



Winter Meeting at Cultural Crossroads

Baltimore's Cathedral Hill–Mount Vernon Cultural District is the cultural crossroads of Maryland, home to organized collections of art, artifacts, archives, books and other media dating from ancient times to the present day, as well as other historic and cultural attractions.

Here in 1857, merchant George Peabody established The Peabody Institute of the City of Baltimore, "which I hope, may become useful towards the improvement of the moral and intellectual culture of the inhabitants of Baltimore, and collaterally to those of the State" including a gallery of art, a conservatory of music, public lecture halls and a new library.

The Baltimore Athenaeum had opened just nine years earlier at Baltimore and Saratoga Streets, housing the Maryland Historical Society and the Baltimore Library Company for its first four years. In 1852, however, the latter institution closed. By this time, the "monumental city" was expanding northwest from the Athenaeum to the neighborhoods surrounding its two most monumental structures. **Cathedral Hill** extended northwest to the Roman Catholic Cathedral of the Assumption and, beyond that, **Mount Vernon** was growing up around Baltimore's Washington Monument.

The Peabody Institute was built on the southeast side of the monument. Its west wing, containing its gallery and conservatory, opened in 1866. Its east wing, containing lecture halls and the library, opened in 1878. **The Peabody Library** collections are not available for circulation but users may peruse texts inside what has sometimes been called "the setting of a bibliophile's dream". The Peabody's five tiers of cast iron stacks carry more than 300,000 titles including a general reference collection on virtually every subject but the law, medicine and music.

This last subject is the purview of the **Arthur Friedheim Library** of the adjacent **Peabody Conservatory** which holds 30,000 books, 65,000 musical scores and 25,000 sound recordings. The Friedham is also home to the **Peabody Archives**, which holds the Institute's records and also documents many of the region's performing arts institutions. Both the original Peabody and the Friedham libraries are now part of the **Johns Hopkins University Sheridan Libraries**.

To satisfy the city's need for a circulating library, merchant Enoch Pratt built a structure on Cathedral Street across from the cathedral in 1881, which he turned over to the city five years later on condition that it should "be open for all, rich and poor without distinction of race or color, who when properly accredited, can take out the books if they will handle them carefully and return them."

The Enoch Pratt Free Library became the center of the city's public library system. As its collections grew to over 400,000 volumes, an expanded Central Library was built

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blogging - bookmarking - friending
- posting - tweeting -

Pros and Cons of Social Networking for Archives

Jenny Ferretti, Digitization Coordinator
Maryland Historical Society

How do archives, libraries, museums and other cultural institution use Social Networks like Flickr, Twitter, Facebook, WordPress (or other blog publishing sites), if they use any of these sites at all?

How is copyright or property management handled?

Are these sites marvels or threats?

Iris Bierlein, Curatorial Associate at the Maryland Historical Society will moderate a discussion as part of program on this topic at the MHCC Winter meeting, Tuesday, February 1, 10:00–11:30 AM.

After breaking for lunch (available for a fee on-site), the MHCC meeting will follow in the afternoon.

To RSVP for this meeting, please use SurveyMonkey:

www.surveymonkey.com/s/9W8MPZK

@Columbia

Robin Emrich, Archivist
Columbia Association Archives, Columbia

Last November 30 the Columbia Archives was transformed into a celebration of winter in Columbia for the Holiday Open House. An earlier call for residents to submit their favorite winter images to supplement the Columbia Archives' rather small winter photograph collection proved to be the catalyst for the evening's festive atmosphere. Initial uncertainty about the response to this first ever community request was quickly filled in the following weeks with over 300 photographic images (primarily digital formats) submitted from 50 photographers.

Although a few photographs showed Columbia's earlier days, most of the residents chose to document the beauty, awesomeness, and fun of the February 2010 blizzard. For the exhibit, 67 images were printed out to join seven images from the Columbia Archives collection, including one view of Baltimore, an A. Aubrey Bodine photograph (from the James W. Rouse Papers). The remaining images were placed in a wildly popular slide show that looped throughout the evening. Whereas the over 50 people in attendance was impressive in itself, perhaps more impressive was that most of the evening's participants had never been to a Columbia Archives event or used the collections for research. Even after the exhibit closes on January 7, the slide show of *Columbia Celebrates Winter* can be viewed online.

