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Awards

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Service with a Smile

Beth Luey

My husband is kind and honest. When these two traits conflict, he usually chooses honesty. Thus, when I told him I had been nominated to become president of the ADE he said, "Congratulations! That's great! But, er, could you explain just once more why exactly someone who isn't a documentary editor should be president of the Association for Documentary Editing?" I couldn't answer for the nominating committee or the voting members, but I could easily answer for myself: There is no better group of people to work for.

When you work on an ADE committee or project, you don't feel like the little red hen. All ADE projects are important to the members, and people are willing to commit their time and effort. A no is always accompanied by an apology, and a yes means the work will get done with little fuss or complaint. In fact, the only real complaint I've ever heard is that the committee wasn't given enough to do.

In the ADE, there is always someone who is working harder or has worked longer at this than you have. How many federal budget crises has Charlene Bickford shepherded us through? How many NHPRC meetings has Charles Cullen attended? How many sessions of Camp Edit have Michael Stevens and John Kaminski presided over? Serving on a committee, editing a journal, or planning a meeting pales in comparison.

ADE members don't whine. Perhaps because everyone works very hard, with unpredictable and barely adequate funding, no one feels the need to mention all of that. Some years things are pretty good, and some years they are pretty bad. The work gets done in good times and bad. That's taken as read.

ADE members are not egotistical. Look at the directory and the name badges at meetings. They note the name and the project, but not the person's title. The badge wearer may be the director or a part-time graduate assistant. The title isn't

important; the work is important. Other groups stick ribbons on badges to indicate officers and committee members. The only people the ADE distinguishes are the former presidents—the dinosaurs. Status isn't important; completed service is.

Not that service for the ADE is every truly completed. The ADE was strongly influenced (probably subconsciously) by Maria Montessori. When a child in a Montessori school completes a math unit, the reward is the opportunity to do another math unit. In the ADE, completing a term on one committee means being asked to serve on another. Serving on committees may lead to a Council nomination. Serving as a councillor may mean nomination as an officer. And once you're a dinosaur, you're a candidate for all kinds of special opportunities.

ADE members are deeply, sincerely dedicated to their projects, and they deserve whatever help the association can provide. How many academics work for a year or two without pay to keep their projects going? Take pay cuts to avoid losing staff? Take out second mortgages to make project ends meet? Compared to that, a few hours a week to make the annual meeting a success, put together a brochure, or do a survey is not much of a sacrifice.

The work our members do is important, and there is no one else to defend and support it. All of us receive pleas for funds and time from organizations whose work is as important as that of the ADE—feeding the hungry, housing the homeless, curing diseases, and so forth. Those are causes everyone can and should support. But while everyone understands the importance of giving blood or donating to the food bank, few people know how important a good edition is. Those of us who appreciate the work need to support it.

ADE members—like my husband—are kind and honest. They are generous with their time and always willing to help with professional or personal advice. They critique one another's proposals, even though they are all competing for the same scarce funds. Their congratulations are sincere. I remember a discussion about whether *Documentary Editing* should list the recipients of NEH and NHPRC grants. An editor whose project had been funded suggested that we not

Beth Luey is the director of the Scholarly Publishing Program at Arizona State University and current president of the ADE. At the request of the editor, Luey wrote this article on service within the ADE.

publish the lists because it might make the people who hadn't gotten grants feel bad. Where else would you hear that? (We decided to print the lists to publicize the good work of the NEH and NHPRC.)

That is why, when the ADE asks me to do something, I can't say no. It is an honor to be asked, and a pleasure to serve.



Beth Luey receives her Distinguished Service Award from Beverly Palmer

Photograph courtesy of Sharon Ritenour Stevens

Description of Awards

Distinguished Service Awards are presented to individuals or projects which have made a significant contribution to furthering the aims of the Association for Documentary Editing.

Since 1985, **the Lyman H. Butterfield Award** has been presented annually to an individual, project, or institution for recent contributions in the areas of documentary publication, teaching, and service. The award is granted in memoriam of Lyman Henry Butterfield, whose editing career included contributions to *The Papers of Thomas Jefferson*, the editing of the *Adams Family Papers*, and publishing *The Letters of Benjamin Rush*.

Visit the ADE web site for further information.
<http://etext.lib.virginia.edu/ade/index.html>

Distinguished Service Award presented to **Mark Mastromarino** by Beth Luey

I am delighted to present Mark Mastromarino with the ADE's Distinguished Service Award. Mark was the author/compiler of the Recent Editions feature in *Documentary Editing* for four years. He has recently become the book review editor, a new position that Marianne Wocek has created. It was my great pleasure to work with Mark on the journal. He expanded Recent Editions in both length and scope, voluntarily took on more work, and invariably sent flawless copy on time. He brought to readers' attention numerous editions that might otherwise have escaped notice, and some of his selections were subsequently reviewed in the journal. His hard work and efficiency are especially noteworthy because for six months of his term, Mark was writing his dissertation, now successfully completed and defended. He nevertheless offered to stay on, providing slightly briefer descriptions but still extensive selections, accurate information, and flawless prose. It is my pleasure to honor Dr. Mastromarino.



Mark Mastromarino receives ADE's Distinguished Service Award from Beth Luey

Photograph courtesy of Sharon Ritenour Stevens

Lyman H. Butterfield Award
presented to **C. James “Jim” Taylor**
by Helen Deese

The Association for Documentary Editing takes great pleasure in announcing that this year’s recipient of the Butterfield Award given annually by the Association for recent contributions in the areas of documentary publication, teaching, and service, is C. James Taylor. It seems singularly appropriate that Jim receive the award this year since he has just completed the final volume of the Henry Laurens Papers, published by the University of South Carolina Press. Jim worked for over twenty years at the project, first as an NHPRC fellow from 1979 to 1980, then as assistant and associate editor, and, since 1986, as co-editor and de facto project director. This year him has assumed the post of editor in chief of the Adams Papers at the Massachusetts Historical Society, and now occupies the same office where Lyman Butterfield toiled over the editing of the Adams family correspondence nearly fifty years ago. That Jim was selected after a nationwide search to lead this significant Founding

Fathers project reaffirms his leadership and scholarly strengths. No less important than his more public contributions to historical editing has been his often unsung but labor intensive activities in teaching historical editing in the University of South Carolina’s applied history program, participating as a resident faculty advisor at NHPRC’s Camp Edit, serving on numerous ADE committees over the years—education, publication, nominating, local arrangement, and program committees—and editing the Association’s scholarly journal, *Documentary Editing*, from 1993 to 1997. He has been an active scholar at USC, as a teacher and as the author of book reviews, and other scholarly work and, as his letters of nomination attest, has played an outstanding role as a mentor to many young scholars. It is therefore with particular pleasure that the Association awards the 2002 Lyman Butterfield Award to Jim Taylor.



Helen Deese presents the Butterfield Award to C. James “Jim” Taylor
Photograph courtesy of Sharon Ritenour Stevens