
This paper details the process of implementing The Archivists’ Toolkit (AT), an open source archival management application, at The Music Maker Relief Foundation (MMRF), a non-profit institution with a significant amount of audiovisual materials of cultural and historical interest. An overview of MMRF’s past approach to archival management, its current stage of organizational renovation and development, and the benefits of incorporating new archival practices and standards are discussed. Recommendations are made for future arrangement, description and access to MMRF’s archives. The results of this project may potentially be extended to other non-traditional organizations with significant archival holdings.

Headings:

Archivists’ Toolkit

Cataloging of archival materials

Database management systems

Information storage & retrieval systems -- Archival materials

Music archives
NON-PROFIT ARCHIVAL MANAGEMENT: IMPLEMENTING THE ARCHIVISTS' TOOLKIT AT THE MUSIC MAKER RELIEF FOUNDATION

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# Contents

**Figures** ......................................................................................................................................................... 2

1. Introduction .................................................................................................................................................. 3
   1.1 Profile of The Music Maker Relief Foundation .............................................................................. 3
   1.2 Current MMRF Archival Practices ................................................................................................. 4
   1.3 Recent Organizational Renovations and Development ................................................................. 7
   1.4 Characterization of the Problem and Impetus for the Project ...................................................... 8

2. Literature Review ....................................................................................................................................... 9
   2.1 Archival Management Software ..................................................................................................... 9
   2.2 Archival Access, Arrangement, Description and Standards ......................................................... 11

3. Methodology ............................................................................................................................................. 13
   3.1 Sampling of Music Maker Relief Foundation Musicians ............................................................. 13
   3.2 MySQL Database ............................................................................................................................ 15
   3.3 Archivists’ Toolkit Implementation ............................................................................................... 16

4. Discussion .................................................................................................................................................. 21
   4.1 Customization and Website Hosting .............................................................................................. 21
   4.2 Linking to Digital Objects .............................................................................................................. 23
   4.3 Other Institutions Using The Archivists’ Toolkit ......................................................................... 23
   4.4 Recommendations for Continued Archival Management and Collection Visibility ...................... 25

Endnotes .......................................................................................................................................................... 29

References .................................................................................................................................................... 30

Appendix ......................................................................................................................................................... 32
Figures

**FIGURE 1**: MMRF’s current audio database: FileMaker Pro v.6  
**FIGURE 2**: Archivists’ Toolkit client interface: fully ingested Algia Mae Hinton Collection  
**FIGURE 3**: Archivists’ Toolkit client interface: creation of a digital object record  
**FIGURE 4**: Overhauled MMRF website, May 2012
1. Introduction

1.1 Profile of The Music Maker Relief Foundation

The Music Maker Relief Foundation (MMRF) is a non-profit charity organization based in Hillsborough, N.C., that is dedicated to preserving and sustaining the roots and blues traditions, musicians and recordings of the American South. The organization was established in 1994 and functions as a record label, a concert promoter, a life assistance and aid provider, and an audiovisual archive. MMRF has “partnered with over 300 artists, issued over 150 CDs and reached over a million people with live performance in over 40 states and 17 countries around the globe.”

To fulfill its mission of supporting, documenting, and providing access to musical culture, the organization pursues three distinct programs: the Musician Sustenance Program, which includes personal, financial and medical support; the Musical Development Program, which includes career enhancement and promotion; and the Cultural Access Program, which includes live and recorded performances and archival maintenance.

The organization has a permanent staff of six, including founder and director Tim Duffy, co-founder and managing director Denise Duffy, artist services coordinator Aaron Greenhood, communications and development coordinator Corinne Everett Belch, accounting coordinator Janet Askew, and program assistant Cornelius Lewis. The MMRF Board of Directors is comprised of 13 members that meet annually, and the Board of Advisors is comprised of more than two dozen musicians of significant degrees of fame.
and experience, including guitarists B.B. King, Bonnie Raitt and Taj Mahal. The operations of MMRF are chiefly supported by donors, grant funding and compact disc sales.

1.2 Current MMRF Archival Practices

During two active decades, MMRF has amassed a substantial amount of audio, video and photographic material. However, the organization maintains each of these mediums in separate locations, with varying degrees of consistency and varying amounts of descriptive metadata.

The audio archive is the most robust. The MMRF record label has released just over 150 compact discs as of June 2012, but the majority of the organization’s audio archive remains unreleased, including field recordings, unproduced studio sessions, and live concerts. More than one terabyte of audio exists, chiefly in uncompressed .WAV or .AIFF formats on a Drobo hard drive at the MMRF headquarters in Hillsborough, N.C. The hard drive contains both the released master CD audio files (in the Masters folder) and the unreleased recordings (in the All Drobo Files folder). Audio files are arranged by musician; there exists a folder for each, and within those folders are subfolders that have unique identifiers, consisting of the musicians’ initials and a number. The subfolders chiefly contain uncompressed audio files that are numbered and titled. Exceptions exist, and are mostly in the form of unlabeled files, mislabeled files, duplicate files, and large tracks yet unbroken by audio editing software.

Also on the Drobo hard drive is the audio database, running on decade-old FileMaker Pro v.6 software. The FileMaker Pro database is a proprietary relational database application that is most frequently used in business environments. In its current
form, v.12, the software costs roughly $200-$300. MMRF uses the database internally, but over its years of use, numerous employees and interns have applied inconsistent approaches to data entry, labeling and file naming conventions, and as a result, general maintenance of the database has suffered. Upon my arrival at MMRF in 2011, database querying frequently resulted in confusing entanglements, dead ends, or detective work.

*FIGURE 1* shows an example of a record in the FileMaker Pro database.
Ideally, each entry in the database should correspond with a digital audio file or an analog format as indicated, though this has hardly always been the case. A back-up copy of the audio archive and database exists on an identical hard drive that is updated semi-regularly and remains in possession of Mr. Duffy.

