, dubbed the “Florida Memory Project,” brings together films, photographs, documents, and recordings from the Photographic Collection, the Archives, and the Florida Folklife Collection and presents them in thematic units and chronological sequences so that they tell the stories of Florida’s history.

Significant documents from the Archives are being digitized and descriptions added. These include maps and land grants from the days of Spanish exploration, various versions of the State Constitution, Confederate pension applications, World War I service cards, and papers from the Call and Brevard families.

Film and video clips from the Archives are being added to the Web site. Visitors to the site can view clips from an interview with Governor LeRoy Collins, a speech by President Kennedy at a Democratic fundraiser in Miami that includes humorous comments about Senator Smathers, and remarks by tennis star Althea Gibson.

Currently audio from the Florida Folklife Collection is being digitized as part of a two-year IMLS grant, and audio clips are being added to accompanying photographs. Photos of white oak basket maker Lucreaty Clark that illustrate the basket-making process will be enhanced with audio of Clark. Other interviews capturing some of the state’s colorful history, including folk historian “Frog” Smith talking about the ice machine, net maker Billy Burbank describing his craft, and Seminole doll maker Mary Billie discussing her work, are now accessible to a wider audience.

The education officer communicates with educators as she develops materials that incorporate use of the historic photos and documents in the curriculum. She also visits schools to help educators use the images effectively. Learning units, complete with historical information, digitized documents and photographs, and lesson plans, correlate with Florida’s Sunshine State Standards and are used extensively in fourth and fifth grade classrooms when students study Florida history. Units on Mary McLeod Bethune, Zora Neale Hurston, Florida during World War II, and Civil Rights are part of this “online classroom.”

An exhibit on the history of photography (“Daguerreotype to Digital”) describes the various types of photographic processes and illustrates them with examples from the collection.

Teachers are integrating the units into their classroom instruction. One teacher in Cedar Key has collaborated with the Memory Project staff to create a “Then and Now” Web site. Her third grade students compare photos from the Archives with recent photos taken of the same location and add their own commentary. A number of middle school and high school teachers regularly use photos from the Florida Memory Project to add a visual dimension to their history classes. Ken Horne, a teacher at Fairview Middle School in Tallahassee, projects images of events, such as the Miami hurricane in the 1920s, or groups, such as the Seminole Indians, on a “smart tv” in his classroom to accompany a historic quote or a lecture.

Use of Photo Archives

Currently about 110,000 photos are digitized, with 6,000 to 8,000 new images added each year. As the photos became accessible on the Web, more photos have been donated to the collection. Usage statistics continue to grow and indicate much wider use of the collection. Whereas about 850 e-mail, telephone, mail and in-person requests come to the Photographic Collection each month, the online Photo Collection records about 70,000 visits and the Florida Memory Project about 94,000 visits per month.

In addition to the educational uses, photos from the collection are used in a variety of ways, although now that people can download photos, the staff doesn’t always know how they’re being used. Many requests come from individuals looking for photos of family members. Pictures from the collection have been used on television, in restaurants, and hotels. Oprah showed two pictures of Rosewood from the collection on one of her programs. HBO Sports has used photographs of Bob Hays and Althea Gibson. Other requests come from media outlets, publishers, authors, historians, scholars, genealogists, architects restoring buildings, businesses, and state agencies. Images from the collection have been used to illustrate textbooks and articles in *American Heritage*, *National Audubon*, and *Life* magazines.

Photos often reveal details that written documentation lacks. When Governor Lawton Chiles died, photos in the Archives were consulted for information and details on protocol for a governor lying in state. A photo taken of Governor Bloxham lying in state in the Old Capitol included clear images of the rug that once covered its floor and was used to make a replica of the rug when the building was restored.



This image of the Walkatomica, a steamship built in Tallahassee, was a gift to the Photographic Archives. Photo courtesy of the Florida Photographic Archives

Sources of Photos

Although the collection is already large, it continues to grow. Rarely are photos purchased for the collection. Instead the Photo Collection relies heavily on donations. Many photographs come from state agencies, which are required by statute to donate historic materials to the Archives. Sometimes pictures turn up unexpectedly. A woman from Fort Lauderdale brought in the only known photo showing the side of the Walkatomica, a steamship built in Tallahassee. The picture had been purchased years ago by a couple honeymooning in Florida.

The Archives' collection development policy specifies that it collects Florida-related images of some historical significance, including portraits, buildings, and historical events. Some subjects have been identified as areas that need to be developed more extensively, such as women and African Americans. Not all contributions to the photo collection are gifts. Someone can loan a photo, and the Archives staff will make a copy of the photo and return the photo to the donor, along with a negative or print of the photo.

Conclusion

In just over fifty years, through the work of the Morris's, Norman, and many others, and with the support of Florida State University and the Division of Library and Information Services, the Florida Photo Collection has become a widely accessible treasure of images illustrating the history of the state.

Joan Morris, who retired from her position as head of the Photographic Archive in 2003, continues to contribute her expertise and knowledge of photography and Florida history as a volunteer. The work that her husband and she began has evolved in directions that they never imagined at the time, but which are fulfilling their dream of documenting the state's history in photographs. "The photographic archives," wrote journalist Michael Browning, "is the visual memory of a fast changing state whose recollection of its own past is often spotty and all-too-short."⁵ Current and future generations of Floridians are fortunate that these memories have been preserved.

Notes

- 1 Ivan Turgenev, *Fathers and Sons*, Chapter 16. 1862.
- 2 Stuart McIver, "Editor's Note," *South Florida History* (Spring 2002), 4.
- 3 Ibid. p.5
- 4 Henry Edward Partridge, *Diary, 1873-1888*, State Library and Archives of Florida, Tallahassee.
- 5 Michael Browning, "Archives Dredge Up Images of Old Florida," *The Herald*, February 16, 1997.

From Bricks and Mortar to Library Teeming with Life

Revisiting the African-American Research Library and Cultural Center

By *Henrietta Smith*

It has been almost five years since the African-American Research Library and Cultural Center (AARLCC) opened to the public with a gala festival. From its inception this library was unique in concept, from its very location to the plans for the activities that would take place within the structure. It represents the vision of the former director of Broward County Library System, Sam Morrison who, when speaking of the library stated, “...the cultural and historical symbolism of the library represents a bridge from the past...It is a symbol of a bridge across time and cultures and an introduction to a world in which knowledge is power...”¹

This article is an insightful look at how in just a few years, the building of brick and mortar has taken on a vibrant life with programs and activities that reach far beyond its geographical confines.

Taking a well-planned, self-guided tour, one of the first things to note is the significance of the symbols that adorn the pillars and posts throughout the building and are used on bulletins, brochures, and programs distributed by the library. Each artistically carved piece speaks to some aspect of African wisdom, passed on from generation to generation.

Community Resources Outreach

Based on the quality of initial activities in the library, organizations and foundations outside the library world seek opportunities to partner with the center with various programs.

Sunshine Communications requested the opportunity to set up an Information Network “to educate and engage the community in environmental concerns...” and scheduled activities for April 22nd to coincide with Earth Day. On a larger scale, The Knight Foundation has been instrumental in establishing a Small Business Resource Center. The plan states, “*The goal of the Small Business Resource Center (SBRC) is to provide an economic bridge for the small business community and an educational bridge to bring life-long learning to people of all ages...{this venture} will contribute to the economical growth of Broward County as well as providing the community with employment opportunities...*”

Internal Outreach Programs

A Scholar-in Residence and a Writer-in-Residence are an integral part of the library's enrichment program. Dr. Niara Sudarkas has a continuing program, "Bridging the Great Divide." The focus is on closing the generational gap in areas of politics, civil rights, and – from a cultural perspective – themes based on art and music.

Through a program entitled "Lift Every Voice and Sing," Writer-in-Residence Kitty Oliver will incorporate field trips, workshops and oral history activities encouraging young people to learn about community history through interactive experiences with residents in the community. Students from Stranahan High School will work at the heart of this venture.

