

From Acetate Disc to Digital Audio: Tracing the Copies of Helen Creighton's Sound Recordings

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Introduction

In 1928 Helen Creighton started collecting old songs in towns and villages around Halifax, Nova Scotia. She had little musical training and no recording equipment so she began by transcribing tunes with a melodeon, a hand organ that was cranked with one hand and played with the other. Through much repetition with her singers, she collected and transcribed enough tunes to publish *Songs and Ballads from Nova Scotia* (Creighton, 1975). Creighton briefly experimented making recordings on wax cylinders, but she would not find a consistent way to make recordings until the 1940s. When Helen Creighton attended the Institute of Folklore in 1942, she met Alan Lomax, who asked if she would consider using a portable disc recorder in Nova Scotia (Creighton, 1975).

Lomax's offer was timely. Shortly before the Folklore Institute, Helen had what she called an "unfortunate encounter" with Laura Boulton, a folklorist who collected songs throughout Canada and the United States in 1941 and 1942 for the National Film Board of Canada. With some prodding from Marius Barbeau, Helen reluctantly took Boulton to see many of the same singers she had previously made transcriptions from (McMillan, 1991, p. 71). Helen later wrote that Boulton had "come to my province and had attempted to take for herself on disc all the songs I had collected so laboriously" and that Boulton insinuated "that only someone with her massive brain could operate a machine so intricate" (Creighton, 1975, p. 131).

With this in mind, Creighton happily accepted the offer from Lomax. After the Folklore Institute, she went back to Nova Scotia through Washington D.C. so she could learn how to use the machine at the Library of Congress (Creighton, 1975, p. 132-133). The equipment arrived in seven boxes in July 1943. The Library of Congress disc recorder was used for two collecting projects during the 1940s, once in 1943 and 1944, and again in 1948. By this time Creighton was recording on audio reel for the Canadian Museum of Civilization (CMC). In total she collected over 4,000 songs and deposited her recordings at the Library of Congress, NSARM,

CMC, and Mount Allison University. It is a massive and far-reaching collection of national significance.

The recordings from 1943 and 1944 are some of the most important recordings Helen made. The war-time Library of Congress project was justified by having Creighton record navy songs and performances, but the bulk of the material she recorded was traditional songs and stories in English, French, German, Mi'kmaq, and Gaelic. With the disc recorder, Creighton was able to go back to her singers and record songs she originally transcribed with the melodeon. After checking the tunes transcribed with the melodeon with the tunes recorded on disc, eleven of the songs published in the first edition of *Songs and Ballads from Nova Scotia* were revised for the 1966 reprint (Creighton, 1972). Many of the songs were also published in other books. There are multiple recordings of certain songs, either by different singers or by the same singer, so the recordings contain fascinating examples of how traditional songs evolve, even over short periods of time. The recordings from 1943 and 1944 are among Creighton's most significant, and for various reasons, they are among the most heavily preserved by the archival institutions holding the recordings.

The physical collection

The original recordings from 1943 and 1944 are on 215 12-inch discs at the Library of Congress (*AFC 1944/016*). The Library sent duplicates of these discs to Creighton, who later deposited them at Nova Scotia Archives and Records Management (NSARM). In 1959 Creighton received a Canada Council grant to have the entire collection transferred to tape (*NSARM FSG 30 MF 289.1*). To improve public access and limit the usage of the tapes at NSARM, the tapes were later transferred to audio cassette.

A selection of songs from 1943 and 1944 was also copied from disc to tape for the former Mary Mellish Archibald Library at Mount Allison University. The quality of these duplications, now known as the "Mount Allison Recordings," was so good that Creighton had the tapes copied and sent to NSARM and CMC.

This means that NSARM has two recordings on reel for some of the recordings from 1943 and 1944, but not all. Because all the tapes at NSARM were transferred to audio cassette, it also means that NSARM has two audio cassette

recordings for some of the recordings from 1943 and 1944, but not all. Figure one illustrates the duplications made from the original Library of Congress discs.