The MMRF photographic archive exists on yet another Drobo hard drive, connected to a different office computer. No FileMaker Pro photographic database exists. Instead, photographs are managed and edited using proprietary Adobe Photoshop Lightroom software. The files exist on the photographic hard drive in corresponding individual musician’s folders, many of which contain biographical information and other non-image materials. MMRF also has a significant collection of photographic prints of musicians, arranged in boxes containing folder(s) for each artist. The majority of these photographs span the 1990s, after which MMRF photographers migrated to digital equipment.

Videos are not cataloged, though there exists an active MMRF YouTube channel with nearly one million views as of June 2012. Some original files exist on the photographic hard drive, though many are in the possession of the particular filmmakers involved.

A number of Mr. Duffy’s personal and MMRF-related materials are also housed at the Southern Folklife Collection (SFC) in the Wilson Special Collections Library at the University of North Carolina at Chapel Hill (Timothy Duffy Collection, #20044). MMRF has partnered with the SFC in the interest of permanent preservation and housing, as well as increased opportunities for research access. The collection contains about 1,000 items, including Mr. Duffy’s correspondence, MMRF posters and promotional materials,
photographs, a DVD, and numerous early MMRF sound recordings on digital audio tape (DAT). The collection spans from 1990 to 2004. A recent addition to the collection currently remains unprocessed and unavailable to researchers, but is in possession of the SFC. None of the items in the collection have been digitized.

The channels of communication used to publicize MMRF’s archive include a free weekly newsletter that is emailed to subscribers, and several pages of the organization’s website. Each newsletter features an archival photograph and a narrative that accompanies an archival audio file, as well as several sections devoted to upcoming concerts, album releases, and memoir-style vignettes featuring MMRF musicians and employees. The website’s archival content includes a small gallery of photographs and videos, a profile page for each MMRF musician, and a MMRF CD and memorabilia store.

1.3 Recent Organizational Renovations and Development

MMRF is approaching its twentieth year of operation, and with that in mind, the directors have initiated a series of physical and operational renovations. MMRF has recently enlisted the services of Onramp Branding, a marketing strategy and design agency, in the interest of reassessing its marketing goals and funding strategies. The MMRF website was overhauled by Onramp Branding and was launched in late May 2012.

In June 2012, MMRF held its annual board meeting, at which board members and employees discussed plans for staff expansion, mobile applications, marketing strategies, and even the physical expansion and renovation of the office building. Twentieth anniversary plans were brought up, as were continued changes to the new website. The
Duffy’s had just moved the MMRF recording studio from a building on their personal property to the newly renovated basement space in a building adjacent to the MMRF office. The need for heightened archival management was discussed at the meeting, and several days later a new computer was brought in to replace the aging audio archive computer. The time for change and growth at MMRF seems to be in the present, and there exists full organizational support for the development of a plan to increase internal control and external access to the MMRF archives.

1.4 Characterization of the Problem and Impetus for the Project

A non-profit, by its very nature, is mission-focused and it must expend a consistently high degree of energy on working towards that mission’s fulfillment. A casualty of this mission-driven approach is that the attention paid to daily necessities may overshadow the attention paid to the maintenance of a growing backlog of cultural content produced as a result of continued successful adherence to the mission. This cyclical inevitability is both a blessing and a curse – one that MMRF is well aware of – in that it speaks to an organization’s contribution to the historical record, while simultaneously placing a permanent strain on the organization’s to-do list. While MMRF does have a working relationship with a reputed academic research institution that provides access to its historical content, the Timothy Duffy Collection at the SFC seems much too static and incomplete to faithfully or fully represent the organization’s wealth of audiovisual holdings. As written on the music library subpage of MMRF’s website, “Maintaining a dynamic archive and making it freely available to researchers, musicians, and music lovers is at the core of the Music Maker mission to sustain and keep vital Southern Musical traditions…Our goal is to create a user interface that makes this
material accessible, searchable and engaging and create a system that can easily grow and sustain itself in the long term. MMRF is a very visible organization with many active musicians who have clear and continued ties to the organization’s historical content; it seems only logical that a vision of an actively used MMRF audiovisual archive should allow those archives to function at the active center of the organization.

In my capacity as an intern at MMRF, I have been largely responsible for archival maintenance, including digitization, audio editing, and cataloging. Over the course of my relationship with the organization, I have become familiar with the idiosyncrasies of its ad hoc approach to the archival maintenance of its recordings and photographs. As described above, MMRF’s materials are somewhat disparately arranged and housed, and as such, the organization’s archive possesses an undeveloped potential for public awareness, appreciation, and consumption. These gaps and inconsistencies in archival management are due in large part to the organizations’ daily flow of time-sensitive responsibilities, its small staff, and the lack of a dedicated on-site archivist. MMRF’s need for more complete intellectual control over its archival materials, along with the above-mentioned observations, served as the catalyst for this project.

2. Literature Review

2.1 Archival Management Software

A primary benefit of archival management software is its ability to group and consolidate related information and display it in a clear and digestible format. As Lisa Spiro notes in her extensive report to the Council on Library Information and Resources (Spiro, 2009), archival management systems are particularly useful in organizations that
are “dissatisfied with current workflows,” and that “rather than being isolated in separate systems, data can be brought together through a single interface, reducing redundancy and making it easier to find and manage information” (p.10).

The Archivists’ Toolkit (AT) is an open source archival management system that is intended to be used by academic institutions, museums, historical societies and other organizations as a flexible, efficient archival processing tool (Westbrook et. al, 2006). AT is free and runs as a Java desktop client, and it requires only the integration of a backend database server to properly function. The three compatible database options are MSSQL, Oracle, and MySQL. AT promotes standardization in terms of archival accessioning, arrangement and description, and it is “deployable in a range of archival repositories” including those “specializing in non-textual materials” or those “with a single staff member” (p.238). These facts and intentions appear to coincide with the goals and resources of MMRF: a combination of standardization and flexibility, as well as minimal costs and training requirements.

