

Celebrating and Preserving the Past through Digitization and...

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SPEAKERS

Christine Fruin, Ana Cackley, Carol Smith, Huw Sandaver, David Stiver



Ana Cackley 02:59

Okay, I'm gonna go ahead and get started. Good afternoon, everyone. Thank you for joining us. My name is Ana Cackley and on behalf of Atla, I'd like to welcome you to today's program, "Celebrating and Preserving the Past through Digitization and the Atla Digital Library." Before we get started, I'd just like to go through a few bits of housekeeping. By default you will be listening in using your computer's speaker system, but if you would like to join us by phone, that is fine too. On at the bottom of your screen you will see a control panel. It contains a chat box where you can type in your questions for the speakers and contact us about any technical difficulties. You can send in questions for the speaker at any time during the presentation, and we'll collect those and address them during the q&a session at the end. Just as a reminder, today's presentation is being recorded. We will make this available on online on our on demand learning web page, everyone who registered for today's webinar will receive an email notification about it when the recording is available. In addition, we also now have live transcripts. If you would like to see the transcript, you can go up to the top left corner of your screen and click on live on custom live streaming service, and then it should pop up in a separate web browser. The transcript will also be available on the on demand learning webpage once the recording goes up. And now I'm going to turn it over to Christine Fruin, our Scholarly Communication and Digital Projects Manager here at Atla. Thank you for your patience folks, as we switch presenters.



Christine Fruin 04:57

Sorry, I'm trying to share screen and in the process. I hit mute. So thank you everybody for joining us. Thank you, Ana for for introducing us I'm only going to speak just for a brief moment just to introduce our panelists today. So, we are of course in the midst of theological libraries month and in the spirit of that theme of legacy celebrating the past and look into the future. We have representatives from three different institutions, not just libraries, but also kind of a historic archive as well, who are not only participants in the digital library but they're gonna be talking about some of their other. I'm going to do dissertation projects as well as how they are preserving the past in order to for future generations. So, joining us today we have Huw Sandaver from Mannix Library at the University of divinity so I imagine it's quite early there in the morning at about 7am, it's actually tomorrow. That's what blows my mind it's actually seven o'clock on Friday morning, that always gets me when I'm talking to folks in Australia and New Zealand. And then we have David Stiver from the graduate theological union and Carol Smith and last but not least, from Christ Church Preservation Trust and then I'm going to come back for a few minutes when they are done, and hopefully we'll have time for discussion afterwards so at this point I'm going to go ahead and stop sharing my screen and go ahead and turn it over to you. And then I will be back. Oh, that's a preview of what's coming. How do I know how do I stop sharing. Stop share. There we go.



07:02

All right. Can everyone hear me.



Christine Fruin 07:06

Yes we can.



Huw Sandaver 07:07

Good. Good afternoon everyone and this morning here about 7am, as was pointed out, but we're good to go. I'm going to try and be pretty brief for you, my presentations about the particular collection that we harvest out to the Atla Digital Library. And that's the historic collection from the first Archbishop of Melbourne called James o appear schooled. And our project was probably a little bit different from some others that get harvested apps in that it's meant to show a history of collecting, as opposed to being the textual elements of the vitamins involved. So here we go. So, James Luke is gold. He was the first Catholic bishop, and subsequently the Archbishop of Melbourne. He was mostly noted for his patronage of William Wardell, and he's a Gothic Revival architect, and he built the

