Chapter 5.3 Video Transcript
USING THE SPREADSHEET

We're now going to continue filling in Tab 3 in the spreadsheet. We've assigned two different colors to the remaining columns H - S to help distinguish between different sets of information. Columns H - P, in pink, are primarily pieces of information that we consider essential or recommended to include. Columns Q, R and S in blue, are optional pieces of information you may choose to include for photos, slides, or video.

We'll continue using the same five examples we used in the last chapter. Example 1 is a photo of two dancers from Ha'Penny Morris in Boston. Example 2 is a photo showing Morris dancers dancing on the field around a maypole in Marlboro, VT. Example 3 is the 2004 poster for the Marlboro Morris Ale in Marlboro, VT. Example 4 is an interview with Natty Smith, a member of the Marlboro Morris Ale organizing committee for many years as well as a dancer and musician. And Example 5 is a Northwest Clog team's notebook of the dances they perform.

Starting in **Column H**, enter the date the item was created, if you know it. Remember that you can use "circa"-and-some-date if you can only provide an estimate, and using date ranges, even wide ones, is more useful here than nothing at all. However, if you just can't narrow it down, we suggest you say "unknown" rather than leave it blank to let people know that this column was not overlooked. For the first example, the photo of two Morris dancers, I know the photo was taken in 1989. For the next photo of the Morris dancing around the maypole, however, I don't know the exact year, but I do know that this kind of event took place in the early years of the Marlboro Ale, so I can say it was circa 1975-1980. The poster was created in 2004. In the case of Natty's interview, we know the exact date it took place so I can list 28 Nov 2023. The notebook of dance directions was created gradually over many years of the team's existence, so I'll list those years: 1991-2018.

In **Columns I and J**, again, essential, list the creator–if you know who it is–and any contributors to the creation of the item. We've added additional Recommended columns to list the interviewer and the interviewee separately, if you've done interviews. If you have other kinds of recorded conversations, you can list the folks who were involved as Creators.

For the photo of two Morris dancers, we unfortunately do not know who the photographer was, so I've put Unknown. The same is true for the next photo of the Morris dancing around the maypole. The Ale poster is a little trickier; it was the Marlboro Ale Committee who caused the poster to be created, so I listed them as the primary creator, but here I have a contributor as well–the artist for the poster. And unfortunately, for this poster, we do not know the name of the artist, so I entered Unknown for Contributor. For interviews, I listed the two interviewers and the one interviewee in **Columns K and L**. And finally, the creator for the notebook was a

group effort by various members of the team, so I'll list the team as the Creator. And I've greyed out the cells that are not applicable here, just as personal preference to show where I don't need information.

In **Column M**, I listed locations if they're applicable. For the first photo, the location is unknown; however, in the second photo, we know that the dancers are in Marlboro, VT. Similarly, with the Ale poster, the location of the event described on the poster is Marlboro, VT as well as many of the surrounding towns, so I've listed southern Vermont as the location. For the interview, because we conducted the interview virtually, I would list both Natty's location as well as the locations of each of the interviewers. And for the notebook, a location did not seem applicable, so I put N/A.

In **Column N**, you'll be adding in any search terms that you want to apply to this item. Here, I'm trying to list a handful of terms that people could reasonably use to find this item. There's always a trade-off here in being thorough versus how much time you have to do this, because identifying search terms or keywords can easily become one of the most time-consuming parts of this process. And how many and which terms to include is all a judgement call on your part, as you consider that trade-off.

For the two photos, I just listed one compound search term: *Cotswold Morris dance–folk dancers*. For the poster, I've listed two terms: *advertising flyers* and *folk festivals*.

The interview again is the trickiest case, because the keywords relate to what was talked about in the interview. So, to keep yourself sane, and not to try to list every single thing that comes up in interviews or recorded conversations, look for broad headings of topics that get talked about in the interview for a substantial amount of time. If something just gets a quick mention, you don't need to create a search term for it.

So, for Natty's interview, I listed:

- *Morris dance*–because he talks about all different kinds of Morris dance with which he's been involved;
- *Morris dance–teenagers*–because he talks about his adolescent years as a significant time when he got more immersed in this type of dance;
- *Morris dance–musicians*–because he talks about being a Morris musician himself; and
- *Arts Administration*–because he talks quite a bit about his role on the Ale organizing committee over a number of years.

Finally, for the notebook, I listed one term: *Northwest Morris dance–instruction*.

Last of all, in **Columns O and P**, you'll list your chosen rights statement, and the name of the rights holder, if you know it. If not, you can put "unknown." For the Rights Statement, we chose

to use a single statement as our default statement because we felt it was very clear and would apply to all circumstances. So, I've copied that for each example.

For both our photos, I don't know who the creator is, so I've put *Unknown* for the rights holder. For the poster, I've listed the creator–the Ale Committee. The interview was conducted for the specific purpose of being part of this collection, so our interviews were all signed over to the archival organization that is caring for the collection–in this case, Vermont Folklife–so they're listed as the rights holder here. And for the notebook, the creator was the team, but since the team has now disbanded, I've listed the Rights Holder as *Unknown*.

The next set of columns in blue, **Columns Q - S**, pertain only to images–either photographs, slides, or video. Only our first two rows are relevant here, so for those rows, I tried to fill in the team name, their home location, and who is in the photo. However, the 2nd photo has many teams and too many people to try to identify so I just grey out these cells.

So, there you have it–a list of basic searchable information to provide for the items in your collection. As you can to see, this is by far the most time-consuming part of creating your collection. But it's also one of the most important, because without this information, users of your collection won't be able to search through it to find what they're looking for. You can certainly make your own decisions about how much of this information you want to capture for each of the items in your collection, depending on how much time you have, what you think people will want to be able to search by, and who will be taking care of your collection. (For example, if you want to give your collection to a formal archival institution, they may be interested in as much of this information as you can give them.)

Here's a final thought about making your collection searchable:

You may or may not want to include volunteers in helping populate this information. There are both advantages and disadvantages to doing this. On the one hand, you may be able to get a lot more done with more volunteers helping generate all this information about your collection. However, with more volunteers comes more opportunity for mistakes to be made, and inconsistencies to creep in. Remember we said that consistency is important in an archival collection. If you decide to use volunteers, just make sure you choose people that have a good eye for detail so that the information is entered correctly and consistently.

With that, congratulations! You are almost done, with only one final chapter remaining. You're now ready to move to the Introduction to Chapter 6, in which we'll talk about caring for your collection into the future, after it's been created.