AT offers a set of tools for the tracking of collection locations, the tagging of names and subject headings, the organization of accessions, the intellectual arrangement and description of collections, the tracking and linking of digital objects, and the production and export of collection inventories and reports in a variety of formats.

While a limited amount of published literature related to the operation of AT currently exists, several blog posts, presentation slides, and website documentation regarding implementation experiences in academic settings are available online. See Section 4.3, Other Institutions Using the Archivists’ Toolkit, for more information.
2.2 Archival Access, Arrangement, Description and Standards

The interoperability of AT is one of its most attractive features. Information entered into the AT client is written in Encoded Archival Description (EAD), an international structure standard based on Extensible Markup Language (XML). XML may be described as a “platform-neutral data format that ensures data longevity when migrated from one software environment to another” (Combs, 2010, p.8).

EAD is primarily used within the archival community as a data exchange format that holds any given amount of metadata about an object or group of objects. For the purposes of MMRF, groups of objects would equate to collections of individual musicians. Collection data ingested into AT is compiled into EAD-encoded inventories known as finding aids, which provide physical, intellectual, and contextual information and serve as access tools for researchers. In other words, finding aids may be thought of as hierarchically-structured descriptive maps to collections of historical materials.

The AT implementation project has two major aims, seemingly at odds with each other: to identify and enumerate as much of the creative output produced by each MMRF artist as possible and to apply greater levels of consistency and logical arrangement to collections, all while striving to provide interested users with quick, comprehensive access to content without compromising the integrity of the organization, the musicians, or the record label. Though the typical MMRF supporter may not necessarily be an academic researcher, it would be foolish to ignore the high research value of the organization’s unique audiovisual holdings.

The International Association of Sound and Audiovisual Archives (IASA) technical committee writes that “the primary aim of an archive is to ensure sustained access to
stored information” by first “preserv[ing] the information placed in the care of the collection” (Schuller, 2005, p.2). Similarly, *Describing Archives: A Content Standard* (*DACS*), the widely accepted American archival description manual of standards, states that “the principal objective of archival description is the creation of access tools that assist users in discovering desired records” (SAA, 2010, p.xvii). This reverence for access is echoed in the findings of Jennifer Schaffner’s 2009 report for the Online Computer Library Center (OCLC): while they appreciate both, researchers prefer access to historical materials over thorough description if given the choice. Internet users scan finding aids for key terms of interest. “Researchers expect comprehensive coverage,” Schaffner writes, and she goes on to cite a Research Information Network study which concludes that researchers need “online access to the records in museum and collection databases to be provided as quickly as possible, whatever the perceived imperfections or gaps in the records” (p.9).

Although finding aids are written in EAD, rather than allow the finding aid author to interact directly with the coding language, archival management systems provide the author with a more human-friendly layer of database entry abstraction. Along with this layer of abstraction comes increased flexibility, as evidenced in AT’s numerous options for user-defined fields and other forms of data entry customization. Arguments persist on both sides, however. Albeit in a pre-AT world, Elizabeth Shaw argues that an allowance for local variations and interpretations seems progressive, but ultimately decreases interoperability. Too much flexibility, Shaw claims, only leads to a lack of adherence to standards (Shaw, 2001).
This fear seems relative to the type of record-holding institution in question. After all, Principle 7.1 in DACS notes that “description is an iterative and dynamic process” and that “not all levels of arrangement…[or] description are required” (SAA, 2010, p.xiv). And in terms of the MMRF archive – a non-traditional archive poised to initiate a new and significant phase of intellectual rearrangement of its archives – the opportunity for flexibility within a controlled setting is exactly what is needed to motivate the growth of this project and to allow it to continue until completion.

3. Methodology

3.1 Sampling of Music Maker Relief Foundation Musicians

To initiate the first phase of AT implementation at MMRF, I began collecting data on a representative sample of five musicians with varying amounts of archival materials to their name – living, deceased, actively touring, actively recording, female, male, elderly, middle-aged, local, in-state, and out-of-state. I created a spreadsheet of their cataloged audio recording data from the FileMaker Pro database and I combed through the photographic hard drive to identify all digital images, videos and biographical data. Two of the musicians had been affiliated with MMRF in the 1990s, before the organization’s transition to digital photography, and each had a folder of print photographs housed in boxes on shelves in the main room of the MMRF office. I recorded all descriptive metadata available from each print photograph. The five sample MMRF musicians and a summary of their associated archival materials are introduced below:
Musician one is Algia Mae Hinton (1929-), a native of Johnston County, NC. Hinton was raised in a musical family and has been both a farmer and a guitarist for nearly her entire life (Duffy, 2004). She has been affiliated with MMRF since 1996. Hinton’s contribution to the archive is 28 print photographs (three of which have been digitized), three field recording sessions, and one released CD (*Honey Babe*, MMCD16).

Musician two is Ironing Board Sam Moore (1939-), a native of Rock Hill, S.C. Moore began playing the piano as a child and soon blossomed into an inventive, charismatic artist who was known for his unique and elaborate stage antics. He reached a degree of notoriety in the 1960s and 1970s as an active recorder and performer, but did not join MMRF until 2010. During the past two years, however, Moore has become one of the organization’s most visible and popular musicians. His contribution to the archive is 18 digital photographs, an undetermined number of videos, six field recordings and concerts, two decades-old collections of privately released audio recordings, and one released CD (*Going Up*, MMCD146).

Musician three is Big Ron Hunter (1953-), a native of Winston-Salem, N.C. Hunter has been playing guitar since childhood; his style is bright, upbeat, and uplifting. Since 2006, Hunter’s contribution to the archive is 13 digital photographs, two videos, seven field recording sessions and concert recordings, and one released CD (*The Great Unknown*, MMCD103).