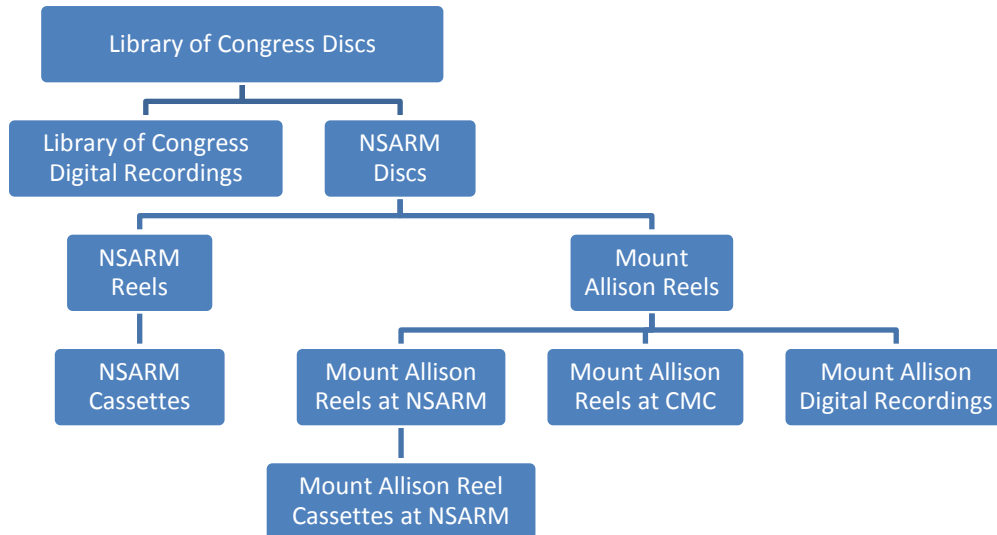


Figure 1 - Duplications of the original discs from 1943-1944

Access to the Helen Creighton Collection

Searching for information on the recordings selected for the Mount Allison Re-recordings can be quite difficult, primarily because there are numerous discrepancies in the documentation of these recordings. The Collection Report for the discs from 1943 and 1944 at the American Folklife Center (AFC) indicates that some discs are missing, but it does not specify which ones (AFC1944/016). Two discs were broken beyond repair when they were received and 23 of the discs were broken after they were digitized in 2006. Many more are fragile and easily breakable, but information about the quality of each disc is not readily available. Because of the incompleteness of this documentation it is impossible for a researcher to determine which recordings from 1943 and 1944 have not been digitized.

The provenance of an individual recording is not always clear, and in some cases it is impossible to determine where the original recording is located. The finding aid at NSARM states that some original discs may be extant in the collection, and that there are a number of unidentified recordings, but again, there are no references to specific recordings or physical items in the archive. In her notes about the Mount Allison Re-

recordings, Creighton states that the selected songs were put on one long reel at Mount Allison University, but the finding aid at the Mount Allison University Archives lists ten reels. The online finding aid at NSARM makes no reference to the Mount Allison Re-recordings, but the finding aid on-site does.

There are three online catalogues with information about recordings made by Helen Creighton. The American Folklife Center has included card-catalogue descriptions of Helen Creighton's recordings in the Traditional Music and Spoken Word Catalog. NSARM has created an online index to the Helen Creighton fonds, and CMC has included information about some of Helen Creighton's recordings in its online Library and Archives Catalogue. Despite the significant efforts required to create these resources, these catalogues each contain numerous errors, omissions, and discrepancies that can mostly be attributed to the insufficiency of archival description standards when it comes to describing and providing access to archival folklore collections.

The vagueness of these archival descriptions and the lack of cross-referencing between archival institutions make it virtually impossible to determine exactly how many recordings Helen made, how many copies there are of a given

song, and where the best recordings and manuscripts for a given song are located. While large collections dispersed across multiple archives have been successfully unified through the use of online archival description systems, nothing of this sort has been done for the Helen Creighton collection. This paper will explore these issues by using Dennis Smith's version of the traditional song "I'll Give my Love an Apple" to demonstrate some of the ways that archivists describe and provide access to the Helen Creighton collection and to show how these approaches can affect researchers who wish to access the archival materials.

