**Lori Foley Interview Log**

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|  | 00:00:01 | **Introduction.** Interviewed June 23, 2019, at the Washington Convention Center, Washington D.C. Interviewed by Kristen Kern, librarian. |
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|  | 00:00:50 | **History.** Lori Foley was born in San Francisco, CA, in 1956 but before she turned one, she moved to Kailua, HI, where her father was from and had work. They moved to Honolulu when Foley was in high school. She stayed in Honolulu until college, when she went to Colorado College. She graduated with a degree in humanities for elementary school teachers in 1978. Foley went to the Denver Publishing Institute in the summer of 1978 and heard a presentation that made her go into publishing instead. She moved to Boston and through connections, got a job as the assistant to the director of the Atlantic Monthly Press. She originally wanted to be an editor but after seeing the behind-the-scenes, she was more interested in book production, and moved on to Houghton Mifflin’s art department, commissioning art for elementary school textbooks. She then worked at Boston’s public TV and radio station, WGBH Boston, in their design studio. She worked on several books for Addison-Wesley Publishing Company in Reading, Massachusetts, where she learned how a company like that operates. She had met her husband at WGBH and they had their first child. Foley then became the design and production manager at Beacon Press. She enjoyed production-oriented work, cover art and illustration, and working with printers and manufacturers. She had her second child. |
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|  | 00:08:47 | **Bookbinding.** Eventually Foley got tired of the grind involved with publishing and asking people to turn books around better, faster, and cheaper. Her husband told her to look into the two-year hand bookbinding program at the North Bennet Street School. The program was amazing for Foley because she was immersed in a creative environment that made it worthwhile to get up early and put in the work. She describes books as “mechanical instruments” that move and how she learned to make them move well and how the manufacturing process made them move not so well. At that point she had been in publishing for fifteen years.  |
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|  | 00:10:57 | **Career education.** While Foley was at the North Bennet Street School, she had a casual position at Houghton Library, Harvard’s principal repository for rare books and manuscripts. It was an amazing experience to be able to handle books that she had been learning about in class. Soon after graduating, Foley had a part-time position coordinating commercial binding at Tozzer Library, Harvard’s anthropology library. She put in benches and equipment for conservation treatment in the basement. She was in charge of mending and boxing books and getting some ready for digitization. While there, she took a course at the Northeast Document Conservation Center (NEDCC) called Preservation Management, recommended to her by Jan Merrill-Oldham and Jane Hedberg. It was Foley’s first exposure to the various facets of preservation.  |
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|  | 00:13:32 | **Career education.** Foley first started working at a library in 1971, in the media resource center during high school. Her job consisted of cleaning 16mm films and booking them for teachers, as well as dealing with 35 mm film, vinyl records, books, and other media. In college she worked for the college librarian and typed card catalogs and placed magazine orders. Her boss suggested that she go to library school, but she never did. She has always been involved in the behind-the-scenes of a library. She was involved with the American Library Association (ALA) since 2001 and was aware of what it offered.  |
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|  | 00:16:10 | **Career changes.** In 2001, Foley worked a summer at the NEDCC book lab as a conservation technician. She got satisfaction out of mending the books but wanted more. She became a Field Services Representative in 2001. Her job consisted of doing collections assessment, preservation planning surveys, and meeting other people who needed the help she could provide. In 2005 she was promoted to Director of Preservation Services and was also in charge of managing major grant projects. The director of NEDCC, Ann Russell, was so involved with the field that she had the foresight to know what challenges were about to bubble up. Foley and Russell went to the same ALA meetings and got completely different things out of them. |
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|  | 00:18:47 | **Disaster preparedness.** One of the many emergency management projects Foley was involved with was creating a template for disaster planning. NEDCC received an Institute of Museum and Library Services (IMLS) grant to create the dPlan online template. It dealt with not only response and recovery but preparedness issues and follow-up. Other institutions would answer the questions that would customize their disaster plan, but it soon became clear that small institutions didn’t have the resources to complete the template and create a working disaster plan. Foley came up with the dPlan Lite that emphasized the basics for response materials that those institutions needed to know. This experience opened Foley’s eyes to the world of emergency management.  |
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|  | 00:22:11 | **Emergency management.** The Coordinated Statewide Emergency Preparedness (COSTEP) framework enabled any state to learn how they could become associated with emergency managers and how to build a statewide network capable of responding to a disaster. This was prefaced by the Alliance for Response. In 2002, Heritage Preservation (HP) received a grant based on then–HP VP Jane Long’s concept of building relationships between emergency responders and cultural stewards at a community level. HP was a private nonprofit organization based in DC that dealt with emergency and collection care programs. They were responsible for developing projects like the Emergency Response and Salvage Wheel, the Field Guide to Emergency Response, and the Heritage Emergency National Task Force (HENTF). The Alliance for Response program resonated with many colleagues involved in disaster management. It brought together emergency managers with cultural stewards to a forum to share their mutual needs. In 2003, the Boston chapter of Alliance for Response had its first forum. The result became the Cultural Emergency Management Team (CEMT). FEMA’s regional environmental officer Jack Sullivan advised the group to stop grousing about money and to either raise some or make do with what they had. CEMT contributed to COSTEP and worked on foundation grants to make their projects happen. The driving passion of COSTEP of Massachusetts were Gregor Trinkaus-Randall from the Massachusetts Board of Library Commissioners and Michael Comeau from the Massachusetts State Archives, who are still co-chairs. COSTEP had many workshops and programs, one of which was through the Federal Emergency Management Agency’s (FEMA’s) Hazard Mitigation grant program to come up with the framework Mitigation from Memory. Another project was the Annex for the Protection of Cultural and Historical Resources to the Commonwealth’s Comprehensive Emergency Management Plan. This was the first time involvement of a state emergency management agency in the protection of cultural and historic resources was acknowledged.  |
