More and more cultural heritage organizations are inviting their users to tag collection items to help aggregate, sort and filter collection items. If we could better understand how and why users tag and what they are tagging we can better understand how to invite their participation. For this installment of the Insights series I interview Jennifer Golbeck, an assistant professor at the University of Maryland, Director of the Human-Computer Interaction Lab and a research fellow at the Web Science Research Initiative about her ongoing studies of how users tag art objects.

Ricky: Could you tell us about your work and research on tagging behaviors?

Jennifer: I have studied tagging in a few ways. With respect to images of artworks, we have run two major studies. One looks at the types of tags people use. The other compares and contrasts tags generated by people in different cultures.

In the project on tag types, we used a variation of the categorization matrix developed by Panofsky and Shatford. This groups tags by whether they are about things (including people), events, or places and also by whether they are general (like “dog”), specific (like “Rin Tin Tin”), or abstract (like “happiness”). We also included a category for tags about visual features like color and shape. We found that people tended to use general terms to describe people and things most commonly. However, when they are tagging abstract works of art, they are much more likely to use tags about visual elements.

My PhD student Irene Eleta led our other study. She asked American native English speakers and native Spanish speakers from Spain to tag the same images. She found differences in the tags they assigned which were often culture specific. For example, on Winslow Homer’s “The Cotton Pickers”, Americans used tags like “Civil War” and “South” which Spanish taggers didn’t. This illustrates how translating tags can open up new types of access to people who use different languages and come from different cultures.

Example of the different kinds of tags for the same object from people who speak different languages and come from different cultures.

Ricky: Is there any of your research that you find would be particularly beneficial to those interested in digital stewardship?

Jennifer: Irene Eleta’s work on culture and language is very interesting. I think this is a relatively unexplored area, and there is so much that can be done by combining computational linguistics, other computing tools and metadata like tags to improve access.

Ricky: In your talk for the Digital Dialogues at the Maryland Institute for Technology in the Humanities you presented three research projects using tags on art. Could give us some background on research that was helpful informing your research in this area?

Jennifer: I come from a computer science background, so I am far from an expert in this area. I read up a lot on metadata and some existing tools and standards like the Art & Architecture Thesaurus. We also worked with museum partners who brought the art and museum professional perspective, which was very helpful.

Ricky: You explained in the talk that understanding what people are tagging and why can design better tagging systems. Could you elaborate on this idea?
While pricing hasn’t been announced yet, the first 10,000 users can get a free lifetime membership account.

If you find that your Dropbox is full, you can even move stuff out of it and onto your Mac from any phone or web browser. So, if you’re not at your computer, you’re looking for and then moves in into your Dropbox on request. Once it’s there, you can access the file from any Dropbox app on any Mac or iDevice.

To use Spotdox, just load a special Spotdox URL on another device, like a different Mac, iPhone, or iPad. Spotdox uses Spotlight on your Mac to find the file you’re looking for and then moves it into your Dropbox on request. Once it’s there, you can access the file from any Dropbox app on any Mac or iDevice.

If you find that your Dropbox is full, you can even move stuff out of it and onto your Mac from any phone or web browser. So, if you’re not at your computer, you can easily upload photos while on the road to Dropbox and then transfer them to you Mac, which frees up more space.

While pricing hasn’t been announced yet, the first 10,000 users can get a free lifetime membership account. So what are you waiting for?

The post Spotdox Lets You Access Any File On Your Computer From Anywhere With Dropbox appeared first on Macgasm.
Historical writing and when to use present tense
by Michael Halt, CG(sm)

As a professional genealogist, much of what I do on a daily basis consists of writing. From client research reports to case studies to instructional articles or blog posts or even books, I probably write on average a half-dozen pages a day, every day. (Aside: in today’s digital world, is it still appropriate to discuss writing in terms of pages? It almost seems a bit like giving directions in terms of time, like “go down that road for seven minutes, then turn left.”) This, of course, does not include the volumes of emails I compose and send every day, to clients and colleagues.

Recently Ben Yagoda, a professor of English and journalism at the University of Delaware, posted “Ben Yagoda Gets Sick of the Historical Present” on the Lingua Franca blog—an excellent blog for anyone interested in writing and editing. Mr. Yagoda gives several examples of the historical present tense, a history of its use in various genres of writing, and an exploration of why it might be so popular. He concludes that the tense is “essentially a novelty item. It’s tacky. Give it a rest.”

The comments to this post are also quite informative, as a debate arises over the use of the historic present in discussing literature.[1]

There are two basic conventions for use of past and present tense in genealogical writing:

1. When discussing people or events of the past, use the past tense, e.g. “On 9 June 1827 Victoire sold L’Hermitage to John Brien.”
2. When discussing specific documents or records, use the present tense, e.g. “Baptismal records describe Caroline’s children as illegitimate” or “No Joseph Ridgely appears as a Maryland household head in 1820 or 1830 [referring to the federal census].”

The use of the historical present tense in these situations stems from the same logic as the use of the tense when discussing literature. Records exist in the present time. What they say (or don’t say) is said in the present time, when a modern reader reads it. So it would be proper to state that Victoire sold land in 1827, and that the deed describes the property in a certain way. When I look at the deed in 2013 (hypothetically) it says the same thing that it said in 1827.

Other genres tend to use the historical present to describe a past event. As historical writers, however, we should be careful to follow the two conventions mentioned above. Not only does this limit the possibility of confusion, following grammatical conventions simply makes our writing more professional.

SOURCES:

The Limitations of Genealogical Forms
by James Tanner

Using pedigree charts, fan charts, family group records and other forms are ubiquitous in genealogical research. But the inherent structure of these forms is not just a convenience. In many instances, the way the information is displayed hinders, rather than assists the research process. The reasons for this hinderance are fairly complex and involve a preconceived bias towards a single kinship system based on the English/Western European model. Because genealogists have been given these specific forms for so many years, the forms are used without question and have become the standard basis for most commercial genealogy programs.

Let me give a fairly simple example of where the forms break down in representing common family and meta-family relationships. In the areas of the world that have inherited the language and traditions of the Roman Empire (commonly referred to as Romance languages today) the standard form genealogical record is unsuitable. Here is a quote from George Ryskamp's book, Tracing Your Hispanic Heritage (Ryskamp, George R. Tracing Your Hispanic Heritage. Riverside, Calif: Hispanic Family History Research, 1984, page 268) made in the context of discussing research in original Spanish parish registers:

> Some may ask, “Why not take notes directly onto family group sheets?” This is a very unwise practice for a number of reasons. First, the family group sheet does not always allow for all the information contained in the original records. For example, there may be no place to put the information about padrinos (godparents) and where they are from. The other reason, perhaps more important, is that part of the value of the original records comes in recognizing the relationship between the various items of information given, and the date on which they were entered.

This issue is not confined to those people with Hispanic roots, many cultures around the world have the same issues. In my own heritage, many of my ancestors practiced plural marriage. The standard family group sheet is entirely inadequate to even acknowledge those relationships. Likewise the actual structure of a polygamous marriage is obscured by the standard pedigree chart since there is no way to differentiate between plural marriage and serial marriage except through careful examination of the dates of the marriages and the birth dates of the children. This issue extends to any other culture where the kinship tradition is outside the "standard" Western European model.

Why is this important? Primarily because the types of information recorded and analyzed by most researchers is confined to the format of the forms they use to gather information. Using the standard forms confines the researcher to one particular world view and thereby automatically eliminates much useful and necessary information about the family. I am guessing that many of the so-called "brick wall" type problems can be attributed to this narrow view of the family and its associations and the myopic focus on inadequate forms.
Presently, there is a huge push to add "stories and photos" to the family record. The primary impetus for this movement is the involvement of the youth in genealogy and to ostensibly increase involvement in family history research. But the current format of the standard forms works against this type of additional information. For example, in the standard pedigree model as used by FamilySearch.org's Family Tree, there is nothing indicating the existence of any stories or photographs about the family. That information is limited to tabs on individuals. Without looking at each individual in a family, and in my case that can be almost a hundred individuals, you cannot tell if any of them have stories or photos.

FamilySearch is certainly not alone in this limitation. Although most contemporary program allow photos and stories to be attached to an individual, most, if not all, focus on the individual and not on the greater family structure. In most case, the link to the to photo or story must be added to each individual in the family without regard to the greater family structure and there is no way to focus on a family unit, as such, to see all the photos and stories attached to the individuals within the family.

The effect of the standard format and forms is to isolate the individual from the family structure (including godparents and other relationships) and focus on a very narrow set of preserved records. If there are or were any stories or photographs the use of pedigree charts and family group records have obscured their existence for decades. Of course there are no records that are truly individual in nature, all human records ultimately lead to the family and then on to the kinship systems and the greater cultural environment. By focusing on only a small sub-set of this information, the genealogists are losing the exact information needed to do what they are apparently trying to do; preserve the family's heritage.

**Friday Finds – 04/26/13**

by Julie Cahill Tarr

*Weekly column sharing genealogy-related things I’ve found.*

**New-to-Me Blogs**

- Journeys Past, Cheri Daniels
- Don’t Forget Where We Came From
- Genealogy Addiction
- Surname Detective

**Online Articles**

- Public Library, Not Public Domain, The Legal Genealogist
- Tuesday’s Tip: Social Media Networks Stripping Data from Your Digital Photos, Sassy Jane Genealogy

**Websites & Resources**

- Salem Witch Trials Documentary Archive and Transcription Project – “The Salem Witch Trials Documentary Archive and Transcription Project consists of an electronic collection of primary source materials relating to the Salem witch trials of 1692 and a new transcription of the court records.”

**Upcoming FREE Webinars**

<table>
<thead>
<tr>
<th>Date / Time</th>
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<tbody>
<tr>
<td>5/1</td>
<td>Researching Your Roots in Rhode Island / Maureen Taylor</td>
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<td>5/3</td>
<td>Blogging for Beginners with DearMYRTLE / DearMYRTLE</td>
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<td>5/4</td>
<td>Homespun and Calico – Researching our Foremothers / Peggy Clemens Laurtizen</td>
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<td>5/10</td>
<td>Timelines: Placing Your Heritage in Historical Perspective / Laura Prescott</td>
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<td>5/14</td>
<td>Records of the Works Project Administration (WPA) / Paula Stuart-Warren</td>
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<td>5/15</td>
<td>Land Records Solve Research Problems / Mary Hill</td>
</tr>
<tr>
<td>5/16</td>
<td>Options in Post-Adoption Research / Debbie Mieszala</td>
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<tr>
<td>5/16</td>
<td>Using an Apple (MAC) to Make Your Tree / Bret Petersen</td>
</tr>
<tr>
<td>5/20</td>
<td>Harnessing the Power of Indirect Evidence / Susan Sloan</td>
</tr>
<tr>
<td>5/21</td>
<td>Crossing the Pond: Successful Strategies for Researching Eastern European Ancestors / Lisa Alzo</td>
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<tr>
<td>5/22</td>
<td>Ten Hidden Resources Every Genealogist Should Know / Lisa Alzo</td>
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<td>Using an Apple (MAC) to Make Your Tree / Bret Petersen</td>
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Popular Baby Names from the Early 1900s to Today

by Tom Kemp

Top Five Names for Births in 1912-2011

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<th>Females</th>
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Is Genealogy History or is All History Genealogy?
by James Tanner

When was the last time you took a class on the history of the country you live in? When was the last time you took a class on the history of the country your ancestors came from? Have you ever read a book on either subject? If you live in the United States or the United Kingdom or Australia or France or Canada or Poland or any other country, what do you know about the history of your country?

