List of Attachments:

1. Social Media screen shots
2. *A Tale of Two Grants*, article in Discovery Newsletter, Spring 2012
3. *Picturing Our Past*, article in Discovery Newsletter, Summer 2012
4. Procedure for Photo Catalog Data Entry
5. Mini exhibit: Past Meets Present
6. Cataloging Hidden Collections Presentation to the Board by Rosa Longacre
7. Cataloging Hidden Collections Presentation to the American Indian Recruitment Program at USD
Social Media: facebook

San Diego Museum of Man
December 15, 2012

Here’s a neat treat! "Aerial view of Balboa Park El Prado complex ca. 1920s. Photo from the J.E. Anderson Collection."

Unlike · Comment · Share

1. You, Rosa Longacre Herron and 23 others like this.
2. Xochilt Cruz this is the before...where’s the after (new) photo?
   December 15, 2012 at 12:00 pm · Like · 3
3. San Diego Museum of Man I’ll see what we have in the archive.
   Xochilt December 15, 2012 at 4:50 pm · Like
Social Media: Pinterest
Social Media: twitter

Museum of Man

Video thumbnail: "Archaeologists discover a tomb in Egypt, finding mommy of Tutankhamun, they find hieroglyphics, containing gold coffins holding mum of the King." Go here.

Museum of Man

Archive photo: "Marian & Edward Davis riding horseback in winter, #SanDiego, 1903." @AmerindianNYC @SmithsonianNMAI pic.twitter.com/0ZwJSPmQaO

Museum of Man

Photo: "Inaljima Island, Indonesia. A rare stone statue of a man and a woman standing together. The statue is believed to be thousands of years old and is a significant cultural artifact."

Flag media
Crowdsourcing Images Through Social Media

Guess what! Our archivists have come across a collection of photos that have no info. The catalog card for this one just says "Beach, possibly in Southern California." Do you know where this is?

Like · Comment · Share

- Rosa Longacre Heron and 13 others like this.
- share

Violet Dessert: Mathy: Looks more like something from a Southern Atlantic beach.
September 19, 2012 at 12:13pm · Like · 21

Ingrid Chamberlin: Any place we can see it larger than on Flik.
September 18, 2012 at 12:40pm · Like

Mark Metcalf: I know Long Beach had an impression boardwalk back in the day - like Ingrid, I'd like to see a bigger scan.
September 28, 2012 at 2:04pm · Like

San Diego Museum of Man: I'll ask Rosa if she has one. Ingrid Chamberlin and Mark Metcalf.
September 29, 2012 at 9:54pm · Like

Write a comment...
A TALE OF TWO GRANTS

SDMoM has one of the best collections of Native American baskets in the world. So it’s no surprise that we received a National Endowment of the Arts (NEA) grant last year to preserve this collection and make it available for research and exhibition. Many of these priceless artifacts were given to the museum by Abbie Boutelle in the early 20th century, and they have always been treasured by SDMoM. But, tucked away in a corner of its collections storage was another treasure of different sorts: all the photographs Ms. Boutelle took during her basket-collecting trips. With the goal of sharing this amazing photo history of Ms. Boutelle’s donated baskets and the wide variety of SDMoM’s other historic photographs, SDMoM applied for a second grant to publicize these hidden collections. In January we learned that the Council on Library and Information Resources (CLIR) and Andrew W. Mellon Foundation granted $115,200 to SDMoM for Capturing History: Cataloging the San Diego Museum of Man’s Photographic Collection. Over the next two years, we will be working diligently to get these resources cataloged and digitized, so that you can view these treasures from your office or home any time you want.

Top: SDMoM interns help research and preserve the Native American basket collection, which last year won the attention and support of the NEA. Bottom: An image from SDMoM’s photographic collection now undergoing digitization with CLIR grant support.

PANEL DISCUSSION—IS ANTHROPOLOGY REALLY A WORTHLESS DEGREE?