Dennis Smith and I'll Give my Love an Apple

One of Creighton's most prolific and well-documented singers was Dennis Smith, from East Chezzetcook, Nova Scotia. Smith was 87 when Helen first met him, and he was 92 when Helen first recorded him in 1943. Despite his age, he was a lively character. In *A Life in Folklore* (1975, p. 136), Helen described his dramatization of "Lady Isabel and the Elf Knight," writing that "like most old timers he spoke the last word, but this time he shouted it so vehemently [she] feared he would smash the microphone." Smith routinely animated his songs with knee-slaps and other motions, and despite his song-ending antics, Doreen Senior wrote that he had a "vigorous voice with true pitch" (1951, p. 83).

Of the many songs Dennis Smith sang for Creighton, she appears to have been particularly charmed by his singing of "I'll Give my Love an Apple," (*TSNS*, p. 162), a riddle song she almost didn't collect from him. Mr. Smith remembered the song three years after her first visit to his home. He told Helen he didn't imagine she would think anything of it because "it's only a little one...about as long as my thumb" (*NSARM MG 1, Vol. 2791, No. 15*). Creighton recorded "I'll Give my Love an Apple" twice from Dennis Smith, once on August 6, 1943 and again on August 28, 1943.

The recordings of this song are interesting for a number of reasons. The song was published in *Traditional Songs from Nova Scotia*, so it was deemed to have some historical value. The first recording is actually incomplete and the second recording was selected for the Mount Allison Re-Recordings, so there are at least thirteen different copies of it across four archival institu-

tions, and presumably the same number of manuscripts to go along with each copy. In the explanatory notes sent along with the Mount Allison Re-recordings (*NSARM FSG 30, MF 289.1*), Creighton confessed that she did not expect to hear different versions of the same song from one singer, but she used Dennis Smith as an example of how having her most prolific singers live close by allowed her to go back and find that some singers actually changed the song in some way. When singing "I'll Give my Love an Apple," Dennis Smith would alter certain words, such as replacing "without e'er a core" with "without any core." Laura Boulton also recorded Dennis Smith singing this song, twice, in 1941.

The fact that the recordings of "I'll Give my Love an Apple" and their associated manuscripts exist at different archives means researchers will need to check each institution to be sure that all materials have been consulted. An examination of the results for searches on information about Dennis Smith's recordings of "I'll Give my Love an Apple" will help clarify the many difficulties faced when researching the Helen Creighton collection.









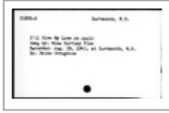

The Traditional Music and Spoken Word Catalog

Searching the Traditional Music and Spoken Word Catalog for "I'll Give my Love an Apple" yields 10 results, four sung by Dennis Smith, four by Nina Bartley Finn, and two by Mrs. R.W. Duncan (See Figure Two).

The results suggest that there are four different recordings of Dennis Smith singing "I'll Give my Love an Apple," but we know from Helen's manuscripts that she only recorded him singing the song twice. The reason why there are four results for Dennis Smith instead of two is because the recordings made by Helen Creighton were actually placed in two files at the Archive of Folk Culture, a master file and a special file of non-American materials. The third and fifth results show the two different recordings of Dennis Smith, one made on August 6, 1943 and the other made on August 28, 1943, and the seventh and eighth results simply show different index cards for the same recordings. This means the 1,994 search results for "Helen Creighton" in the Catalog actually represent 997 recordings, and it means that there are actually 5 recordings of "I'll Give my Love an Apple" at the Library of Congress, not 10.