One of the ever growing series for young library patrons is the Ashley Bryan Art Series. The series began with the donation of eight of Bryan's original works to the Youth Department of AARLCC. The artwork was a gift from Dr. Henrietta M. Smith. The Ashley Bryan Project is the vision of Mr. Bryan with a two-fold mission: to have a home where original works of art, manuscripts, sketches...by children's authors and illustrators are accessibly deposited...and "to encourage research by authors, artists, and others who are interested in promoting children's literature and learning..." As the collection of original art grows through the generous donation of featured artists "the materials will be digitized and made accessible online for study by researchers globally..." In the first three years, in addition to the Ashley Bryan pieces, the Center has acquired original art pieces from award-winning illustrators, Pat Cummings and Kadir Nelson.

Other youth-oriented programs have included workshops centered around art and music and a special Jazzeenth program celebrating Juneteenth Day – marking a part of the 19th century Emancipation process.

The Library as an Exhibit Center

Almost since the beginning, AARLCC has taken advantage of Museum-quality exhibits in the flexible-space hall built especially for that purpose. Exhibits are changed on a regular basis, mounted or displayed with artistic care by a professionally trained staff member, Derek Davis. The most recent, and to date one of the most popular exhibits, was the Bukishi. The Bukishi exhibit consisted of artifacts on loan from private collections along with pieces owned by the Library. The graceful wood carvings and detailed bronze items told stories of fertility, deity powers, and the importance of rituals in daily life over hundreds of years of African history. Detailed descriptions of content, material, and significance were posted near each piece of artifact. Included in descriptive brochures about this major exhibit is an explanation of the meaning of both word and concept: "Bukishi is an elaborate and coherent body of ideas for the expression of the hermeneutics and

notions of knowledge...It is at the same time a religion as well as an education-system...of pedagogy..."

The exhibit was further enriched with a series of coordinated panel discussions scheduled from January through March, 2005 with topics ranging from matters of social justice to political heritage to exploring the role of women as it related to "African Diaspora Women in Knowledge production"

The Research Center

A major concept in the building of AARLCC was that it was to be an incomparable Research Center, focusing on materials delineating all facets of African-American culture. The idea was off to a rich start with the transfer of historical materials from the Von Delancy Mizell Library, a federally funded library, the first in the predominantly "Black" area of Ft. Lauderdale.² Represented were the Alex Haley Collection, consisting of the noted writer's original manuscripts and memorabilia; the Sixto Campo music collection of sheet music relating to African-American from the mid-nineteenth century to the beginning of World War II; and the Coretta Scott King Awards collection of books for children and young people, recognizing the outstanding work of African-American authors and illustrators.

At this writing, particular note must be given to two other Research Collections, the Daniel Johnson Collection and the Dorothy Porter Wesley Collection. In September of 2004, each of these collections was evaluated by Michael Stickler, a certified appraiser of rare books, maps and antiquarian holdings. He is located in Lighthouse Point, Florida. Stickler is a member of the International League of Antiquarian Booksellers and founding President of the Florida Antiquarian Booksellers Association. Following is the result of close examination of these two collections:

The Daniel Johnson Collection focuses more on literary titles rather than those on scholarship. In addition to early titles' reflection and interest in Egypt and North Africa, the collection holds many first editions from writers of contemporary literature. It must be noted the "among the more valuable items in the collection are two books bearing the signature of Martin Luther King, Jr."

The Dorothy Porter Wesley Collection is described as a utilitarian, research-oriented collection, reflecting her life-long interest in "sub-Sahara African history, facets of Latin American and Caribbean Africana and African-American History..."

In summarizing his findings Stickler wrote,

These two collections probably represent the most interesting and most complete accumulations of African-American material in America. Each, individually is a major collection and would provide a strong basic collec-

tion for a Research Library. Taken together, the Broward Library System has now become the finest research library in the field, south of Atlanta, Georgia. . . I firmly believe the combination of these two collections is now the crown jewel of the Library System.

Stickler's evaluation concludes that these collections with the continued addition of new material, mainly local, are on the way to becoming the "best primary source for research in the field of African-American art and history."

While it still may be considered "in its infancy", the African-American Research Library and Cultural Center continues to fulfill its founder's vision of building, in a specially chosen community, a "knowledge bridge", supported with programs and materials, professional staffing and community involvement – a "bridge" encompassing geographical, technological, economic, educational and cultural elements of global importance.

Henrietta M. Smith is Professor Emerita, School of Library and Information Science at the University of South Florida. This article is based on an interview with Mrs. Julie Hunter, Director of the African American Research Library and Cultural Center in Ft. Lauderdale, Florida.

Notes

- 1 Henrietta Smith, "The African-American Research Library and Cultural Center of the Broward County Library: Building Bridges and Beyond," *Reference and User Services Quarterly* (Fall 2002) 42(1): 21-25.
- 2 *Ibid.*

Cooperative Dimensions of Digitization Projects at Florida Atlantic University

By Andrew Adaryukov and William Miller



Cooperation, even looked at narrowly in the context of libraries' digitization activities, is a very broad term that covers a range of possible interactions. This article aims to illustrate some of a wide variety of such interactions as reflected in the work of the Florida Atlantic University (FAU) Library digitization lab.

The first part of this article presents a bird's-eye view of the current state of digitization efforts at the FAU Library, with an emphasis on FAU's participation in PALMM, Florida's state-wide digitization initiative.

In the second part, three projects are described, each one fitting in its own way under the PALMM umbrella, while illustrating different collaborative aspects of the digitization lab's work. In the case of the *Judaica Music Rescue Project*, digitization serves, somewhat unusually, as one of the important driving forces behind development of the physical collection. The project also furnishes examples of cooperation on practically every level – from intra-departmental to international.

The *Judaica Digital Collection* and the *Yiddish Curriculum Support* projects show how the library's digitization efforts can be more closely integrated with the university's teaching activities, thanks to close collaboration between the digitization lab and scholars from other departments. In addition, the *Yiddish Curriculum Support* project illustrates the concept of multipurposing – using the same images in various contexts and applications.

In the *BocaRatoons* project, the digitization lab broadens its horizons and assumes a role of reproduction studio for a small departmental press which débuts with a book by a local editorial cartoonist, an alumnus of the university.

Digitization at FAU

Florida Atlantic University Library has been involved in digitization efforts for several years through its Department of Special Collections and Archives. It has participated from the beginning in the State University System (SUS) cooperative digital program that, having started in 1998 as a particular digital collection – *Florida Heritage* – evolved within a few years into PALMM: Publication of Archival, Library & Museum Materials. Today PALMM is an umbrella program that encompasses a number of

diverse digital collections and allows the Florida Center for Library Automation (FCLA) to provide the participating institutions with common sets of imaging and metadata standards, collection home-page design template, format conversion services, centralized storage space for master images, and Internet server capacity. FAU participates in the Digital Projects Planning Committee (DPPC) monthly teleconferences during which the digitization project managers address various workaday issues as well as decide on the new strategic directions for PALMM.

The bulk of the FAU Library contribution to PALMM has been in the *Florida Heritage* collection whose goal, according to the mission statement posted on the collection's homepage, is to digitize "materials broadly representing Florida's history, culture, arts, literature, sciences and social sciences." In addition, the FAU Library has been a partner in two other PALMM projects: *Literature for Children and Linking Florida's Natural Heritage*.

Today, participation in the PALMM program in general and contribution to *Florida Heritage* in particular constitute what one might call the backbone of digitization activities at the FAU Library. *Florida Heritage* is an ongoing project with an established reputation, a relatively stable source of funding, a developed support infrastructure, predictable time frames, and clear standards. Acceptance of any future collection in PALMM means a level of support that can make a difference in a new idea's feasibility.

In addition, the relatively recent creation of the dedicated position of Digitization Librarian and the purchase of several high-end flatbed scanners, as well as other hardware and software, marked the coming into its own, within the Department of Special Collections and Archives, of the digitization lab that is now charged with identifying and pursuing more digitization opportunities. Below is a brief overview of several exciting long-term projects that are currently in various stages of planning or execution by the lab in fulfillment of that charge.

Digitization Projects

The *Judaica Digital Collection* project has been approved by the DPPC for inclusion in PALMM and is being developed in close cooperation with a professor in FAU's Judaic Studies program. Closely related to it is the Yiddish Curriculum Support project, which supports FAU's undergraduate Yiddish instruction program, and which uses items from the *Judaica Digital Collection*, first of all from its *Children's Literature* category, as raw material for some exciting multimedia technologies.