On November 4, 2011, SDMoM hosted a panel discussion addressing Florida Governor Rick Scott’s recent public dismissal of anthropology: “[Our kids] need to get an education in areas where they can get jobs... We don’t need a lot more anthropologists in this state.” The panelists included a diverse combination of anthropology professors and students from San Diego State University as well as anthropologists who are staff members at SDMoM.

Personal stories by the panelists about their passion for anthropology and thoughtful questions from the audience generated animated discussion about why anthropology is important, employment prospects for aspiring anthropologists, and the future of the discipline. The program was the most recent offering in SDMoM’s exciting new contemporary panel series, which brings the community together to discuss issues relevant to anthropology. To learn about upcoming panel discussions as they develop, please check our website at www.museumofman.org

Panelists (left to right): Cynthia Dillon, Charlene Clingman, Dr. Seth Mallios, Dr. Micah Parzen, Dr. Erin Riley, Jessica Bates, Michael Grone

TOWER AFTER HOURS

Since 2004, SDMoM’s Tower After Hours (TAH) series has transformed its main gallery into a venue for celebrating San Diego County’s many unique and inspiring cultural communities. Each celebration showcases a traditional folk art display featuring artifacts from the honored culture. The display highlights that community’s history, its cultural traditions, and its contributions to the San Diego region. Visitors who attend these festive evening programs enjoy the food, drink, dance and music of distant lands without ever leaving the comfort of San Diego! They also enjoy SDMoM “after hours” when the evening light casts a dramatic glow over the exhibitions and artifacts. Please check our website at www.museumofman.org/events for more information and reservations.
IS 2012 REALLY THE END?

Did the Maya really predict the world will end on December 21, 2012? Watch Hollywood movies or read some books on store shelves today and you might be pretty convinced that “the end is near.” We asked Mayanist Dr. Mark Van Stone, professor of art history at Southwestern College, to help shed some light on this fascinating, and often confusing, topic. Visit SDMoM through December 2012 and discover the answers on the latest addition to our Maya: Heart of Sky, Heart of Earth exhibition. You’ll learn such things as how the Maya calendar actually functioned, how one of the towering stelae in our grand rotunda is linked to this topic, and what the Aztec calendar tells us. Don’t clear out your bank accounts in preparation for December 21 before coming to learn this exciting new information! Also available for purchase in our lobby gift store is Dr. Van Stone’s book, 2012: Science and Prophecy of the Ancient Maya.

The final passage of the Maya Tortuguero Monument 6, which refers to the year 2012. Photographs courtesy of Donald Holes and Elisabeth Wagner.

PICTURING OUR PAST

SDMoM is excited to welcome our newest staff member, Rosa Longacre, Project Archivist. Rosa comes to us with a Master of Library and Information Science degree from San Jose State University and has over 7 years of professional library and archive experience. Her past archive experience includes working as the Librarian/Archivist at the Barona Cultural Center & Museum, as a Manuscript Processor at the University of California, San Diego’s Special Collections Library, and as Librarian at the National City Public Library. Rosa has come to SDMoM as part of SDMoM’s 2012 Cataloging Hidden Collections grant, an award from the Council on Library and Information Resources (CLIR) through the Mellon Foundation. The Cataloging Hidden Collections grant will allow us to catalog a collection of 25,000 photographs taken from 1890 to the mid-1900s depicting the history of San Diego and the surrounding area. The images reveal a comprehensive pictorial study of life in the greater San Diego area, ranging from early contact with Native Americans up through the Panama-California Exposition and development of Balboa Park. With proper cataloging, this collection of images will be invaluable to those interested in researching and understanding the history, culture, and archaeology of the greater San Diego region.

Top: Photograph of the California Quadrangle in 1915 — We have uncovered a treasure trove of photographs from the Panama-California Exposition. Bottom: Rosa holds an original photograph of our Maya Zoomorph from Quirigua.

