

**Interviewee:** Woodward, Eddie  
**Interviewer:** Valerie Modoux  
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**Modoux:** I know you are the archivist for the Heritage Protocol Program, could you start by telling me a little about your background? Are you primarily from an archival background, or do you have experience in digitization -college of information, or any such things?

**Woodward:** My background is archival. I came here from the Library of Virginia, where I was a processing archivist for about nine years. And I had very little interactions with digital, digitization. Although I think I have always been interested in technology and digitization, and I use at home digital applications and I am pretty proficient with paint programs and things like that. So, that's about it I guess.

**Modoux:** Now, as the archivist for the Heritage Protocol, what are your responsibilities, your duties?

**Woodward:** I am a one-man show [laughs]. So I am, I guess, like the project manager; I am the webmaster; I am the processing archivist; I do outreach; I drive to donors' houses and pick up the items that they are donating to the collection. I am the exhibit designer; I am [laughs again]. . . I give presentations about heritage protocol to groups, usually alumni groups. So it is a one-man show, and sometimes I get spread so thin I wonder if anything gets done.

**Modoux:** Are you the only one on the team?

**Woodward:** Correct. In fact, I am the team. [laughs even more]

**Modoux:** So, would you consider yourself as a pure archivist or a bit different one because you are doing so many things?

**Woodward:** I come from an archival background, and so when I stepped into this job, it was a little frustrating, because there were no supplies (that's another job, another responsibility: the supply order and what not). But so, that was a little frustrating because I come to this position with an archivist perspective, an archival background, there are many, many items that needs to be processed. And that is what I enjoy doing -or that is where I come from. So, when I see all of these items, and they are stacked on the shelf over here [points at the shelves at the back of the room] that need to be processed, sometimes I would like to be able to go to the people that I answer to and ask them to just give me three or four, or six months, to process these items. Because I think that the number one mission of Heritage Protocol is preserving artifacts related to the history of Florida State University. And all of these other things are important, but if we

are not doing that which is central to the mission, it seems like we are not being true to the mission. So, there is a part of me that says "I need to be able to give more time to that." But then there is a part of me that says . . . I have been working on this collection for about three weeks.. . Well, honestly I have not worked on it for two weeks, and then today I just started picking at it again. So yes, I come to it from an archivist perspective, but I enjoy a lot of these other things that I am doing. I enjoy working on the website; I enjoy meeting with potential donors and the people that are really our constituency -you know, Florida State University Alumni for the most part. I mean, I love it a lot. I love the database -that is another responsibility: database management. So, I enjoy a lot of what I am doing. But, I am frustrated sometimes that I don't get to be an archivist enough.

**Modoux:** Can you tell me a little about the history of the Heritage Protocol?

**Woodward:** Well, I can give you like a fuzzy kind of outline. Robin Sellers is very instrumental in the founding of Heritage Protocol. I would say that she, Steve Edwards in the Physics Department, and Mary Lou Norwood, Patsy Palmer, couple of other people, Linda Henning, at the Alumni Association, were all very instrumental in the origins of Heritage Protocol. And so, when did it start? I am not really sure. It started under FSU President Talbot ("Sandy") D'Alemberte. There was one archivist before me, and that did not seem to work out very well. So, it had kind of a rough start I think. I don't know if you want to know the real origins, as of why it started.

**Modoux:** Could you tell me some things about it?

**Woodward:** Yes. When Robin -I mean, you can ask Dr. Sellers about this -but when she was researching for *Femina Perfecta*.. .Am I already telling you something you know?

**Modoux:** Oh no! Go ahead!

**Woodward:** Okay [laughs]. And she can straighten this out if I get it wrong. When she was researching that book, she was -I guess -going through different departments and there were resources she was using. And then she would go back to that Department and their resource would be gone. And so, I don't know if I have given you a good overview of what the project is all about, but a part of the project has to do with.. . Every department on Campus will have its own archives, where they are storing and preserving the items within that Department, that are related to that Department, but also related to the history of Florida State University. So, when she would go back to these departments to find primary resources that she had already used, they would be gone; somebody decided there needed to be some new policies in place that mandated for department chairman -whoever was coming in the leadership of that particular unit -that he or she can't just come in and dispose of these records however they liked. Essentially, this is what they were doing: A new department chairman would come in and just clean out the closets and throw everything away.. . The people that founded Heritage Protocol recognized that there had to be some accountability for the items within their department. So, that is how it started. And

that is why... I mean, that is a part of my job here. Theoretically, I am supposed to be over-seeing all of these departments on campus, and their own archivists -volunteer archivists that are called ambassadors. Did I explain this clear enough?

