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CONTENTS

PUBLICATION REVIEWS

Articles and reviews in this issue were submitted and accepted in 2015.

Editorial Policy

Archival Issues, a semiannual journal published by the Midwest Archives Conference since 1975, is concerned with the issues and problems confronting the contemporary archivist. The Editorial Board welcomes submissions related to current archival practice and theory, archival history, and aspects of related professions of interest to archivists (such as records management and conservation management). We encourage diversity of topics and points of view. We will consider submissions of a wide range of materials, including research articles, case studies, review essays, proceedings of seminars, and opinion pieces.

Manuscripts are blind reviewed by the Editorial Board; its decisions concerning submissions are final. Decisions on manuscripts generally will be made within six weeks of submission and will include a summary of reviewers' comments. The Editorial Board uses the current edition of *The Chicago Manual of Style* as the standard for style, including endnote format.

Please send manuscripts and inquiries to Chair Alexandra Orchard. Submissions are accepted electronically via e-mail attachment in a recent version of Microsoft Word.

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Archival Issues reviews books, proceedings, web publications, and other materials of direct relevance or interest to archival practitioners. Publishers should send review copies to Publications Review Editor Elizabeth Engel. Please direct suggestions for books, proceedings, web publications, other materials for review, and offers to review publications to the publications review editor.

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The Margaret Cross Norton Award, established in 1985, honors a legendary pioneer in the American archival profession and first state archivist of Illinois. The award recognizes the author(s) of what is judged to be the best article in the previous two years of *Archival Issues*. The New Author Award, instituted in 1993, recognizes superior writing by previously unpublished archivists and may be awarded to practicing archivists who have not had article-length writings published in professional journals and to students in archival education programs. Up to two awards may be presented in a single cycle.

A panel of three archivists independent of the journal's Editorial Board selects the Margaret Cross Norton and New Author Awards for articles appearing in a two-year (four-issue) cycle. The 2015 Archival Issues Awards Committee consisted of Scott Schwartz (chair), Menzi Behrnd-Klodt, and Dean DeBolt. Winners of both awards receive a certificate and $250.

Colleen Hobbs is the winner of the 2013–2015 Margaret Cross Norton Award for her article, "Finding Your Family in Federal Record Group 33.6: Navigating the Agricultural Extension Service Archives" (volume 36, number 2). The Awards Committee called her work "an invigorating archival presentation that encourages readers to think more deeply about how genealogists, local historians, and those studying social, women's, and agricultural history use governmental records."

Carol Street's "Indiana Architecture X 3D: Archival Encounters of the 3-D Kind" (volume 36, number 2) is the winner of the 2013–2015 New Author Award. The committee believes "Street's article will inspire archivists to innovate, be creative, think outside the box, and apply new technologies and engagement techniques to meet the needs of archives users."

The Editorial Board

Broken Promises: A Case Study in Reconciliation

By Elizabeth Joffrion and Lexie Tom

ABSTRACT: This article examines a long-term collaboration between a nontribal and a tribal organization—Western Washington University and the Lummi Nation. The narrative describes efforts to share and understand the Native cultural resources acquired by the university in the years prior to the development of professional practices for the appropriate management and use of Native American archival materials and explores a series of moral and ethical challenges from both the Native and non-Native perspectives. The article offers strategies for sharing expertise, knowledge, and cultural resources that can assist in addressing historical injustices, misunderstandings, and mistrust founded in the misappropriation of Native heritage by non-Native institutions.

Introduction

The Native American Graves Protection and Repatriation Act (NAGPRA) became law on November 16, 1990. This watershed legislation describes the rights of Native American lineal descendants, Indian tribes, and Native Hawaiian organizations with respect to the treatment, repatriation, and disposition of Native American human remains, funerary objects, sacred objects, and objects of cultural patrimony. These resources are referred to collectively in the statute as cultural items with which interested parties can show a relationship of lineal descent or cultural affiliation.[1] The passage of NAGPRA empowered Indigenous nations to take important steps toward reasserting and reaffirming their cultural heritage and patrimony through the legal and rightful transfer of cultural resources from outside institutions to community-based cultural organizations.[2] In fact, tribal museums, libraries, and archives are often founded to locate, acquire, and provide context for cultural and historical documentation, much of which may be housed in non-Native institutions. Within this context, many tribal cultural organizations first contact a nontribal cultural organization to research, and possibly repatriate, the stories, documents, and artifacts held by them. These institutions are often unfamiliar with the traditional knowledge and culturally sensitive nature of the documentation they hold.