UPCOMING EVENTS AT SDMOM

Saturday, June 16th @ 11 AM: Panel discussion for Ramp It Up

Thursday, June 21st @ 7 PM: Go Skateboarding Day Afterparty

Saturday, June 23rd @ 1 PM: 1031 Skateboard’s Demo on the Half Pipe

Thursday, June 28th @ 6 PM: Tower After Hours Japan

Saturday, July 14th @ 10 AM: Opening Day for Instruments of Torture

Saturday, August 11th @ 1 PM: Pro Skateboarding Demo on the Half Pipe

Visit www.museumofman.org for more details and our updated events calendar.
Purpose

One of the most important steps in gaining intellectual control over museum collections is to define the descriptive information of each record, also known as cataloging. Without comprehensive information of a museum's holdings, one cannot properly protect, care for, research, or exhibit them.

Cataloging and Data Entry

Cataloging allows detailed information about each object to be recorded in a central repository. At SDMoM, that central repository is PastPerfect. Cataloging may mean either a) creating a new catalog record for an object and then adding relevant information or b) adding additional information to existing catalog records.

Catalog Data Entry Procedures for Past Perfect

1. Open PastPerfect on your computer.
2. Click on the Photos tab. This will bring you to the Photo Catalog View.
3. At the top of the screen click on the FIND button. Enter in the Object ID and press Find Now. Most of the photograph records in PastPerfect have been assigned a P Number, for example P025696 for a photograph or S014349 for a slide. Note that the catalog number might also be entered in the 4-3-4 pattern. (For example, the old catalog number on the card may read 1928-15-2; in PastPerfect [PP] this will be 1928.015.0002.)
   a. If the catalog entry is found to already exist in PP through the above procedures, proceed to step 4. If not catalog entry is found, proceed as follows:
      i. Click the Add button, which brings up the Add New Object screen.
      ii. At the bottom of this page, make sure Fill with Blank Data (which clears the last entry of the previous year) is selected. Only use Fill with Current Data if creating a series of entries in the same collection.
      iii. Enter the Accession number in the Enter Accession # field at the top. (Example: 1960.001)
      iv. Click on the Enter Object ID field, which will automatically bring up the first part of the accession number at the top, (example: 1960.001). Add the third part of the number (last four digits: 1960.001.0001) to complete the catalog number.
      v. Enter the name of the object in the Enter Objname field. Click on the Lexicon tab to select the official nomenclature for the object. Choose the nomenclature categories from the list that best describe the object. (Examples: Negative, Film; Print, Photographic).
      vi. Once all the aforementioned data has been entered, click Add to create the new catalog entry in the PastPerfect database.
4. When you have found the entry for the catalog number, click Edit at the top—now you can add and make changes to the entry.
5. Once in Edit mode, enter the new (or updated) data from the worksheets and catalog cards into each of the following fields:
a. **Collection**: Use this field to enter the collection name for the photograph that appears on the catalog card or hit F7 to select a collection name from the list. If the collection title does not appear in the list, create a new entry with the correct collection title.

b. **Description**: A summary of what the photograph is and what appears in the image. Write in the description of the photograph from the Description field from the catalog card or the cataloging worksheet.
   a. At the beginning of the description, always include what type of media the image is and if it is a black & white or color photograph. (Example: Photograph, black & white).
   b. Include in the **Description** field a description of the overall image, from macro to micro. (Example: Photograph, black & white. Outdoor portrait of an elder Hopi man standing by a whitewashed adobe wall. He is wearing a western-style sweater and shirt. Pinned to the sweater is a medal of some sort, and there is a safety pin near the upper button of the sweater).

c. **Title**: Use this field to enter the title of the photograph. You may record the photographer’s title, or if the item lacks a formal title, please enter in the title: **Untitled**.

d. **Photographer**: If available

e. **Place**: Where the photograph was taken

f. **Event**: If the photograph was taken for a special event

g. **Medium**: Type of material, such as color film, photograph, etc.

h. **Negative Location**: If applicable
   i. **Site/Site #**: This field is for images from archaeological sites/digs. Enter in the site name and/or site #. Hit F7 to select a name from the list.

j. **Date**: The specific date a photograph was taken. Use only if the exact date is known.

k. **Year Range**: A general range of time during which the photograph was taken. This should be used when the specific date of the photograph is unknown.