**Modoux:** Oh yes! Thanks. So now, more about your job and what you do here. Could you describe the identification process, and the items that you will be accessioning and that will be part of the Heritage Protocol Collection? For instance, how do you decide what needs to be preserved here? And what you are going to put in the database? And what goes on the website?

**Woodward:** Well, I think that the scope is gigantic. The way I look at it is that anything that has to do with the institutional history or cultural heritage of Florida State University, and its predecessor institutions, should be considered as a part of the collection. The difficulties I am going to run into in these departments are what items, artifacts or records, in the Department is relevant to the history of Florida State University and what does not have to do with Florida State University. We are wide open as far as our collection policy goes, I think. If it has to do with Florida State University, or Florida State College for Women, or whatever it is, I think we are pretty wide open. It is difficult for me to imagine any items... For example, we had a few weeks ago somebody contacting me to donate -do you know who Sammy Seminole is? He would be like the old mascot and he was a caricature of a Seminole Indian, with a feather in his hair. Today, it would be considered insensitive or politically incorrect. Somebody contacted me about donating this large sign with Sammy Seminole on it. And he wanted to donate it and he wanted it to be displayed with some sort of memorial dedicated to his father. And I told him that we welcomed that, because it is a part of the history of Florida State University. But, I could not imagine that we would have it on permanent display, [chuckles] for obvious reasons. But so, I cannot imagine any items, anything that has to do with the history of FSU that would not be given serious consideration. The only thing that I can imagine is if we start getting overwhelmed with duplicates of items. That could happen, especially in the more recent years. But I will never turn away a yearbook, and we have got plenty of duplicates of those. But they are good to have. And I can go on about yearbooks, but you don't want to hear about that. So go ahead. [laughs on both sides]

**Modoux:** Where do you store everything?

**Woodward:** Well, the process is kind of peculiar now. The genesis of the collection was, I think, at the Alumni Association. Linda Henning, who was one of the founders I think and that I mentioned along with Dr. Sellers, was... She was working at the Alumni Association; she was collecting... She was accepting items when they had no place to go. Before there was a Heritage Protocol program, Alumni or relatives of deceased Alumni would have this collection of FSU memorabilia and would contact her, and she would take it. She did not know what to do with it, but now the Alumni Association is storing a large stash of Florida State University artifacts. You know, you name it. It is a pretty large and diverse collection of stuff. So, that is all over there, unprocessed, sitting there, waiting to be processed and added to the collection. What I have got here, is just the stuff that kind of falls in here for various reasons. And whatever is in here is

what I am working on as far as processing goes. Then, to make it even more complicated, we have an offsite storage facility, which is over on 711 West Madison Street (two blocks from campus). That is where University Library Technical services are located. The library administration has given a space to heritage protocol over there, and that is where ultimately the items will be housed. There is in the works the possibility of a brick and mortar building for us. They are considering right now taking one of the buildings on campus and turning that into what would be a Heritage Protocol museum, reading room with a storage area. So, that could happen very soon. But I better not go on the records with it. [smiles] As far as the actual building. But people are working on it.

**Modoux:** Oh, that would be great. Now, I have a question which is more specific on the digital process: once the items have been identified and processed, can you tell me about the actual digitization? Is everything put into a digital format? And how do you choose?

**Woodward:** No. Today, the solution that we are working with is anything where quality matters -this is going to sound very lame as far as a rule -such as with photographs, manuscripts, or something with unique characteristics that needs quality scanning, that will be scanned on a scanner here or it will be sent downstairs to the digital library center and scanned down there. Theoretically then, those items will be entered into DigiTool, a digital asset management software, and they will be made accessible through a directory in the digital database for Heritage Protocol. Generally speaking this, as far as I am concerned right now, will be mainly photographs. So, items that come in, collections that come in, you know, and generally they are a mish-mash of items -football programs, announcements, invitations, ephemera, stuff like that. And then, if they include personal photographs, then the collection will be processed and then the photographs will be digitized and entered into DigiTool. I don't know if you have looked at the database online? [interviewer nods] The photographs will be linked from the Heritage Protocol database to the DigiTool records. It is going to be a little redundant, but.. . Archon will not store the digital surrogate; DigiTool will. And we will have the metadata and the information that goes with that record. Then, the collection will be indexed in Archon, and then you will be able to access those items from Archon. In instances where an item is unique -like a three-dimensional object like that Indian club [pointing at the object by the bookshelf] -anything three-dimensional object where you just want a digital representation or something like that, that will be your photographer here in Archon, and I will just take a picture of it, so that anyone using the database that is interested will be able to view it.. . And generally speaking those items will be unique or peculiar items that would be of interest to people browsing. The bottom line is, everything cannot be digitized. And, you know, this is an enormous collection if you think about what we are trying to do with all the different departments on campus. Some departments will have meetings, proceedings, which in some rare instances dating back a hundred years. The College of Human Sciences has been there for a hundred years. It is just.. . at this time, anyway, it is just improbable that all of that can be digitized. So, I guess, the line that I have drawn is to try to say that any photograph that we get will be digitized. There will be some judgments calls on items that are unique and of interest and those will be digitized. And I just look at the digitization process in two different ways and that is: nice scanner, nice quality, here or