When tribal and nontribal institutions work together to address Indigenous knowledge, culturally sensitive items, or sacred sites, it is important to recognize that these relationships exist within a cultural divide grounded in differing worldviews. From the Native perspective, NAGPRA was created in the context of a Western system of thought, and the modern cultural heritage institutions impacted by NAGPRA were created within and for the benefit of a dominant Western world. Due to a long history of oppressive and assimilative laws and policies that supported settler colonial society, the Western social order will always be linked to forced changes to ancient cultures with the intent of re-creating a society more recognizable to Western norms.[3] For Indigenous cultures, colonization disrupted the inherent rights associated with centuries-old cultural knowledge. Linda Tuhiwai Smith examined settler colonialism and the Indigenous perspective in her work, stating, "It angers us when practices linked to the last century, and the centuries before that, are still employed to deny the validity of indigenous peoples' claim to existence, to land and territories, to the right of self-determination, to the survival of our languages and forms of cultural knowledge, to our natural resources and systems for living within our environments."[4] Working together, Native and non-Native representatives have an opportunity to understand this history and move forward with respectful protocols and partnerships.

Although NAGPRA created a context for respectful collaboration across cultural barriers, the legislation does not address the disposition of rights associated with archival materials, leaving staff at cultural institutions scrambling for guidance in the ethical management of Indigenous cultural heritage found in archival records, manuscripts, photographs, and audio and video recordings. It would take another 16 years before a group of Native and non-Native cultural resources professionals created the *Protocols for Native American Archival Materials*, a set of best professional practices developed for the culturally responsive care and use of Native American archival materials.[5]

Lummi Nation History and Culture

There is a saying in the Lummi language: *Nilh tu o*. This describes the very beginning of time, when everything was dark. In the Lummi belief system, the creation stories explain that the Creator came around and gave life to this place now called the Salish Sea. The Creator brought the people tools they needed to survive. The Creator said to the people, "These are yours now—take them." These tools included language, oral histories, and teachings. The people were taught not only to pass these down to future generations, but to uphold the integrity of these knowledge(s) and to protect them. Central to this teaching is an inherent responsibility to protect Lummi traditional knowledge. The Lummi Nation acknowledges the need for balance between respecting cultural traditions and creating a future in the modern world. This philosophy is central to the Lummi's engagement with the broader regional community, and, today, the Lummi Nation is recognized as a leader in education.

In 2013, the Lummi Nation presented the first performance of a historic stage play entitled *What About Those Promises?* to the local Bellingham community. The play, produced by tribal leader Darrell Hillaire, tells the story of the Lummis' historical relations with the United States government, beginning with the 1855 Treaty of Point Elliott. This wrenching tale of unfulfilled and broken promises is also one of intense pride in the Lummi way of life, as documented through stories, artifacts, archival records, and photographs. The performance was a powerful moment for both Native and non-Native attendees, as collectively the audience reconsidered its past through the lens of Indigenous knowledge and came to understand the power of cultural heritage materials to document and interpret a shared and controversial history.

The 1855 Treaty of Point Elliott was one of many treaties that year transferring large areas of land in the American West to the US government, which promised reserved lands, health care, and schools. In January of that year, 13 Lummi leaders gathered their belongings and filled their canoes for a journey. It was the middle of winter, and they traveled by water with children and elders. Survival depended on these leaders ensuring that their families would have food to eat, warm clothing, and the safest routes. They endured this dangerous journey with the goal of guaranteeing the rights of future generations. The 82 Coast Salish leaders who signed the treaty reserved the rights of their people to fish, harvest, and hunt in their "usual and accustomed grounds." The treaty, ratified by Congress on April 11, 1859, quickly set off a historic battle for fishing rights, with Indigenous peoples increasingly restricted from fishing and from exerting their rights under the treaty. This injustice was not redressed until over a century later, when, in 1974, Judge George Boldt issued a landmark decision that affirmed the rights of Indian tribes in Washington State as specified under the Point Elliott Treaty.[6] But for the Lummi, this fight for legal rights continues, and, in many instances, documentation central to the history of this struggle is archived in nontribal archives, museums, and libraries throughout the region, including Western Washington University.