Catholic Cathedral here in Melbourne. At one point in time it was the largest Gothic Revival structure in the world. I'm not sure that's actually still the case, it might well be. So through this project. We actually discovered that Gould was an extensive book collector. And through the University of divinity and the University of Melbourne there was a joint Australian Research Council grant that established a project is called a discovery project in which we actually sat and opened about 5000 items in order to discover stuff about them, which was a project in itself. So, out of, out of this grant that we got with produced an exhibition. A published monograph two symposiums, and another forthcoming monograph, as well as the harvesting of data to Atla Digital Library and just recently j store as well. There's the exhibition that ended earlier in the year, um, I curated this myself. You can see the items there. It was quite an experience to curate an exhibition, I've never done it before. And it took a lot of planning. Almost a year of planning for a short amount of time. So if you're ever involved with that, um, I could certainly offer some advice. Yeah, that image is the book that we produced. I co wrote a chapter in this about the library collection. The manex re collection consists of about 10,000 items. Certainly not all of these are the gold collection, and about half of them fit the timeframe for which he was collecting in. So, yeah, as I said that's about 5000 items maybe that we opened up just to have a look inside and a lot of it was just the pace down on the item. As you can see there there's a kind of smudgy signature that appeared in some of them. Yeah, we spent lots of hours doing this. And it mainly involves looking at provenance evidence that was sitting around in books. Yeah. So, the primary evidence for these projects was to actually look at a handwritten inventory. That was compiled in about 1865, that we know of. We don't know who wrote it may have been gold himself. Or it could have been a private secretary. It's really like an early catalog. It's quite fascinating to look at. I'm really, because there's like little lone ticks going on there. Was it there on the shelf at the time where he compiled the inventory there's quite a lot of missing ones. I believe some naughty priests may have borrowed them and not returned to them. So we had basically evidences of titles publication dates, sizes, and a shelving locator that he wrote in, in pencil, obviously, he probably shifted them around according to what he bought. And, as you can see here he marked his items quite variously. Um, there's something we, we call it imprints, which is kind of like a blind stamp with these coat of arms that he stamped on on them in various places, sometimes they went through about 10 sheets and sometimes they barely made a impression. So we had to look pretty carefully sometimes we had to do like kind of like a rubbing very gently on the, on the page to see whether we could pick up something that's like clear one in the image they're pretty clear on but a lot of them are quite hard to see. Especially because they're basically white on white. So, the signature appears in varying states as well so he doesn't always sign it very clearly and sometimes it's just his initials. And sometimes it's just like the the plus or the cross symbol that he uses for the Archbishop. And sometimes there was even just the shelving indicator kind of penciled in on the pace down that we sort of matched with the inventory to discover this material.

And sometimes there was a kind of like a presentation inscription from the author or whoever, gave the item to the Archbishop. And quite often. This was in Lassen as well so yeah we had to brush up on our skills there. So in the end, we actually found about 1000 of these things just lying around that no one kind of thought very much about it was maybe a third of the original collection that we know of. I say that we know, because the inventories stopped in 1965, and gold died in 1886, there's what 200 years of collecting that we don't really know about, and we did discover some material that's obviously been procured after the ministry was stopped being piled. And, yeah, it was, it was quite the process to really discover all this material but now there's like an entire space in our library where this material sits. So I, it's been a really fruitful experience to go through. In the end I think we found about 20 different types of markings that are used over the period of time they was collecting. So yeah, massive variation in how you discover this material. Obviously, when you collect stuff you might change your ideas about how you think of yourself over time so he did have quite a variation there. So I think in the end we found that 3000 to st prints pieces of provenance and historic letterpress that now forms the digital collection that's been harvesting harvested out to that low. So the aim of the digitalization of the collection was not to digitize whole text and treat the textual elements, as the purpose of the project. The evidence showed that gold collected quite good items primarily for the aesthetic and collectability of the material. So the images in the collection detail provenance evidence artworks artistic letterpress, and bindings to gain some insight into the history of his collecting. I can actually paste the link to this presentation and you can follow the links to be the collection. So we chose omega. For the the database that we use to host the material. And that was primarily due to like the actual speed we could produce it in. We can just buy a host hosted version and bang it up from a spreadsheet, in a matter of hours, pretty much, so that's what we did initially. And one of the good things about a maker is you can actually create multiple collections of provenance. So, gold had his colleagues, and he he rifled from them, essentially, see, they bought material, and they died, and he proved it a lot, collected from them after they died, essentially, which is quite an interesting thing to do. So, a lot of these things have multiple sets of provenance in them, and we don't really know who either the first, perhaps school gave it to them. But we know they're all connected and formed part of our collection that was housed in what they call the bishop's palace, which is now, it's been now been demolished it was behind the, the current Cathedral, with all these priests lived. So within America. We use Dublin Core and the Getty vocabularies for the metadata, the controlled vocabularies, primarily because this is artistic material that we're describing. So printmakers printers, things like that. And the the Getty vocabulary works much better for that kind of material. Actually inside the hacker interface is pretty simple which sort of meant that last staff could deal with it without having to have a lot of training and supervision of them. So that's a really nice aspect of America that we appreciate. So we did do quite a lot of discovery about this material through that whole process it's been