Musician four is Shelton Powe (1957-), a native of Charlotte, N.C. Powe plays in a gospel-influenced Piedmont finger-picking style. As a relatively new member of MMRF and an actively touring musician, Powe’s growing contribution to the archive is
five digital photographs, two videos, four field recording sessions, and one recently released CD (*Carolina Blues and Gospel*, MMCD149).

Musician five is James Davis (1931-2007), a native of Perry, G.A. Davis was an electric guitarist who played a sparse, rhythmic style of blues known as Drumbeat. The style has roots in African fife and drum music and is native to central Georgia (Duffy, 2004). Davis’s contribution to the archive is 15 print photographs, one digital photograph, two digitized DATs, one digitized cassette, and one released CD (*Georgia Drumbeat*, MMCD69).

### 3.2 MySQL Database

Before AT could properly run, a backend database server needed to be installed, configured and running. I chose to install MySQL, a popular open source relational database management system. This choice was based on the perceived thoroughness and availability of MySQL documentation and support, on its reputation, and most importantly on its compatibility with AT. Since nearly all of my database interaction would be performed through the AT client, I merely needed to initiate a number of MySQL server configuration tasks up front and was then able to let AT take over the job of creating and maintaining the components of the database.

The recently replaced MMRF audio archive computer is an iMac that runs OSX 10.7.3, with a 2.5 GHz Intel Core i5 processor and has 8 GB of memory – well equipped for an installation of MySQL. To interact with the database, I downloaded MySQL Workbench, the program’s graphical user interface (GUI). I created a MMRF server called “musicmakerarchive” and connected to the local host using the default port. Through the Mac’s terminal, I located MySQL’s .CNF configuration files, otherwise
known as option files (small, medium, large, huge and heavy). The choice of .CNF file size was based on the amount of memory that the server had and on the anticipated server load. The .CNF file would be used to give start-up instructions to the server (Oracle, Inc.). Though the audio archive computer (the server host) has a large amount of memory, I felt that the heavy option was unnecessary based on anticipated server load and I chose to use the huge option instead. I created two server access accounts: an admin account and a user account. The admin account was given full privileges to create, drop and alter, while the user account was given limited object rights. I created a new database instance on the connected server, titled “music_maker_archive.” I was now ready to install and integrate AT on top of the MySQL foundation.

3.3 Archivists’ Toolkit Implementation

Once the MySQL database server was running smoothly, I downloaded and installed AT v.13 (and later upgraded to the most current v.14 after its release on 21 June 2012). After a successful installation, I connected the AT client to the database by providing the connection URL that I had created during the MySQL configuration, including the host, port and database name. I next entered the admin user name and password, and then filled in the MMRF repository data. I created user accounts for each MMRF employee, including myself, and assigned each user class four “repository manager” privileges, in contrast to the admin account’s class five “superuser” privileges, which allow full control over all repository data entry configurations within the AT client. Once logged in, I was ready to begin ingesting MMRF collection data.
For the purposes of this paper, I will expound upon the ingest process of only one MMRF collection. Algia Mae Hinton, whose materials include photographs and audio, as well as digital objects, will serve as a well-rounded example.

I began by creating a resource record, titled “The Algia Mae Hinton Collection (AMH)” which, when complete, would fully represent the musician’s creative output in relation to MMRF. As described previously, the organization’s audio hard drive contains tracks from musicians’ recording sessions which are stored in folders labeled with their initials and unique number values (e.g., the AMH4 folder contains tracks from a 30 May 1998 recording session). With this in mind, “AMH” was chosen as the resource identifier in the newly created resource record. **FIGURE 2** shows the resource record of the completed Algia Mae Hinton Collection within the AT client.

**FIGURE 2**: Archivists’ Toolkit client interface: fully ingested Algia Mae Hinton Collection
Though many of the AT client’s flexible data entry fields were deemed unnecessary within the scope of this project, the following fields were populated in the resource record: resource identifier, title, date expression, container summary, finding aid status, author, date, and language. A creator name record was created and a biographical note was entered, based entirely on the biographical documents found on the MMRF photographic hard drive.

With the essential collection-level information filled in, I chose to create two series based on format: audio and photographs. The audio series was further divided into two subseries: field recordings and albums. Field recordings included all of the musician’s unreleased recorded MMRF content, while albums included any records produced and released by MMRF.

The field recordings subseries included three files, grouped by recording session date (and therefore by initial/number folder name). In the case of Algia Mae Hinton, three sessions spanned five folders, making AMH1 a file, AMH2 and AMH3 another file, and AMH4 and AMH5 the third and final file. Within each file, a multi-part “scope and contents” note was created and renamed tracks, and a multi-part “general note” was created and renamed credits. The tracks note was structured in the form of a numerically ordered list, and the credits note allowed for as many lines of recording credits as possible, including musicians, producer, engineer, recording medium and recording location.

The album subseries followed suit, but was named by its album title and MMCD release number rather than by its initials/number folder name.
The photograph series received item level arrangement rather than file-level arrangement. Each photograph was given a descriptive yet consistent title and a date, if known. For example, a typical title: “AMH and guitar (color; by Axel Kustner; Middlesex, NC).” Identifiers, such as photographer and location, were always written in the same order for each title when known.