Sovereignty, self-determination, and self-governance are primary goals of Indigenous nations, and gaining control over their stories, documents, and artifacts is critical to that process. The Lummi Nation Archives and Records and the Lummi Library are state-of-the-art facilities that serve this central mission by "preserving and protecting the historical and business records of the tribe" and by providing "research, informational and recreational resources that enhance life-long learning."[7] The Lummi Library and the Lummi Archives and Records Department are separate entities serving the Lummi community. Established in 1984, the Lummi Library is housed on the campus of Northwest Indian College (NWIC). The college originated in the Lummi Indian School of Aquaculture and Fisheries, which served as a trade school to Lummi Community College, a two-year degree-granting institution. Later renamed Northwest Indian College, it is chartered by the Lummi Indian Business Council through the formal but semi-autonomous relationship between the two entities. In 2014, the tribe celebrated the grand opening of the new Lummi Library facility comprising over 11,000 square feet. In 1985, the Lummi Nation established its archives and, in 1988, added a formal records management function to create the Lummi Archives and Records Department. Like many tribal cultural organizations, the archives and library were established with the primary objective of managing existing documentation, but also to locate, acquire, and provide context for cultural patrimony and historical documentation housed in non-Native institutions. The Lummi believe that this effort is vital to the cultural sovereignty of the tribal community.

Western Washington University and Native History and Culture

Western Washington University (WWU), established in 1893 as the Bellingham Normal School, is situated on traditional Lummi land in Bellingham, Washington, about 100 miles north of Seattle. The stewardship of Western Washington University's archives and special collections resides with the Western Libraries, Division of Heritage Resources. This division encompasses the University Archives and Records Management, the Libraries' Special Collections, and the Center for Pacific Northwest Studies (CPNWS). In particular, the CPNWS seeks to collect materials that document significant economic, social, cultural, and political trends in the Pacific Northwest. It has assembled a substantial body of cultural heritage materials relevant to the history and culture of over 30 tribes and nations from throughout the Pacific Northwest, British Columbia, and Alaska, representing nearly 20 percent of the center's overall holdings. These Native American materials were acquired in several ways, but primarily they comprise documentation collected by others—local and regional historians with an interest in Native tribal culture and faculty who conducted academic research while associated with the university and donated it to Western.

Those who accumulated these collections of photographs, oral histories, research materials, and survey information pertaining to local Native cultures considered it their right to donate them to Western Washington University, but rarely were the acquisition and assemblage of these resources conducted with the free and informed consent of the Indigenous peoples involved in the documentation and research studies. No formal or informal agreements were made about who could access these resources, and the participants were unaware that the information they provided might one day be available through the university's open access policies, nor could anyone anticipate the advent of the Internet or the level of information sharing associated with modern social media. Even instances in which the transfer of cultural documentation appear voluntary may have been established with an element of coercion or false promises made to participants concerning access and use, particularly in relation to early anthropological studies and surveys that supported faculty research. Often the contextual information obtained upon acquisition was biased, unbalanced, or incomplete. In particular, a limited understanding of the cultures from which it was appropriated (or misappropriated) prejudiced the documentation provided by local historians. As such, the ethical management of these collections presents a range of challenges, including the development of a balanced and fair body of documentation, the determination of appropriate levels of access for culturally sensitive information, and the management of information not considered appropriate for public viewing by associated tribal members. These concerns reinforce the importance of seeking tribal knowledge and perspective to correct potential misinterpretation and misuse of Native cultural materials.

In the 1990s, the Center for Pacific Northwest Studies began to publish finding aids online, first disseminated through its organizational website and later as a partner in the Northwest Digital Archives. Also during this period, the staff began to actively digitize the center's photograph collection. These efforts were initiated with the goal of creating enhanced metadata and discovery tools that harnessed the power of the online environment to reach new regional and national audiences. These improvements and the standardization of descriptive practices brought to light the culturally sensitive nature of Indigenous holdings, which were concurrently experiencing growing interest from Native communities, local historians, and scholars.

Howard Buswell, c. 1947. Howard Buswell papers (image 937), Center for Pacific Northwest Studies, Western Libraries Heritage Resources, Western Washington University.