A historical geography project is being discussed with an Associate Professor of Geography at the Department of Geography and Geology of the Charles E. Schmidt College of Science. This professor's expertise is in such areas as remote sensing, cartography, map analysis, and environmental modeling. One of his students has recently finished a trial mini-project of

scanning forty aerial photographs on the library scanners using extra-high resolution of 1000 dpi.

The Yizkor books project is being discussed with the National Yiddish Book Center (NYBC). Its goal is for the two institutions to complement each other's digitization of these materials. Yizkor ("Yisker-bikher" or Memorial Books) were written after the Holocaust by survivors to document the way of life in now-destroyed Jewish villages and to memorialize victims' names.

Several possibilities exist for joint endeavors with various cultural heritage organizations and historical societies within the South Florida Archivists framework, such as the library's long-standing successful cooperation with the Broward County Historical Commission on the digitization of the Commission's publication *Broward Legacy*. Although the FAU Library stopped collecting the physical copy of this magazine in 1991, the Department of Special Collections and Archives receives a new issue as soon as it is published in order to digitize it. Thus the complete run of the magazine is available online as part of PALMM's *Florida Heritage* collection.

The FAU Library has been approached by several local religious entities which would like to see their archives digitized and believe that the content of those archives may have wider historical significance and that the library may therefore be an appropriate venue for their digitization.

Also, since its creation, the digitization lab has completed several "one-time, quick-response" projects, such as providing digital images for Aaron Kula's *Klezmer Company* concert "Klezmer Does the Blues"; scanning and digitally processing for reproduction some cartoons by the local newspaper's editorial cartoonist, Ray Russotto, which were subsequently printed as a book by the small press that is part of FAU's Department of Special Collections and Archives; helping another author, Richard Beattie Davis, whose collection of rare music and scores is housed in the department, prepare his image-rich book on the art of sheet music covers by Belaieff, a Russian music publisher of the nineteenth century, for submission to publishers; doing miscellaneous small jobs for the administration, one of which helped secure a grant of \$30,000 for construction of a gazebo on the Jupiter Campus; digitizing, and processing and reproducing the sheet music of Yiddish art songs for performance by two distinguished local cantors as part of the FAU's *Friends of Yiddish* concert series.

Judaica Music Rescue Project

The *Judaica Music Rescue* project is only two-years-old, but since its inception it has evolved into a very successful endeavor. Its primary goal is to collect, preserve, and digitize Jewish music records, and to make the collection available to researchers through its online catalog, which will include the scanned images of the original record labels and excerpts of digitally record-

ed music. Ideally, complete recordings would be available on the Internet, but since this is currently impossible due to copyright restrictions, plans are being developed for installing listening booths at the S.E.Wimberly Library and possibly at the other locations. The collection is treated as consisting of two major parts according to the recordings' format: 78 rpm and 33 rpm (LPs). At this point the priority is given to the 78 rpm records, since they are generally much older, more fragile, often in need of intensive cleaning, and irreplaceable.

As information about the project spreads, more and more people are bringing in their recordings. In 2003 the project received 5,000 recordings and in the first three months of 2004 another almost 1,000 records were donated. All in all, the project currently has 2,650 unique copies of 78 rpm records of Jewish music. From the many duplicates best copies are selected for digitization and long-term preservation, and the rest are available for trade with other Jewish cultural organizations.

For some time the *Judaica Music Rescue* project did not quite fit with FAU's activities within the PALMM framework, as DPPC's collective energies had been directed towards building the infrastructure and ensuring high quality standards for digital collections of text and visual materials. However, other SUS institutions were also working on learning and adopting new digital technologies, while taking stock of the audio and video resources in their collections with an eye towards their eventual digitization.

Recently these trends culminated in the question of audio and video digitization being officially put on the DPPC agenda. The sharing of expertise, skills, and ideas among DPPC institutions will lay the groundwork for a new PALMM category of audio and video materials. Although it seems that the initial focus will be mostly on the spoken word, as in various oral history projects, FAU Library staff are looking forward toward sharing their experience of working with audio gained during the *Judaica Music Rescue* project and hope to see it eventually incorporated under the PALMM umbrella, which will provide one more access point to the public.

Judaica Digital Collection

The Molly S. Fraiberg Judaica Collections at the FAU Library comprises more than 80,000 volumes and is one of the largest in the southeastern United States, thanks in large part to the tireless efforts of the late Mark Swiatlo, a dedicated library worker for many years. Familiar with the libraries of Yiddish-speaking émigrés in South America, he traveled frequently to Argentina and other countries to gather the collections which had fallen into disuse after the passage of a couple of generations. He was also central to the library's efforts to establish strong working relationships with the National Yiddish Book Center, and further enhancing the Yiddish part of the Fraiberg Collection. This part is now particularly rich and impressive, in fact, one of

the library's features of distinction. Thus, it was only natural that the idea of digitizing portions of this collection would be enthusiastically endorsed by the library administration.

Two main questions immediately arose. First: how do we select and prioritize materials for digitization? What criteria do we use? Second, how do we make the digitized materials available to the end users?

To answer the first question, an *ad-hoc* committee was created, consisting of staff from Special Collections and Archives, and including Dr. Henry Abramson, a specialist in Judaica. Dr. Abramson's expertise in Jewish history, his mastery of both Hebrew and Yiddish, and most of all, his deep and extensive knowledge of the bibliography of Jewish-related materials over the last several centuries have been crucial for the successful fulfillment of the committee's self-imposed charge of delineating the scope and purpose of the proposed digital collection, envisioning its specific educational uses, and selecting the first batch of materials to be digitized.

Dr. Abramson's position itself is a reflection of the profound understanding on the part of the University's administration of the value of inter-departmental cooperation and the fluid, multidisciplinary nature of today's scholarly research. He has a dual assignment as the University Library Scholar of Judaica and as an Associate Professor of History and Judaic Studies at the FAU Department of History of the Dorothy F. Schmidt College of Arts and Letters. Although the main portion of his time is spent in his role as a college professor, working with the library staff on a regular basis affords Dr. Abramson an insider's perspective on the things libraries do and the way they do them. In turn, he brings to the library the first-hand knowledge of the researchers' needs and modes of thinking and the teachers' demands for and expectations from the library as a curriculum-supporting institution.

Scope of Collection

After several meetings, during which a number of important and fascinating issues were discussed, the committee came up with a framework for the collection. It was agreed that the collection's scope should ultimately be as comprehensive as possible and, therefore, no restrictions on the language or provenance of the materials to be digitized would be established at the outset. However, the priority would be assigned to Yiddish and Hebrew materials, as well as those that are, irrespective of language, in the most brittle condition. A tentative list of categories was drawn up, that included such headings as *Sacred Texts*, *Americana*, *Children's Literature*, *Humor*, *Holocaust*, *Jewish Communities of the World*, *Jewish History*, *Zionism*, *Language Study*, *Jewish Life in Florida*, *Fiction and Literature*, *Translations into Yiddish*, *Political Movements* and *Religious Life*. Procedures were established for material selection and the first ten items representative of the collection's scope and its scholarly potential were chosen and subsequently confirmed by the library's

standing Collection Development Committee. Among them are the original 1780 edition of Mendelson's German translation of the Bible, *Sefer Torat ha-kana'ut* by Emden Jacob, printed in Amsterdam in 1752, and a dual language (Hebrew and Ladino) Torah, printed in Constantinople in 1905.

The committee was also able to secure an agreement with Dr. Abramson's colleague at the Department of History, Dr. Marianne R. Sanua, a specialist in Sephardic studies, to serve as the committee's consultant. Although Sephardic materials are not the primary strength of FAU's collection, the presence of such items as the Constantinople Torah with Ladino text shows that the library will undoubtedly benefit from being able to draw on Dr. Sanua's expertise.

Access to Collection

In the course of its meetings, the committee also developed a strategy regarding the second question posited above: how do we make the digitized materials available to the public? Although the Library has its own server that it uses, among other things, to display its Web pages, there is no infrastructure in place for handling a large-scale digital collection. Theoretically it would be possible to create such an infrastructure from scratch, but that would require a significant amount of money and personnel hours. So, the committee members agreed that, although the unique nature of the collection may in the future necessitate a construction of a separate user interface, for now PALMM would be a perfect vehicle for collection display.