Celebrating Archives Month, a four session mini-course on The Power of Words drew 64 individual participants, averaging 30 people per session. Attendees not only gathered information, but also became familiar with resources available for research in the Columbia Archives.

Written words of speeches, congressional testimony and correspondence filled the session, *James Rouse: A Master of Words*, and came alive as text was interspersed with photographic images, audio clips of speeches, and video clips of Rouse interviews. The opportunity to hear Rouse speak was, indeed, powerful. The session on Putting Columbia Together showcased the recently digitized oral histories of landowners who sold land for the development of Columbia, allowing the participants to hear the farmers' stories in their own words.

The most well-attended session, Freedom of Speech, combined documents found in the Columbia Archives with Fred Weaver's and Bill Ross' personal accounts of the events that surrounded former Alabama Gov. George Wallace's presidential campaign visit to the Merriweather Post Pavilion in Columbia. In June 1968 Columbia, a new community developed to be open to all people, was celebrating its first year when the segregationist candidate's campaign stop was announced. Weaver and Ross started by sharing their backgrounds as African-Americans living in the Baltimore-

Washington area at the time and how they came to Columbia and James Rouse.

Then they relayed the events of the week as they unfolded – the immediate reaction by some to try to get it stopped and how Rouse intervened suggesting that such a reaction would counter the foundation of Columbia's principles. They concluded with stories of how Columbians embracing the theme, We have a Dream – One America, finally chose to respond – an open letter from Columbians to George Wallace was placed in the newspaper, a peaceful counter rally was staged and emceed by Weaver, and some of the participants, Fred Weaver included, went to hear Wallace first-hand.

The series concluded with a session on The Power of Art in the Community. Leaders in four arts-related fields shared their stories for how and why Columbia was and is a place for the arts to flourish: Jean Moon, co-founder of HoCoPoLitSo and long-time general manager of the *Columbia Flier*; Doris Ligon, founder and director of African Art Museum; Gail Holliday, graphic artist originally hired by The Rouse Company to produce artwork for the new community who then continued her work in her own studio, April Day Studio; and Carolyn Kelemen, long-time dance critic for *Columbia Flier* and local arts organizer. Twenty people attended three of the sessions, and ten made it to all four!

Lastly, Heritage Day at Woodlawn on October 3 had 200 people in attendance, including a large number of school-age children. The restored slave quarters is not regularly open to the public but special events such as this will continue until a more regular program schedule can be established.

@The Pratt

Michael Scott, Maryland Digital Cultural Heritage Program Coordinator
State Library Resource Center, Enoch Pratt Free Library

The Maryland Digital Cultural Heritage Program (MDCH), a collaborative, statewide digitization program funded by the Institute for Museum & Library Services (IMLS) and headquartered at the Enoch Pratt Free Library / State Library Resource Center, recently contributed collection-level metadata to the [IMLS Digital Collections and Content Project \(IMLS-DCC\)](#).

An aggregation of cultural heritage collections and exhibits from libraries, museums, and archives (hosted by the University of Illinois [University Library](#)) IMLS-DCC began in 2002 to provide a single access point to digital materials funded by IMLS National Leadership Grants and selected collections supported by the Library Services and Technology Act. If your institution has IMLS funded collections that are not in the IMLS-DCC registry, we encourage you to contact

continued: see [MDCH](#), page 8

@The Maryland Historical Society

Volumes 1-100 of the [Maryland Historical Magazine](#) (1906-2005) have been scanned and made text searchable as a cooperative imaging project of the [Maryland Historical Society](#) and the [Maryland State Archives](#).

More recent issues are available as a benefit of membership in the Society through its [member login page](#).

The entries from the 2009 Maryland History Bibliography, published in the summer issue of [Maryland Historical](#)

[Magazine](#), have now been incorporated into the online [Maryland History and Culture Bibliography](#), an online database, maintained by the University of Maryland, College Park Libraries' Digital Collections, and compiled under the direction of [Anne Turkos](#) of UMCP and [Jeff Korman](#) of the [Maryland Department](#), Enoch Pratt Free Library.

You may search the bibliography by keyword/author's name or subject category.