Three print photographs had been digitized and were found on the photographic hard drive. Each image exists in uncompressed .TIF format, but in the interest of quicker loading within a web browser, I created compressed .JPG surrogates. I then revisited the appropriate photograph item records and in the instances field, created a digital object instance for each digitized photograph. I linked it to the resource, titled it, provided a digital object ID that would display as the text of the photograph’s link on the finding aid, and then identified the image as being of medium resolution and provided the uniform resource identifier (URI) of the locally hosted .JPG. FIGURE 3 shows the digital object record of a digitized photograph in the Algia Mae Hinton Collection within the AT client.
Once all of the collection, series, subseries, file, and item-level data had been entered into the AT client, I pressed the Reports button, selected Finding Aid, checked the two digital object display boxes, chose HTML output, and saved the file to the hard drive of the MMRF audio computer. The Algia Mae Hinton Collection finding aid was now viewable in a web browser and, though out of the scope of this project, could be uploaded to the MMRF website and accessed by all interested users. A second finding aid report was exported as a PDF and has been included in the appendix of this paper.

It should be noted that during a complete implementation of AT in the future, further data entry field customization within the AT client is recommended and should serve to minimize the number of steps needed to input each piece of appropriate data. Furthermore, it should be noted that a number of data entry fields in the AT client need not be addressed. MMRF’s accession records and locations tracking data would be
generally straightforward and unvaried, and were therefore not deemed useful components of AT client ingest at this current stage of implementation.

It should finally be noted that a number of MMRF’s organizational materials are out of the scope of items intended for ingest, and therefore are out of the scope of this project. This includes the cataloging of production files; album artwork and liner notes; record label inventory and shipment information; files pertaining to the musicians’ medical, legal and financial concerns; concert and travel schedules or details; and other forms of operational data kept by the organization.

4. Discussion

4.1 Customization and Website Hosting

AT is very receptive to customization – from user-defined entry fields to tailored reports and web displays. MMRF could benefit from these options in terms of finding aid appearance and clarity of data entry.

It is not within the scope of this project to alter the current MMRF website in an effort to display finding aids; however, it remains a recommendation for the future. The visibility of web-hosted finding aids is deemed an essential component of a complete implementation of AT. While it is feasible to directly upload the HTML reports produced by AT to the MMRF website without alteration, it should be recalled that AT finding aids are written in EAD, which allows for a high degree of flexibility. Whether converting between XML schemas or converting XML to another format, it is recommended that the MMRF archivist create and make use of an XSL style sheet through which all AT collection data must first pass before being assembled into the desired report. It should be
kept in mind that ultimately, these reports are the finding aids that will be browsed by MMRF website users. An XSL style sheet is a document that contains a set of instructions used to transform the structure of an XML document into another desired form, such as a PDF or and HTML file for web display.\textsuperscript{xii} Once a customized XSL style sheet is created, it may replace the default AT style sheet in the local program directory and may then be uploaded into the AT client.\textsuperscript{xiii}

In the wake of the MMRF website overhaul and launch in May 2012, it seems timely and appropriate for a dedicated archive page to be added to the site. Currently, both the gallery page and the music library subpage include information and materials relating to the MMRF archive. In the future, these areas should be incorporated into the proposed archive page. \textit{FIGURE 4} shows the homepage of the overhauled website.

\textbf{FIGURE 4}: Overhauled MMRF website, May 2012
It would be possible for any number of finding aids to be uploaded to the website prior to the completed ingest of the entire MMRF archive into the AT client. Public interest and support may begin to grow from the limited accessibility provided by the web presence of merely a handful of musicians’ finding aids. Progress and status reports may also be periodically uploaded to the website to keep users generally engaged with the progress of the AT project. Alternatively, or as an accompaniment to the proposed archive page of the website, it is recommended that the finding aids are linked on each musician’s corresponding profile subpage on the artists page of the website.

4.2 Linking to Digital Objects

As discussed in section 3.3, Archivists’ Toolkit Implementation, MMRF should take advantage of the access opportunities provided by AT’s ability to incorporate digital object links into finding aids. It is recommended that all appropriate digital photographic and textual materials are linked and made publically accessible. However, in the interest of the continued success of the MMRF record label, it is not necessarily recommended that all audio files are linked and made freely available on the MMRF website. A determined sampling of certain audio tracks may be linked, but the audio-related areas of the finding aids should serve primarily as detailed inventories – enhancing the historical records of the MMRF musicians and stimulating public interest in their artistic output and in the organization itself.

4.3 Other Institutions Using The Archivists’ Toolkit

Several academic and research institutions have documented and made accessible accounts of their successful AT client implementation projects.
The University of Georgia (UGA) implemented AT\textsuperscript{xv} to gain better control over and provide easier access to its special collections.\textsuperscript{xvi} UGA’s use of AT includes accession and location tracking, maintaining subject headings, and finding aid creation. In terms of online finding aid display and searchability, UGA is using AT in conjunction with Extensible Text Framework (XTF), an open source digital collection access platform.\textsuperscript{xvii}

The Philadelphia Area Consortium of Special Collections Libraries (PACSLCL) partnered with the Council on Library and Information Resources (CLIR) to process 200 archival collections during the course of a two-year project known as “Hidden Collections in the Philadelphia Area: A Consortial Processing and Cataloging Initiative.”\textsuperscript{xviii} PACSLCL is comprised of 24 participating institutions, and though this project was significantly larger than that of MMRF, the details of its progress have been fully documented and are of referential value.\textsuperscript{xix} As noted in the project documentation, “a big part of what makes AT such a great tool is that it manages collection data hierarchically, mimicking the way in which archivists manage collections intellectually” (Mengel and Smerz, 2012, p.3).

In both cases, it was necessary to implement AT to a slightly more thorough degree – to make use of more features – than would be necessary at MMRF, given the organization’s goals and the scope of its materials.