The proposal for a new PALMM collection was presented to the DPPC during its regular monthly teleconference. Not only was it accepted, but a new opportunity for partnership with a sister institution was identified, namely with the University of Florida (UF).

The University of Florida's Price Library of Judaica (<http://web.uflib.ufl.edu/cm/plj/PLJHIST.html>) has a number of brittle books and other pre-1923 resources reflecting a broad range of topics, mostly in Yiddish and Hebrew, and some European languages. Some of these have been archivally microfilmed and would be digitized from the microfilm copy, while in the future the materials may be digitized immediately, from paper, following archival microfilming. Preservation concerns will be a priority in the selection of these materials for digitization. University of Florida also has a large number of English-language congregational newspapers from South Florida (*Jacobean*; *Jewish Unity*; *Orayno* "Our Light"; *Miami Jewish News* and others). Once digitized, these might alternately become available in the Florida Newspapers Collection, but would be open to cross-collection searching.

For now, most of the actual scanning work, due to technical and workflow issues, has been done in the *Children's Literature* category. As mentioned above, Mark Swiatlo gathered many Yiddish materials from defunct libraries – both private family libraries and organization libraries – in South

America, especially in Argentina. Some of the Jewish athletic organizations maintained libraries for their members as well, including children's publications. Thus the digitization lab was presented with a perfect subset of the larger Judaica collection to work with as a pilot project.

The contents of the Yiddish children's literature collection consist of 152 books in Yiddish for children and young adults, mostly published in Warsaw during the second and third decades of the twentieth century. There are original works by Yiddish writers: Sholem Aleichem, Mani Leib, Kadia Molodowsky; as well as translations of European and Russian authors, such as Hans Christian Andersen, Rudyard Kipling, Ernest Seton-Thompson, the Grimm brothers, Fyodor Dostoyevsky, Ivan Turgenev, and Vladimir Korolenko.

Preparation for Digitization

Before scanning could begin, the books had to be subjected to preservation assessment, cleaned and, in some cases, repaired. A number of books were deemed unsuitable for digitization on the flatbed scanners because they could not be placed face-down without doing serious damage to the binding. Out of the rest, fifty-eight books have been scanned to date, totaling more than 2,000 pages.

Currently, the FAU lab and FCLA are working together on several display issues regarding these materials. For example, although these are not art books, they have emotional, historical, and scholarly value as physical cultural objects (among other things, many have marbled paper covers and fly pages that can be of interest to someone studying the history of book printing; some appear to have been rebound by hand, testifying to the attitudes of their readers to the value of the printed word, and so on). Today's digital technology allows us to do the second-best thing to making the actual books available to the end-user. By scanning and displaying the whole book, we might achieve the realistic psychological effect of being in the presence of the item, within obvious limitations. Fitting the whole book on an average computer screen, however, will make the text too small to read, especially since most of the books are badly acidized, the ink on many pages has faded, and the Hebrew alphabet presents an additional challenge in that several letters orthographically differ from each other by much smaller features than we are used to in English. This kind of dual-display question hasn't come up before in PALMM, and the software currently used doesn't have a built-in answer. But FCLA's response has been most encouraging in that they are willing to listen to FAU's suggestions and concerns and to experiment together on various solutions.

Finally, this particular category will serve as a foundation of the Yiddish Curriculum Support project.

Yiddish Curriculum Support Project

The main function of an academic library is to support the educational and research activities of its home institution and to undergird the curriculum. But as Mark Swiatlo used to say—and this opinion has always found enthusiastic support in Special Collections and Archives—libraries are also capable of leading the curriculum, of creating a basis for the teaching of a subject or a research area that was not there before. The first undergraduate classes in Yiddish, begun at FAU in fall 2004, show the soundness of such an opinion. This exciting development would not have been possible without the concerted push from the Library, its *Friends of Yiddish* organization whose activities are directed by Dr. Abramson in cooperation with the library staff, and the local Jewish community that has come to view the Wimberly Library as a focal point of preservation and dissemination of Jewish language and culture.

Dr. Abramson agrees with this assessment and points out that today, in the atmosphere of information overload, libraries in general have to evolve, to learn to take a much more proactive position with regard to their holdings and the way they bring those holdings to the users. Of course, the library's role as information depository will always underlie all the other activities in which it may choose to engage. And there will always be an active segment of sophisticated users who will expect from the library not much more than an easily accessible catalog with a clear logical structure, rich subject classification with a high level of granularity (not that this in itself is not a gargantuan task that will keep being tackled by new generations of library professionals), and open stacks to browse. But for an average undergraduate student this may not be enough.

Of course, all this is not new. The FAU Libraries have been engaged in the task of teaching information literacy for some time now. Yet, as the tidal wave of information grows larger, the staff finds itself looking for more and more new and innovative ways to help users deal with it.

In the field of digitization the problem is even more acute because it's not always possible to pinpoint the library's users in the first place with a desired degree of accuracy. The usage statistics tools available for online electronic resources are still not nearly sophisticated enough to afford a clear picture of how often, by whom, and how well the digital materials the library has spent so much time and money creating are used. In academic settings, tying a given digitization project to a particular class or subject can give a combined benefit of target audience and a focus group.

Also, one of the concepts that is rapidly gaining currency is multipurposing – ensuring that the same digital images are used in a variety of settings, serving diverse student populations as well as the general public, contributing to the achievement of various educational goals within academe and

being a source of cultural enrichment outside its walls. Of course, such multiple uses may not be possible without some additional image manipulations or use of various applications that would act on the images in a variety of ways. Ultimately, it is possible to allow such manipulations even on the user's end. The introduction of the new subject area of the Yiddish language at FAU will allow the digitization lab and the library as a whole to test such concepts.

One of the ways staff plans to do it is to use some of the Yiddish children's books scanned in the Flash animation program, which will synchronize the image of a given Yiddish text and its audio narration and thus will allow the students to hear the words while they are highlighted on the screen. The program will also provide the students with interactive functions to control the animation by starting at any set point throughout the text (lines in the poetry, sentences or sentence clauses in the prose writing), pausing, going back, and so on. The audio recording can be that of a professor, or, alternately, of a number of Yiddish speakers who currently work at the library.

Later, for more advanced stages of language study, the task may be simplified by providing the text and its audio version side by side, without integrating them through the animation technique, as do a number of cultural heritage Web sites. (*Di Velt fun Yidish*, <http://yiddish.haifa.ac.il/> , Il Narratore, <http://www.ilnarratore.com/>).

Needless to say, the closest cooperation with the incoming professor of Yiddish will be indispensable for the project's ultimate success.

It is important to note that, since the materials used for such exercises will already have been scanned for the Judaica Digital Collection, the students will be able to see the same text in three incarnations: as an image of a physical object, an image of a page of text, and an interactive tool. Thus, the language will be contextualized as more than a particular sign system for conveying one's thoughts, but rather as a living historical and cultural continuum.

BocaRatoons

As much value as there is in careful strategic planning, long-term project mapping and judicial and realistic estimates of one's strengths and weaknesses, sometimes taking a step off the beaten path and plunging into something you know is sure to stretch your abilities can be a highly rewarding and valuable experience. It is such sentiments, whether articulated or not at the time, that led FAU's fledgling digitization lab, which hitherto had been working mostly with the concept of a Web display as an output device, to accept the offer of participating in the publishing of a book.

The book in question was that of Ray Russotto (<http://www.cartoonsby-ray.com/>), an FAU alumnus and a successful graphic artist and cartoonist.

Mr. Russotto started in his current position as an editorial cartoonist at *The Boca News* (<http://www.bocanews.com/>) in 1999, after working for six years for the former South Florida Newspapers Network. Many times over the last few years his cartoons were not only sometimes funny, sometimes biting illustrations of the various issues facing this fast-developing city, but the sole editorial voice of the newspaper as well.

As happens in the life of many artists, the time came when Mr. Russotto saw that his oeuvre merited an expression as a book. His search for a suitable publishing venue led him to the idea of university presses and, specifically, FAU. Since the nature of such a book did not match perfectly with the mission statement of the University Press of Florida, he approached the Department of Special Collections and Archives.

Being home to the the Arthur and Mata Jaffe Collection of Books as Aesthetic Objects and having on its staff John Cutrone, a book artist and skilled printer, and Nancine Thompson, a certified Adobe Photoshop professional and publications specialist, the department had long cherished the ambition of having its own small press.