Cultural Crossroads

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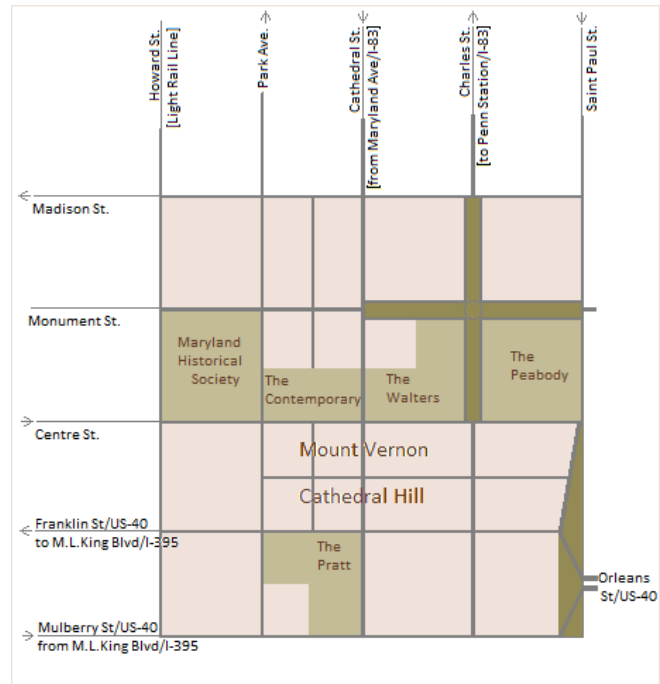
on the site of the original in the 1930's. In 1971, the Pratt was designated Maryland's State Library Resource Center, making its vast collections available to all parts and people of the state. The modern facility of the [State Library for the Blind and Physically Handicapped](#) was later built behind the Pratt on Franklin Street at Park Ave.

As the Peabody and the Pratt took their place as public institutions, an immense private art collection, ranging from ancient to medieval to modern, was being amassed by William Walters and his son Henry. In 1909, Henry Walters built a gallery for this collection across Charles Street from the Peabody. Upon his death this gallery, modeled on the Palazzo Balbi in Genoa, Italy, together with over 20,000 works of fine art, were left "for the benefit of the public" to the City of Baltimore.

[The Walters Art Museum](#) would expand south to Centre Street with a modern wing in 1974, and west on Monument Street, acquiring the antebellum house of John Hanson Thomas, opened in 1991 as the Hackerman House.

After the death of Louisa Hyde Pratt, Enoch Pratt's widow, in 1911, Mary Ann Washington Keyser, a friend of the Pratts' and of the Society purchased the house and funded an addition to the building, making it a suitable repository for historic objects and documents.

[The Maryland Historical Society](#) moved to the expanded Pratt House from the Baltimore Athenaeum in 1919. The repository expanded in 1953, the year in which it acquired the original Francis Scott Key manuscript of *The Star Spangled Banner*. The Walters had acquired the document at auction in 1933 and happily sold it at the price for which it had purchased it twenty years earlier to Mrs. Thomas C. Jenkins. Mrs. Jenkins gave the manuscript to the Society, provided a carved marble niche in which to display it. She had already acquired Key family portraits for the Society and provided space to display these as well.



Expansion continued as benefactors William Hugg and John Thomas provided the Thomas-Hugg building in 1968 and Robert G. Merrick and the Jacob and Anita France Foundation provided the France-Merrick wing in 1981. In 2003, the museum expanded into the Beard Pavilion and the Carey Center for Maryland Life and the H. Furlong Baldwin Library was renovated.

[The Contemporary Museum](#) refurbished a building between The Walters and the Historical Society in 1999, which it shares with offices of the [Maryland Humanities Council](#). The Contemporary had been established a decade earlier, intending to mount exhibitions in changing venues throughout the city. However, the permanent facility was acquired "to enable the Museum to consolidate a core audience for its programming in a neighborhood long recognized as the city's cultural hub."

St. Apollonia: Patron Saint of Dentistry

Rich Behles, Historical Librarian/Preservation Officer,
Health Sciences & Human Services Library;
University of Maryland Baltimore

The University of Maryland Health Sciences & Human Services Library is populating its developing UMB Digital Archive with images from its Saint Apollonia Collection.