If genealogy is that branch of history that involves the study for the determination of family relationships (See Greenwood, Val D. The Researcher’s Guide to American Genealogy. Baltimore, MD: Genealogical Pub. Co, 2000, page 8) then doesn’t it follow that genealogists should know their own history?

My brother is a college history professor and is always commenting on the dismal lack of knowledge of the general population about their own country’s history. I find it interesting that most basic genealogy courses virtually ignore history. Although there are notable exceptions, most genealogical conference offerings focus on methodology and not specifically on history. Is it generally assumed that genealogists are also historians and already know the history of their respective countries? I have personally frequently observed genealogical researchers who had only the barest sort of idea that there was a history component to genealogy (or is it the other way around).

If you find a relative born in the United States that lived in the middle 1800s, do you automatically think U.S. Civil War or does that only come after you have researched and found few records? Do you think of the Great Depression and what that might have meant to your ancestor families? What about the effects of World War I and World War II on your ancestors? What effect do you think the wars had on where you might find their records and what records you might find? What do you know about migration patterns? Where did your ancestors pay their taxes and who collected those taxes?

In many cases, trying to find your ancestors may be impossible without a clear understanding of very local history. When was the last time you read a book about the history of the county where your family lived? Have you read a book about the Army or Navy unit your ancestor served in? Unfortunately, I have found that my suggestions to researchers to look to the history of the area they are researching has frequently fallen on deaf ears.

Too many people, perhaps conditioned by high school level history classes, think history is all about dates. Of course, dates are important. I often remember an entry in the FamilySearch Family Tree claiming that one of my ancestors was born in Cottonwood, Utah in 1795. I guess I was surprised to learn that I had Native American ancestors. If you don’t understand the point of that comment, perhaps you need to know a little more about U.S. history!

The current hot topic in genealogy is apparently stories and photographs. What are stories about our ancestors? History, plain and simple. If you felt that the history classes you had in school were boring, perhaps that was more a reflection of the teacher’s ability than the subject. It may also have been your own lack of interest. Jorge Augustin Nicolas de Santayana y Borras is often quoted (and misquoted) when he said, “Those who cannot remember the past are condemned to repeat it”


I think I would paraphrase this quote for genealogists as “Those who cannot remember or who do know their past are condemned to do unrewarding research over and over again.”

Visit your shtetl without leaving home: Google Street View of Hungary
by Emily Garber

Street View on Google Earth and Google Maps on streets in much of the United States is wonderful, but it hasn’t provided much for those of us interested in Eastern Europe. However, a couple of days ago, the Google Earth Blog noted that Street View has been added for Hungary and expanded for Romania and Poland. Now you may be able to walk some of the main streets of your ancestral community without ever leaving home.

For those who are not savvy on using the Google Maps or Google Earth applications, Street View may be accessed via the little yellow peg man on the upper left or right of your map image. If you don’t see him on a map that may include Street View, zoom in until he appears. Place the cursor on him, click, hold and drag him over the map. Blue lines will appear on the map indicating streets where Street View is available. There is a short video tutorial on using Street View on the Google Earth Blog.
I decided to look at the Dohany Street Synagogue in Budapest. Starting in Google maps, I searched on the name, found the map, zoomed in and then dragged the little guy over the map. Voila! The images are from 2011.

One may use the arrow keys on one's computer keyboard to move around on the street. Here's a shot looking in the other direction.

I decided to see what they might have in some more rural areas of Hungary. I headed east toward the border with Ukraine. This Street View in Opalyi, Szabolcs-Szatmar-Bereg County, Hungary was done in Dec 2011.

What I really like about this is that I can move down the street and the very next image shows a change of season (!): an image taken the following Spring. Sort of feels like The Wizard of Oz when Dorothy starts dreaming in Technicolor.

To close out of Street View and get back to your map, click on the small X in the upper right of the map or satellite photo.

Right now coverage in Street View of Ukraine and several other Eastern European countries is still, literally, spotty. In Google Maps search on a country. Try Ukraine. Drag peg man and hover him over the map. What you see are many little square spots and a few larger blobs on large cities. The square spots indicate locations of static photos in Panoramio. The blobs are places where Street View is active. This includes: Kyiv, Lviv, Odessa, Kharkiv, Donetsk, and parts of Chernivtsi and Khotyn. This is nice, but not as nice as what is currently possible for the main streets in more rural areas of Romania and Hungary.

I hope there will be expanded Street View soon in Ukraine. Then I can shtetl-shlep from the confines of my computer.
Have you been able to "walk" the streets of your village in Eastern Europe using Street View? Let me know with a comment below.

Follow Friday ~ Fab Finds for April 26, 2013
by noreply@blogger.com (Jana Last)

My Fab Finds for this week are (in no particular order)
1. This RootsTech "grousing" is for the birds by Dear Myrtle
2. RootsTech Official Bloggers Get Critiqued by The Olive Tree Genealogy
3. Dear Diary: It Seems I've Been a Bad Official Blogger by GeneaBloggers
4. In My Defense....And Other Thoughts by GenBlog
5. The Posts I Most Wish Official Bloggers Would Write by My Ancestors and Me
6. Other Blog Posts from NERGC by Nutfield Genealogy
7. And in my spare time .... by A Worthington Weblog
8. The Goldenstein Trunk AND Swedish Church Records at Ancestry.com Are Not Full-Name Indexed by RootDig.com
9. Two Terrific Free Sites for Online City Directory Research by The Ancestor Hunt
10. Church Record Sunday: Digital Public Library of America by Gena's Genealogy
11. My first look at the Digital Public Library of America by Ancestral Breezes
12. Where Do Questions Fit In At Genealogy Conferences by Desperately Seeking Surnames
13. Sharing Blogging Thoughts by Granite In My Blood
14. My 1st Blogiversary! by Abbie and Eveline
15. Crossing the Pond to Roots in Ireland by GeneaJourneys
16. Don't Just Use the Local Newspaper by Genealogy Tip of the Day
17. The records of death by The Legal Genealogist
18. Blogging Genealogy: Roll Out the Welcome Mat by BloggingGenealogy.com
20. Piecing Together Their Lives by A Southern Sleuth
21. Story Spark #9: Bond with an Ancestor by Your Story Coach
22. It's Official. Clark Kent and Lois Lane Are On the Job by The Family Curator
23. When Google Reader Goes by My Ancestors and Me
24. Sporting My New FGS Conference Ambassador Badge by A Sense of Family

New Blog Discoveries
- The Dead Relative Collector
- No Hoof Left Behind
- Australian Genealogy Journeys
- Home of Sherlocks
- Genealogist Journal
- Ellie's Ancestors

In Case You Missed Them….My Contributions to the Genealogy Blogosphere This Week
- Tombstone Tuesday ~ Eunice (Waterman) Crary and James Lewis Crary Have you checked out the new-to-me tombstone website I shared in this blog post yet?
- Wordless Wednesday (well, almost) ~ Mary Crary Boggess

Thanks for reading!

Jana

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Are Genes Patentable? An Insider's Review of the ACLU's Supreme Court Argument on Gene Patenting
by Rahul Bhagnari, ACLU

In honor of DNA Day, celebrated on April 25, the ACLU gives you an insider's take on our Supreme Court Argument on gene patenting.

Are human genes patentable? That is the question at issue in AMP v. Myriad Genetics, which the ACLU argued before the Supreme Court on Monday, April 15.

"One way to address the question presented by this case is what exactly did Myriad invent? And the answer is nothing."
Before You Were Born: Image Digitization, a Personal Reminiscence

by Leslie Johnston

Image scanning of one sort or another has been in common usage in some industries since the 1920s.

Yes, really, the 1920s.

The news wire services used telephotography — where images are captured using photo cells and transmitted over phone lines — well into the 1990s. Scanners and digital cameras like those we are familiar with came out of development in the 1960s and 1970s, and were already hitting the commercial market by the 1980s.

I have vivid memories of my first digitization project, because that project changed the course of my career.

In 1986 I was in graduate school and volunteering for the Fowler Museum of Cultural History at UCLA. One day the Collections Manager came down to the archaeology collections in the sub-basement (where I was surveying the human skeletal remains in the collections for our NAGPRA records) and said to me: “How would you like to move from the sub-basement to the basement”? How could anyone say no to that?
A 1987 digital image print

The project was to do a recon on all the paper records and enter them into the brand new Argus system running on a mini-mainframe. I am pretty certain that we were Questor’s second customer, after the Southwest Museum. While the recon project taught me the basics about what became the focus of my career — collection records management, digitization, system administration, being a DBA, working with authority control and creating multilingual controlled vocabularies — what was particularly exciting about the system was that it had the capacity to link to digital images.

So we started digitizing. We had acquired a particularly exciting and important archaeological collection, and I had the opportunity to work on the digitization. The objects were set on a stand and the image was captured via a video camera and written to tape, with a video titler used to embed the accession number into the image. The tapes were then mastered onto laser disks.

Now, this was very cutting edge — one entered an address for an image on a laser disk into a field in the object record, and the system could address the file on the laser disk and display it on a dedicated terminal. We had an early Sony Mavica camera, which used 3.5″ floppy disks as its storage media. And we had a printer, which printed color photos the size of old school Polaroids. It was heady stuff.

In 1988 I attended my first Museum Computer Network conference, another event that shaped my career. The 1989 MCN meeting was the pivotal one. We had our first meeting of a Visual Information SIG, where at least a dozen organizations shared their experiments, successes, and failures with digital imaging. I still have my write-up from that meeting, which appeared as a column in Spectra. I chaired that group for many years, and that group helped build a community around imaging practice that still exists.