One of the most heavily used collections of Native materials in the center's holdings is a large body of research documentation assembled by Howard Buswell, a self-trained historian. Buswell was born on April 22, 1895, on his family's farm near Ferndale, Washington. In 1906, the Buswell family moved to land near Marietta, Washington, on Bellingham Bay, adjacent to the Lummi Reservation, where Howard Buswell lived out the remainder of his life. Buswell's education included two years at Washington State University and a year at the Bellingham Normal School, now Western Washington University. Soon after obtaining his teaching certificate, poor health curtailed his short career in education, and he retired at the age of 35. For the remaining 40 years of his life, he lived and worked on the family farm in Marietta. During these years, he began his investigation of local history, undertaking many research projects focused on local Native culture and history. These projects exposed him to documentation in libraries, archives, museums, and courthouses across the country, and led to voluminous correspondence with archivists and librarians in the United States and Canada. Although Buswell intended to write and publish a comprehensive history of his hometown of Marietta and the nearby Lummi Reservation, he was still gathering materials at the time of his death in 1965, and his work was never published. Ten years after Buswell died, his brother, Ray Buswell, donated his papers to Western Washington University.

Buswell's research materials include unique historical documentation of the northwest region of Washington State from the time of the first contact with Indigenous cultures through the middle of the twentieth century. The papers also incorporate a significant body of source materials documenting the Lummi Nation and its people. Specifically, the Native materials include oral history interviews with pioneers and tribal elders, photographs of ancestors, maps, census documentation, reservation land allotments, and court cases, as well as Buswell's handwritten notes about Lummi culture, art, history, and genealogy. It is likely that Buswell appropriated much of the documentation without full consent or disclosure, and, when the Buswell family donated the materials to the center, members of the Lummi Nation were not informed that this collection documenting their history and culture was to be housed at Western Washington University, a sprawling institution built on their traditional lands.

In 1998, Western hired its first professional archivist to address the significant backlog of collections at the Center for Pacific Northwest Studies. Under new leadership, CPNWS staff embarked on an extensive effort to arrange and describe its holdings. Grants from the National Historical Publications and Records Commission to process the collections and from the National Endowment for the Humanities to create EAD finding aids for inclusion in the Northwest Digital Archives greatly facilitated these efforts. In the process of developing the descriptive metadata for the Buswell Collection, CPNWS staff realized that information compiled by Buswell describing and interpreting local Indigenous culture was inappropriate for public dissemination. The captions and other descriptive information authored by Buswell included historically biased and offensive language that would be painful to local communities and out of alignment with current historiography on Indigenous cultures.

Literature Review

In recent years, the body of research by anthropologists and historians on the practices associated with the transmission of knowledge related to Indigenous cultural heritage has been growing. In 1998, Devon Mihesuah, a Choctaw historian whose work concentrates on stereotypes and misrepresentations of Native American customs and beliefs in academic writing, noted that "researchers that are privy to intimate details of tribal life must use discretion when writing so that they don't reveal information the tribe deems private or sacred."[8]

At the 2003 World Intellectual Property Organization meeting, the Tulalip Tribes of Washington delivered a statement on "Folklore, Indigenous Knowledge and the Public Domain" that outlined their philosophical differences with the Western tradition of open access and its implications for Indigenous peoples. They noted that "in indigenous cosmology, knowledge is a gift from the Creator . . . there is no public domain in traditional knowledge . . . although individuals might hold knowledge, their right is collectively determined, and it is rare that individuals have the right to use knowledge in a free and unconstrained manner. They are bound by the laws of their tribe and of the Creator. Even knowledge shared and used widely does not fall into the public domain."[9] Thus, when tribal knowledge is shared, it is shared among those who are trusted to understand their roles and responsibilities. For many tribal communities, the misuse of knowledge can cause severe physical or spiritual harm to the caretakers of cultural heritage, an impact that can extend to the entire tribe. For this reason, misappropriation and "misuse of tribal knowledge is not simply a violation of 'moral rights,' but a matter of cultural survival for many indigenous peoples."[10]

In an article entitled "A Defense of Native Americans' Right over Their Traditional Cultural Expressions," Kay Mathiesen further explored the question of whether Native Americans have a moral right to control access to their traditional cultural expressions and tribal knowledge. Through an extensive examination of Western legal and philosophical thought, she determined that "the nature, context, and history of Native American cultures are unique," claiming that group privacy and the concept of restorative justice provide an ethical justification for this right. She also addressed the cultural appropriation of materials found in many non-Native archives and reminded us that "many Native American tribes are sovereign entities with their own traditions and laws surrounding traditional cultural expressions," arguing that reflection on the tumultuous history between the United States and Native Americans and its lasting effects on tribal communities provides the appropriate context to better understand tribal needs.[11]