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|  | 00:34:37 | **Professional associations.** Foley is affiliated with ALA and with the American Institute for Conservation (AIC). She is also affiliated with the New England chapter of the Guild of Book Workers. She was a trustee of the Essex National Heritage Commission for a while because she was based in Essex County for NEDCC.  |
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|  | 00:35:20 | **Mentoring.** Of her mentors, Foley cites Jan Merrill-Oldham despite not working directly with her. Merrill-Oldham would check in with her and give her advice. Jane Hedberg was also a mentor for her. Foley first met her as a teacher in the NEDCC preservation management course. Ann Russell taught Foley a lot about grant writing just through seeing her successfully work. Foley’s own participation in grant review panels for the National Endowment for the Humanities (NEH) and IMLS reviews helped her learn how to make her case, which contributed to her work at NEDCC and HP.  |
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|  | 00:38:36 | **History.** After all of the paths that Foley has taken, she felt comfortable with preservation and disaster planning. Everything that she did in the past with elementary school teaching and publishing has served her well at one point or another.  |
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|  | 00:39:35 | **Career changes.** Jane Long was the Vice President of Emergency Programs at HP and was leaving to go to the National Archives, but found that she couldn’t find someone to take over her position. Foley volunteered because she had worked with HP on many projects. She wasn’t able to move to DC like the president Larry Reger preferred but started working part-time in 2011. She could telecommute to DC from her home in Lincoln, MA, which she continues doing for her current job at FEMA.  |
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| 00:43:05 | **Career patterns.** Foley sees future preservation challenges as similar to current ones. She works now at FEMA to help collecting institutions be better prepared for disasters. Her current work combines response and recovery with preparedness. There are challenges with getting institutions actively working towards disaster plans. The Alliance for Response is doing more to establish a baseline connection between emergency management and cultural stewards. She can see that from a federal level, many states are not prepared because they haven’t had conversations across agencies and don’t have a relationship with their state emergency agency. Her other philosophy is working towards engaging a newer generation in disaster planning. She believes that library schools need to make it mandatory to include disaster preparedness in their curriculums and that federal funding agencies make funding contingent on having a disaster plan. She hopes that plan wouldn’t reduce the number of submitted applications but that it would instead prompt institutions to think about disaster preparedness.  |
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| 00:49:30 | **Professional associations.** Foley is also affiliated with the International Association of Emergency Managers (IAEM) and is on their Public/Private Partnership Caucus. She advocates for collecting institutions in discussions about how a community recovers. Her main job is to introduce emergency managers to the concept that cultural institutions need to recover fully in order for a community to recover fully. She is constantly raising visibility of collecting institutions.  |
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| 00:53:35 | **Emergency management.** Heritage Preservation was dissolved in 2015. The main challenge was finding a resting place for the Heritage Emergency National Task Force (HENTF). It was a public/private partnership, with FEMA as the public face and HP as the private. The task force was Foley’s responsibility as vice president but there was no funding for the project so she would have to go to funding agencies and ask if funds from already accepted granted could be used for HENTF during disasters. They would get the money but it only made it more difficult to complete grant objectives and timelines. They knew that HP was going to dissolve, so their main priority was finding a partner for HENTF. The Smithsonian Institution was a partner on the project since its founding in 1995 and had their own program they’d been growing since 2012 called the Smithsonian Cultural Rescue Initiative (SCRI). HENTF was a good fit for SCRI because it could be the domestic side of cultural heritage protection. Foley then started working at FEMA in the Office of Environmental Planning and Historic Preservation (OEHP), which, in co-sponsorship with SCRI, manages HENTF. HENTF has since grown in membership dramatically, which allows for more information sharing among the members and the institution itself. Foley loves the ability to work with different parts of FEMA and other federal partnerships and state cultural heads.  |
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| 01:01:11 | **Work environment.** While she was still working at HP, she worked with a FEMA officer who had been a museum director, who was deployed to help cultural institutions in New Jersey before and during Hurricane Sandy in 2012. Working with him was her first exposure to FEMA. She wanted to work in the joint field office but was told she wouldn’t want to see how “the sausage is made.” She would receive newsletters that were written in FEMA jargon and she would translate them for the cultural stewards. She keeps language in mind with her work to make sure that people still understand what she’s trying to say.  |
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| 01:05:55 | **Vocational guidance.** Foley encourages people involved with preservation to get involved. If there isn’t an Alliance for Response network in their area, contact the Foundation for Advancement in Conservation (FAIC) to see if there has been any news about potentially starting one. Foley is dedicated to getting people engaged at conferences since many of the people who started these programs are retiring. |
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| 01:09:48 | **End of Interview.** |