Of course there were many early leaders and innovators in digital imaging. The American Museum of Natural History. The Fine Arts Museums of San Francisco Thinker imagebase. The Library of Congress American Memory project. Harvard University’s libraries and museums. Numerous Smithsonian projects. And too many others to name.

What other imaging projects were people involved in during the 1980s? If you are interested in the history of digital imaging I suggest the Digital Imaging page at CoOI, which includes a great historical bibliography. Not all the links work, but it’s a great jumping-off point for a history of the discipline.

The Digital Public Library of America: Details, the Librarian Response and the Future.

by Micah Vandegrift

In brief: The Digital Public Library of America (DPLA) launched last week. This article attempts to tease out the librarian response to DPLA and explore what it means for the future of the library in popular imagination, as well as in our field. I describe the what, who, and how of DPLA and ask, after two years of work on the project, what can librarians can expect from DPLA and what does DPLA expect from us? This article concludes by proposing that librarians want four things from DPLA: Advocacy, Inclusion, Investment and Clarity.

Introduction:

Two years ago I took a gigantic leap of professionalism and subscribed to my first mailing list ever, the Digital Public Library of America Discussion list. The concepts and ideals behind the Digital Public Library of America (DPLA) were just coming into shape and I was so excited about it that I went so far as to agree to have it inundate my email inbox. Not long after, I wrote a post about DPLA for the blog, HackLibrarySchool, in which I spelled out some of my interest in the project, as well as some important questions to consider. Quoting myself, “the reason [DPLA] feels so important, is that a group of capable and brilliant folks from a variety of reputable institutions (libraries, institutes, universities) have identified a need, and have initiated a grand idea to address that need.” Now, with the launch of DPLA, I’d like to provide a quick overview of how the project has grown, where it is going, and most importantly, what it means for librarians. Following a brief introduction to the project, I survey the literature about it, introduce some questions and issues with which the DPLA still needs to contend, and close by suggesting a possible collaborative future including the work we do in large-scale projects like this.
The concept of a national public library is not new. Traditionally, the Library of Congress (LOC) is seen as the national library of America, for good reason, but the LOC's stated mission is primarily to serve the research needs of the U.S. Congress. With the wealth of digital information and the tools finally becoming available, extensible, and accessible, governments around the globe are beginning projects to create "digital libraries" of their history and technology. In fact, DPLA planning documents mention the national libraries of Norway, The Netherlands, and South Korea as models to explore.

There are three layers to the project: a portal, which is the public-facing website with search functions; a platform, the code underlying the technical infrastructure, which is open source so that others can build on top of it; and a partnership, which pairs this project with libraries, museums, archives, funders, universities, schools, and other institutions, to advance the mission of libraries in providing access to information. The DPLA, in its current incarnation, is primarily a metadata repository that pulls open data from cultural heritage collections at multiple institutions and centralizes it. As stated in DPLA's mission, "The DPLA is leading the first concrete steps toward the realization of a large-scale digital public library that will make the cultural and scientific record available to all."

While collecting numerous digital objects into one point of access may seem idealistic, DPLA is taking practical steps in a sensible direction. Building on the work of related projects like HathiTrust, Internet Archive, and Europeana, the Digital Public Library of America intends to capitalize on previous and ongoing digitization projects by letting many digital objects be discoverable on one platform. However, there are numerous things to consider when launching a digital project with regards to the target audience/participation, scope of content, finances/business models, governance, legal issues, and technical aspects. Luckily, those were the exact areas that the DPLA identified as "workstreams," in which qualified and competent professionals worked for the past two years. Those workstreams have now been consolidated into committees that will continue to inform the development of the project.

The focus on cultural heritage collections, an early example of which can be seen in Leaving Europe—a jointly curated DPLA/Europeana virtual exhibit—allows DPLA to begin quickly with content that is already easily accessible. John Palfrey, of the Berkman Center for Internet and Society and lead spokesperson for DPLA, states, "In its first iteration, the DPLA will combine a group of rich, interesting digital collections, from state and regional digital archives to the special collections of major university libraries and federal holdings. DPLA will demonstrate how powerful and exciting it can be to bring together our nation's digitized materials, metadata (including catalog records, for instance), code, and digital tools and services into an open, shared resource" (Palfrey, 2013). There has been a great deal of discussion about including books (e- or otherwise), orphan works, scholarly materials in open access institutional repositories, and other readily available digital corpora. Going forward, other content types may be considered for inclusion in the DPLA, though the version of the DPLA that launched last week includes only metadata related to cultural heritage objects.

Who is involved in DPLA?

Committees

Conversations about a broad, multi-institutional collaboration on a national digital library in America began at an October 2010 meeting of the Radcliffe Institute for Advanced Study, culminating in a Steering Committee. In December 2010, the Berkman Center for Internet and Society convened a meeting that would produce the DPLA Secretariat, directed by Maura Marx of Open Knowledge Commons. With the foundations laid, these teams began to define the details, possibilities, and grand ideals of the Digital Public Library of America. The work of the Steering Committee and the Secretariat was invaluable to the early progress of DPLA, in addition to the individuals listed below.

Robert Darnton

"A Library Without Walls," a piece written by Robert Darnton for the New York Review of Books, is generally seen as the inception of the DPLA. Darnton is a historian and the Director of Harvard University Libraries. He has remained involved in the conception and governance of DPLA, serving on the Steering Committee as well as being a public voice for the project from time to time.

John Palfrey

A director at the Berkman Center for Internet and Society, Palfrey has been the most vocal and visible proponent of DPLA since early planning meetings, and currently serves as President of the DPLA Board of Directors. He previously directed Harvard’s Law School Library and is now the Head of School at Phillips Academy in Andover. Palfrey’s book Born Digital may have run across your desk at some point.

Dan Cohen

Only recently announced as Executive Director of DPLA, Dan Cohen brings years of experience leading the Roy Rosenzweig Center for History and New Media (CHNM) on high-profile digital humanities projects like Zotero, Press Forward, and Hacking The Academy. Cohen, a digital historian, brings – as the Library Loon has pointed out – public presence, authority, and gravitas to the position.1

Emily Gore

The first official employee of DPLA, Emily Gore has worked in libraries and technology for 12 years. As the Director of Content, Gore oversees the "what" that will become DPLA’s collections. She was most recently employed as the Associate Dean of Digital Scholarship and Technology at Florida State University and is a 2011 graduate of the Frye Leadership Institute.2

Amy Rudersdorf

As DPLA’s Assistant Director of Content, Amy Rudersdorf "is responsible for digitization partnerships and related workflows, metadata normalization and shareability, and community engagement to promote the DPLA as a community resource." She is a leader in digital preservation and also teaches metadata and digital libraries for graduate programs in library and information science.

Partner Organizations

From the very beginning, DPLA was lent credence due to the partner organizations that signed on in support of the initiative. The Smithsonian Institution and the National Archives pledged content partnerships early on, and in recent weeks the New York Public Library, ArtSTOR, the Biodiversity Heritage Library, and The Library at the University of Illinois at Urbana-Champaign have all signed on as well. The National Archives pledged content partnerships early on, and in recent weeks the New York Public Library, ArtSTOR, the Biodiversity Heritage Library, and The Library at the University of Illinois at Urbana-Champaign have all signed on as well. The fact that these organizations have signed on lends credibility to the DPLA as an entity. The work of the Steering Committee and the Secretariat was invaluable to the early progress of DPLA, in addition to the individuals listed below.

The Public (Me and You and Everyone We Know)

Early conversations surrounding DPLA included worries that a project of this scale might not include enough people from the library community. These concerns were addressed in multiple ways, which I will illuminate later in this article. Primarily, the project extended multiple calls for participation, including a public wiki, the aforementioned listservs, open workstreams, Applets, and Beta Sprints, and many librarians and others had a hand in creating what it now is. A Get Involved page invites continued participation and asserts the DPLA’s insistance on this project continuing to be built as a community.

The prevailing zeitgeist of open, collaborative, "public," project-based, and community-built and -owned initiatives serves the DPLA well. Margaret Heller, writing for ACRL Tech Connect, reported from DPLA Midwest, "I found the meeting to be inspirational about the future for libraries to cross boundaries and build exciting
In late 2011, play an important role in the ongoing transformation of "The Library" from a strictly consumptive space to a broadly creative space due to its open infrastructure, libraries, museums, and historical societies to actively pursue digitization projects, content which can easily be ingested to the DPLA version 1.0. The DPLA will community has more easily embraced the project. This is in no small part due to the focus on research and access to primary sources that has led academic institutions doing this work, and public libraries are best situated to fill the gap (Hill, 2011).

The evolving mission of the library is a discussion that flows across interdisciplinary lines and Hill encapsulates it nicely. His assertion could as easily be applied to every library in the public library community and empowering the patrons to contribute their creative work back to the community or to the whole world via the internet… There is no other production of new knowledge for personal growth and sometimes even the public good. The future of public libraries lies in supporting creative endeavors in their libraries, with membership at 60,000, ALA appears to have purposefully distanced itself from active participation in the DPLA for reasons that have yet to be disclosed.

What DPLA isn't

DPLA is not a public library, a content repository, or a threat to traditional library services. In defining a massive project of this scope, calling it a "public library" has led some in the profession to dismiss it outright, or at least question its motives. The Chief Officers of State Library Associations went so far as to issue a resolution [PDF] that the name be changed. How could a well-funded, Harvard-based, academic-focused, non-librarian-led thing purport to call itself a "public library"? The inclusion of "public" in the title is important in defining the role of this organization in our country’s mind. People understand that the items in a public library’s collection belong to them and are available for their use. So it also should be with DPLA, Dan Cohen wrote, claiming that public libraries engender trust, localness, relevance, and familiarity. The ultimate decision to call the project the Digital Public Library of America was a conscious one, reflecting an intention to make it known that the public are invited and expected to claim ownership of the collection. It is not a public library in the same way that the Brooklyn Public Library is, yet the goals and hopes of the organization are the same.

As it is now, content (digital objects/files) from digital libraries that partner with DPLA will remain with the institutions. Only the metadata about those objects will be harvested for display and discovery from "hubs" like the Smithsonian Institution or the Digital Library of Georgia (the full list of hubs is available online). This approach accomplishes two things at once: 1) it utilizes the “open data” that is becoming more essential for the discoverability of online digital collections, and 2) it is creating a model by which potential future "donors" can participate in the DPLA. Digitization efforts at regional, state, or local institutions will have a single point of access to make their cultural objects and artifacts available to their community, the general public, and researchers.

The motivation for including your library's digital collections in the DPLA is the increased discoverability and cross-collection connections that will be more evident when searching inside one aggregated platform.