The collection contains 82 works of art devoted to St. Apollonia, the patron saint of dentistry and dental patients. Included are engravings, photographs, and works in other visual media. We have vendor's documentation from 1946 addressed to our librarian at the time, stating that the original collector had assembled the items from many sources across Europe. Although we are aware of other institutions that hold and display limited selections of St. Apollonia imagery, we have reason to believe our collection to be unique in its size and scope.

Apollonia (ca. 200-249 CE) was martyred in Alexandria, Egypt. There are some variations in accounts of her story, including details about her exact age, but the essential points are that her torture involved the brutal extraction of her teeth and her final demise in a blazing fire upon her refusal to renounce her Christian faith.

Canonized as a martyr in the Coptic, Greek and Roman Churches, St. Apollonia was made the patroness of dental problems and those suffering toothache were often advised to pray to her. She most often appears holding some combination of a martyr's palm branch in one hand and dental forceps with an extracted tooth in the other.

In addition to housing digitized versions of items from our Historical Collections, we are planning our UMB Digital Archive to be a much wider institutional repository into which faculty members from our schools on the Baltimore City campus will submit the products of their scholarly research. We have presented two proof of concept demonstrations of the archive and we continue to develop its content toward an official launch which we hope will happen in the very near future.



St. Apollonia depicted in two manuscripts in the Health & Human Services Library (left); and in a Welsh stained glass window in the Dr. Samuel D. Harris National Museum of Dentistry (top right column), University of Maryland, Baltimore



The Dental Profession: Baltimore Born

One hundred and seventy one years ago, through the efforts of Drs. Horace Henry Hayden and Chapin Aaron Harris, the Baltimore College of Dental Surgery was chartered by the Maryland General Assembly.

The founders (below) had hoped that the dental school would be incorporated into the University of Maryland but that hope was not realized in their lifetimes. The notion of dentistry as a profession was new. Indeed, the Baltimore institution would be the first dental college in the world and its founders would establish the first professional organization and first professional journal of dentistry.



The hope of incorporation into the university would finally be realized in 1923 when the venerable college moved into a four-story Romanesque-revival building designed by Baltimore architect George C. Haskell for the university's dental department twenty years before. In 1926, the Maryland State Dental Association brought the Clarence J. Grieves Library Collection to the new college building.

Recognizing the global significance of the institution in 1992, Regents of the University System of Maryland approved the naming and use of this building as the Dr. Samuel D. Harris National Museum of Dentistry. Opened in 1996, the museum received Congressional designation as the official museum of the dental profession in the U.S. and became an Affiliate of the Smithsonian Institution.

The provenance of a substantial portion of the museum's 40,000 object collection can be traced to the Baltimore College of Dental Surgery. Other artifacts include President George Washington's ivory denture, Queen Victoria's personal dental instruments, and an extraordinary collection of toothbrushes.

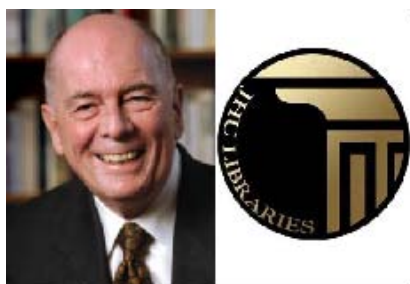
The museum's 7,000 square feet of exhibition space also serves as a dental science center for children with interactive exhibits. Nationally, the museum develops traveling exhibitions that tour children's science centers, museums and dental schools, providing the public with engaging information about oral health and the dental profession

IMLS has New Director, Two Marylanders Join National Board

In the waning days of the 111th Congress, the U.S. Senate confirmed Susan Hildreth for a five year term as Director of the Institute of Museum & Library Services (IMLS). On the same day, December 23, the President signed the Museum and Library Services Act of 2010, a reauthorization of IMLS.



Nominated by President Barack Obama in September, Hildreth is the former California State Librarian and spent the year before her nomination as City Librarian of Seattle, Washington. Prior to her term as state librarian, she had led San Francisco's public libraries. She was president of the Public Library Association in 2006.



Two prominent Maryland Librarians were also appointed to the National Museum & Library

Services Board by President Obama.

Carla Hayden, Director of the Enoch Pratt Free Library, Baltimore City's Public Library and the State Library Resource Center was appointed to a term expiring in 2014. Winston Tabb, Dean of the Sheridan Libraries of the Johns Hopkins University was appointed to a term expiring in 2013.