Margaret Kovach, in the book titled *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, adds to the discussion of sustaining cultural knowledge(s). "Cultural longevity depends on the ability to sustain cultural knowledge(s). At the heart of a cultural renaissance, Indigenous or otherwise, is a restoration and respectful *use* of that culture's knowledge systems."[12] From the Indigenous perspective, the long history of misuse and mismanagement of Indigenous knowledge(s) has engendered a relationship of mistrust. Tribal and nontribal institutions have an opportunity to rebuild these relationships. The first step in this process is to acknowledge that Indigenous people have different ways of viewing the world around them and the knowledge(s) they inherit. It is important to acknowledge that Indigenous people may have different beliefs about ownership of Indigenous knowledge(s) and protection of that knowledge. To rebuild relationships, institutions must understand these differences and develop common respectful protocols.

In 2006, a group of tribal and nontribal representatives developed the *Protocols for Native American Archival Materials*, a set of best professional practices developed for the culturally responsive care and use of Indigenous archival materials.[13] The principles articulated in the *Protocols* offer guidance in understanding Indigenous values and perspectives, as well as important policy and legal considerations related to the management and care of Native American cultural resources. These include

- The importance of consultation with and concurrence of tribal communities in decisions and policies;
- The need to recognize and provide special treatment for culturally sensitive materials;
- Rethinking public accessibility and use of some materials;
- The role of intellectual and cultural property rights;
- The need to consider copying, sharing, and/or repatriation of certain materials;
- The recognition of community-based research protocols and contracts;
- Reciprocal education and training; and
- Raising awareness of these issues within the profession.

With the publication of the *Protocols*, more archivists have begun to reconsider issues of access to Native knowledge and traditional cultural expressions found in non-Native cultural institutions. Published in 2011, *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways* includes a variety of articles featuring methods for engaging with Native materials.[14] Two books published in 2014—*Identity Palimpsests: Archiving Ethnicity in the U.S. and Canada* and *Through the Archival Looking Glass:*

A Reader on Diversity and Inclusion—contain essays that examine theoretical approaches and practical strategies for engaging with historically marginalized groups, including Native peoples. Many of the authors cited the tensions and challenges that originate in misunderstandings of cultural and historical perspectives.[15] Also in 2014, *Archival Science* published a special double issue on archives and human rights in which the authors explored broad themes that are also applicable to the stewardship of Indigenous cultural heritage materials. The articles offer methods and best practices for the inclusion of traditionally marginalized communities in the archival practice and also describe how archivists and archival institutions can participate in a process of reconciliation.[16] In 2015, in an article in *The American Archivist*, Elizabeth Joffrion and Natalia Fernandez explored how successful partnerships between tribal and nontribal institutions are initiated, developed, and maintained and the degree to which the *Protocols for Native American Archival Materials* were used in the development of policies, procedures, and memoranda of understanding. They reveal the "lessons learned" and best practices across a wide range of collaborative projects and partnerships.[17]

A Case Study in Collaboration

Western Washington University and the Lummi Nation initiated their collaboration in the late 1990s without any formal guidance for working with Native cultural heritage, cultural expressions, or Native knowledge. Although the *Protocols* were unknown at the time, many of their main tenets would prove central to the collaborative work. In the years before the development of best practices for the ethical management of Native cultural materials, the staff at Western's Center for Pacific Northwest Studies struggled with several core issues regarding appropriate stewardship of the Native cultural heritage represented in the holdings. These challenges included the development and maintenance of digital collections that accurately reflected Indigenous viewpoints, balancing differing perspectives concerning access to cultural heritage, and developing sensitive and appropriate approaches to knowledge management through cataloging, metadata, and the use of technology. These questions had no simple answers, other than they must be addressed in the context of collaborative relationships with the appropriate tribal organizations.

The collaborative relationship between Western Libraries and the Lummi Nation began with a research visit from representatives of the Lummi Nation Cultural Department to Western's Center for Pacific Northwest Studies. As tribal members reviewed and commented on the archival collections relating to their history and culture, the staff at Western quickly recognized that the holdings included culturally sensitive materials that required additional context and interpretation grounded in Native expertise and perspective. For the representatives from the Lummi Nation who viewed the archival collections at Western, it became evident that many details about the materials are still present in the memory of the Lummi people. One representative scanned the collection storage area, pulled photographs from a box, and quickly identified people in the images, including grandparents, great-grandparents, and uncles and aunts. Because these connections are still very present, Lummi community members believe they have an inherent responsibility to protect their ancestors' belongings, including the pictures, audio recordings, and other documents; a responsibility established long ago when the world was a much different place—at the time of creation.