What librarians think of DPLA

Nearly absent from taking a leading role in DPLA is the American Library Association. Aside from the occasional editorial in American Libraries magazine, time and space at annual conferences for DPLA-based discussions or presentations, and the current president of ALA, Maureen Sullivan, sitting on the Marketing and Outreach committee, there has not been any significant visible support for the project in the multitude of committees, offices, round tables or divisions of ALA. A statement from Alan Inouye, director of ALA's Office for Information Technology Policy, expresses nominal interest, without much substance, saying, "ALA is following the development of the DPLA with great interest and optimism… The very creation of the DPLA enterprise has raised the profile of libraries in the digital age… ALA appreciates the ambitious and perhaps daunting scale and scope of the DPLA undertaking" (Cottrell, 2013). Representing some significant portion of librarianship, with membership at 60,000, ALA appears to have purposefully distanced itself from active participation in the DPLA for reasons that have yet to be disclosed.

The Online Computer Library Center (OCLC) is also largely missing from the DPLA infrastructure. Perhaps indicative of their thoughts on the project, the OCLC report, "America's Digital Future: Advancing a shared strategy for digital public libraries," vocalizes desires for public library involvement in the creation of a national library. The opening pages of the report, based on a meeting at Los Angeles Public Library, state, "Library leaders contributing to this discussion agreed: many public librarians feel behind in the evolution to a more digital library. Participants noted that academic and research libraries have made more strides in shaping a digital future, evidenced in the major projects and new efforts of organizations such as the HathiTrust. Participants also noted that the rapidly evolving digital activities in the commercial sector, such as e-books and e-book reading devices, are "changing the game" for public libraries, and that public libraries have been too slow in generating a national, concerted plan (De Rosa, et al, 2011).

Early criticisms of DPLA included charges that public libraries had not been consulted or included in the planning or leadership of the project. To the contrary, everyone involved in DPLA—including Robert Darnton, John Palfrey, Emily Gore, and Dan Cohen—have made it clear that DPLA is meant to connect people with the local and public institution, not direct them away from it. Palfrey goes so far as to urge libraries that their involvement is fundamental and necessary. He writes that "libraries must make a digital shift, charting a course that is different from our present direction. No one should fear (or act like) libraries are going away, but we need to continue to strive to change the services they provide and to build the case for them in a digital era" (Palfrey, 2013).

David Rothman, founder of TeleRead and LibraryCity.org, has been vocal about approaching this project cautiously, especially in regards to K-12 education and school librarians, who are intended as a primary target of this initiative. His editorial in the Chronicle of Higher Education, titled "It’s Time for a National Digital-Library System: But it can’t serve only elites," mentions the extreme focus on humanities-based content, to the exclusion of scientific, medical, mathematical, business, and vocational collections. He also accuses DPLA of engaging in high-academic rhetoric, "while ignoring, for instance, reference services, user communities, and grass-roots content like oral histories" (Rothman, 2011). Some of his concerns (a breadth of content beyond cultural heritage objects and flexible technology) are now recognizable goals of DPLA's continued growth.

Nate Hill, Assistant Director of the Chattanooga Public Library, offers a different take, proposing that DPLA offers public libraries a reformative path. I think that the DPLA is a great opportunity for libraries to shift their focus to supporting a different set of activities in our buildings… creation activities: the production of new knowledge for personal growth and sometimes even the public good. The future of public libraries lies in supporting creative endeavors in their local community and empowering the patrons to contribute their creative work back to the community or to the whole world via the internet… There is no other institution doing this work, and public libraries are best situated to fill the gap (Hill, 2011).

The evolving mission of the library is a discussion that flows across interdisciplinary lines and Hill encapsulates it nicely. His assertion could as easily be applied to academic libraries. Since DPLA is a concept of an academic librarian and the investment of many in the higher education enterprise, it seems the research library community has more easily embraced the project. This is in no small part due to the focus on research and access to primary sources that has led academic libraries, museums, and historical societies to actively pursue digitization projects, content which can easily be ingested to the DPLA version 1.0. The DPLA will play an important role in the ongoing transformation of ‘The Library’ from a strictly consumptive space to a broadly creative space due to its open infrastructure, collaborative ethos, and hopefully even involving the public in the creation and curation of content.

In late 2011, Molly Raphael, at the time President-Elect of the American Library Association, echoed Hill’s opportunist bent, albeit cautiously. Listing "the issues
that generated the most passionate discussions,” she writes (adding her own thoughts in parentheses):

- Should we only consider open access, or should we think about the possibility of tiered access? (My take: Open access seemed to rule the day.)
- What is being conveyed by including “public” in the name? (My take: Let’s not get too bogged down on the name, but we need to be careful about what we convey by the words we use.)
- Whose voices were we missing, such as school librarians or others, and how do we make sure that the tent is “big” and welcoming? (My take: The tent kept getting bigger as more people were invited, but we knew that we needed to consider the question: “Who is not in the room that should be in the room?”)
- How should we approach the challenge—look for low-hanging fruit, such as material already in the public domain? Seek to tackle the issue of orphan works, where much of the content that researchers want can be found? Build on the work of those who are already building large digital libraries? (My take: We have opportunities to build more coordinated access to much that is already available digitally, but let us not lose sight of the importance of access to those sources that have legal complications.)
- How can we be sure that we put needed focus on metadata and APIs and not just on capturing the content? (My take: Thank goodness this effort is being driven by librarians and researchers who care about the keys to access.)
- How important is it to tackle copyright revision? Do we have the tools we need without thinking about that now? (My take: This is a tough one. Opinion about what we can or can’t do under current law is divided, but generally most agreed that we would need to press for copyright revision eventually, particularly for orphan works) (Raphael, 2012).

Many of the issues Raphael lists are similar to the current focuses of the research and academic librarian community: copyright, re/use of metadata, open access, and the “big tent” approach to building and consensus-making, are defining the culture of higher education. In contrast to the aforementioned public library considerations, there has been much less of an active response from academic librarians. Several research libraries have joined as partners, expressing obvious support at the institutional level, but individuals have been less forthcoming. Perhaps this is due to the fact that academic libraries are more deeply invested in access to primary source materials and are more agile in approaching technological changes, as that seems to be the trend in higher education. The academic library conversation, then, is more topic-specific (ex. copyright) than focused on large-scale projects. Or, academic libraries are approaching the project with a distanced interest, beholden first to the goals of their school and the bureaucracy that often entails. College and Research Libraries News briefly mentioned DPLA in its Top Trends of 2012 report as a project worthy of attention. That report lists trends that include digital preservation, data curation, and scholarly communication, which are all related to the work and goals of DPLA.

Finally, for a personal perspective on DPLA, Andy Woodworth provides a specific sense of why this massive project may have yet to breach the consciousness of the larger library community. He writes,

“The Digital Public Library of America seems like the Manhattan Project: it’s massive, complex, has great minds from many different fields working on it, and not many people know about it. Not because it is secretive [and] not for a lack of exposure… It just hasn’t arrived at the tipping point of intruding on the lives of librarians on their home turf. That’s where I find myself: how will this affect my community?” (Woodworth, 2012.)

As open and inviting as DPLA has been, they have yet to purposefully and single-mindedly answer that question: What are the implications of DPLA for the library community? How does this affect our patrons? The distance between large-scale initiatives and the insularity of library work (either public, academic, school, or special) is a singular factor in librarian buy-in. Woodworth continues, “From my perspective, the DPLA is at the opposite end of action spectrum for digital content and digital rights from me. We are both working towards the same goal, but I am operating from the grassroots level while it operates from a top-down perspective.” Following the launch of DPLA last week, Library Journal compiled an article titled “Librarians respond to DPLA launch” including opinions from Jason Griffey, Jessamyn West and others, ranging from excitement for the open API to noticeable errors in legacy metadata.

What librarians want from DPLA
Themes from the various responses to the DPLA can be condensed into four broad areas that I’d propose encapsulate what librarians want from the Digital Public Library of America: Advocacy, Inclusion, Investment, and Clarity on why we should participate and how we can get our communities involved.

Advocacy
The political climate in which we function requires consistent messages, constant efforts, and collective representation. If DPLA intends to function as a highly recognizable (“public”) facet of our ecosystem, it must advocate at the highest levels for the needs of the future library. Dan Cohen, representing the interests and influence of many behind the scenes at DPLA says, to that point, “I see a strong advocacy role for the DPLA, to say that a better balance is needed in the twenty-first century, so that the landscape for reading and research isn’t further circumscribed and hindered by digital friction” (Enis, 2013). It is the hope of the library community that this will ring true as DPLA moves forward.

Inclusion
Libraries want to be included in the construction of a national digital library. Again, DPLA has worked to ensure that this occurs, and as more libraries and librarians become aware of this project, I hope that time, energy, and resources will be devoted to participating in this grand experiment. Already organizations like the American Council of Learned Societies are offering positions for post-doctoral fellows to work on the project. I would call on the library community to proactively pursue inclusion, and encourage our professional organizations to consider offering similar opportunities (fellowships, internships, scholarships) to prove our vested interest in working together to build the DPLA.

Investment
Many initiatives that garner excitement in the library community look great from the outside, but are fraught with loosely defined goals, aims, and a general lack of detailed plans for moving forward. Librarians, eager and skeptical at the same time, require a deep sense of purpose tied to real, concrete outcomes. DPLA is close to providing that level of clarity, but additional information would be helpful, such as: what methods are in place for rural libraries to begin collecting and submitting oral histories?; will there be a PBS-style curriculum module to engage school librarians?; is there a media campaign targeted at public libraries?; a toolset for scholarly utilities that could help with citing items and repurposing metadata?. These details would address Andy Woodworth’s question, “How does this apply to my patrons?” It is still a little early in the process to expect the fullness of clarity that many of us would like, but continuing to ask and expressing our
in order to enable scholars to work with and add to these materials. Michigan State University, is partnering with universities and cultural heritage organizations in Africa to build this resource. Plans are underway to add digital tools.

The African Online Digital Library
Europeana.eu

Of course there are some truly gigantic collections such as the significant partners of the DPLA is the

The newly implemented Digital Public Library of America (DPLA) is one of hundreds of digital libraries and digital library portals popping up all over the Web. One of the significant partners of the DPLA is the Mountain West Digital Library described as follows on its website:

The Mountain West Digital Library is a central search portal for digital collections about the Mountain West region. We provide free access to over 700,000 resources from universities, colleges, public libraries, museums, historical societies, and government agencies, counties, and municipalities in Utah, Nevada, and other parts of the U.S. West.