Two years ago, when Ray Russotto contacted the department for the first time, the project turned out not to be tenable due to several circumstances, not the least of which was the lack of a large-format scanner to accommodate Mr. Russotto's original artwork. Then, earlier this year, as the Boca Raton Historical Society took on the task of organizing Mr. Russotto's personal exhibit, and Susan Gillis, the Society's archivist, agreed that having a book published in time for the exhibit's opening would be a nice touch, Mr. Russotto approached our department again. This time, as he later remarked, "everything fell into place." A several-weeks-long intense cooperation between Ray Russotto, John Cutrone, and the Digital Librarian followed, while a staff member contributed her valuable expertise with computer-page layout as a consultant.

Scanning and digitally processing Mr. Russotto's cartoons turned out to be a valuable learning experience for the Digitization Librarian. While always striving for the highest possible quality in the master scans of whatever materials are being digitized, the level of precision demanded by preparing art work for reproduction far exceeded anything staff had had to deal with in the new lab until that point. As an example: since Mr. Russotto uses a traditional technique of cross-hatching in creating his cartoons, it was very important to him that the differences in ink saturation – all the cartoons scanned for the book were black and white – were preserved in reproduction as faithfully as possible.

Once the images were scanned, John Cutrone did the layout of the book in Adobe PageMaker, based on the initial design by Mr. Russotto. In the words of Mr. Cutrone, "we wanted to create a book that flowed in a logical

progression and that was as animated as possible, at times playing off the particular qualities of the cartoons: two cartoons about the Boca Raton Airport, for instance, both involving planes, are arranged in a way that suggests the motion of take-off.”

After the artist approved the demo copy, the books were printed on the library’s high-quality Xerox Color Phaser 7700 printer. They were then folded, collated, and bound by hand by staff and volunteers of the Special Collections department. The binding used was in the very old style called the Pamphlet Stitch. Each book was bound in a wrap of Canson Mi Teintes paper. One hundred and fifty copies were printed and bound, and were ready in time for the opening of the exhibit of Ray Russotto’s work at the Boca Raton Historical Society on April 15, 2004. The opening was attended, among others, by the Boca Raton mayor who was presented with a signed copy by the artist. The first project of Minerva, the press of the Department of Special Collections and Archives of the FAU Library, was successfully completed.

The negotiations are currently under way with the author regarding the possibility of the online display of the book, within the PALMM framework. Obviously, the images’ size and resolution would be scaled down and a watermark protection would be applied to prevent the images from being illegally printed out.

Looking at the University’s triple mission of teaching, research, and service, this project clearly falls under the service category. While one should always guard against that aspect of the mission assuming a disproportionate role, in this instance, the positive aspects of the endeavor amply justified the expenditure of library resources on it.

In the case of the digitization lab in particular, it served as the nexus of a concerted departmental effort toward reaching a particular goal, as well as being a vital part of cooperation between a local artist and university alumnus, a historical society, and an academic library that worked together to enrich the cultural life of the community.

Conclusion

Digitization is by its very nature a cooperative activity that needs a variety of skills and expertise to succeed. For a digitization entity in the academic environment, be it a lab, a whole department, or one 8.5 x 11” scanner, working closely with other units of its home institution and finding opportunities to collaborate with outside organizations is not a choice, but an essential condition of successfully performing its function. Specific projects and cooperative structures will vary depending on a multitude of circumstances. To be prepared for this variety and to strike a balance between level-headed planning and flights of inspiration, our goal should be to anticipate tomorrow

without constraining it within the limitations of today. This article attempts to afford the reader a glimpse of some of the many ways in which this goal is being pursued by the digitization lab of the Special Collections and Archives Department at Florida Atlantic University's S.E. Wimberly Library.

Andrew Adaryukov was formerly Digitization Projects Librarian at the Florida Atlantic University Library. Dr. William Miller is Director of the Florida Atlantic University Library.

Dissolving Boundaries: a Roadmap to African-American and Diversity Resources

By Sherry Sherrod DuPree



roadmap to African-American and Diversity Resources (ARAADR) was established with fifty-eight links in 1995 for Black History Month by Sherry DuPree, a librarian at Santa Fe Community College. Originally, the Web site provided subject access to African-American history resources. ARAADR is now a massive database containing information on issues of interest to all cultures observing Black History Month, Martin Luther King, Jr.'s Birthday, and similar occasions in Central American and African cultures. Each year this site takes the official theme from the *Association for the Study of African American Life & History*.

ARAADR's directory of diverse Web resources provides over 2,600 links that enable the user to browse Library of Congress (LC) or Dewey Decimal (DD) subject categories. Quotations, flags of states and countries, and pictures are available to enhance each classification section. ARAADR features quality links to primary and secondary documents, archives, libraries, maps, images, news media, museums, educational institutions, genealogies, information on civil rights, and academic disciplines. It also offers a ready-reference section. To ensure reliability, librarians or subject specialists evaluate all links and appraise materials such as books in electronic formats. This site is at the cutting edge of current trends in the reference world and is demonstrating how technology and outreach working together can form an effective and impressive information database of ethnic resources.

Over 2,500 libraries in the United States and other countries are using ARAADR as a reference and as a classroom tool to enhance learning. (See portals to black history Web site <http://cisit.sfcc.edu/~sdupree/source.htm>.) Over nine hundred professionals, including librarians, administrators, K-12 teachers, college and university professors, parents, and community leaders have been trained in the use of this free directory that can be accessed anywhere in the world. The site is accessible to handicapped users, which means it is "Bobby Approved." ARAADR has been maintained with a Youth Employment Service (YES) summer-program student and the Santa Fe Community College Educational Document Development office. Both help by adding new resources and removing dead links.

Advantages of Internet Directories

Rapidly escalating numbers of students are taking online courses and changing the delivery of higher education. According to the U.S. Department of Education, over 72 percent of public two-year institutions offer distance education.¹ According to ARAADR founder Sherry DuPree, library literature supports a trend in libraries towards the use of Internet directories because of subject classification and the ease in using electronic information. ARAADR assures information seekers (info-seekers) that the links are reliable and timely. Students with poor search skills often overlook useful links. Those links can be found on directories like ARAADR, leading students to relevant, authoritative information. Academic resources like ARAADR provide reliable Internet resources to info-seekers, especially students, and serve as a resource for private and public-sector leaders at the local, state, and national levels. Sherry DuPree's advocacy role in the development of ARAADR directory exemplifies the best practices of teachers and bibliographic instruction coordinators who help decide what is needed in 21st century education.

Location of the ARAADR Web site

Access to the ARAADR database is available at <http://cisit.santafe.cc.fl.us/~sdupree/RESORLIK.HTM>.

Florida's College Center for Library Automation (CCLA) has entered ARAADR as a resource on Florida's *Ask A Librarian*, a free, online reference service for Florida's 17 million citizens. In 2003, the Online Computer Library Center (OCLC), a nonprofit, membership, computer library service and research organization, also made ARAADR available to its subscribers. More than 50,000 libraries in eighty-four countries and territories around the world use OCLC services. One can go to any search engine and enter "A Roadmap to African American and Diversity Resources" to retrieve a world of resources.

Presentations and Workshops for Librarians

DuPree has presented workshops with continuing education credit for librarians on the use of this Web site since 1997. Presentations have been given at several library-support networks in geographical districts such as the Northeast Florida Library Network, (NEFLIN) in Orange Park, Florida, the Southern Library Network (SOLINET) in Atlanta, The Tampa Bay Library Consortium (TBLC), The Southwest Florida Library Network (SWFLN) in Fort Myers, and PALINET in Philadelphia, which covers the Middle Atlantic and New England states.

Managing ARAADR is very different from managing other databases that have infrastructure programs to help with maintenance. The ARA-

ADR workshops are designed for learning to find and manage resources. At the workshops, DuPree describes the methodology, construction, and maintenance of this directory. Software and network techniques necessary to provide reliable access are explained, and the advisability of staying away from various commercial links is also discussed. The workshops help participants understand and describe their library's contribution to diversity and provide tools to communicate the value of one's library service to users. Workshops are given to empower educators, students, and info-seekers by encouraging them to be aware of and to use directories.