It is recommended that MMRF communicates the details of its AT implementation project to the larger AT organization and project team. There is a section of the AT website that provides a “list of self-identifying AT users.”\textsuperscript{xx} As of July 2012, the list contains 30 states, the District of Columbia, and six foreign countries. Included are
universities, historical and genealogical societies, data centers and research institutes, museums, and public libraries. A 2008 AT user group survey showed that about three quarters of AT users were affiliated with academic institutions, corporations or governmental agencies.\textsuperscript{xxi} Although four years have passed since this study was published, the current AT user list appears to show that research institutions still comprise the vast majority of AT users.\textsuperscript{xxii} The two registered North Carolina users are the Duke University Medical Center Archives and Wake Forest University’s Special Collections and Archives – both academic institutions. This imbalance only heightens the challenge of successfully implementing and sustaining AT at a unique non-profit, and of publicizing its use as such.

4.4 Recommendations for Continued Archival Management and Collection Visibility

In accordance with the expressed goals of MMRF, and in the service of increasing public access to and awareness of the carriers of the musical traditions of the American South, it is recommended that MMRF pursues a full implementation of AT.

It is further recommended that MMRF seeks federal and/or state grant funding for the proposed project, with the above stated goals of increased public access and awareness, as well as MMRF growth and visibility and a likely increase in donors and donations. Potential grant funding opportunities may be affiliated with the National Endowment for the Humanities\textsuperscript{xxiii}, the National Endowment for the Arts, the Institute of Museum and Library Services, North Carolina ECHO, the North Carolina Arts Council, and South Arts, among other organizations.

For further visibility in the fields of research and academia, it is recommended that
the completed MMRF finding aids are submitted to ArchiveGrid, where they will be
hosted and made publically accessible.²xiv ArchiveGrid is a collaborative database that is
affiliated with OCLC, and an affiliation would put MMRF’s audiovisual holdings, as well
as the MMRF name, in the good company of thousands of international archives,
libraries, and museums. As a result of this heightened public accessibility, MMRF must
be aware of and prepared for research inquiries and potential visitation requests. As Ray
Edmondson acknowledges in Audiovisual Archiving: Philosophies and Principles, “there
is no substitute for physical, on-site access to the ‘real thing,’ on those occasions when
it is desirable, possible and affordable to access the original carrier as well as its content
in an appropriate environment” (p.57). In light of this, it is recommended that the
organization create and make available a set of research policies that detail the
permissions and restrictions regarding its archival holdings.

In order for the AT implementation to be an organizational success, the program
must be fully integrated into the fabric of MMRF. Archival management must be treated
with the same concern and adhered to with the same efficiency as other daily operations
at the organization, including concert booking, recording sessions, financial aid,
communication and outreach, donor relations, and website maintenance. The bulk of the
time and labor investment in the full AT implementation process will occur during the
initial stages of collection arrangement and inventory ingest, but the standards and
procedures set in place by the project archivist must be consistently adhered to during the
processing of each new audiovisual item as it is accessioned into the MMRF archive. To
maintain consistent and accurate data entry and to minimize finding aid errors, it is
recommended that workflow documentation is created and distributed amongst the
appropriate staff members. Though only a few employees may use AT with any regularity, it would be best to brief all staff members on the basic underlying principles and functionality of the application. Database server maintenance operations should be performed as well, and an integrated database backup program such as the mysqldump client may be used for security purposes.\textsuperscript{xxv}

Furthermore, it should be assumed that the organization may need to periodically upgrade the AT and MySQL software as new releases become available. This may also apply to future platform migrations, such as the potential content management system merger involving the newly developing ArchivesSpace program. ArchivesSpace is intended to be an archival description and access platform that will merge the most successful features of both AT and Archon, a web-based archival management program.\textsuperscript{xxvi} A primary goal of ArchivesSpace is to provide a high degree of database management power in conjunction with web-hosting flexibility and access.\textsuperscript{xxvii} MMRF should keep abreast of future developments in this area.

It should be understood that the MMRF archive is not comprised of flawless metadata, thoroughly documented internal specifications, complete consistency, or many of the other idealistic organizational concepts that are the hopeful pillars of archival management. The course of a complete AT implementation will provide the opportunity for the majority of weak or non-existent descriptive metadata to be corrected and/or broadened. In addition to song titles, areas to address include blank tracks, discrepancies between the FileMaker Pro database and the audio hard drive, multi-artist collaborations, festivals, and compilations. Though it is important to eliminate as many unknown elements as possible through the internal knowledge of MMRF founders and long-time
supporters, as well as through other forms of research, the archivist must maintain an efficient and productive AT ingest pace while working towards metadata correction. The project goal, after all, mirrors a component of the MMRF mission: to provide public access to documented musical traditions, and to give appropriate recognition to the women and men who create, sustain, and carry them.
Endnotes

i See http://www.musicmaker.org/about-us/our-story

ii See http://www.musicmaker.org/programs/how-we-help

iii Available for purchase at http://www.filemaker.com/purchase/store/purchase_options.html

iv See http://www.youtube.com/user/musicmakerfoundation


vi http://www.musicmaker.org/programs/music-library


viii Digital Audio Tape, a compact pre-CDR recording medium that was popular in the late 1980s and early 1990s

ix MySQL version 5.1.63 was installed.

x Available at http://archiviststoolkit.org/download/release/2_0

xi A list of freely available XSLT style sheets can be found at http://www.archivists.org/saagroups/ead/stylesheets.html

xii For a complete list of related archival terminology, see Richard Pearce-Moses’ glossary for the Society of American Archivists: http://www.archivists.org/glossary/index.asp

xiii As explained in “How do I use a new style sheet with the AT?” at http://archiviststoolkit.org/faq

xiv See http://www.musicmaker.org/artists

xv PowerPoint slides available at www.libs.uga.edu/profdev/implementing_archivists_toolkit.ppt

xvi http://www.libs.uga.edu/russell

xvii See http://xtf.cdlib.org for more details.

xviii Project documentation is available at http://clir.pacscl.org/project-documentation

xix http://clir.pacscl.org/project-documentation

xx List is organized by state; organized by country if outside of the United States: http://archiviststoolkit.org/support/ListofATUsers

xxi Survey available at http://archiviststoolkit.org/node/75

xxii See, for example, the Vermont Folklife Center at http://www.vermontfolklifecenter.org/digital-archive/index.html, an institution similar in scope to MMRF.