IMLS was formed in 1996 by folding library programs of the Department of Education into the Institute of Museum Services, part of the National Foundation on the Arts & Humanities. The agency was reauthorized in 2003.

Parity between the museum and library communities has been a constant concern and the directorship is required by statute to alternate between library and museum professionals. Hildreth succeeds, Anne Imelda Radice, an experienced museum curator who was the first director of the National Museum of Women in the Arts. Radice, in turn, succeeded Robert S. Martin in 2006. He had been Texas State Librarian & Archivist and was the first IMLS director from the library community.

Originally, two separate commissions advised the Institute, the second being the National Commission on Libraries & Information Science (NCLIS). The separate boards were consolidated in 2008 into a single board of twenty members, ten each respectively from the museum and library communities.

National Museum & Library Services Board		2011
<i>museum community:</i>		<i>library community:</i>
Marsha L. Semmel , <i>ex-officio</i> IMLS Deputy Director for Museums		Susan H. Hildreth , <i>ex-officio</i> IMLS Director Designate
		Mary L. Chute , <i>ex-officio</i> IMLS Deputy Director for Libraries
<i>term ending 2011:</i>		
Karen Brosius , South Carolina <i>Columbia Museum of Art</i>		Lotsee Patterson , Oklahoma <i>University of Oklahoma</i>
Douglas G. Myers , California <i>San Diego Zoo</i>		Harry Robinson, Jr. , Texas <i>Bishop College, Dallas</i>
Jeffrey H. Patchen , Indiana <i>Children's Museum of Indianapolis</i>		
<i>term ending 2012:</i>		
	Jan Cellucci , Massachusetts <i>Boston College</i>	
Julia W. Bland , Louisiana <i>New Orleans Children's Museum</i>	Mark Y. Herring , South Carolina <i>Winthrop University, Rock Hall</i>	
William J. Hagenah , Illinois <i>Chicago Horticultural Society</i>	Katina Strauch , South Carolina <i>College of Charleston</i>	
<i>term ending 2013:</i>		
	Mary Minnow , California <i>library consultant and attorney</i>	
John Coppola , Florida <i>museum planning consultant</i>	Winston Tabb , Maryland <i>Johns Hopkins University, Baltimore</i>	
Christina Orr-Cahall , Washington <i>EMP Science Fiction Museum, Seattle</i>	Robert Wedgeworth , Illinois <i>University of Illinois at Urbana-Champaign</i>	
<i>term ending 2014:</i>		
Katherine M. B. Berger , Virginia <i>museum trustee and consultant</i>		Carla Hayden , Maryland <i>Enoch Pratt Free Library, Baltimore</i>
Lawrence J. Pijoux, Jr. , Alabama <i>Birmingham Civil Rights Institute</i>		Sandra Pickett , Texas <i>Texas State Library & Archives Commission</i>
Ioannis N. Miaoulis , Massachusetts <i>Museum of Science, Boston</i>		



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HISTORY IN MOTION: Archiving Baltimore's Regional Television News

Siobhan C. Hagan, MA
Moving Image Archiving & Preservation Program
Tisch School of the Arts, New York University

The University of Baltimore (UB) has a large moving image collection held by its Langsdale Library's Special Collections Department, consisting of film, video, optical and audio recordings. The two main sub-collections are the WMAR-TV and the WJZ-TV Collections. Special Collections has granted access to the WMAR-TV Collection to many documentary filmmakers, commercial filmmakers, and scholars. Occasionally Special Collections allows such access to the WJZ-TV Collection, but only on a case-by-case scenario since it is recently acquired and had been minimally processed.