Of course there are some truly gigantic collections such as the National Library of Australia’s Trove website with over 338 million online resources and Europeana.eu with millions more. The amount of online content is overwhelming. Here are a just few of the hundreds of portals coming online:

The African Online Digital Library (AODL) is a portal to multimedia collections about Africa. MATRIX, working in cooperation with the African Studies Center at Michigan State University, is partnering with universities and cultural heritage organizations in Africa to build this resource. Plans are underway to add digital tools in order to enable scholars to work with and add to these materials.
The California Digital Library, in partnership with the UC libraries, has continually broken new ground by developing systems linking its users to the vast print and online collections within UC and beyond. Building on the foundations of the Melvyl Catalog, and has developed one of the largest online library catalogs in the country.

The British Library Online Gallery has over 30,000 items from their collections including hundreds of historical maps.

British History Online is a digital library containing some of the core printed primary and secondary sources for the medieval and modern history of the British Isles. Created by the Institute of Historical Research and the History of Parliament Trust, it aims to support academic and personal users around the world in their learning, teaching and research.

The Cornell University Library, Windows on the Past, is an extensive aggregate of the University's online collections.

The European Library is designed to meet the needs of the research community worldwide, their online portal offers quick and easy access to the collections of the 48 National Libraries of Europe and leading European Research Libraries. Users can cross-search and reuse over 16,696,516 digital items and 115,623,713 bibliographic records.

We even have local digital library portals such as the Greater Phoenix Digital Library. It is likely that there is a digital library portal in existence or being started in your own area. Do a Google search on "digital library" and include your local city or county name. For example, searching in Utah, I find the Pioneer, Utah’s Online Library.

Right now, the digital library concept is evolving rapidly. There are online services with different methods of logging in, subscribing, or checking out books online.

One of the most used services is OverDrive.com. With more than 1,000,000 titles from 1,000+ publishers, OverDrive claims to host the largest digital library catalog of eBooks, audiobooks, music and video in the world. But OpenLibrary.org also makes the same claim. But whatever, there are more and more books and materials coming online every day.

Unfortunately for the user, the different services all have a complicated set of use restrictions and methods for viewing or checking out materials. It may take you some time to figure out how to use some of these services.

We recently found ourselves driving back and forth to Utah and discovered that we could download audio books from our local library to listen as we drove. If we ran out of books, we could check the one's read back into the library and check out more, even while we were in Utah.

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My Grandma was a Cherokee Princess and Einstein Hated Cell Phones

by Gena Philibert-Ortega

One of my favorite posts on Facebook that crops up every once in a while is a photo of Abraham Lincoln and a quote:

![Abraham Lincoln](https://memegenerator.net/memes/5555)

Honest Abe is right, no doubt about it. But it's clear that he didn't say that. Right away you know it's a joke.

The problem of believing the written or spoken word has long been an issue for humans. Consider another quote making the way around social media websites attributed to Albert Einstein.

![Albert Einstein](https://memegenerator.net/memes/5555)

"I fear the day that technology will surpass our human interaction. The world will have a generation of idiots."

Now, this quote sometimes accompanies a photo of Einstein, sometimes it is attached to an image that features people with their zombie-like stares on their cell phones. Did Einstein hate technology? Did he fear for the future? Who knows, but there's a problem with this quote.

Einstein didn't say that.

According to the blogger at the Quote Investigator, this quote does not appear in the work, The Ultimate Quotable Einstein, edited by Alice Calaprice. Variations of
this quote have been in circulation for years but none of them seem to be the words of Einstein.

So how is it that I see that quote about once a week or more, in English and Spanish, on Facebook? Well it's like those forwarded emails you get. Where someone makes a statement about the President, or a certain group of people, or whatever and then sends it to their friends and family. And then that person forwards it. As that vintage shampoo commercial said “and so on and so on and so on...”

And if you forward it enough it starts to seem like it's true, afterall it's all over the Internet.

Now this is where the genealogy comes in

Family stories are a lot like that. If your grandmother tells you a story consistently over her life about her grandmother, is it true? Are you related to Cherokee princesses or someone that rode with Jesse James or descended from George Washington?

Now I'm not calling grandma a liar. We hear things, people reinterpret them and tell them and pretty soon it's like that childhood game of telephone. In some cases, stories might be told to explain something we have no explanation for. Grandma didn't have Native American because she had darker skin then the rest of us or we have the same surname as that famous person and my dad looks like that person so it must be true. Sometimes stories may have a sliver of truth but were "enhanced" for the sake of telling a better story. And then there's stories that grandma was telling to pull your leg but you never knew that. (I still love the fact that my maternal grandmother told one of my cousins that if he ate a watermelon seed it would grow in his stomach.)

One of the great things I get to do every month is lead a discussion for the National Institute for Genealogical Studies on an article written by Connie Lenzen, CGRS entitled, Heritage Books and Family Lore: A Jackson Test in Missouri and Idaho from the NGS Quarterly, March 1998.

In this article Connie is researching family stories, specifically those that we find in heritage books but this could include those that are told to us. Connie provides steps to determining the validity of a family story. These steps are:

- Consider the Source
- Determine the Probability that the Event Occurred
- Place Individuals in Time and Location
- Thoroughly Comb Extant Records

These steps help us to ascertain the probability of a story even before we begin any serious research. If you are told your grandfather rode with Jesse James but he was an infant when James was robbing banks, then that story is not true. There's no reason to continue the research.

Genealogically, we have numerous sources to help us determine probability including maps and gazetteers, newspapers, and histories. We then can go on to extant sources, those sources that still exist, such as government records, church records, newspapers, and manuscripts.

While it can be flattering and easier to just repeat the stories that you have read or heard, take some time to check them out. Otherwise in two generations those stories will morph into something like "My Cherokee Princess grandmother hated cell phone just like Einstein."

P.S.

Is there a way to tell whether those forwarded emails that are true? Yes, Snopes is one source you can use to search out urban legends and follow the trail to how they developed.
Here is the current Home Page copied today:

I put First Name = "isaac" and Last Name = "seaver" into the search fields and clicked the "Search" button:

Over 335,000 matches were found for my search parameters. The "Searching for" column shows that my search with those names was not Exact.

When I clicked the "Show Advanced" link on the Home Page, it took me to the "Search" tab and the Advanced Search form (with my previous settings from my last search):

I put First name = "isaac" and Last name = "seaver" into the search form (Note: I had to enter them again - why weren't they filled in? That's dumb!). The form had "restrict to exact" as the filter under the first and last name fields.

With those settings, I clicked on "Search" and there were 494 matches:
Note that I had to click three times from the Home Page to get the results I wanted. Two weeks ago, it was one click - just the "Search" button. That’s frustrating to me.

I need to train myself to go directly to the "Search" tab when I open the Ancestry program - that gets it down to two clicks to get the results I want. I could put the "Search" tab URL (http://search.ancestry.com/search/) into my Chrome browser bookmark bar also and get it down to one click, but I like to see the "New and Updated Databases" every day.

I complained months ago about the problems with doing a Global Search with wild cards in names. I tried again today and the results were the same. From the "Search" tab, I entered First name = "isa*" and Last name = "sea*" and saw the "Too many matches with the wildcard search" screen:

That is very frustrating to me, even for names that are fairly uncommon.

I just did a global search for First name = "joh*" and Last name = "smi*" - it worked and gave me 2,935,466 matches! It didn't work with "mar smi*". Are there more "isa* sea*" persons in the databases than "joh* smi*" persons? I sincerely doubt it! This is not random - it happens every time I search for "isa* sea*", but not for "isa* sev*" or "isa* sea*r".

This is another of my frustrations with Ancestry searches. They cost me time...I've learned to expect the frustration and usually search with a full name now, or I select from the database links on my Home Page or in the Card Catalog.

For the record, I have a Dell computer, running Windows 7, and using the Google Chrome browser.

I just did the "isa* sea*" search on my Windows 7 laptop using Internet Explorer 10 browser and received 30,122 matches. Is this problem related to the browser somehow?

Is anyone else getting these results? Can you get results with "joh* smi*" and no results with "isa* sea*" or "mar smi*"?

The URL for this post is: http://www.geneamusings.com/2013/04/ancestrycom-home-page-changes-and-wild.html

Copyright (c) 2013, Randall J. Seaver
Is this a cousin I see before me? No, I just have a similar surname.
One of the first things I attempted to do when I was researching my mother’s family was to try and determine if the stories my mother told me about my grandfather were true and not just “bubbe meises”. My grandfather, Yehuda-Leib Fink, who was born in Drohobycz, Ukraine, arrived in Manchester, England, in 1899, and had served previously, according to my mother, in the Emperor Franz Joseph’s Imperial Army.

Before our home in Manchester, England, was destroyed by the German Blitz in World War II, there was a large picture of my grandfather in his military uniform astride a horse which hung in the entryway. My mother remembered it vividly and the fact that her father always hummed while he worked the military song composed by Johann Strauss in 1848, the “Radetzky March” [http://us.yhs4.search.yahoo.com/yhs/search?p=raditzky+march%2Cyou+tube&hspart=att&hsimp=yhs-att_001&type=att_lego_portal_home], was further confirmation that he had been a military conscript.

In fact, when World War I was declared, he was taken away to an internment camp on the Isle of Man in England because he had served in the Austro-Hungarian military and was therefore considered an enemy alien. Unfortunately, none of his British records survived the Blitz during World War II.

Just recently, I received a message from a researcher in Israel, Dr. Eli Brauner, who inquired about how to locate his grandfather, Israel Leon Schrenzel’s military records in the Austro-Hungarian Army. His grandfather below was born in 1884 in Lemberg, Galicia (now Lviv, Ukraine) and lived at Peltewna 13, Lemberg.
As I told this researcher, looking for Jewish records of recruits in the Austro-Hungarian Army is very difficult, especially prior to World War I and that it would involve knowing where his relative was inducted and/or when he served in the Army.

When I looked for my grandfather over twenty years ago, I had a military expert do the research for me in the Austrian and Polish military records, but that person has now long ago passed away. I was told by other official military experts that the records were supposedly returned to the place of origin (Ukraine) after the war, but that was not proven to me. In addition, I did not have access to anyone, at that time, who could locate records in the Ukraine, if indeed, they were there.

One of resources that have become available since the time I first looked for records is those which were microfilmed by the Mormons. A very handy research tool to use is the following link which discusses these records which the Mormons hold: http://feefhs.org/journal/9/blodgett.pdf

Several other helpful links are as follows:

As you can see when you peruse the information in this resource http://www.polishroots.com/Resources/austrian_recruit/tabid/204/Default.aspx, you really need to know the regiment the recruit served in and the year(s). In addition, if the individual was not an officer, it is difficult to find a record of them.

Another link of interest is: http://www.austro-hungarian-army.co.uk/loc1866.htm This link gives peacetime garrisons in 1866 and, Lemberg, for instance, is listed.