xxiii See, for example: http://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections

xxiv See http://beta.worldcat.org/archivegrid/collections

xxv See the MySQL 5.1 user manual for detailed information on the mysqldump client: http://dev.mysql.com/doc/refman/5.1/en/mysqldump.html

xxvi http://www.archivespace.org/about

References


Appendix

Algia Mae Hinton Collection
AMH
Finding aid prepared by Matt Dailey

This finding aid was produced using the Archivists' Toolkit
July 02, 2012
Table of Contents

Summary Information .................................................................................................................. 3
Biography .................................................................................................................................. 4
Collection Inventory .................................................................................................................. 6
  Audio ....................................................................................................................................... 6
  Photographs .............................................................................................................................. 11
## Summary Information

<table>
<thead>
<tr>
<th>Repository</th>
<th>Music Maker Relief Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creator - Musician</td>
<td>Hinton, Algia Mae</td>
</tr>
<tr>
<td>Title</td>
<td>Algia Mae Hinton Collection</td>
</tr>
<tr>
<td>Date [inclusive]</td>
<td>1996-2001 and undated</td>
</tr>
<tr>
<td>Extent</td>
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</tr>
<tr>
<td>Language</td>
<td>English</td>
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</table>
Biography

From Lightnin' Wells:
Algia Mae Hinton was born on August 29, 1929 in Johnston County, North Carolina. Her parents, Alexander and Ollie O'Neal, were farmers who raised tobacco, cotton, cucumbers and sweet potatoes. Mother Ollie could play many stringed instruments and began teaching Algia when she was just nine years old. She was the youngest of fourteen children and worked the fields from an early age. Her musical and agricultural upbringing set the stage for her adult life. Algia married Millard Hinton in 1950. Her husband died in 1965, forcing Algia to raise her seven children alone by working long hours on the farm. Despite these trying circumstances, Algia kept the music alive and passed it on to her children. Together, they fought off the hard times by entertaining the people of their community. Over the years Algia's music has gained international recognition.

From Taj Mahal:
Algia Mae is a great example of what is called in and throughout the African Diaspora, "Original Joe." This is an innovative character that survives and creates anew under all circumstances. Algia Mae Hinton is someone not to be missed.

From the North Carolina Arts Council:
The blues, as performed by guitarists, harmonica players, and singers in rural communities throughout piedmont and eastern North Carolina, is primarily a form of dance music. For Algia Mae Hinton of Johnston County, blues music and buckdancing are inseparable from one another. As she herself says, "it takes both to make it sound right." Mrs. Hinton is the youngest daughter in a large family of musicians. Her mother, Ollie O'Neal, was a talented musician who played guitar, accordion, autoharp, harmonica, and jaw harp. She taught her children music, and at the age of nine Algia Mae could play the guitar. By the time she had reached her mid-teens, she was able to entertain at local dances and houseparties. Mrs. Hinton's passion for playing music was exceeded only by her love of dancing; indeed, her mother referred to her as "that dancing girl." There were many fine dancers in her family, and Mrs. Hinton closely observed the buckdancing techniques of her older siblings, parents, aunts, and uncles. An air of friendly competition prevailed within the family, which served to bolster her performance skills. She even learned to execute a buckdance while playing a guitar behind her head, never missing a step or a note! Mrs. Hinton remembers her parents, and the music-making and dancing of her childhood, with deep affection. Since leaving home to marry and start a family of her own, life has been much harder. Her husband's premature death left her alone to raise seven children, and dependent on seasonal farm work in tobacco, cucumber, and sweet potato fields to support them. Seven years ago, on a frigid January night, she barely escaped with her life in a fire that destroyed her house and all of her belongings. Her music and dancing has provided a small, but crucial source of solace and income throughout these trials and tribulations. Like her mother before her, Mrs. Hinton is passing the family arts to her children. Her son Willette has become an especially fine musician and dancer, and most of the dozen grandchildren have learned at least a few buckdance steps under her tutelage. Beginning in 1978 with an appearance at the North Carolina Folklife Festival, Mrs. Hinton has been invited to bring her artistry outside of
Johnston County. Her honors include appearances at the National Folk Festival, the Chicago University Folk Festival, and Carnegie Hall, among many. A woman of few words on stage, she speaks passionately through her dancing and her guitar. As she said after one performance, "I enjoy doing it, though I liked to work my legs overtime. But, I tell you, I had those folks jumping."

From WUNC Radio:

Algia Mae Hinton doesn’t stand still while she plays the blues: for her, blues and dancing are natural partners. Born into a musical family, Hinton learned to play the guitar by the time she was nine years old. But her family modeled another talent not typically mentioned about other musicians—they were buckdancers. Hinton learned to buckdance by watching her older siblings, parents and other relatives. Often she and her brothers and sisters would compete with each other, and Hinton proved her ability to play the guitar while dancing, never stepping out of rhythm or making a mistake. Life proved more difficult after Hinton stepped out of the shelter of home. Her husband died prematurely, leaving her to raise seven children on her own and manage the family tobacco farm. Fairly recently, a fire raged through her house, destroying her home and belongings. While her music did not contribute much financially to her needs, its comfort guided her through at least ten years of harrowing troubles. Hinton enjoys teaching her children the art of music and dancing, and her son Willette shows promise of continuing the family tradition. Many of her twelve grandchildren have also learned a little buckdancing, and some have shown interest in playing the guitar. Since 1978, when she played at the North Carolina Folklife Festival, Hinton has traveled up and down the east coast, entertaining audiences. She has appeared at the National Folk Festival, the Chicago University Folk Festival and Carnegie Hall. Her dancing has even inspired some of her audiences, who like to dance in the aisles during her performances.