General Presentations and Hands-On Workshops of ARAADR

Uses of the ARAADR are many. It is good for professional growth, info-seekers, class projects, and groups. In the workshops, educators learn techniques to maximize time and effectiveness with resources that will make the day-to-day management and use of minority biography information easier. A special black history site entitled *Articles, A-Z Biographies* by *Britannica* is demonstrated, showing short cuts to finding information. It is easy to use and is appropriate for all levels of learning, including elementary students.

The ARAADR workshops focus on subject searching using the Library of Congress (LC) and the Dewey Decimal (DD) classifications with an alphabetical (A-Z) approach to the United States and countries. Workshop participants learn basic skills on how to use the ready-reference section, especially the LC Web sites. Many info-seekers' e-mails and telephone calls indicate that they have never used the LC system. ARAADR makes it easy to research several related links in a short time.

The workshops point out that Web searchers like the free LC full-text documents and "University of Virginia's free e-book sources," that they have been unable to locate through other free Web searches. One of ARAADR's objectives is to provide quality resources and information to the user in a timely manner. These hands-on, practical ARAADR presentations helps attendees (teachers, students, community leaders, administrators, etc.) understand the structure of the site and learn ways to teach information literacy to info-seekers. Participants will find online links that will change their experience in locating African-American and diversity resources. The workshops offer practical methods for spreading the word and delivering the service to an increasingly demanding and needy population. The interactive presentations allow an opportunity for discussion and questions.

ARAADR Links to Enhance Learning

Many students have used ARAADR to help them pass the high school equivalency test or GED. The ARAADR will give teachers and students

an opportunity to explore Web pages that can be used to support studying: for example, an instructor created an information sphere (info-sphere) for her GED class. It included writers' links, mathematical formulas, and social issues. This teacher established a digital content or an online index for these students using ARAADR. Students are able to work independently at their own pace to learn special skills. This is an excellent hands-on Web site for literacy practitioners such as librarians and teachers who supplement their library collections and teaching syllabi with reliable current Internet resources.

One of Governor Jeb Bush's initiatives entitled "Florida's Front Porches" gave its staff ARAADR training on using this free Web site for Florida community needs, such as after-school programs, adult career changes, and school retention support.

In addition, ARAADR has a worldwide appeal. Japanese/English has included ARAADR on their Subjects List: Japanese/English and the DutchESS: Dutch Electronic Subject Service – Netherlands. The Indonesia Publications Homepage subheading "U.S. Social Groups and Organizations" has listed ARAADR as the prime selection. Over three hundred black-studies programs, mainly at colleges and universities, have added this site. Many African American non-profit organizations link to ARAADR. These include The Tribune Society, Inc., of the Courts of New York, which is a fraternal organization of African Americans and other minority judicial and non-judicial court personnel; the *Kansas City of Black Journalists*, which makes connections to the local community; and *Black Family*, a site that links to ARAADR as a homework site for children and for parents who want to keep up with diverse issues.

Most-Used Links

The areas receiving the highest number of hits are: financial aid and scholarships, biography, and African-American collections, including archives and museums. The Library of Congress links and other government links also receive a high number of hits. Family, political science, and civil rights are heavily used areas. *Brown vs. the Board of Education* and other related civil-rights issues are used extensively in Debra Holmes-Howard's history classes at Santa Fe Community College.

Another topic that produces a lot of hits is health literacy for minorities. Many minority students and adults have difficulty with asking for help in locating information on personal health care. An ARAADR info-seeker sent an e-mail saying they appreciated not having to communicate with a librarian about health issues, but instead can learn about their health needs in privacy. It is equally important for students to be familiar with dictionaries that will explain techniques and terminology surrounding critical health needs. *Culture & Health: Online and Print Sources*, prepared for students enrolled in

Nursing 212 and other courses at the College of Saint Benedict in St. Joseph, Minnesota, is linked to ARAADR with a second link to ARAADR's R-Medicine section. Several rural health clinics in underdeveloped and underserved areas have added ARAADR's R-Medicine to their bookmarks. For example, in Mississippi the Mallory (Arenia C.) Community Health Center, serving rural Holmes and Carroll counties, links to this site. Dr. Beverly Robinson, Director of the Central Florida Community College-Hampton Campus in Ocala, and Mr. H. C. DuPree, Director of the Howard Academy Community Center, collaborate in a community initiative entitled "African American Men and Their Health." ARAADR's R-Medicine section is demonstrated and the uniform record locator (URL) is given in their handouts and on an ARAADR's bookmark.

Reviews of ARAADR

In 2000, Librarians' Index to the Internet (<http://www.lii.org>) stated that ARAADR has many links related to the African-American experience, organized by region and topic. In October 2002, Bibliographic Coordinator, Nancy Allen at the University of South Florida/Sarasota-Manatee, reviewed ARAADR for *Choice Magazine*. Allen praised the quotations, graphics, and high quality links useful for exploring African and African-American history and culture. She said the site has something for everyone. In January 2003, Santa Fe Community College's Office of News and Publications distributed a news release concerning ARAADR entitled, "DuPree Creates African-American Internet Resources." Soon afterwards, info-seekers wanted to know more. Various types of centers and libraries linked to ARAADR, including school libraries, college and university libraries, prison libraries, church schools, home schools, after-school centers, corporations, group homes, military schools, government agencies, and business training centers. Students seeking liberal art degrees and taking online courses added this link to their bookmarked sites.

Producers of packages for e-learning have added ARAADR because it is current and access is free. It is seamless since it is not a proprietary electronic service requiring a site license. More and more info-seekers are self-sufficient, and they are expecting information to be immediately available electronically. They are seeking free online directories with high quality information. ARAADR is assisting info-seekers with an index of resources covering all subject areas. The site is providing service to users that its creator will never know or communicate with directly. Usually, info-seekers' e-mails or telephone calls suggest another link to add or give comments on how ARAADR has supported their research. Info-seekers have sent many questions requiring an answer or direction to additional information.

The site has earned widespread recognition and praise. In January 2004, Seton Catholic Central High School in Binghamton, New York, named

ARAADR “Site of the Week” on the school’s virtual library links. Students sent a written note of thanks and commented on the site’s in-depth links. In January 2004, INFOSCOPE: a monthly newsletter of D.L. Cohen Information Services, News and tips for locating and managing information in Portland, Oregon, featured ARAADR as “Resource-of-the-Month.”

Summary

ARAADR is a powerful research and learning tool. The ARAADR workshops cover a wide range of interests and experiences. The roles of librarians have changed significantly in the last decade. The explosive growth of the Internet and the growing number of resource materials have dynamically increased the range of possibilities for satisfying info-seekers’ demands. Librarians and educators are “Information Brokers” and in order to satisfy student needs have to adjust their methods to the future. Students need to know that ARAADR resources exist and how to use them. Because time management is critical to info-seekers, they are expecting information available to them electronically. ARAADR is a Web site supporting subject areas and cultures. This site is bridging the gap for information literacy in diversity.

With online classes and e-learning at all levels of learning, the ARAADR Web site provides useful information, thereby increasing info-seeker’s success. ARAADR is great for improving academic performance, thereby making info-seekers more efficient learners. ARAADR helps to make learning meaningful by identifying important information and presenting it with effective techniques including visuals and quotations in the indexes. What’s new is an evolving educational culture of technology that is enhancing learning at all ages and for life. ARAADR is a highly interactive tool. It is dissolving boundaries in sharing learning and cultural appreciation.

Sherry Sherrod DuPree, Ed.S. is professor of student development instruction at Santa Fe Community College.

Notes

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Building a Better Village: Connecting Cultural Institutions through Historical Research

By *James A. Schmur*

Libraries, museums, and other cultural institutions have made great strides in reaching nearby and distant patrons with excellent collections and exhibits. Digitization efforts and the Internet have expanded opportunities to share resources and to showcase holdings far beyond the physical confines of the institution. However, the “mad rush” towards digitization has led to new problems for cultural institutions at the same time these facilities face increasing demands by their patrons for free, instantaneous access to greater amounts of information. This matter becomes more complicated when some items have uncertain ownership, pedigree, provenance, or copyright. Though curators can easily replace an improperly labeled item in a glass display case, many cultural institutions broadly disseminate electronic books, historical documents, virtual exhibits, and similar resources that include historically inaccurate or outdated information. Few cultural institutions have the resources necessary to check all documents for accuracy or to create digitized errata Web pages for historically significant yet controversial or inaccurate sources.¹

A recent grant in Pinellas County allowed an open-air historical museum to build scholarly resources that described its significant structures. Librarians, historians, genealogists, and many volunteers representing a variety of cultural institutions participated in this research project. While information uncovered will allow the museum to revise and improve the quality of its exhibits and interpretive plans, the grant also created a scholarly foundation that will improve understanding of the social history of the Pinellas Peninsula. Challenges encountered and lessons learned during this project may provide guidance for other cultural institutions engaged in similar research.