going on for about three years now. So, one of the interesting things that I found was that the parent ACS, so these are prints made by Giovanni Battista Piranesi, a famous 18th century print maker, that the material in our collection was actually all cobbled together from different states of printings rather curiously really, there's nothing like it out there that I can actually see so it's like a real custom compilation of this material. And what he really did was actually source out all the best prints possible from this material so I'd been all been loose leaf and maybe even taken out of old volumes and put together by a binder in Milan and Piranesi had actually gone through and like re etched every single place to make them darker. And we did an analysis of both the watermarks in the material, and basically you can prove this by dating them so they all. Essentially, were printed on paper that's produced about five years after the original printings. And, yeah, that was quite the research project, shining a light through every page to see if we could identify a watermark, and not all of the paper has watermarks. But the significant prints in them do. And we could date them. So that was a learning experience in itself. And a lot of the material in the collection is, is really just curiosity value, you'd never would read this stuff. The item in the picture there it's actually it's got a neat slice through, through the spine. And what it is is a ledger. That kind of proves an affair by this guy John Manners the markers of Granby. And he had an affair with that with a kind of a peasant girl called and mon pesanan. And this was quite scandalous at the time. And he got pregnant and abandoned her, and she lived out the rest of their days in a convent. But really what the ledger reveals is that he he bought stuff for her, the mistress. During this period of time, like hat, the ledger you can't really see it in the picture I'm sorry but it says and bonnets and there has a price Granby written in in there. There is some documentation of this affair that we found. It's not a pleasant story really madness was a. He was a kind of a head Person of the English army in the Napoleonic times, quite an important figure as well. So, yeah, the details of this affair will probably not desirable for him to be known. So, and a lot of the printings are actually strained Parsis be collected this stuff because it's a bit naughty. Legal material as a piracy in itself is just a kind of irony. That's would have been funny, I think, but he never would have used this material in practicality. So it's hard to know why he got it. If it's just curiosity he's a bibliophile essentially. And one of my favorite things about the collection is the the early female printers. So I had this thing for collecting French female printers that were widows, because the guild system in in France, allowed women to take out the business of their, their late husbands and print. And this is real curious thing about French material. And he collected quite a lot of it. And it's sort of interesting and bizarre materials, so shall IKEA is a well known one, but the item in the picture there, Elizabeth Massey. She seems to be this real early feminist, and the, the print work in the items is really phallic. It is bizarre. Um, and she sort of pointedly like puts her late husband's initials on broken columns and like even the horses real anatomically correct in the middle, in the image. Yeah. So she's an interesting figure Not much is known about Oh, um, and I don't know whether Gould collected this material, because it was like

that, or whether he just liked the picture because he did like us. It's hard to know whether he knew anything about it, because a lot of that research into the printers has only really happened, probably since the 1980s sort of 100 years after he died. can speculate but there's not much we know about his ideas of it. And finally, um, Ferdinand von Bulow the Australian German botanist. He had a personal connection to go by our acquaintances and colleagues, mostly because they, they didn't believe in Darwinism my belief. But, Vanya is quite famous for his description and images of Australian botany, and gold collected mountains of this material. Also, nothing he would have used in practicality, he just wanted the pictures. And there's hundreds and hundreds of prints of the scientific material, things like that. So, moving forward, we actually ran into a space constraints with omega. So we're actually transitioning all of this material to content dn. But there's some good things about that so we can have some versatility in the way we display the material, and at the moment I've been learning how to make triple f manifests, which is quite a elaborate thing to do, but the end result is that we can keep our material hosted on contentdm and bringing the imagery through various manipulations to display it in other ways. So my experimental one here there's a link at the bottom if you if you view this presentation, can actually go and view my little virtual exhibition of Madonna's in the collection of James gold. So view that at your leisure if you, if you want to, and thanks for listening.



Christine Fruin 25:20

Thank you. Whew, there's very, very interesting interesting backstory as well. Okay, so next we will go to David Stiver who's going to show us some of the interesting dance collect sacred dance collections that they have been digitizing, so they're different format of material there. So take it away David when you're ready.