downstairs; for items where quality matters. And then, a digital camera, just taking a representation of what an item looks like for the database, so that a researcher using the database can look at it and say "that's the kind of object that I'm interested in." And then come here or contact us. So... Did I make sense? I guess the way that I am looking at it is that maybe you can say there is going to be three levels of digitization: high quality, 600dpi, .tiff format -at least for security or archival purposes; the camera for items that you just want users on the database to get an idea of what an object is like; and then nothing -don't get digitized at all. [laughs].

**Modoux:** About those high quality digitization -the 600dpi one -does the University have standards, or do you refer to any particular standards?

**Woodward:** Those are the standards that the digital librarian told me they use here. And so, that is what I am going to follow. I don't really know, and maybe you know, if there are archival standards for digitization. I am not sure, but that is what he says that we were going to use. And so that is what I am following. And then, he said, as far as DigiTool goes, and if you want to go interview him too because he might tell you that everything I am saying is wrong, but as far as I recall, for digitool it is 150 to 300dpi .JPEG for the digitool images. And I think that the images in digitool that they have got down there are very nice, very good quality compared to.. . well, I won't say. I will tell you later. [laughs again, on both sides]

**Modoux:** Now, do you take care of any of the backup, or is everything sent to the digital center?

**Woodward:** Well, see.. . We are taking baby steps right now, so it is all new. So, he and I are in negotiating right now exactly how this is going to work. So I can't say how that will pan out. But, I think my take on it is he will take all the security copies, and then he does what he needs to with them. They might store them at the Florida Center for Library Automation (FCLA), or something like that. But I am not sure. And he will do what he needs to do with those, and I will upload the web quality into DigiTool. And this is, theoretically, how we are expecting it all to work out.

**Modoux:** Now my last question, to kind of wrap this all up. As an archivist, what is your position on the digital format? Do you consider it as a tool to make some items available, or as a preservation tool? Or would you consider digital as an actual archival format?

**Woodward:** [thinking] This is like touchy issue with me. Let me go ahead and say that I am working on my MLIS at Rutgers University right now, with a digital library concentration. So I like technology, and -in a way-I am a proponent of technology. But, this is kind of a rant for me, so I don't know if you want me to go on.. .[laughs] But it feels that the world is rushing to digitize before we know exactly where we are going. And, to me, when you have to plan on reformatting or refreshing, or new emulation software, or migrating, or whatever -and you have to do it every two to seven years, or ten years -that is not a stable format to me. So, I don't know exactly.. . It feels to me as if we are rushing into something when we really don't know where we

are going with this. I mean, you cannot stop the momentum, but I would say that I worry about people that are destroying original copies of items and records and going strictly with digital format or never even creating hard copies to begin with, i.e., born digital. Because who knows what the future holds with all of this. And this is just amazing to me when I see the transition between diskettes -that we were using in computers - . . . I mean, you don't even have places to put diskettes anymore and how many old diskettes are just sitting in offices, with information on them that will never be accessed again? And that information is lost forever, whether it is useful or not. But I am just concerned. I mean, I always go back to this: microfilms will be around for hundreds of years, and you don't have to even have electricity to look at microfilms. You need a candle and a magnifying glass. And, I mean, I know it is a stretch, but you can really use it that way if you needed to. The same thing with vinyl records. They have been around for a hundred years; you can put it on a handle-crank record player, without any electricity, and it will play the content for you to hear. So, it is funny what seems to be those out-dated technologies that.. . for example, when I worked at the library of Virginia, they were easing into digitalization, but they were microfilming everything [laughs]. And I think that is a pretty smart way to go, because I just don't know where I see this digital world going right now. Because, like I said, it is so difficult to predict, but there is this mania to digitize and I don't know if it is a good thing or not, and I don't know if in twenty years we will be wishing that everyone would have been microfilming because, who knows where we are going.. . Did that make sense?

**Modoux:** Oh, yes. [laughs]

[End of Transcription]