Subsequent discussions about the nature, meaning, and appropriate disposition of the materials revealed that library professionals and Lummi representatives held contradictory, often unstated, beliefs, especially concerning intellectual freedom, ownership, and open access. While differing cultural frameworks are inevitable, the collaborative journey has become an ongoing educational process to better understand the appropriate stewardship of Native American cultural resources and the importance of honoring Indigenous knowledge when working with these materials.

The Lummi visit proved timely and set the stage for future collaboration. In that period, the CPNWS staff was working to gain better control and provide better access to its holdings, and the Lummi Nation was developing its tribal archives and cultural center and seeking relevant historical and cultural documentation housed in regional repositories, including Howard Buswell's historical research. Through a series of conversations based on a mutual desire for additional information about CPNWS holdings, a nascent partnership emerged with the tribal leaders and representatives from the Lummi Nation Archives. Initially, the CPNWS staff hosted several gatherings to share the collections and facilities, a process that exposed staff to new perspectives concerning the sensitivity and cultural importance of the center's holdings to the Lummi Nation.

The first collaborative project involved the scanning of photographs in the Buswell Collection for deposit in the Lummi Nation Archives and the development of a new finding aid. The memorandum of understanding developed in support of the collaboration stated that the project was designed to "facilitate and increase access for the Lummi Nation to certain photographs in the CPNWS collections. Employees of the Lummi Nation have identified approximately 60 photographs as valuable both culturally and historically to the Lummi community. This project will allow for the identified photos to be scanned by Lummi Nation Archives employees on-site. These photographs can be used, with restrictions as detailed below, at the Lummi Archives." These standard restrictions, clearly based on a dominant Western legal tradition, included significant limitations on future access, use, citation, and publication rights by outside parties, including the Lummi partners. On a more positive note, the finding aid developed for the Buswell Collection attempted to address concerns of cultural context and balance. The scope-and-content note states that "researchers must pay particular attention to the fact that in his collecting efforts and in his writings Buswell provides an interpretation of history that reflects his own biases and the time period in which he lived."

On the surface, the objectives of this initial collaboration were groundbreaking. The project involved one of the first regional efforts in digital repatriation, effectively using technology to return expressions of Native cultural heritage to the Lummi Nation Archives for access and interpretation. However, the vision was limited in that it did not fully realize the potential for meaningful cultural exchange. The memorandum of understanding included overly strident restrictions limiting the use of content identified by the Lummi community as culturally relevant. These restrictions served to uphold Western traditions of access and ownership, but failed to provide all partners with an equal voice in the disposition and interpretation of tribal cultural history that included rare photographs of ancestors and sensitive cultural practices. In retrospect, this repatriation effort offered an important opportunity to develop reciprocal relationships but did not fully incorporate tribal participation or provide for respectful communication that learns from and works within tribal culture. In the development of descriptive practices, CPNWS acknowledged the problem of cultural bias and misappropriation, but failed to embrace the full collaborative potential, including special treatment of culturally sensitive materials, reconsideration of protocols for access, or revisions to traditional notions of ownership. Overall, the partnership would have been much stronger if CPNWS had worked with the Lummi governance to develop community-based protocols that thoughtfully engaged the tribal community in decisions and policies relating to its cultural heritage.

Despite its shortcomings, this project quickly led to a second collaboration between the Lummi Nation and the Center for Pacific Northwest Studies. In 2000, tribal leaders selected Stacy Rasmus of the Lummi Language and Cultural Department to coordinate the digitization of several oral history interviews recorded by Howard Buswell on fragile reel-to-reel tape. Rasmus, then a graduate student in Western's Anthropology Department, is Lummi by descent. She developed descriptive metadata that incorporated Native knowledge, language, and names, and identified culturally sensitive materials requiring limited access. Rasmus later published an article based, in part, on her work with Western Washington University that examined the rights and responsibilities associated with the acquisition and transmission of knowledge related to Native cultural resources. Her work, entitled "Repatriating Words: Local Knowledge in a Global Context," provided an early articulation of Native knowledge and a rationale for why Native peoples should control how others access and use their information.[18]