10 Results. You searched:

Items 1 to 10 Previous | Next View: |

<p>1. English folk song (variant of I'll give my love an apple) -- sound recording.</p> <p>Sung by: Mrs. R. W. Duncan.</p>		<p>2. English folk-song (variant of I'll give my love an apple) -- sound recording.</p> <p>Sung by: Mrs. R. W. Duncan.</p>		<p>3. I'll give my love an apple -- sound recording.</p> <p>Sung by: Dennis Smith.</p>	
<p>4. I'll give my love an apple -- sound recording.</p> <p>Sung by: Nina Bartley Finn.</p>		<p>5. I'll give my love an apple -- sound recording.</p> <p>Sung by: Dennis Smith.</p>		<p>6. I'll give my love an apple -- sound recording.</p> <p>Sung by: Nina Bartley Finn.</p>	
<p>7. I'll give my love an apple -- sound recording.</p> <p>Sung by Dennis Smith.</p>		<p>8. I'll give my love an apple -- sound recording.</p> <p>Sung by: Dennis Smith.</p>		<p>9. I'll give my love an apple -- sound recording.</p> <p>Sung by: Nina Bartley Finn.</p>	
<p>10. I'll give my love an apple -- sound recording.</p> <p>Sung by: Nina Barley Finn.</p>					

Items 1 to 10 Previous | Next View: |

Figure 2 - Search results for "I'll Give my Love an Apple" in the Traditional Music and Spoken Word Catalog

Despite these challenges, the actual descriptions of each recording in the Traditional Music and Spoken Word Catalog are relatively detailed. In addition to the title, singer, date, location, and collector, the catalogue record includes the language, some subject headings, and identification numbers. But it also leaves out some readily available information, like the duration, or Helen's original recording number that she refers to in her manuscripts. Some of this information, such as the first line of each tune, is part of the Catalog's search parameters, so queries using those parameters will not bring up any Helen Creighton recordings.

Nova Scotia Archives and Records Management Online Catalogue

"I'll Give my Love an Apple" presents similar problems for the online index at NSARM. Figure three highlights errors in the search results for "I'll Give my Love an Apple" in the NSARM online catalogue.

As in the Traditional Music and Spoken Word Catalog, there are multiple records for the same recording of Dennis Smith singing the song, but this time they refer to different physical items. The NSARM index makes no mention about which group a given recording falls into

and while the index associates the manuscripts and audio cassettes for every reel, it does not associate the Mount Allison Re-Recordings with the Canada Council reels nor does it associate the discs with any of the reels, cassettes, or manuscripts. In other words, the first two results are for the same recording of "I'll Give my Love an Apple," made on August 6, 1943, but the first result is the Mount Allison Re-recording and the second is the reel copied from disc with Creighton's 1959 Canada Council grant.

There are also numerous discrepancies and omissions in the search results. Many of the results for the tapes copied from disc through the Canada Council state that the performer is from a different location than the records for the Mount Allison Re-recordings. The date is incomplete for nearly all of the Mount Allison Re-recordings. There are different titles for some songs, and punctuation and spelling can be an issue, so multiple searches are often required. Searching for "I'll Give my Love an Apple" brings up 13 results, while searching for "I Will Give my Love an Apple," retrieves two discs of Dennis Smith singing the song that were not retrieved in the first search. In addition to variations in song titles, the order of the name of the singer can affect search results. Searching for Dennis Smith in the NSARM catalogue will re-

trieve only eight results: a mix of photographs and some textual records. To find the audio recordings, you have to search for Smith, Dennis.

This search retrieves 89 results, and there are no photographs or textual records.

Helen Creighton

Archival Description results 1 of 13 from your search: I'll give my love an apple

Reference	Title (note)	Date	Format
Rec no. 20 Loc. no. AR 5030 AC 2217 MF no. 289.7	I'll Give My Love an Apple from SMITH, Dennis of East Chezzetcook, Halifax County, Nova Scotia first line of song: I'll give my love an apple without e'er a core...	1943	sound recording
Rec no. 285 Loc. no. AR 5058 AC 2229 MF no. 289.62	I'll Give My Love an Apple from SMITH, Dennis of Chezzetcook, Halifax County, Nova Scotia first line of song: I'll give my love an apple without e're a core...	6 August 1943	sound recording
Rec no. 371 Loc. no. AR 5065 AC 2233 MF no. 289.76	I'll Give My Love An Apple from FINN, Mrs. Nina Bartley of Dartmouth, Halifax County, Nova Scotia first line of song: I'll give my love an apple without e'er a core...	29 August 1943	sound recording
Rec no. 407 Loc. no. AR 5069 AC 2235 MF no. 289.84	I'll Give My Love An Apple from SMITH, Dennis of Chezzetcook, Halifax County, Nova Scotia first line of song: I'll give my love an apple without e'er a core...	28 August 1943	sound recording
Rec no. 435 Loc. no. AR 5071 AC 2236 MF no. 289.88	I'll Give My Love An Apple from SMITH, Dennis of Chezzetcook, Halifax County, Nova Scotia first line of song: I'll give my love an apple without e'er a core...	28 August 1943	sound recording
Rec no. 468 Loc. no. AR 5074 AC 2144 and 2237 MF no. 289.94	I'll Give My Love An Apple from FINN, Mrs. Nina Halifax County, Nova Scotia e my love an apple without	29 August 1943	sound recording
Loc no. D12 121	I'll give my love an apple from SMITH, Dennis		sound recording