l. **Catalog Date**: Enter the date that the work was originally cataloged. This is the date the catalog card or cataloging worksheet was done.

m. **Cataloged By**: Enter the name of the person that created the catalog card or cataloging worksheet or hit F7 to select a name from the list.

n. **Status Date**: Enter today’s date.

o. **Provenance**: Detailed history of the past ownership of an image. Information, including dates, is recorded on successive transfers of ownership and custody. This is listed as “Provenance” on catalog cards.

p. **Print Size**: Right click on the tab and select appropriate print size from the list.

q. **Film Size**: Right click on the tab and select the appropriate film size from the list.

r. **Copyrights**: Enter the copyright holder’s full name. If copyright belongs to the MoM, enter “San Diego Museum of Man” into the field.

s. **Culture**: Click the **Custom** tab on the left-hand side of the screen. Under the **Culture** field, enter in the “culture” and “culture code” (Example: NS9: Kumeyaay).

t. **Notes**: Click the **Notes & Legal** tab on the left-hand side of the screen. Under the **Notes** field, enter in any important notes about the photograph.
a. The **Notes** field should include anything on the “Remarks” or “Prior Marks” section on the catalog card. Be sure to note that the comments came from the catalog card so individuals can reference this for future research.

b. The **Notes** field should also include any captions that the photographer included with the original photograph. Make sure to list this as a caption. (Example: Caption: Indian house at Wee-a-pi-pa-. This mountain cañon is 5000 feet high. On this trip I found the plant of the yellow dye for baskets—used no where else except among these Indians-Datisca glomerata. I was bitten by an Indian dog who was guarding the house where I was collecting curios. He only did his duty—I was careless).

c. Under and “Remarks” or “Prior Remarks” and “Caption” sections, list the names of each individual in the picture from Left to Right, Back Row to Front Row in the following format:

   Back Row (L-R): Clifford LaChappa, Charles “Beaver” Curo  
   Front Row (L-R): Josephine “Sister” Romero, Albert “Boxie” Phoenix

d. When you are finished writing the **Notes** field it should appear in the following format:

   **Catalog Card:**
   Two 4" x 5" copy negs from original print in album, Volume II: 19, & three 4" x 5" contact prints. Albums assembled by Constance Goddard DuBois of Waterbury, Conn. Library catalog #E77.5 D8 v.2

   Caption: Indian house at Wee-a-pi-pa-. This mountain cañon is 5000 feet high. On this trip I found the plant of the yellow dye for baskets—used no where else except among these Indians-Datisca glomerata. I was bitten by an Indian dog who was guarding the house where I was collecting curios. He only did his duty—I was careless.

   (L-R): Melvin Curo, Steven Magginni

u. **People:** Click the **People, Subjects, Classification, Terms** tab on the left-hand side of the screen. Under the **People** section, right-click and choose the appropriate name from the **People Authority File**. Names are listed by Last Name, First Name. If a name is not already in the **People Authority File** you may add a name by clicking on the plus sign in the lower right-hand corner and entering the correct name, listed as Last Name, First Name. Make sure to list people from Left to Right from the photograph; the person who appears farthest to the left in the picture should appear at the top of the list.

   *Note: Before you create a new entry, check different spellings of name. Some historic names are spelled differently. Example: “LaChapa”; “LaChappa”; “La Chappa”. If a name appears a few different ways, make sure to note this in the record under the description field.

v. **Subjects:** Click the **People, Subjects, Classification, Terms** tab on the left-hand side of the screen. Under the **Subjects** section, right-click and chose appropriate subject terms from the **Authority File** list. This field may be used to record objects that appear in the photograph. For example, a photo may depict a child carrying a cat standing next to an oak tree in a crowd of spectators at a parade. The description of the photo may not mention
any of these details. Use this field to record this information with each term on its own line, as in: Parades & processions, Children, Cats, Trees, Oaks.

w. **Search Terms:** Click the **People, Subjects, Classification, Terms** tab on the left-hand side of the screen. Under the **Search Terms** section, right-click and chose appropriate search terms from the **Search Terms Authority File** list. This field is used to record any terms, words, names, phrases, or entities that will be helpful in researching collections. Make sure to include important terms or “tags” in this field. This field will be important for researchers who are looking for a specific term or subject over multiple collections.

x. **Related:** Make note of any publications, exhibitions, or related works where the photograph may have been represented.

y. Hit **Save** to save your data and exit **Edit** mode.