Rasmus also addressed materials in the center's Northwest Tribal Oral History Collection, a set of recorded interviews conducted by two professors of history with elders and other members of Native American tribes throughout Washington State. The recordings cover a range of topics, including language, religion, education, genealogy, songs, hunting and fishing, and political activity. With the assistance of the Lummi Indian Business Council, several interviews were identified as culturally relevant and high priority for transcription. A tribally appointed representative developed abstracts for each interview for online access. Collaboratively, the partners decided not to transcribe certain interviews based on privacy concerns and the spiritual or religious nature of the content and agreed that, for others, description would be limited to brief abstracts that essentially provided intellectual control, but minimized potential access requests. The Lummi Nation provided all duplication services, and each organization received access copies of the tapes and the transcripts. Perhaps even more important, the CPNWS staff received critical tribal knowledge in support of its descriptive efforts. The memorandum of understanding developed by CPNWS for its second collaboration with the Lummi

Nation incorporated many of the restrictions of the previous contract, but a review of the files indicates that the agreement was never signed, perhaps because tribal representatives perceived its intent as offensive or insensitive.

Despite these occasional misunderstandings, collaboration with the Lummi Nation helped to reveal long-standing cultural misperceptions and assisted staff in better understanding the sensitive nature of the materials in their care. For example, the CPNWS imposed new restrictions on select materials in the Northwest Ethnohistory Collection, a body of tribal-related materials that is heavily used by academic researchers and representatives from tribal organizations. Several generations of Western anthropology professors assembled this research collection, and the Anthropology Department maintained it for many years. Upon transfer to the center, the materials augmented several other faculty research archives on Native American history and culture. The collection, totaling 72 linear feet, documents the social life and customs of numerous ethnic and cultural groups throughout the Northwest, British Columbia, and Alaska. It includes seminal research on Native languages, material cultures, legends, and rites and ceremonies, as well as Indigenous fishing, hunting, and whaling practices. It also includes significant research on government relations, social conditions, and the legal status of tribes, land tenure, and treaties. The most sensitive records are anthropological studies on kinship and family organization, courtship, marriage, divorce, morality, and sexuality. Typically, this information was acquired through household surveys and is deeply personal in nature. Those involved either assumed or were promised that their responses would not be available for public access, but these agreements were never documented. Because of commitments made to the Anthropology Department, and the value of this archive to tribal organizations and other researchers, CPNWS opted to keep the collection open for research, but has permanently restricted access to certain surveys related to health and social behavior. CPNWS has discussed the possibility of destroying these materials, but will not take this step without consensus from the appropriate tribal communities.

Since 2000, the Center for Pacific Northwest Studies and Northwest Indian College have continued to partner in educational efforts and support for student research agendas. NWIC is located on the Lummi Reservation and collaborates with Lummi governance on issues of cultural heritage, especially as they relate to education and training. In 2010, the Northwest Commission on Colleges and Universities granted Northwest Indian College accreditation as a baccalaureate-degree–granting institution.[19] This transition to a baccalaureate institution included new academic programming and new methods of training students on how to conduct research in cultural heritage. It increased the need for deliberate and strategic partnerships with local institutions that hold collections containing tribal content. With this goal in mind, NWIC and the CPNWS have engaged in reciprocal education and training efforts. Staffs at both institutions work collaboratively to provide students with the tools and expertise to successfully conduct archival research. Students typically experience a guided tour of the CPNWS facility and an opportunity to explore the collections. CPNWS staff also assists in training NWIC students in the use of archival search engines and research methods. In the future, it is anticipated that center staff will have opportunities to collaborate with the Tribal Museum Studies Certificate program at Northwest Indian College.

From the perspective of the Lummi Nation, this collaboration has meant that Western Washington University is providing access to important collections highly relevant to emerging Lummi scholars. Through the partnerships with Northwest Indian College, Lummi students are able to seek out historical documents, photographs, and other information relevant to their community. These students, who initially may not have been interested in researching their history, have now become engaged in the work, and this contributes to the cultural revitalization of Indigenous peoples. The authors hope that this example of collaboration will encourage the further exchange of information, documentation, and knowledge fundamental to Indigenous peoples and central to their cultural sovereignty.