Annotations:

- Incomplete date**: points to the date '1943' in the first row.
- Incorrect location**: points to the title 'I'll Give My Love an Apple' in the second row.
- No reference to audio reels or manuscripts**: points to the reference 'Loc no. D12 121' in the last row.
- No date**: points to the date field in the last row.
- Duplicate records for same re-cording**: a bracket groups the first two rows.

Figure 3 - Search results for "I'll Give my Love an Apple" in NSARM online index

Canadian Museum of Civilization

Dennis Smith's version of "I'll Give my Love an Apple" was included on the Mount Allison Recordings that Helen had sent to the Canadian Museum of Civilization, but it does not appear to come up in its Library and Archives catalogue. In fact, no recordings by Dennis Smith appear in

its catalogue. Either the Mount Allison Recordings haven't been catalogued, or his name isn't included in the catalog records. There are records for hundreds of other recordings though, and entirely new challenges.

Figure Four is a screenshot of a description of a recording of "Babes in the Wood." [see next page].

Full description

Title	Babes in the Wood [sound recordings]
Author	Peacock, Kenneth, 1922-2000.
Publisher / Date	6 Sept. 1949
Description	tape-audio
Notes	Barbeau, Marius
Supplement note	1 text tr;1 mus tr
Summary	Vocal music; Song; 1 musical transcription by Kenneth Peacock and 1 text
Cultural group	English Canadian
Place of research	Victoria Beach, Annapolis, Nova Scotia
Other authors	Lovelace, Martin. Creighton, Helen, 1899-1989.
Control no.	CR-At-15.1
Accession no.	89-01
Previous no.	CR-B-14 1

Figure 4 - Screenshot of search results from Canadian Museum of Civilization Library and Archives Catalogue

In many cases, these records are the most detailed, but again there are many errors and omissions. This description does not even include the singer's name. When the CMC has musical or textual transcriptions of the recordings, it includes the transcribers as authors, in this case, Kenneth Peacock and Martin Lovelace, but the location of these names is not consistent throughout the database. In this case, Peacock is the primary author and Helen Creighton is listed as an additional author along with Martin Lovelace. In others, Peacock is not listed at all, and Helen is the primary author. It isn't always clear if the record is describing a recording from the Helen Creighton collection.

Other Sources of Information

The online catalogues only provide basic information about the Helen Creighton recordings; Creighton's archival manuscripts must be consulted to find information about the singers, other versions of the song, transcriptions, and other contextual information.

Archives often maintain internal information systems that are not always integrated with publicly accessible information systems. For example, information about the quality and condition of the archival recordings can be found in content reports and accession records from NSARM and AFC. When AFC digitized the Helen Creighton recordings from 1943-1944 an internal database was created to store information about the songs and singers found on the recordings, as well as information pertaining to the chemical treatment the reels went through prior to digitization, engineer's notes, and other information not available through the Traditional Music and Spoken Word Catalog. The database is an immensely useful research tool, but it is not currently available online.

Figure Five [next page] shows a screenshot of the AFC's internal database entry for Dennis Smith's August 6 1943 recording of "I'll Give my Love an Apple."