David Stiver 26:00

I have a number of videos on this, please let me know if nothing is coming through. My name is David Stiver I'm the Special Collections library in the graduate theological union in Berkeley. And this is basically about some of our sacred dance collections in the archives. And the main people I'll be talking about are Margaret Taylor she was a pioneer in sacred dance in the 20th century, probably really starting in the 30s. Doug Adams was a longtime professor at Pacific School of religion, and he was a great promoter of sacred dance, you can see it doesn't have quite a dancers build. Here's the struck fascinating person she's now. Probably a well known novelist of the Charles Galactica historical mysteries, but she was also a modern dancer, and also very into jazz with college valet which I suspect is kind of a refined taste. Carla de sola is probably our most famous person, as a modern sacred dancer in the 20th and 21st century. Samuel Lewis is part of

our new religious movements collections and his. He promoted. Universal universal dance. Basically, from a Sufi perspective. And then we have starhawk, who is our resident. Some this spiritual Earth goddess person, and the terms below are kind of like the keywords that you could associate with these with these collections. Before I move on to the folks in our collection handy to look at who were the founders of modern dance and. And regarding our collection with St. Denis and techadon were the ones who influenced oddly enough, Margaret Taylor and Samuel Lewis both in the 30s. They both connected with her and Jose Lamon. He's a student of Doris Humphrey and Charles Wiedemann was the teacher for Karla de Sala here, if you can see it you have a picture of women's workshop and Carla's in there on the right in the front. Margaret Palmer, born in 1908, when he grew up in, in Hawaii you went to school in Overland married sequence of four different congregational masters. That's why your last name is always, depending on what time. What period, she was working at. And she began from the, from the early 30s to incorporate sacred dance and the worship services, primarily in the form of rhythmic fires and symbolic movement. I'll show you a sample of her work from 1963. We have a number of her films that help capture the moment for her and she became the one of the founders of the sacred dance Guild. Now Douglas Adams, I say it wasn't much of a dancer, but he was a great promoter, and he's kind of the connective tissue is great friends with Margaret Taylor. Do the throttle I am for this moment, and Karla de Sala who's responsible for bringing her out to what we call Holly Hill, and she's been there since the early 90s. Do the frock. Among her many professions she's a historian of Jesuit college velay which which he uncovered while a student at Mills College out in the East Bay. And it's kind of a. I guess it was a form of rhetoric as opposed to dance but just the whole matter of having a, an often celebratory jazz, ballet in the 17th and 18th century, kind of in counterpoint to whatever ballet dancing was happening at the king's court. It's just totally fascinating and the right is is a performance that she, she did a revitalization of one of the valets from the 17th 18th century in San Francisco in 1986. Unfortunately I don't have any videos of that. Probably the soul is the probably the most famous person that we have. And she grew up in New York City. After being trained to Julliard. She ended up founding the Lego liturgical Dance Company, where she worked as a Artist in Residence Cathedral of St john the divine in New York. And then, the gamsberg brought her out to California and she formed a similar company in 1992. And we have about, I don't know, over 650 plus VHS tapes of her and other tape recordings. And we've converted about maybe slightly over 100 of them. Here are some of her dancing. Carla mega is a resident artist in residence at St john the divine with Paul winter concert who wrote the earth master Musa Gaya came up with this grand celebration for St. Francis, for the first Festival on the blessing of the animals. Here's a short bits of her work the other. There are other choreographers who helped out on this too, but this was the one that the mega use. great to watch great to hear from you on Lewis has nicknames. tiffy sam was a master in both Zen and Sufi ism, and he founded the dances of universal peace. The story is in 1970 1967 recovering from a heart attack he