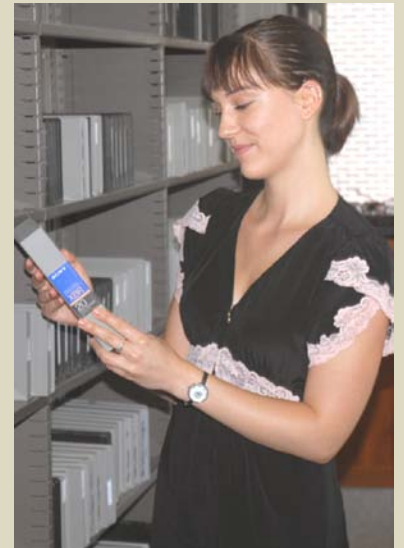
As a graduate student at New York University, I spent the summer of 2009 as an intern creating a series level inventory of the WJZ-TV Collection. While creating the inventory, I found that there were over 20,000 items and that most items in the collection have labels that could aid in selecting items for preservation. Each label usually contains a program title (for example, *Evening Magazine*), a date, a story topic, and several other terms. Many of these terms were unfamiliar to me; despite my undergraduate background in film and video production, I was never required to take a television production course. Plus, there are many differences in the production of television today compared to thirty years ago. I realized that deciphering these terms would take a lot of non-internet research and time which I didn't have, as there were thousands of items I had to inventory in a ten week time period.

I felt that a complete assessment could not be undertaken without knowing the meaning of the terms I had come across. They were the keys to figuring out what items were original production elements that should be put at the top of the preservation priority list. I therefore put a caveat in the assessment that I would focus on assessing the physical condition, format degradation and obsolescence issues of the collection, and that further research would be needed to create a complete evaluation including establishment of preservation priorities.

When it came time for me to write my master's thesis, I decided to address the question: *What should be saved in a regional television collection?* From my previous work, I realized that there is a dire need to illuminate best practices in the selection and appraisal of this particular type of moving image and recorded sound collection, as its needs are very unique. I was able to use the WJZ-TV Collection as a case study to help archivists determine uniqueness in order to place certain regional television items at the top of a preservation priority list.

I compiled research of current and past television news production for both network and local programs, along with a history of electronic newsgathering and of moving image and recorded sound formats, specifically those used in the production of regional television programs. The research in this project examined 1976 through 1986, the period when WJZ shifted from film to video production, and covered both the production workflows of this regional station and general broadcasting practices common during this time.

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Siobhan Hagan of Frederick began working with moving images at the University of Baltimore's Langsdale Library in the summer of 2009 as a Graduate Intern in the IMLS Laura Bush 21st Century Librarianship Program.

Her project was a series-level inventory of the thousands of moving image and recorded sound items in the recently acquired WJZ-TV Collection and an assessment offering the library's Special Collections Department specific preservation recommendations.

She returned to UB the next year to use the WJZ Collection as a case study in her thesis research on *What should be saved in a regional television collection?*

After receiving her degree from NYU, Siobhan returned to Frederick. *A Glossary of Television Production Terms* compiled as part of her research is available from the author and she is also available for consultation on issues of motion picture archives and preservation.

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siobhan.c.hagan [at] gmail.com

When researching the history of the station, I was also able to discover more about particular series. Here are some highlights from the WJZ-TV Collection:

- **Afternoon:**
A weekday cooking and housekeeping program broadcast after the noon news.
UB has show copies from 1988.
- **City Line:**
A public affairs program focusing on issues of black Baltimore residents. It started off as *Sunday Live Special* and is presently broadcast as *On Time*.
UB has several types of elements from 1982-1989.
- **Evening Magazine/PM Magazine:**
A local weeknight television news and entertainment series, broadcast from 1971-1991.
UB has several types of elements from the late 1970s through the 1990s.
- **People Are Talking:**
A popular talk show, best known for its hosts, Oprah Winfrey and Richard Sher.
UB has several elements from 1982-1988.
- **Shakedown:**
An entertainment program with live bands and dancing.
UB has elements from 1986-1992.
- **Square Off:**
A political debate show moderated by Richard Sher, accompanied by several guests.
UB has elements from 1975-1988.

These moving images from Baltimore television stations are orphans: their creators were local television stations that did not have the time or staff to care for them. Had the university not taken these items in, these rare twentieth century historical documents would have been lost forever. However, video is reaching the end of its life, and the need for preservation of magnetic media has never been this dire. The library is currently researching granting opportunities to preserve both the WJZ-TV and WMAR-TV News Collections.

Recent Grants for Baltimore TV Archives

In the fall of 2010 the Special Collections Department received two \$5,000 grants from the John Ben Snow Memorial Trust and the University of Baltimore Renaissance Seed Scholars Fund to digitize 16mm footage from the WMAR-TV News Collection.