The Helen Creighton Collection of Nova Scotia Recordings (AFC 1944/016)

AFS # original item # duration link to audio

condition of physical item: digitization notes

About the song

cut #

title

alternate title(s)

first line(s)

performer note

instrument(s)

genre

language

Performer

name

age

ethnic/racial group

occupation

home

Recorded in

country

province

county

city or town

reservation

venue

date

Notes Transcript

Creighton's log

lyrics

biblio. citation

engineer's notes

equipment note

Record: 1 of 2

Figure 5 - Screenshot from AFC database of Helen Creighton recordings

This database is the only collocation of Creighton's original numbering system and the AFS numbers assigned to the recordings after she deposited them at the Library of Congress. The relationship between Creighton's numbering system and the various archival numbering systems is crucial to determining the extent and location of duplications of a given recording. The database also contains notes about the digitization process, the physical condition of the original recording, and information about the songs and the singers. In addition to clarifying the relationship between Helen's numbering system and the Library of Congress's numbering system, the database also contains notes transcribed from Helen's log, which in this case, appear to corroborate her statement that she collected from Dennis Smith for some time before he sang this tune for her. She even repeats Smith's quote that "it is just a little song."

Interestingly, the database record for the August 28, 1943 recording of Dennis Smith singing "I'll Give my Love an Apple" contains transcribed manuscripts that contradict all other assertions that Dennis only sang the song after she had been collecting from him for several years.

According to this database record, Helen wrote that "he had sung the first part many times to me, but on this day he announced that he knew three more verses. After singing them he rather apologized and said he had known them all the time, but he wasn't quite sure that it was alright to sing me the part about the baby." She goes on to say that Mr. Smith had forgotten one of the riddles and that he had learned the song from his uncle. The transcribed notes also indicate that the August 28, 1943 recording is "the complete song, and the one to be put on the duplicate," but the NSARM index shows that both recordings were duplicated.

The most valuable source of information about the sound recordings is the archival manuscripts and transcriptions Helen prepared. One of the most valuable resources is a printed index to the Library of Congress recordings made in 1943 (*NSARM FSG 30, MF 289.42*). The index shows both recordings of Dennis Smith singing "I'll Give my Love an Apple" and each recording references the transcription that was published in *Traditional Songs of Nova Scotia*. One can assume that the August 28 1943 recording was used for the transcription, but this cannot be veri-

fied. Creighton appears to have “lumped” together the two recordings of Dennis Smith singing “I’ll Give my Love an Apple” despite her numerous references to the different versions of the song.

Recommendations

“I’ll Give my Love an Apple” illustrates how a unified online portal to the Helen Creighton collection could address these problems and stimulate a renewed interest in Helen’s work. A portal could combine archival descriptions from the four institutions with Helen Creighton recordings and provide supplementary information such as singer biographies, maps, and educational materials. This would be a major undertaking, complicated by the fact that the materials are found at institutions with widely varying mandates and levels of resources, but it is not unprecedented. Online archival projects such as the Walt Whitman Archive (Walter and Price, 2004), the James Madison Carpenter Collection, and the Polar Bear Expedition Digital Archives (Krause & Yakel, 2007) are good examples of how archivists are using standardized systems to create on-

line catalogues that can overcome problems that the Helen Creighton collection faces. With these projects in mind, the following recommendations are being made:

1. Organize all available data related to the Helen Creighton collection

Before a portal can be built, the available data must be rearranged. The arrangement of a fonds should reflect or otherwise retain the original order of the materials. Currently, the collection at NSARM is divided into three series, each based on format of the material, but this does not adequately reflect the original order of the collection. Creating more sub-series would better reflect the various groups of recordings. Figure seven shows what this might look like. Rather than one large series of sound recordings, a series titled “Collection Projects” could be broken down into sub-series based on the various projects. These could then be broken down further by format of material and/or duplication projects such as the Mount Allison Recordings or the 1959 Canada Council duplications.