was holding a dream to become a spiritual leader for the hippies and partly it was dancing, singing instead of using drugs from 67 until he died in 1971. He thought walking meditations and dance in San Francisco in the Bay Area. And the, the Sufi choir they found a which pretty interesting to listen to a practice at the San Francisco Theological Seminary, which is our Presbyterian seminar Seminary in the 1970s, and they've come out with the dances of universal peace have grown from maybe 50 dances to over 500 and they're in 40 different countries. And they'll play a brief version. Okay. of beautiful. The final person collection is starhawk. Probably, yeah, we have a lot of her non current records, not so much videos and stuff like that. But, but she's a pioneer and advocate of Earth based spirituality and Goddess religion. He first did a ritual spiral dance, 1979, it's changed over the years, the better remember it's still going on in the Delta remembered as well as newborns participants hold hands and we have through, through the gathering allowing for everyone to see each other person in the dance. And here's a sample. And so hawks in the. Yeah, there's a fall dance coming up. On May, 5, October 31 if anyone's interested in conclusion have brought a few links to relevant to expand upon the collections that are up on the, the Atlanta Digital Library. And finally, I'd like to acknowledge, especially thanks to Carla, and Carla and sister Martha, Martha Kirk, you know, a lot of times I'm working with collections everybody has died really, you know, this is great to work with living people on their collections and it's been wonderful working with them, and also also like to thank the Atla Digital Library people for inviting me today. So thank you very much.



Christine Fruin 41:19

Thank you, David. Thank you for accepting our invitation to present today and thank you for just showing us a different kind you know we think about digitizing materials I think we so often think of printed materials or, you know, very two dimensional works and so thank you for bringing an example of the different kinds of digitization that can happen and just also highlighting, I think, religious works that we don't often think about and I know this was new for me. So, our last panelist then for today is Carol Smith.



Carol Smith 41:57

I'm, thank you I am searching for my PowerPoint once more, we knew I found it earlier so I'm optimistic it's coming back.



Christine Fruin 42:09

Let's see.



Carol Smith 42:11

Can you all see that. No, no, not yet Kara. Okay. Sorry guys.



Christine Fruin 42:26

There we go.



Carol Smith 42:28

Okay, well thank you so much for inviting me to be here. Over the last few years, we've engaged in really exciting partnership with Atla to showcase in the Atla Digital Library our project to scan and place online, the records of 11 of Philadelphia's oldest congregations. This is a clear hidden collections project, the council for library and information resources funded by the Andrew w Mellon Foundation, and we're so grateful to them for their support. William Penn's colony was one where religious liberty thrived. You can see by this view of the East prospect of the city of Philadelphia in the mid 18th century, that the city was in essence a small town, but already steeples were dotting the landscape, including Christ Church, number one, the Presbyterian Church number four and the Dutch church number five, soon to come was St George's United Methodist Church St Paul's and glory a day, which was. I'm sorry, I'd say Peters glory a day already existed but itself at this image. This project includes the records of these older congregations minus the Dutch church, as well as the second and third Presbyterian churches, myka Israel st Thomas's African Episcopal and First Baptist. Most of these records are still held by their original creating congregations, all with the exception of St Paul's are still active congregations, although first and second Presbyterian churches merged the records of First Baptist are now held by the American Baptist Historical Society and the Presbyterian records are at Presbyterian historical, the records of St Paul's and the founding minutes of the house to the Episcopal diocesan archives began this project in January of 2018 surveying and scanning records hiring a metadata archivist and getting Aero Mecca website up and running, we unveiled this in April of 2019, an outlet began harvesting. In May of that same year. We began major outreach on the project with talks at at a slh congregational events and Museum of the American Revolution. At these latter events we put out a call for volunteers. And to to transcribe because while getting the original records online is essential. Only by transcribing do we make them truly accessible to those who can't recursive for the visually impaired, and to make them searchable. This is where outlook comes in as they work with their developer to implement this function, through their site. Christine and Christy I am having a hard time seeing my zoom screen are you all still seeing this.



Christine Fruin 45:49

Yes, it's still just, it keeps going out of presentation mode though, as



Carol Smith 45:55

long as you can still see everything. I don't care that I can't see you and I will go back to this.