Overview of Heritage Village

Heritage Village occupies a twenty-one acre site in central Pinellas County. Along with the neighboring Florida Botanical Gardens and Gulf Coast Museum of Art, this popular venue serves as an important anchor of the Pinewood Cultural Park complex. Originally known as “Heritage Park,” this historical village grew out of efforts during the early 1970s to commemorate the American Bicentennial and to preserve threatened structures. The facility opened to the public in 1977. Since its beginnings, workers have moved

or reconstructed nearly thirty structures at this location. Funded by the Board of County Commissioners, Heritage Village benefits from the guidance of advisory bodies such as the Pinellas County Historical Commission and the support of non-profit cultural organizations, including the Pinellas County Historical Society. During the summer of 1995, officials changed the name of “Heritage Park” to “Heritage Village” to emphasize the difference between a traditional *park* with picnic benches and playgrounds and a *village* that preserves important historical structures.

Controversy followed the creation of Heritage Village. In the mid-1970s, some public officials became angry when four large moving vans transported archival and museum collections from the basement of the Pinellas County Courthouse in downtown Clearwater to a new secure, climate-controlled repository surrounded by pine trees. They demanded that these collections stay in Clearwater — the seat of government for Pinellas County — rather than at a building nestled in the remote palmetto scrub. Also, many preservationists preferred that historic structures remain on their original site and therefore condemned the relocation of buildings. During its early years, one preservationist lambasted Heritage Village as representing nothing more than a “zoo for buildings.” In a county with few natives, where residents knew little about the history of the Pinellas Peninsula, staff had to fight against the common assumption that many citizens held during the 1970s: “If it’s old, tear it down.” The success of Heritage Village thus required a strong emphasis on public education and assistance from other cultural organizations.²

Grant Proposal

Jan Luth, director of Heritage Village, submitted an ambitious grant proposal to the Florida Humanities Council in 2002. She sought funding for humanities scholars to evaluate the present archival holdings related to the history of structures at the museum, to compile accurate information about their owners and occupants, and to research and create narratives that explored the area’s history through these structures. She based her grant proposal on the mission of Heritage Village, namely “to collect, preserve, and interpret the history of Pinellas County in the context of Florida history.” The Florida Humanities Council awarded a grant entitled *Pinellas County Stories Revealed through Heritage Village* in late 2002. The timeline for the grant covered the period from February 2003 until January 2004.³

Through this grant, two humanities scholars — a librarian and an architectural historian — worked with staff, docents, genealogists, academicians, and others who volunteered their services as members of a research “dream team.” Each of the scholars examined materials located at the Heritage Village Library and Archives, conducted interviews with individuals familiar with the buildings, and consulted other repositories for additional information. Three obstacles soon challenged the researchers involved in this proj-

ect: 1) museum constraints and perceptions, 2) a lack of sources, and 3) unreliable sources.

Museum Constraints and Perceptions

Financial, logistical, and architectural constraints — as well as public perceptions of Heritage Village — posed difficult challenges as the research process began. Although most of the structures that arrived at Heritage Village during the late 1970s came as part of a long-range site plan, museum administrators often had to work last-minute deals and find immediate sources of funding to save endangered and historically significant structures that faced the wrecking ball in later years. This situation prevented the museum from laying out buildings, structures, and features in a chronological or thematic orientation. Thus, a beach cottage from the mid-twentieth century sits a short distance from a log house built a century earlier and a railroad depot from the Florida land boom of the 1920s.

Researchers also had to confront the widely-held and incorrect assumption that Heritage Village represented a “pioneer” settlement. Unlike Colonial Williamsburg, Old Sturbridge Village, and similar venues, the layout of Heritage Village includes structures from a variety of time periods. While many visitors mistakenly view Heritage Village as an assembly of “pioneer” buildings, in truth most of the structures came into being long after the arrival of the railroad. In addition, all structures from the “pioneer era” have also experienced architectural alterations (such as the replacement of open-air windows with glass panes, subsequent room additions to buildings, etc.) that posed challenges for museum staff hoping to develop a long-range interpretive plan. For example, should the museum interpret the log cabin in the context of its original owners, or should the focus become its subsequent occupants? Also, any nostalgic attempt to characterize the early families as pioneers who led simple, agrarian lives would paint an incomplete — and inaccurate — portrait of the social history of early settlers.⁴

Lack of Sources

The research methodology included an extensive review of primary sources, starting with those kept at Heritage Village. An evaluation of biographical and building files at Heritage Village produced mixed results. Though the archives included a veritable cornucopia of material on some buildings and families, other individuals remained shrouded in mystery and many structures had an incomplete or uncertain provenance. For example, the builders and early occupants of the Greenwood House, originally located near Clearwater’s harbor, remain unknown despite exhaustive research. Records in the building files offered more information about the air conditioning system installed in the Greenwood House after its arrival in 1982 than the families

who resided at the structure between 1888 and the 1920s. To complicate matters, archival files frequently included many scraps of paper with unconfirmed and unattributed anecdotes. Meanwhile, in some cases docents who had volunteered for many years had started to pass along stories or rumors that took on a life of their own and became part of the “historical” record.

Significant gaps in onsite archival collections complicated research as scholars visited other repositories. To reconstruct the social history of a family, researchers require a variety of primary sources that describe events at home, as well as primary and secondary sources about the community that provide a broader context. Diaries, journals, ledgers, genealogical records, and similar materials allow scholars to trace events and to articulate patterns that docents, curators, and public historians can craft into dialogues, displays, and presentations. City directories, census records, property records, newspaper clippings, and other documents offered insight into the changes in ownership and use of many of the structures; however, many questions remained unanswered. For example, early settlers of the “pioneer” era spent most of their time sustaining themselves through crop cultivation, maintaining their sailboats, and herding livestock; they had little time to keep diaries or similar records. Microfilm collections of newspapers are incomplete, and at best can only create a partial picture of the community fabric because most day-to-day events took place away from the curious eyes of the reporter. Finally, though larger university special collections departments and public libraries had well-indexed manuscript collections, smaller repositories could provide only limited research assistance or access.⁵

Even when structures had an obvious pedigree, researchers required additional information to trace patterns in ownership or occupancy. For example, Joshua and Mary Boyer moved out of their vintage 1877 cottage in 1898; other families lived in and took possession of that home in Tarpon Springs in subsequent years. A thorough narrative of the Boyer Cottage — or any of the other structures examined under this grant — required researchers to examine land use and ownership patterns *prior* to the building’s construction, as well as during periods *after* the original occupants had moved out of the structure. This takes on even greater importance if the museum plans to interpret the structure in a time period after its (often original and) name-sake occupants have moved away.