**Adding Photographs to PastPerfect:**

The appropriate photograph for each catalog record should be added to the PastPerfect entry once all of the date has been input. To do so, complete the following steps:

1. Locate the photograph on the N: drive. All high resolution image photos **must have a master stored** at N:\ARCHIVES\2012 Photography Collection. The filename of the digital image should have the object ID number that corresponds with the catalog record.

2. In PastPerfect, click the **Image Management** button to bring up the Image Management screen. Once there, click **Acquire New Image** to open a file browser screen. Select the location of the image you want to add from the N: drive folder and then click **Open**.

3. Once the object has been opened in PastPerfect you will be asked to add metadata for the image. You will need to fill in the following fields:
   a. **Caption:** Input the name of the object (example: Basket makers).
   b. **Original Object Format:** Type of image (example: Print-Photographic).
   c. **Negative Number:** If applicable
   d. **Setting and Resolution:** The standard resolution to be used is 300.
   e. **Grayscale or RGB (color):** Select the color scheme for the image
   f. **Created by:** Input the name of the person who created the photograph.
   g. **Location of High Resolution Archival Image:** Input “San Diego Museum of Man” for images created here. For all others, input the name of the institution that stores the high resolution originals.
   h. **High Resolution Image File Name:** Input the path to the high resolution, original file. File path can be selected from the Browse button.
   i. **Copyright:** “San Diego Museum of Man” or the name of the institution that owns the rights to the photograph.
PAST MEETS PRESENT

BALBOA PARK

[Text about Balboa Park and its historical significance]

Mini Exhibit: Past Meets Present
Rosa Longacre,
Project Archivist

Council of Library and Information Resources & the Andrew W. Mellon Foundation’s Capturing History: Cataloging Hidden Collections Grant
Material types:
Photographs, slide, negatives, photo albums
Outcomes & Sustainability

- SDMoM's website
- Balboa Park Digital Commons
- Social Media – Facebook, Twitter & Flickr
- Online Archive of California
- SDMoM Photography Cataloging Manual
CATALOGING HIDDEN COLLECTIONS: PHOTO ARCHIVING AT THE SAN DIEGO MUSEUM OF MAN
WHAT IS AN ARCHIVIST

- Appraises and edits permanent records, photographs, and historically valuable documents
- Conducts research inquiries on particular archival material and collections
- Oversees the safekeeping of archival materials by rehousing and controlling storage environments
CURRENT PROJECTS AT THE MOM

♦ CLIR Grant – Cataloging Hidden Collections Grant

The Cataloging Hidden Collections grant will allow us to catalog a collection of 25,000 photographs taken from 1890 to the mid-1900s depicting the history of San Diego and the surrounding area. The images reveal a comprehensive pictorial study of life in the greater San Diego area, ranging from early contact with Native Americans up through the Panama-California Exposition and development of Balboa Park. With proper cataloging, this collection of images will be invaluable to those interested in researching and understanding the history, culture, and archaeology of the greater San Diego region.
CLIR GRANT COLLECTIONS

* Ethnographers and local photographers:
  - Edward H. Davis, Constance Goddard DuBois, Abbie Boutelle, W. Albert Martin, Charles Kelly
BPOC COMMONS

- Why is scanning originals so important?

- Once the photograph collection is cataloged, we will put a selection of images online on the BPOC Commons. This will allow people to:
  - More easily access our collection
  - Conduct research from remote locations
COLLABORATION

- How do you think this grant project effects both the MoM and the people of San Diego County?
- Why do you think it is important to collaborate with local tribes in preserving this history?
QUESTIONS

- Rosa Longacre, MLIS
- San Diego Museum of Man Project Archivist