Christine Fruin 46:01

Yeah, okay,



Carol Smith 46:02

that's that's great. Perfect. I'm so sorry everyone. I'm so walk, rice, our IT consultant developed a system where we could transcribe directly online, making it far easier for our trans volunteers to work directly with the records. Alan Hasbrouck who is our principal volunteer in charge of the transcription project developed guidelines, based on Library of Congress standards, and we held our first training session for congregational members in November of 2019 work was slow is our handful of volunteers, worked through the records they had chosen and discovered questions, raising issues that would help refine the guidelines. Here you see an example of this online transcription page so you would actually have the record, right there to look at, and you would be able to go ahead and transcribe it. This particular slot record was showing me go back was showing in the mecca site but soon you will be able to see this transcription page in the Atla Digital Library as well. COVID-19, of course changed our focus from scanning to transcription and weather nation and shutdown mode we saw the opportunity to reach out and create an online community of transcribers. So we put out a call for more volunteers through the Genealogical Society of Pennsylvania's Facebook site, through our congregations and our partners and Alan Hasbrouck reached out to his retirement community. Various volunteers came through and by late spring we had about eight or nine folks working on records of their choice. We had promised clear transcription of registers as far as we could manage it, baptisms circumcision marriage and burial. But I wanted people to really be interested in their work and didn't want to limit their choices. We had at this point roughly 30,000 records online that people could choose from. And then we were lucky enough to be able to harvest. The record the Quaker records that were held by Haverford and Swarthmore College's these records had just come off their ancestry contracts they had already been scanned, all we had to do was harvest them, and soon you will be seeing these in the Atlas site as well if they're not already there. This has almost doubled the size of our project. So now we have roughly 60,000 records online for our volunteers to choose from. We had

planned on holding a transcription boot camp in the at the Athenaeum. All the way back last January, which of course seems like another lifetime ago. And like most events this too had to become a virtual project. So we held this as zoom webinars or zoom meetings basically and we decided that since we weren't going to be in person we would break this up into four different days for roughly an hour, an hour and 15 minutes each day. But each day would focus on a different facet of the project, so that you could attend one or all four and still get a sense of how to engage with it. The first day we reviewed the project and introduced the website. On the second day we invited different transcribers to talk about their experiences. The third day was a behind the scenes tour of how the records wedge from the balance manuscript to the high def resolution images that you saw on your screen and RJ at the last day we heard from historians who actually use



Christine Fruin 49:50
the records,



Carol Smith 49:51

roughly 40 people attended each day, not always the same. We recorded the sessions and we shared the links. So you too if you want you can go on to our website, the omeka site hidden Philadelphia congregations.org, and click on these and take part in that as well, we're now up to 20 or more active volunteers with 40 on our email invitation list for bi weekly virtual coffee hours. And while we had about 1000 pages transcribed before it was shut down. During this unusual time period we are now up to close to 3800 pages transcribed, the transcription dashboard allows those of us who are administering the project to see who's working on which records and enables us to easily find the pages if there is a problem. These transcriptions have increased access to materials and inclusion in the Atlas Digital Library opens up this information to religious scholars around the world. Here are a few examples of practices, how they appear in the Atlas site. And then again with close ups, so the records that we have been scanning that we've chosen for inclusion in this project are sacramental registers, such as baptisms marriages burial circumcisions. And here you have the sextons account records of St Peter's from the roughly 1718 nine to maybe 1793 or 94. This particular image, and I'm just giving you a close up here because it recounts the burials of the Native American chiefs who came to visit George what President Washington in 1793 on a visit of state and sadly succumb to smallpox before they could return to their crop tribes. We also were looking specifically for vestry minutes and here you have the vestry minutes of the African Episcopal Church of St. Thomas. One of the earliest black churches established in Philadelphia. And what you see here is the best during recording their reactions and sorrow and details about the assassination of one of their own members Octavius Catto on October 10 1871 Caddo was