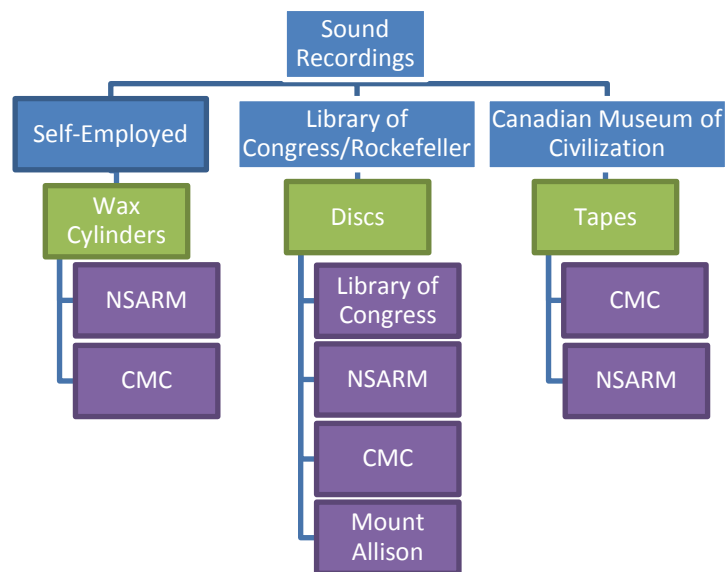


Figure 6 - Proposed arrangement of the Helen Creighton recording projects

Once an arrangement is established, the data must be standardized so it can easily be shared and harvested. Archivists in Canada and the

United States use different description standards, so this would be no easy feat. The Canadian ‘Rules for Archival Description (RAD)’ is de-

signed to create archival descriptions that reflect a hierarchical structure like the one shown in the previous figure, while the American ‘Describing Archives: A Content Standard (DACS)’ is designed to create archival description records that can easily be integrated into library catalogues. There are many similarities between the standards, but the participating institutions would have to come to agreements about the differences before any description could be done. Processing collections is among the most expensive and most time-consuming work done by archivists and would require the creation of a steering committee to be successful and efficient.

After a system to describe the materials has been established, and the descriptions prepared, the descriptions must be encoded for presentation online. The Traditional Music and Spoken Word Catalog is encoded with the Metadata Object Description Standard (MODS) and the Metadata Exchange Transmission Standard

(METS), a pair of standards developed by the Library of Congress, but many online archival finding aids are encoded using Encoded Archival Description (EAD). These systems can “speak to each other,” but this requires the use of standardized data fields, controlled vocabularies, and significant coordination between participating institutions.

2. Create a unified online database

Organizing and encoding the information in this way would pave the way for a unified database of Helen Creighton recordings.

The basic features of the database could include the ability to browse the data by institution, song, singer, or location, and to unify the archival descriptions into one finding aid. Figure Seven shows what a unified record for “I’ll Give my Love an Apple” might look like. The top of

I'll Give my Love an Apple

Dennis Smith / East Chezzetcook, Nova Scotia

Type: Riddle Song View in Google Maps 
 Date: August 6, 1943
 Collection Location: Home of Dennis Smith
 Format: 12 inch acetate disc

Verses: 6

Text:   [HTML](#) Key: F

Original Recording Number: 30A
 AFC Number: 7128A-1
 NSARM Disc Number: D12 121
 NSARM Reel Number (Mount Allison Re-Recording): AR 5030
 NSARM Reel Number (Canada Council Copy): AR 5058
 NSARM Cassette Number (Mount Allison Re-recording): AC 2217
 NSARM Cassette Number (Canada Council Copy): AC 2229
 NSARM Manuscript Number (Mount Allison Re-recording): MF 289.7
 NSARM Manuscript Number (Canada Council Copy): MF 289.62

Figure 7 - Sample catalogue record for "I'll Give my Love an Apple" sung by Dennis Smith

the record shows the singer and location, the song type, the date, the collection location, and the format of the original recording. The names, place names, and song types would all come from a strictly controlled list of terms to ensure that terminology and spelling remains consistent.

The database record contains all the known archival materials related to the original recording, from the original number Creighton used to the cassette and manuscript numbers at NSARM. Call numbers from the CMC or Mount Allison University could easily be added to the record. Using archival description and encoding standards, it would be possible to link to a standards-compliant finding aid, or even digital objects. The Library of Congress has digitized the acetate discs from 1943 and 1944, so it would be possible to include digital audio files if they were made available. The database record could also include additional information about the song,

like the number of verses, the key, what book it was published in, and even transcriptions of the text and melody.