The [John Ben Snow Memorial Trust](#) provides grants within six specific focus areas to enhance the quality of life in many geographic regions. The grant awarded to Special Collections was under *Historic Preservation*. The money will be used to digitize approximately eleven documentaries related to the Eastern Shore of Maryland.



A partnership between the University of Baltimore and the neighboring Maryland Institute College of Art (MICA) is the purpose of the grant from the UB Renaissance Seed Scholars Fund which will fund digitization of raw news footage from the WMAR-TV Collection in order to support current research and coursework at MICA. The majority of the money will be spent on the inspection, cleaning, repair, and transfer of 16 mm news footage to digital video format. [Scene Savers](#) in Covington, Kentucky was selected as the outside vendor to provide this work.

The partnership will focus on one facet of Central Baltimore history, known as the Model Urban Neighborhood Demonstration (MUND), a federally funded program from 1967 until 1974. The MUND's goal was to focus resources and expertise from the private sector on a single district within Baltimore City, applying the best practices of business to the issues of urban renewal. The MUND area included the neighborhoods of Remington, Barclay, Old Goucher, and East Baltimore-Midway.

The [Records of MUND](#), held by Special Collections in Langsdale Library, will be the research focus of MICA Professor Dan D'Oca, and students in his 2010-2011 exhibition development seminar [Baltimore: Open City](#).

As part of their curatorial research process, students will select visual materials in a variety of formats to enhance their exhibition. This partnership seeks to identify 16mm film footage from the WMAR-TV news collection that is relevant to the seminar project and selectively digitize it for exhibition.

"Baltimore is one of MICA's best resources, and the College benefits from not having a campus that isolates students from the city that surrounds them," said D'Oca. "[Baltimore: Open City](#) is part of MICA's ongoing effort to engage Baltimore by offering opportunities to students who wish to understand, learn from and hopefully contribute to the city's dynamism."

The exhibition will take place at the former North Avenue Market, 12 W. North Ave., and tentatively at mobile locations throughout the city, from April 1 to May 15. Highlights will include a timeline of spatial segregation in Baltimore with illustrative plans, maps, letters, newspaper articles and court records; interviews with citizens, scholars and activists about spatial justice in Baltimore; an A-Z glossary of policies, practices and institutions that have produced and combated the city's spatial segregation; original maps of race, income, education and other important spatial justice indicators; an oral history project about East Baltimore; and a historical analysis of Baltimore's early African-American suburbs.

The Pratt

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The project has two overlapping collection registries and item repositories: the IMLS-DCC portal and the *Opening History* portal. While the IMLS DCC portal is intended specifically for NLG and LSTA funded collections and resources. The *Opening History* portal is intended for any U.S.-history-related cultural heritage collections. Users can browse collections by title, subject, object, place, or hosting institution, or can perform an advanced search using more specific terms. The IMLS DCC Project also has a blog, *Sowing Culture*, which features selected items and content from *Opening History*.

MDCH has also recently added a variety of digital content, including audio and video files, to its online collections.

- The **Southern Maryland StoryCorps** collection was made available on the MDCH website last fall. In 2009, the Southern Maryland Regional Library Association (SMRLA) embarked on an oral history project as a gift to celebrate the organization's fiftieth birthday. The regional library, working with StoryCorps, conducted interviews with individuals who represent the broad spectrum of individuals and occupations in Southern Maryland. The MDCH digital collection consists of excerpts from ten of the interviews conducted by SMRLA and StoryCorps.
- Also, over 30 new items have been added to the **Harford County Living Treasures** oral history collection. The collection, originally published last winter, provides online access to interviews with long-time residents of county conducted by staff at the Harford County Public Library.

As the result of a partnership with the Special Collections of UMBC's Albin O. Kuhn Library & Gallery, MDCH published selections from the **Ferdinand C. Latrobe Papers**. Latrobe was an influential figure in late 19th-century Maryland politics, serving as Mayor of Baltimore seven times and as Speaker of the Maryland House of Delegates twice. The digital collection includes his hand-written speeches, which discuss a wide variety of topics relevant to politics and events on local and national levels, including slavery, the Emancipation Proclamation, the Pure Foods movement, the Baltimore "Illumination" Festival, and Baltimore civic improvements.



NEWSLETTER

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