a metal member and vestryman of st Thomas's an advocate for equal rights. He was a wonderful teacher he was a wonderful baseball player and he was just someone who lost his life far too early, little snippets of information that are unearthed Help, help us understand these 18th and 19th century Philadelphians a little more clearly. And so I wanted to show you a couple of examples of recent discoveries that we have. These are from the St Paul's register marriages 1786 to 1813. And it is the record on 27th of July 17 88 of the marriage of free blacks. David Walbert and Alice David, and a very little note from the minister, Reverend Fillmore. that is good. What really stands out. However, with this is the fact that Edward and Alice, got a whole page for their entry. Most of the times in these years when paper was still relatively scarce. You were lucky to get a little half inch of space in your entry. This See, these are the marriage records baptism marriage and burial records of glory a day. And here you have the account of the baptism of the son of Charles Wilson appeal, and it reads Linnaeus born on the 24th of March 1794 Paris Charles and Elizabeth peel. Mr. Peel owner of the Philadelphia Museum named this child after the naturalist and had it baptized in the Swedish church. This of course was another nod to Carl Linnaeus as appeals themselves traditionally worshiped at St Peter's Episcopal Church. Our transcribers are enthusiastic, one of our most stalwart members Jean Craig wrote an article for her community newsletter about her experiences during the pandemic. And she wrote about transcribing. There is the shock of immersion in the 1793 yellow fever epidemic in Philadelphia, 1234 burials were possible in a single day with page long records for one month with entries hasty and incomplete crammed together with cross outs and corrections, one begins with misses, and ends there a Frenchman very just a stranger, ie a non member of the church, ages in one set of records no longer recorded until the following May, the family of the Reverend Sproat dying off one after the other after the other after the other. The constant hurry exhaustion and the grief and uncertainty of the time, reaches through these pages two and a half centuries later, and resonates with us now. If like Jean, you'd like to dig into these records and unearth the stories of the past, we are always looking for volunteers, and we particularly welcome those with a background in religious history, so please email me, C Smith at Christ Church villa.org, or go onto our own mechana website, www dot Philadelphia congregations.org and click on the tab marked help transcribe. Thank you so much.



Christine Fruin 55:34

Thank you, Carol and we are so excited to have been a partner in this journey with you all. And we just. Okay.



Carol Smith 55:47

Could I stop sharing. Yeah. I'm trying I'm trying, I'm sorry. This is just oh my goodness. All

right, well let me get rid of it. Too bad.



Christine Fruin 56:01

There we go. Thank you. I am so sorry. That's all right so we we you know here. We have been so when I turn my video back on so we've just been we've been so grateful to partner actually with all of you, and so many other institutions and we are now up to 51 so I have here real, real quickly just a screenshot I encourage you all to go take a look at the Digital Library live and not just rely on the screenshot. Christy Karpinski who probably many of you have corresponded with primarily in getting your collections in here has done some beautiful work, updating our digital library site she conducted some usability testing at the beginning of this year with some students and faculty, which resulted in some really awesome updates to our site, this is just actually the top half I couldn't even screenshot the whole thing. So definitely go check it out. We have made a lot of functional and aesthetic updates. Again, we are probably predominantly right now just harvesting metadata of existing Digital Collections on either either via AI or CSV, but there is a whole page on the participate link that you'll see up at the top, upper right hand corner or the link here that will detail for you if you are not already have your digital collections in here to kind of the next steps. Heart harvesting is all we're doing now hosting, you know, if you don't have a place to host your digitized collections that is still in our kind of wish list our to do list to build up the capacity to serve as a host for folks that do not have existing infrastructure to host digitized collections and Christy and I have also been kicking around you know how ways that we could even help people get started who maybe have collections that they haven't started digitizing yet. I also highly recommend that you revisit a four part webinar series that again we did, again this year and like Carol said you know January, seems like it should only be two months ago, in fact I visited with Carol and Walt at the end of January in Philadelphia if Anthony am and such a wonderful place to go and really care that, that seems like it should have only been a month or two again, go now almost a year ago. But we did a four part webinar series in January in February that you can access on our website about going more in depth on how to participate in the Digital Library. Christie gave a wonderful overview on specifically metadata in the Digital Library. I did a talk on rights management and copyright issues. And then another member of my staff rieszman Cree talked about using the Digital Library kind of as a teaching and research tool so definitely go back and revisit those if you missed those in January so we are almost the end of time but if we, if there are any questions or comments for our presenters, we can definitely take those now. You don't see anything in the q&a box or in chat that have slept, that has snuck through so. But thank you all for attending and if you've attended other anon Are there any other theological libraries month, webinars coming up I mean I know we still have a week left for the month, are there any others.



Ana Cackley 59:16

We do have one more on Tuesday, and it's going to be a forum on international theological librarians, so definitely check that out. All the details are going to be on our website.



Christine Fruin 59:29

All right, very good well I want to extend Special thanks to Huw for getting up early and joining us this morning to Carol and David as well. And on behalf of Christy and myself and Atla Thank you all so much for joining us, continue to be well and be saying in these in these crazy times and hope you have a good rest of the week and a blessed weekend Thank you everybody.