The Leo Baeck Institute appears to have a collection regarding a staff physician, Bernhard Bardach, from Lemberg who served in the Army which may be helpful: http://findingaids.cjh.org/?pID=481632

Some further links for locating military resources are the following:

http://austrohungarianlandforcesdiscussionforum.yuku.com/topic/1135/Finding-info-on-my-family?page=1
http://ahmilitary.blogspot.com/
http://www.cgsl.org/research/message-board/post/93331

One of the visual resources regarding the Jewish soldiers who served in the Austro-Hungarian forces is the following Centropa video and series of photographs:

As you go through these illustrations, you will get a vivid idea of the differences in the uniforms, persons and situations that the Jews were confronted with in the Empire’s armed forces.

The map below shows the Empire at the start of World War I.

Further, there are collections of holiday cards which were sent by the Jewish soldiers to their relatives during their service in World War I whilst in the Army which is discussed and portrayed in the following article: http://www.ynetnews.com/articles/0,7340,L-4137314,00.html

There is even an article: http://www.gilzohar.ca/articles/israeli2010-21.html which recounts the participation of troops from the Austro-Hungarian Army who served in Palestine during World War I, some of whom were Jews.

In addition, there were also Jews who fought on the side of the Turkish sultan during the war.
Austro-Hungarian Troops in Palestine During World War I

There were many Jewish soldiers who served during World War I and there were those who also perished. One of those was Zalman Berger who was killed during the definitive Battle of Lemberg in 1915. His grave is seen below as found in the YIVO archives:

Grave of Soldier Zalman Berger

(Died 1915, Lemberg, Galicia)

Another Jewish soldier who was killed was Israel Leon Schrenzel, the grandfather of Dr. Eli Brauner, who had contacted me. It is now going to be his chore to wade through all of the resources available to try and find a listing of his grandfather’s military records and his death.

After going through all of the available online materials as noted above, researchers should probably post an inquiry on JewishGen, Gesher Galicia or other similar digests which are in the area of what constituted the Austro-Hungarian Empire, so that individuals, who have done the most recent research, can assist you.

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A REMINDER ABOUT THE THIRD AMERICAN CIVIL WAR CHALLENGE DEADLINE.

by noreply@blogger.com (Bill West)

Bloggers have until April 30th to participate in the Third American Civil War Challenge!

Just a reminder, there’s only a week left to the deadline for submissions to the Third American Civil War Challenge.

This is how you can participate:

Did you have ancestors in America during the Civil War? If so, where were they and what were their circumstances? How did the Civil War affect them and their family? Did the men enlist and did they perish in battle or die of illness? On which side did they fight, or did you have relatives fighting on BOTH sides? How did the women left at home cope, or did any of them find ways to help the war effort? Were your ancestors living as slaves on Southern plantations and if so when were they freed? Or were they freemen of color who enlisted to fight?

If your ancestors had not emigrated to America as yet, what was their life like around the time of the Civil War?

The 150 year celebration of the Civil War is a great source for those of us blogging about our family history. So, let’s do a little research over the coming weeks between now and April 30th. Find out the answers to the questions I asked and write about them. Or if you think of another topic to do with your family history and the Civil War, write about that. Send me the link when you publish it on your blog, and on May 6th I’ll publish all the links here.
Personal Digital Preservation Sonnet
by Susan Manus

TransylvanianDutch
In honor of Shakespeare's birthday, The Signal provides a "Digital Preservation Sonnet"

The following is a guest post by Tess Webre, intern with NDIIPP at the Library of Congress

Shall I compare thee to a closed format/ thou art more open and accessible . – Author after 3 coffees.
In honor of William Shakespeare's 449th birthday on April 23rd (observed) and as a tie-in with the recent digital humanities day, I have decided to make a Digital Stewardship sonnet. This is a traditional sonnet; it has iambic pentameter and everything – courtesy of Mr. Boswell's 11th grade AP English. See, I was paying attention – however, I cannot attest to the content being traditional.

William Shakespeare, from tonynetone on Flickr

Personal DigiPres Sonnet
By Tess Webre

Want to ensure a file’s longevity
So that you can always access the bits?
First know, it’s your responsibility
And you must use your cunning and your wits.

Organize your files, that’s simple enough.
In an open format, you know the drill
Update storage media – care ain’t tough –
Keep dispersed copies, just in case of spills.

To help, for we know that this might sound like Greek,
The Signal is a blog we hope you love,
It also would be good to take a peek
At digitalpreservation.gov.

Keep studying; your skills will be greater.
*Till next time I wish you all safe data.

Using Eye-Fi with a Digital Camera
by Diane Boumenot, One Rhode Island Family

My digital camera is six years old and I thought I might replace it someday with a camera that could upload pictures automatically to a computer or a web site. I use my Canon PowerShot 870 Elph camera for cemetery and other genealogy recordings, library page snapshots, blog pictures, and work/family pictures.

Since I found Eye-Fi, the life of my camera has now been extended.

I purchased the cheapest version of Eye-Fi ($35) I could find on Amazon. It consists of a 4 GB SD card:
Eye-Fi 4 GB SD card

and a USB Card Reader that plugs into your computer:

The Eye-Fi card reader plugs into the USB port on your computer

**How It Works**

- You allow Eye-Fi to access your home wi-fi by logging in once
- You use the Eye-Fi SD card in your camera, like a normal SD card
- You take pictures
- Within a minute or two, the picture auto-uploads to your computer. If you are farther away than, say, 20 feet, the picture stores on your SD card and auto-uploads as soon as the camera gets within range of the computer.
- If you have the Eye-Fi Center open, you can see the pictures upload on your computer monitor:

  ![pictures auto-uploading to the computer as they are taken](image)

- If you do not have Eye-Fi Center open, a tiny screen pops up in the corner of your monitor showing each picture upload:

  ![pictures show in corner when you don’t have Eye-Fi software open](image)

- You can control the folder where the photos should be placed on your computer through your Eye-Fi setup (the default setting on a PC is MyPictures/Eye-Fi/folder-by-date).
- You can, optionally, allow the pictures to ALSO upload to a private web page on the Eye-Fi website, and remain there for one week (longer if you pay for storage). That requires wi-fi, either your own or public.
- You can, optionally, also allow the pictures to upload to a wide choice of social media or photo storage sites. This will happen once wi-fi is in range.

**Why this is useful**

- **EDITING** - I can tell already that this improves picture selection and the need for editing. Seeing the picture immediately, without removing the card, allows you to re-take as you go, with the camera still loaded with the card and ready to go. This is especially useful for people who do photography near their computer.
- **AUTO-UPLOAD** - For photography done away from home, it’s nice to think that the photos will upload, and be sorted into folders by date, automatically the next time the camera is turned on near the computer.
- **CLOUD STORAGE** - For those using picture services like FLICKR, Picasa, or Facebook, again, upload to the account of your choice will automatically happen as soon as the camera is back in range of wi-fi, and turned on. I have chosen not to use that yet.
- **NO SD MAINTENANCE NEEDED** - If you are, for instance, taking 200 pictures per day at a repository or on vacation, you can allow the pictures to upload
every night near your laptop. You can choose a level (for instance, 50%) at which the SD card will start deleting automatically as long as the images have already been successfully uploaded. So you would never need to make space on the card by deleting images.

- **RELAY TRANSFER** – if you have a hotspot or access to wi-fi away from home, and you use a cloud storage service mentioned above, the pictures can upload even when you are away from your computer. I believe they may then automatically relay themselves to your computer as well, at some point, but I am not set up to test this.

- **ADD GEOTAGGING** – if you pay for an upgrade, this system will add location information (geo-tagging) for each photo (something my camera will not do otherwise).

- **WORKS FOR VIDEOS** – as far as I can see, these features all apply to videos, too.

- **WORKS ON IPHONE, TOO** – I was able to add my iPhone to my network, so now pictures I take on my iPhone also upload to my computer. This worked when I took pictures elsewhere, got the iphone back to the house, and with Eye-Fi plugged into my computer, opened the Eye-Fi app on the iPhone.

- **SELECTIVELY MOVE OR EMAIL** – whether or not you auto-upload to web storage in addition to your computer folder, you can always open Eye-Fi Center on your computer and slide selected images into the “tray” for emailing or placement on the web storage of your choice.

Learn more, or check out the compatibility of Eye-Fi with YOUR camera model, [here](http://onerhodeislandfamily.com/2013/04/21/using-eye-fi-with-camera).

My cat, Mr. Darcy, agreed to pose during the Eye-Fi testing.

The post you are reading is located at: http://onerhodeislandfamily.com/2013/04/21/using-eye-fi-with-camera.

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**Best of the Genea-Blogs - 14 to 20 April 2013**

by Randy Seaver

Hundreds of genealogy and family history bloggers write thousands of posts every week about their research, their families, and their interests. I appreciate each one of them and their efforts.

### Best of the Genea-Blogs

My criteria for “Best of …” are pretty simple - I pick posts that advance knowledge about genealogy and family history, address current genealogy issues, provide personal family history, are funny or are poignant. I don't list posts destined for the genealogy carnivals, or other meme submissions (but I do include summaries of them), or my own posts.

Here are my picks for great reads from the genealogy blogs for this past week:

* **Online Family Trees - the Good, the Bad and the Ugly** by Lorine McGinnis Schulze on the Olive Tree Genealogy Blog. Lorine discusses this issue with some great examples.


* **Useful DNA Tests for Genealogy** by Debbie Parker Wayne on the Deb's Delvings in Genealogy blog. Deb highlights how DNA test results can aid the genealogy search.

* **Tuesday Tips: Time with Thomas MacEntee** by Diane Weintraub on the Nuts From the Family Tree blog. I missed Thomas's seminar in Carlsbad last week, but Diane didn't!
The Bloggers Best Selections, Spring, 2013 by Diane Boumenot on the One Rhode Island Family blog. Diane solicited "best of" blog posts on Facebook - this is the list.

New FamilySearch Site Design ~ A Left Turn? by Lee Drew on the FamilyHistory with the LineageKeeper blog. Lee bemoans the hidign of a precious resource in the new FamilySearch site design.

CAFG Forensic Genealogy Institute - Day 1, Day 2, and Day 3 by Valerie Elkins on the Family Cherished blog. Valerie sums up her experiences at this conference.

Forensic Genealogy Institute Recap - Part 1, Part 2 and Part 3 by Amy Coffin on the We Tree Genealogy Blog. Amy writes up her summary of the conference.

Thoughts on FamilySearch Redesign by Pat Richley-Erickson on the DearMYRTLE's Genealogy Blog. Myrt shares her thoughts, and suggestions, on the new FamilySearch site design.