4. Integrate information in Nova Scotia.com's Google Earth Layer

Nova Scotia Tourism, Culture, and Heritage recently created a Google Earth Layer of Nova Scotia that maps the province's cultural, recreational, and economic resources. The project integrates tourism, cultural, educational, and recreational information about the province, and information from the Helen Creighton collection would be an excellent addition to this interactive map. Figure Eight shows a screenshot of what this might look like. The map plots roughly where "I'll Give my Love an Apple" was collected and from whom.

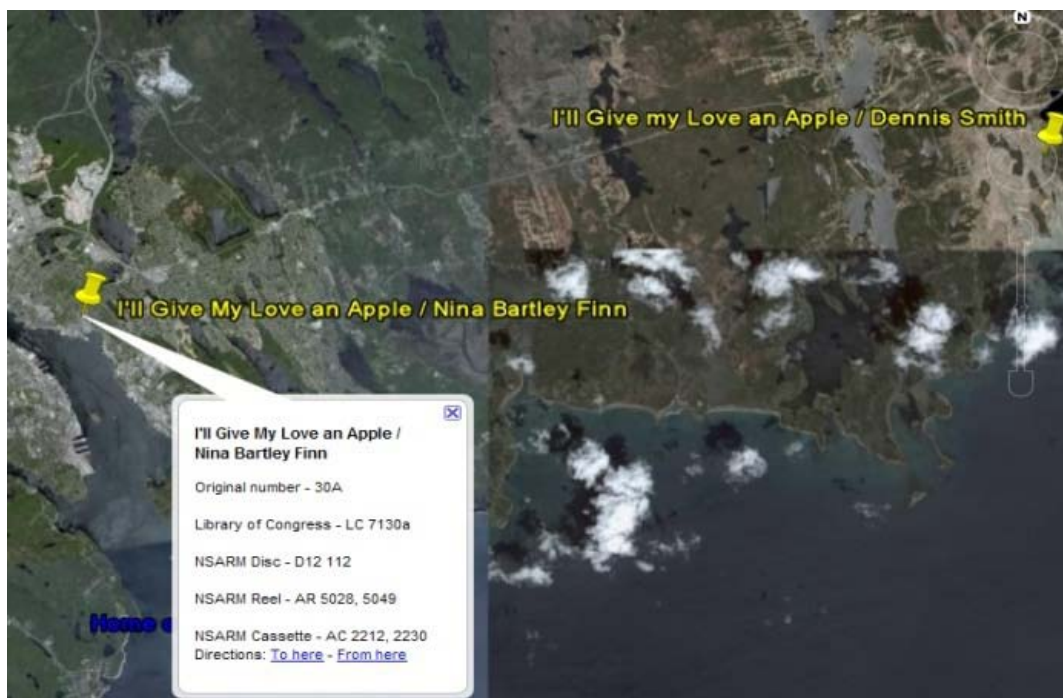


Figure 8 - Screenshot from Google Earth

All of the Creighton recordings could be added in this manner. A Google Earth map could also include a link to a catalogue record in the online portal, the location of variants found by other collectors in the province, routes to drive through the province and see places associated with the songs, and additional layers of genealogical and

historical data. A project such as this would obviously require extensive partnerships between folklorists, archivists, educators, tourism and cultural heritage officials, but the potential outcome would be a unique and unprecedented treatment of a traditional music collection.

Conclusion

The Helen Creighton collection presents a unique opportunity for folklorists, ethnomusicologists, and archivists to stimulate new and broader interest in traditional music by applying archival description and encoding standards to the collection and creating innovative research tools, educational materials, and cultural tourism programs. With accurate, well-organized, and

accessible information as a foundation, it would be possible to uncover the hidden stories within Dennis Smith's versions of "I'll Give my Love an Apple," but more importantly, the entire collection could benefit from advances in preservation techniques and information technologies that continue to alter the work of archivists, librarians, and researchers.

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Note

¹ This paper is a slightly modified version of a presentation given during the 2008 joint meeting of the Canadian Society for Traditional Music and the Helen Creighton Folklore Society.