Unreliable Sources

Throughout the research phase of the grant, the humanities scholars maintained a strong sense of skepticism when evaluating documents and archival materials. Did the oral history interview reveal the entire story, or did the interviewee fail to mention information that might embarrass the family? How do researchers properly document family history when archival collections, cemetery markers, and (often incomplete) genealogical records have

different birth dates, death dates, and spelling variations (i.e., Stephen versus Steven)? Since “pioneer” families did not have to obtain building permits and usually did not keep their receipts, how can researchers ascertain the exact age of the earliest buildings? For example, in trying to verify the age of the McMullen-Coachman Log Cabin — the oldest existing building in Pinellas — researchers examined a variety of clippings, files, and family records. Although most sources mentioned 1852 as the year of construction, various family interviews and printed sources placed the year of construction anywhere between 1848 and 1852. William L. Straub’s *History of Pinellas County, Florida: Narrative and Biographical*, considered an authoritative, if somewhat dated, source on Pinellas history, placed the year of construction in 1856. With historians, family members, and others unable even to agree on the year of construction for such an important building, the humanities scholars faced greater obstacles in formulating research because, in many cases, the best they could rely upon was scholarly speculation.⁶

The historiography of Pinellas County posed problems as well. Published histories of the Pinellas Peninsula vary in quality and accuracy. Some of the “classic” authors of the early twentieth century allowed civic promotion and unfettered boosterism to obscure their narrative. For example, Straub’s book allocated more space and attention to biographical vignettes of “movers and shakers” than to the general history of Pinellas. On occasion, amateur historians even injected fiction or exaggeration into their narratives with hopes that exciting tales would attract newcomers to the area. Unfortunately, most of the published histories of Pinellas focus on a particular municipality, often at the expense of any events that took place beyond the city limits. While published histories may offer a starting point in the research process, they cannot answer all of the questions.⁷

Fostering Partnerships and Building a Sense of Community

Despite these challenges, the humanities scholars and other members of the research team can claim success in their efforts. They assembled an archival collection of source materials related to the structures at Heritage Village, provided a series of public programs (including lectures and television programs on county government access), developed architectural assessments and outlined preservation concerns, and created a 391-page, fully indexed narrative. This narrative not only reveals the social history of the structures, but also places the buildings within the larger context of Pinellas County history and fully describes any discrepancies found in the sources located. While some research teams may take nearly an entire year to complete a single application for the National Register of Historic Places, these researchers took the same amount of time to compile information on nearly thirty

structures that will benefit the museum, other cultural organizations, and the general public.⁸

As a result of this grant, Heritage Village now has an excellent research base of accurate information that will allow museum staff to move interpretive plans beyond the realm of assumptions, generalizations, and mere speculation. A better understanding of the buildings and their occupants permits curators to improve subject descriptions and cataloguing of exhibit items, ephemera, and archival materials and thereby increase access to and use of these collections. Although gaps do exist in the present knowledge of some structures and families, future research projects can address these issues directly without having to reinvent the research already completed. Docents and curators now have access to chapter-length narratives about the most popular structures, and can find relevant and properly documented information in a single source rather than scouring through many archival boxes. In addition, the scholars and many of the volunteers who devoted their energies to the grant have remained active in other efforts to enhance Heritage Village. Many of the volunteers are members of multiple cultural or historical organizations and, by extension, bring those resources to the table at meetings.⁹

Other cultural organizations have benefited from this grant. Throughout the project, researchers shared clippings, bibliographic resources, and materials with historical societies and libraries. The genealogical research accomplished during this grant complements the excellent resources found at the Largo Library, as well as the efforts of the Pinellas Genealogy Society and various municipal historical societies. However, as collaborative projects and digitization efforts increase, those who work or volunteer at various cultural institutions must remember that different venues may value collections and documental objects in a different manner: Librarians will continue to provide and encourage access, archivists will balance demands for access with the need to retain and preserve materials, and museums may mediate access by displaying only certain elements of their collection or by having only certain buildings open to the public at any given time. Institutional lines between libraries, museums, and archives might blur in the eyes of a public that clamors for greater (and usually free) access to resources and collections.¹⁰

Finally, the general public can enjoy museum exhibits, tours, historical publications, lectures, and public programs that accurately portray Pinellas County history. An emphasis on sources used by social historians, such as oral histories, will allow the public to enjoy museum exhibits and programs that are tangible, relevant, and inclusive. Researchers uncovered long-forgotten connections between residents in different Pinellas settlements, as well as connections between Pinellas and distant shores. For example, before the arrival of the railroad in 1888, many of the early settlers of the Anclote and

Anona regions hailed from the Bahamas, by way of Key West, a fact known by few residents of Pinellas today. In summary, public history programs and research efforts that connect libraries with other cultural institutions (such as humanities councils and historical societies) will pay great dividends as motivated patrons attend and participate in a variety of “free-choice learning” activities including folk festivals, book-discussion groups, special exhibits, and reenactments.¹¹

James Schnur is Special Collections librarian at the Nelson Poynter Memorial Library, University of South Florida-St. Petersburg.

Notes

- 1 For a discussion of how Florida libraries (especially public libraries) can connect their patrons with the growing scholarly canon of digitized resources, see: Kathleen de la Peña McCook, “Libraries as Cultural Heritage Institutions Linking Lifelong Learners to the World,” *Florida Libraries* 45 (Spring 2002): 19-21. To gain an understanding of the dichotomies of access to cultural heritage information (such as the different interests of specialists, collectors, and the general public), see: Ruth Wallach, “Does Cultural Heritage Information Want to Be Free? A Discourse on Access,” *Art Documentation* 20 (Fall 2001): 42-45. Those with an interest in sustaining and finding outside resources for cultural heritage programs should consult: Diane M. Zorich, *A Survey of Digital Cultural Heritage Initiatives and Their Sustainability Concerns* (Washington, DC: Council on Library and Information Resources, 2003), and Liz Bishoff and Nancy Allen, *Business Planning for Cultural Heritage Institutions: A Framework and Resource Guide to Assist Cultural Heritage Institutions with Business Planning and Sustainability of Digital Asset Management Programs* (Washington, DC: Council on Library and Information Resources, 2004).
- 2 *Clearwater Sun*, April 1, 1976, June 2, 1977; *St. Petersburg Times*, March 8, 1976, May 11, 1979, October 15, 1979, April 13, 1980; Interview of Ken Ford, former director of Heritage Village, by Stephanie Ferrell and Jim Schnur, May 3, 2003, Heritage Village, Largo.
- 3 The grant application emphasized the important relationship between acquiring accurate information through archival research and developing equally accurate exhibits and interpretive plans. See: Linda Barnickel, “A Firm Foundation: Archival Research and Interpretation at Historic Sites,” *Archival Issues* 27 (2002): 9-21. For a description of the grant outline, see: *Pinellas County Stories Revealed through Heritage Village* (Florida Humanities Council grant number 1102-28831690).
- 4 Researchers must be careful to avoid the temptation of assuming that a lack of sources about “pioneer” residents confirms that these individuals must have lived simple lives. James Parramore McMullen’s eldest son, Bethel, came of age at the family’s log cabin, now located at Heritage Village. As a teenager in the late 1850s and early 1860s, he became a voracious reader of poetry. He collected books and assembled a small library that Union troops destroyed during the Civil War. A cursory examination of the log cabin might lead many people to assume that the “simple folk” who lived there had little time for such intellectual pursuits, but archival documents located during this research project disprove that theory.
- 5 See Table I in: Barnickel, “A Firm Foundation,” 19.
- 6 For an example of how different published sources give a different age to the McMullenCoachman Log Cabin, see articles about the structure and the McMullen

- family in the following publications: *Clearwater Sun*, February 1, 1940, February 5, 1950; Marjorie McMullen Keery to Advisory Council on Historic Preservation, June 18, 1971, Pinellas County Historical Commission Meeting Minutes, Heritage Village Library and Archives, Largo; *St. Petersburg Times*, February 20, 1936, August 6, 1967, August 19, 1956; William L. Straub, *History of Pinellas County, Florida: Narrative and Biographical* (St. Augustine: The Record Company, 1929), insert between p. 28 and p. 29, 34; Robert C. Harris, "The Seven McMullen Brothers of Pinellas County," *Tampa Bay History* 1 (Fall/Winter 1979): 62-76.
- 7 Barnickel, "A Firm Foundation," 10-14.
 - 8 The final research briefs are compiled in: James Anthony Schnur, *Heritage Villagers: A Social History of the Pinellas Peninsula as Revealed through the Structures at Heritage Village* (Largo: Heritage Village/Florida Humanities Council, 2004).
 - 9 For a discussion of subject access in museums, see: Layna White, "Interpretation and Representation: The Who, Why, What, and How of Subject Access in Museums," *Art Documentation* 21 (Spring 2002), 21-22.
 - 10 Phillip M. Edwards, "Collection Development and Maintenance across Libraries, Archives, and Museums: A Novel Collaborative Approach," *Library Resources & Technical Services* 48 (January 2004), 26-27, 30-32; Wallach, "Does Cultural Heritage Information Want to Be Free?," 42-44.
 - 11 McCook, "Libraries as Cultural Heritage Institutions," 19-20; A Glenn Crothers, "'Bringing History to Life': Oral History, Community Research, and Multiple Levels of Learning," *Journal of American History* 88 (March 2002), 1146-1447.

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