Day One NERGC 2013, Manchester NH, Day Two, Day Three, and Other Blog Posts From NERGC by Heather Rojo on the Nutfield Genealogy blog.

NERGC 2013: Day One, Day Two by Amanda Perrine on the Amanda's Athenaeum blog.


NERGC Day 1, Day 2 and Conference Summary by Carolyn L. Barkley on the GenealogyAndFamilyHistory.com blog.

Public Library, Not Public Domain by Judy G. Russell on The Legal Genealogist blog. Judy discusses why public library holdings, like the new Digital Public Library of America website, are not in the public domain.

Killing the Goose by James Tanner on the Genealogy's Star blog. James thinks that FamilySearch has changed course and is treating genealogists poorly. Do you agree?

Evernote: Your Virtual Genealogy Assistant by Thomas MacEntee on the Archives Expert Articles Series. Thomas describes how genealogists can use Evernote for their research and daily lives.

Here are my picks for great reads from the genealogy blogs for this past week:

Monday Recap for April 15, 2013 by Amanda on the Geni Blog.

Follow Friday ~ Fab Finds for April 19, 2013 by Jana Last on Jana's Genealogy and Family History Blog.

Follow Friday: This Week's Favorite Finds by Jenn Woods on the Climbing My Family Tree blog.

Follow Friday - Favorites for April 19, 2013 by Heather Kuhn Roelker on the Leaves For Trees blog.

Genealogy News Corral, April 15-19 by Diane Haddad on the Genealogy Insider blog.

Friday Finds - 04/19/13 by Julie Cahill Tarr on the GenBlog blog.

Saturday Serendipity by John D. Tew on the Filiopietism Prism blog.

A Sunday Walk Around the Blogs by Dawn Watson on the Digging in the Roots blog.

Readers are encouraged to go to the blogs listed above and read their articles, and add their blogs to your Favorites, Google Reader, RSS feed or email if you like what you read. Please make a comment to them also - all bloggers appreciate feedback on what they write.

Did I miss a great genealogy blog post? Tell me! I am currently reading posts from over 1350 genealogy bloggers using Google Reader, but I still miss quite a few it seems.

Read past Best of the Genea-Blogs posts here.


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For Future Generations, Say What You Need to Say

by Michael J. Leclerc

As someone who has been involved in instrumental and choral music since I was a teenager, I enjoy Glee. This week's episode was a particularly powerful one. It was the first time a show geared towards teenagers dealt with the issue of school shootings. No spoilers here, but the episode ends with the kids together on the stage singing Say What You Need to Say.

This made me think even more about how times have changed. When I was in high school, the worst thing I had to worry about was getting shoved into a locker. Or trying to fit in with the other kids. My nieces, however, have to worry about crazy people carrying guns in and shooting people. It is a fact of life for them.

So what does this have to do with genealogy? Plenty. Genealogists spend so much time researching our ancestors. After you find the details of birth, marriage, and death, you move on. You dig through resource after resource to build a picture of your ancestors’ lives. And then you bump into a nagging professional like me, who reminds you to gather all your research and share it with the family. You want your ancestors’ life stories to be remembered.
If you are lucky, in your research you will come across family letters, diaries, journals, or other personal papers that give you direct insight into your ancestors’ lives. You can hear first-hand they felt and thought, what their experiences were as they travelled through life and what it meant to them. Unfortunately, many of us do not have those resources available to us. And without those personal insights, it is difficult to know what really happened.

But how often do you think of your own life story? Do you keep a diary or journal? Have you written down vignettes from your life. What was it like for you as a child in your family? How did things change for you as an adult? Was there a “black sheep” in the family? If so, why was he or she considered to be that?

Personally, I think it is important to share these stories. I want family members not yet born to know what it was like for me growing up knowing I was different from everyone else. What was it like as a gay kid in an era when it was considered wrong and shameful? There is no doubt in my mind that within another generation, people will look back at that as we look on the proponents of racism and slavery, and family members in the future won’t have first-hand experience with it anymore.

I want them to know why I am the only family member to not appear in my grandparents’ 50th wedding anniversary photograph. I want them to understand the good times and the bad my family has gone through dealing with my brother’s degenerative disease that will cut his life short. I want them to know how grateful I am to have parents who support their children so strongly.

Sometimes talking about ourselves and our own lives is something we are afraid to do. We worry too much about what other people think. The reality is that your story is your story, your truth is your truth. No one can better explain what your life was like than you. If you are afraid that living people will be hurt or angry with you, that’s fine. You don’t have to share those stories today if you don’t want to. But you can write them down or record them. Then give them to a repository. You can even restrict access to them until after a certain time period has passed (such as 75 years after your death, when most people old enough to care now will also be gone).

It is so important to share your stories with the future. Think of you feel when you read a diary or journal from someone long dead. It gives you insights into them that you cannot get otherwise. And your family’s descendants will love you for having left a record of them. None of us knows how much time we have here, but we do know that it is always a finite amount. So say what you need to say, and leave it for posterity.

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It’s OK to be upset by the news

This section of the Children’s BBC News page is almost two years old, but they reshare it on occasion.

What to do if you are upset by the news

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Friday Finds – 04/19/13

Weekly column sharing genealogy-related things I’ve found.

New-to-Me Blogs
- Chips and Chunks, Rita Schmidt Martin
- Seasons of Time, Christine Ruggles

Online Articles
- Fraternal Orders and Your Family History Research
- A Hostage to Heritage: The Blog Tour
- Are You Aware of the Ongoing WordPress Global Attack?
- Freelance Writing Jobs
Websites & Resources

- **Anglican Record Project—Church of Ireland** – "The Anglican Record Project, which is the work of Mark Williams, is an ongoing endeavor to make the registers of baptism, marriage and burial from Church of Ireland parishes available in a digital format."

- **Illinois Supreme Court Historic Preservation Commission** – "The Illinois Supreme Court Historic Preservation Commission was created by the Supreme Court Historic Preservation Act in 2007. Under the act: "The Commission shall assist and advise the Court in regard to the acquisition, collection, documentation, preservation, cataloging, and related matters with respect to historic aspects of buildings, objects, artifacts, documents, and information, regardless of form, relating to the Illinois judiciary.”

Upcoming FREE Webinars

<table>
<thead>
<tr>
<th>Date / Time</th>
<th>Webinar / Presenter / Host</th>
</tr>
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<tbody>
<tr>
<td>4/24, 1 PM</td>
<td>What's New at FamilySearch</td>
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<tr>
<td>Central</td>
<td>Legacy Family Tree</td>
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<tr>
<td>4/30, 9 PM</td>
<td>An Autosomal DNA Primer: Sex Doesn't Matter Any More</td>
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<td>Central</td>
<td>Association of Professional Genealogists</td>
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<td>5/1, 1 PM</td>
<td>Researching Your Roots in Rhode Island</td>
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<td>Legacy Family Tree</td>
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<td>5/3, 1 PM</td>
<td>Blogging for Beginners with DearMYRTLE</td>
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<td>Central</td>
<td>Southern California Genealogical Society</td>
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<td>5/14, 8 PM</td>
<td>Timelines: Placing Your Heritage in Historical Perspective</td>
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<tr>
<td>Central</td>
<td>Illinois State Genealogical Society</td>
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<td>5/14, 1 PM</td>
<td>Records of the Works Project Administration (WPA)</td>
</tr>
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<td>Central</td>
<td>Friends of the National Archives Southeast Region</td>
</tr>
<tr>
<td>5/15, 1 PM</td>
<td>Land Records Solve Research Problems</td>
</tr>
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<td>Central</td>
<td>Legacy Family Tree</td>
</tr>
<tr>
<td>5/15, 5 PM</td>
<td>Options in Post-Adoption Research</td>
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<tr>
<td>Central</td>
<td>Southern California Genealogical Society</td>
</tr>
<tr>
<td>5/16, 8 PM</td>
<td>Using an Apple (MAC) to Make Your Tree</td>
</tr>
<tr>
<td>Central</td>
<td>Utah Genealogical Association</td>
</tr>
<tr>
<td>5/20, 7 PM</td>
<td>Harnessing the Power of Indirect Evidence</td>
</tr>
<tr>
<td>Central</td>
<td>Georgia Genealogical Society</td>
</tr>
<tr>
<td>5/21, 7 PM</td>
<td>Crossing the Pond: Successful Strategies for Researching Eastern European Ancestors</td>
</tr>
<tr>
<td>Central</td>
<td>Wisconsin State Genealogical Society</td>
</tr>
<tr>
<td>5/22, 1 PM</td>
<td>Ten Hidden Resources Every Genealogist Should Know</td>
</tr>
<tr>
<td>Central</td>
<td>Legacy Family Tree</td>
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Genealogy News Corral, April 15-19

by Diane

- MyHeritage has released version 7 of its free family tree software, Family Tree Builder. Among the major highlights is the ability to synchronize your tree between the software on your computer and your online tree at MyHeritage.com. You’ll then be able to access your tree from your phone or tablet using the MyHeritage app.

  Version 7 also lets you use the sites Record Matching service, which automatically searches MyHeritage collections and trees for your ancestors (you’ll need a subscription to view some results). Other updates include a more graphical look and support for 40 languages, including Chinese and Korean. Read more details on the MyHeritage blog.

  - There’s a new database of burials at Hart Island, the public burial ground ("potter’s field") for New York City. The earliest recorded burial there dates to May 1881; however, the database covers burials since 1977.

  - A new PBS series called “Genealogy Roadshow” is looking for people with family history mysteries to be on the show. Check out the casting call here; the deadline is May 12.

  - Heredis is having a sale through April 28 on its family tree software for PC (37 percent off, at $24.99) and Mac (33 percent off, at $39.99). Find out more about the software at the Heredis website.

  - Another sale is coming up in honor of DNA Day, April 25: Family Tree DNA is offering a sale on its Family Finder test, as well as its lowest-ever price for the Full Mitochondrial Sequencing and for mtDNA upgrades to the full sequence. The sale ends April 22; get more details about these tests at
You can learn how to use your DNA test results in our Intro to DNA Crash Course webinar with the Genetic Genealogist Blaine Bettinger, taking place on DNA Day.

Public library, not public domain

by Judy G. Russell

An analysis of the copyright requirements pertaining to material at the newly launched Digital Public Library of America

The launch of the Digital Public Library of America

Yesterday saw the launch of one of the best initiatives for researchers the United States has ever seen: the Digital Public Library of America (DPLA).