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**Administrative Information**

**Publication Information**

Music Maker Relief Foundation July 2012
Collection Inventory

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<thead>
<tr>
<th>Audio</th>
<th>3 field recording sessions and 1 released album</th>
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<td>Field recordings</td>
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<td>AMH1: 8 April 1996</td>
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</tr>
<tr>
<td>Tracks</td>
<td></td>
</tr>
<tr>
<td>1 Honey Babe</td>
<td></td>
</tr>
<tr>
<td>2 Honey Babe</td>
<td></td>
</tr>
<tr>
<td>3 Going Down the Road</td>
<td></td>
</tr>
<tr>
<td>4 Did You Get a Letter?</td>
<td></td>
</tr>
<tr>
<td>5 Freight Train</td>
<td></td>
</tr>
<tr>
<td>6 Mistreated Blues</td>
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<td>7 empty track</td>
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<tr>
<td>8 Honey Babe</td>
<td></td>
</tr>
<tr>
<td>9 Cornbread</td>
<td></td>
</tr>
<tr>
<td>10 Cornbread</td>
<td></td>
</tr>
<tr>
<td>11 Cornbread</td>
<td></td>
</tr>
<tr>
<td>12 Leave It Alone</td>
<td></td>
</tr>
<tr>
<td>13 Step It Up And Go</td>
<td></td>
</tr>
<tr>
<td>14 Algia plays the comb</td>
<td></td>
</tr>
<tr>
<td>15 Cotton Needs A Pickin' (acapella)</td>
<td></td>
</tr>
<tr>
<td>16 Cotton Needs A Pickin'</td>
<td></td>
</tr>
<tr>
<td>17 Left Me</td>
<td></td>
</tr>
<tr>
<td>18 You Don't Have To Go (incomplete)</td>
<td></td>
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</table>

Credits
Field recordings

musicians: Algia Mae Hinton, guitar and vocals
producer and engineer: Tim Duffy
recorded on: Nagra
recording location: Emmet, NC

AMH2 and AMH3: 8 April 1998

Tracks
1  Down the Road
2  Shine On
3  I Ain't The One Your Love
4  Instrumental
5  Please Don't Drive Your Child Away
6  I Got To See You
7  I Want Jesus to Walk with Me
8  You Got To Move
9  Don't You See?
10 Going Down That Road
11 Cook Some Bread
12 Tap Dances
13 Walking Down the Street
14 Peas and Cornbread
15 Catalow
16 Sometime You May Have a Friend
17 Something Wrong
18 Going Down the Road Feeling Bad
19 Tomorrow May Be My Wedding Day
20 You Don't Have To Go
21 I Ain't The One You Love
22 Cook Cornbread
23 Honey Babe
24 Guitar and Buck Dance
25 When You Kill the Chicken Save Me the Head
26 Peas and Cornbread
27 Going Down the Road Feeling Bad
28 I Want Jesus to Walk With Me
29 You Got to Move
30 Shine On
31 Instrumental
32 Careless Love
33 Catalow
34 I Got to See You

Credits

musicians: Algia Mae Hinton, guitar and vocals; Taj Mahal, bass; Lightnin’ Wells, harmonica
producer: Tim Duffy and John Porter
engineer: Joe McGrath
recorded on: Nagra
recording location: Pinnacle, NC

AMH4 and AMH5: 30 May 1998

Tracks

1 Out of Jail
2 Out of Jail
3 Out of Jail (with Tim)
4 Out of Jail (with Tim)
5 Tom Dooley (with Tim)
6 My Baby Left Me
7 Letter Blues
8 Good Girl
9  Gone
10 Freight Train
11 Careless Love
12 Honey Babe
13 My Baby's Gone
14 Leave the Liars Alone
15 If You Want To Go To Heaven
16 Lima Beans
17 What A Friend We Have In Jesus
18 Snap Your Fingers
19 Step It Up and Go
20 Good Girl Turns You Down
21 comb
22 Couldn't Sleep At All (comb)
23 Left Me For Somebody Else (comb)
24 incomplete (comb)
25 Left Me For Somebody Else (comb)
26 comb
27 Hear Me Knockin' (comb)
28 Hear Me Knockin' (acapella)
29 Trouble In Mind
30 Trouble In Mind
31 Let's Play House
32 Ain't It Hard To Love Somebody?
33 Rock Me Baby
34 I Got A Wife and Three Little Children
35 Shine On

Credits

musicians: Algia Mae Hinton, guitar and vocals; Tim Duffy, guitar and banjo
producer and engineer: Tim Duffy
recorded on: Nagra
recording location: Middlesex, NC

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<table>
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<td>2 Snap Your Fingers</td>
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<tr>
<td>3 Out Of Jail</td>
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<td>4 When You Kill The Chicken Save Me The Head</td>
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<td>5 Whatcha Gonna Do When Your Good Girl Turns You Down?</td>
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<td>6 You Don't Have To Go</td>
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<td>7 I Ain't The One You Love</td>
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<td>8 Cook Cornbread For Your Husband</td>
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<td>9 My Baby's Gone</td>
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<td>10 If You Want To Go To Heaven</td>
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<td>AMH and guitar, zoomed in (color; by Axel Kustner; Middlesex, NC) May 1996</td>
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<td>AMH and guitar with recording mic (b/w; by Mark Austin)</td>
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<td>AMH hands and guitar (b/w)</td>
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<td>Photograph</td>
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<tr>
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<tr>
<td>AMH in studio with guitar and man (b/w)</td>
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<tr>
<td>AMH seated with several guitars and man (b/w)</td>
</tr>
<tr>
<td>AMH standing on porch with guitar and child (b/w)</td>
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<tr>
<td>AMH in golf cart on front lawn with banjo case (b/w)</td>
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