Watch out for rights issues

As described by the DPLA itself, the project has three key elements:

• First, an easy-to-use portal where anyone can access America’s collections and search through them using novel and powerful techniques, including by place and time.
• Second, a sophisticated technical platform that will make those millions of items available in ways so that others can build creative and transformative applications upon them, such as smartphone apps that magically reveal the history around you.
• Third, along with like-minded institutions and individuals the DPLA will seek innovative means to make more cultural and scientific content openly available, and it will advocate for a strong public option for reading and research in the twenty-first century.¹

At launch, the DPLA offers innovative ways to access millions of items now housed in the digital collections of some of the countries premier institutions, among them:

• the Boston Public Library;
• the New York Public Library;
• The Enoch Pratt Free Library;
• the San Francisco City and County Library;
• the Los Angeles Public Library;
• the Georgetown County Library;
• the Newberry;
• the Texas State Library;
• Mountain West Digital Library;
• Digital Commonwealth;
• Digital Library of Georgia;
• Kentucky Digital Library;
• Minnesota Digital Library;
• South Carolina Digital Library;
• Oregon Digital Library;
• the National Archives and Records Administration;
• the Smithsonian Institution;
• the libraries of
  • Michigan University;
  • University of Virginia;
  • Stanford;
  • University of Illinois;
  • Harvard University;
• the Internet Archive;
• the Hathi Trust;
• the Council on Library and Information Services;
• the Institute for Museum and Library Services (IMLS);
• Arcadia Fund;
• John S. and James L. Knight Foundation;
• National Endowment for the Humanities (NEH);
• Andrew Mellon Foundation;
• Open Society Foundation;
• Revson Foundation; and
• the Alfred P. Sloan Foundation.

BUT…

Now here’s the caveat. Just because you find something on the DPLA does not mean it’s in the public domain and free for us to use. Some of the content surely is — particularly items from the National Archives — but not everything. And it’s our responsibility as researchers to investigate the copyright status of the items we
find to determine if we're free to use them. The DPLA isn't going to do that for us, although it does provide some guides.

First, the DPLA material generally is covered by the Creative Commons CC BY 3.0 License. That requires us to attribute the item if we use it and imposes other requirements explained in full in the license terms. Be warned: just about anything we might want to use (images, audio, etc.) is expressly excluded from that provision of the DPLA Terms of Service.  

Second, all other items are “subject to the rights granted within the metadata associated with each Visual Asset, if any. If you would like more information how to license these Visual Assets, please contact the relevant rights-holder.”

Third, many of the items we can access through the library are actually housed on websites elsewhere and what we’re getting essentially is the display of what’s on that link. As to those items, Those Third-Party Services are subject to the terms and conditions and privacy policies of the third parties that provide them, and DPLA is not responsible for the privacy practices, content, or functionality of the Third-Party Services. You are solely responsible for reading and complying with any licenses, restrictions, privacy policies, or other terms and conditions that govern the use of any Third-Party Services you choose to access, visit, or link to through your use of the Services, and are solely liable for any violations of those terms and conditions that arise out of or relate to your use of the Third-Party Services. And the actual rights may be layered. So, for example, when we access the Kentucky Gazette of 16 February 1788, the image provider is the Kentucky Digital Library, but the owning institution is the Lexington Public Library. And the rights statement (see the image here, and click on it to enlarge) says to use it again in print or electronically, we need permission.

That’s not a copyright claim — anything published in 1788 is long out of copyright — but is one of those contract claims we’ve discussed again and again in this blog. Terms of use, remember, are “the limits somebody who owns something you want to see or copy or use puts on whether or not he’ll let you see or copy or use it.”

You’ll see these rights explanations on just about everything accessible through the DPLA. They provide guidance on whether the item we want to use is up for grabs or has limits. They may say, for example, “Images are to be used for educational purposes only, and are not to be reproduced without permission from (the originating institution)” or, for many federal documents, “Restrictions: Unrestricted; Use status: Unrestricted.”

In other words, this is a public library, but its holdings — like those of any library — may still be protected and can not just be assumed to be public domain. We need to take care to respect the rights of the contributors of the content and any intellectual property rights of the authors and creators.

So always look at the rights statement, and stay on the safe side of the law.

SOURCES
3. Ibid., § 5.3 (Visual Assets).  
4. Ibid., § 6 (Third-Party Services and Content).  

Golden Rules of Genealogy
by noreply@blogger.com (Diane L Richard)

TransylvanianDutch
Excellent list!

I love #1 – Speling Dusn't Cownt. How many times have I talked with people who really get hung up on spelling. Typically, that changes once I show them how many ways I found their ancestors name or place of residence listed!

Which is your favorite rule?

What rule(s) would you add?

Editor’s Note: the graphic contains a statement “You have our permission to use/publish these Golden Rules as much as you like. Just give us credit for them, okay?” GotGenealogy.com


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Follow Friday ~ Fab Finds for April 19, 2013
by noreply@blogger.com (Jana Last)

My Fab Finds for this week are (in no particular order)
1. Things We Don’t Speak Of by i-Descend
2. The Photo Side of History AND Because of One Photo-A Success Story by FamilySearch Blog
3. Clouds That Forebode the Greatest Evil by A Southern Sleuth
4. It's Genea-Musings 7th Blogiversary!!!!!!! by Genea-Musings
5. A 10 Step Plan: Getting Sources & Citations Under Control by The Armchair Genealogist
6. Tuesday Tips: Time with Thomas MacEntee by Nuts From the Family Tree
7. Blogging Genealogy: Make It Easy for Cousins to Contact You by Blogging Genealogy
8. The Astor Fire, Part 1: The Gift of Life by Many Branches, One Tree
10. Treasure Chest Thursday (April 19, 2013) -- Mason Freeman's May 1, 1864 U.S. Internal Revenue License by Filiiopietism Prism
11. Treasure Chest Thursday - Great Grandpa's Scrapbook by Ancestry Search

Articles about Family Tree Magazine's Top 40 Genealogy Blogs
1. Top 40 Genealogy Blogs in 2013 by David A. Fryxell for Family Tree Magazine
2. Introducing the 2013 Family Tree 40 Genealogy Blogs! by Diane Haddad – Genealogy Insider
3. Family Tree Magazine's 40 Best Genealogy Blogs 2013 by GeneaBlogger
4. Family Tree Magazine's 40 Best Genealogy Blogs for 2013 by Genea-Musings
5. The Cake is a Little Sweeter! by The Armchair Genealogist
6. Olive Tree Genealogy Blog in Top 40 for 2013 in Family Tree Magazine by Olive Tree Genealogy
7. Family Tree Magazine's Hit Parade by Moutrie Creek Gazette
8. Family Tree Magazine Top 40 Genealogy Blog by Digital Cemetery Walk
9. FTM's Top 40 Genealogy Blogs in 2013 by Genealogy Canada
10. TOP 40! THANK YOU, FAMILY TREE MAGAZINE! by HELP! The Faerie Folk Hid My Ancestors!
11. Family Tree Magazine 40 Best Genealogy Blogs In 2013 by How Did I Get Here? My Amazing Genealogy Journey
12. Thank You, Family Tree Magazine by Kinexxions
13. Thank You to Family Tree Magazine! by Nutfield Genealogy
14. Honored by St. Vincent Memories

New Blog Discovery
- Civil War History

In Case You Missed It….My Contribution to the Genealogy Blogosphere This Week
- Wordless Wednesday (well, almost) ~ Nathan B. Chase – Civil War Surgeon - By the way….he's not one of my ancestors. Could he be one of yours?

Thanks for reading!

Jana
Pass it On: Preservation Week 2013 at the Library of Congress

by Erin Engle

We are excited to host a number of events in celebration of ALA’s Preservation Week (April 21-27, 2013) here at the Library of Congress next week. We’ve collaborated with the Preservation Directorate and the Veteran’s History Project on programs to provide in-person guidance and help to those interested in saving their personal collections — digital and analog correspondence, photos, videos, and scrapbooks and albums.

This year’s special focus is on saving the mementos of military members and their families. The Project designed a special web presentation for Preservation Week highlighting the stories of seven veterans. This collection represents the wide variety of concerns that must be addressed when preserving these personal accounts.

We’re also pleased to co-host the Rosenzweig Forum on Technology and the Humanities on Monday, April 22. The Rosenzweig Forum for the Digital Humanities is a collaboration of the Roy Rosenzweig Center for History and New Media at George Mason University, the Center for New Designs in Learning and Scholarship at Georgetown University, and the Maryland Institute for Technology in the Humanities at the University of Maryland.

A brief list of our Preservation Week activities is below. The full list, including descriptions of each program, can be found on our website and in the Library’s press release.

A full list of national activities can be seen at Preservation Week’s online map and followed on Twitter via @PreservationWk. And if you tweet, don’t forget to use the Preservation Week hashtag: #preswk.

Preservation Week Events

- **Monday, April 22,** from noon to 1:30 p.m., “Preserving Your Memories: Print and Digital Photographs” Dining Room A, on the sixth floor of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.
- **Monday, April 22,** from 6 p.m. to 7:30 p.m., “Rosenzweig Forum on Technology and the Humanities: Preserving and Interpreting Born-Digital Collections” Mumford Room, on the sixth floor of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.
- **Tuesday, April 23,** from noon to 2:00 p.m., “These Amazing Shadows: The Movies that Made America” — Film: Pickford Theater, on the third of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.
- **Wednesday, April 24,** from noon to 1 p.m., “Preserving Your Memories: Traditional and Digital Albums and Scrapbooks” Dining Room A, on the sixth floor of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.
- **Wednesday, April 24,** 2 p.m. EDT, Webinar: “Preserving Your Personal Digital Photographs” Free, but registration required at www1.gotomeeting.com/register/876436809.
- **Friday, April 26,** from noon to 1 p.m., “PAC: A Packed Agenda for Conserving Libraries’ Heritage — 20 Years of Changes and Development” — Lecture: Pickford Theater, on the third of the James Madison Building, 101 Independence Ave. S.E., Washington, D.C.

All posts shared to stories display the original poster’s username. When you see a post in someone’s story, you can tap to check out the original post and see more from the person who created it. You can only share posts from public accounts. If you don’t want your posts shared to stories by other people, you can easily opt out in settings.

To learn more about today’s update, check out the Instagram Help Center. Today’s updates are now available on Android and will be coming to iOS in the coming days.

Passing Posts to Facebook: Posting a blog post on the world’s largest social network is as simple as going to the Facebook homepage and posting a link.

Sharing Via Blogs: 10. Reblogging Great Posts: Blogging about a great article is one of the best ways to engage with the topics being discussed. Post a link, write some commentary, and share it with all of your readers. And don’t forget to share your own blog post as well! 11. Sharing via Google Reader: Google Reader has a great feature for sharing blog posts.