Conclusion

In the course of its collaboration with the Lummi Nation spanning over a decade, the staff of CPNWS has come to better understand the challenges inherent in the responsible and sensitive stewardship of Indigenous cultural resources. Among the lessons learned in this effort are the importance of consultation with tribal communities, the need to provide special treatment for culturally sensitive materials, the incorporation of Indigenous knowledge in the development of metadata and other descriptive information, the importance of limiting public access to specific materials, and the benefits of sharing resources through the digital and physical repatriation of holdings. Although a priority, CPNWS has not produced a written policy for dealing with Native American archival materials in a holistic manner, but rather has responded to requests, discoveries, and concerns on a case-by-case basis, including the restriction of selected materials. This oversight is due to the complexity of drafting these policies in the context of a larger organization, and because, until recently, very little literature on best practices for managing culturally sensitive information beyond the *Protocols* existed.[20] Through continued collaboration with the Lummi Nation and other regional tribal organizations, the center hopes to proceed with the development of culturally appropriate policies that facilitate the sharing of collections and reciprocal education practices. Future collaboration may involve partnering with the Lummi Nation and other tribal organizations to develop a collaborative Indigenous Research Policy that will outline what is appropriate and what is not appropriate in dealing with Indigenous knowledge and culturally sensitive information. Currently, Northwest Indian College is developing policies and procedures that will reflect Indigenous concepts of ownership and the responsibility of protecting traditional knowledge. The policy will be implemented at NWIC and is intended for people who visit the Lummi community to conduct research. However, it could be expanded for use by outside institutions that house collections containing Indigenous knowledge and culturally sensitive materials.

The *Protocols for Native American Materials* offers guidance in developing policies such as the one planned for NWIC and Western Washington University. At a 2009 Society of American Archivists Forum, the *Protocols* were described as an effort to create an "open and honest dialog between people who often have different goals, different methods, and even different views of the world and archives' place in it."[21] Ultimately, the Society of American Archivists Council did not endorse the *Protocols*, and the archival profession remains divided regarding the intent and purpose of the guidelines. Some of the main objections focus on whether Native Americans have special rights pertaining to traditional cultural expressions and knowledge held in archives and whether these rights transcend legal traditions supporting open access and scholarship.[22] Nonetheless, even without the support of some professional organizations, many cultural heritage institutions are incorporating the best practices recommended by the *Protocols* into the structures and agreements supporting collaborative projects between tribal and non-tribal organizations.[23]

In the absence of an endorsed set of protocols for the ethical management of Native cultural materials, it is incumbent on archival organizations with significant holdings of Native American materials to develop internal guidelines or best practices for the management of these resources. To accomplish this goal, organizations must develop sustainable working partnerships based on mutual respect and an understanding of differing cultural traditions. This is particularly challenging when core beliefs such as freedom of information and the ownership of cultural heritage are perceived differently across cultural groups. As the national conversation on these issues progresses, there is greater openness to learn from differing cultural perspectives that recognize historical differences in power and privilege. To resolve these inequities, we must engage in reciprocal partnerships where knowledge and expertise are equally valued and acknowledge that relationship building is an ongoing process that is the responsibility of all partnering communities.

The Lummi community takes great pride in its history and its people and place. This history, no matter how difficult, holds the key to the tribe's identity. The Lummi people share a history of oppression and genocide with other Indigenous peoples. They also share a history of acculturation and assimilation. This history has been underrepresented and even suppressed in school systems, which leads to further misrepresentation of Indigenous history and culture. Traditional knowledge(s) have been misinterpreted and misused, and the history presented in the literature is sometimes false. Indigenous peoples see this as a significant danger to their children and to future generations who may believe this interpretation of history in the absence of alternative perspectives. Native peoples understand that survival of the tribes depends on future generations embracing and defending their identity and the knowledge(s) they have a responsibility to protect. The photographs, oral histories, interviews, maps, and census records discussed in this article are pieces of that identity. If these resources are preserved for future generations and respectful relationships exist with the institutions that house them, all of us are moving in the right direction.

ABOUT THE AUTHORS

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NOTES

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Seen but Not Heard: A Case Study of K–12 Web Archiving and the Importance of Student Participation in the Archives

By JoyEllen Freeman

> "Little boys should not loll on chairs." "Little girls should be seen and not heard. . . . " Have we not almost all learnt these expressions of old foozles: and uttered them ourselves when in the square-toed state?[1]
>
> —William Makepeace Thackeray

ABSTRACT: Prior to the 1990s, student interaction with archives was limited. K–12 educators often struggled to access archival materials and primary sources, especially because most archivists failed to include K–12 audiences in outreach and programming efforts. Digitization and the emergence of the Internet during the late twentieth century changed the relationship between K–12 students and archives. Educators and students now have access to millions of digital archives online, and most statewide education standards require students to engage with primary sources regularly. As a result, the archival literature devotes more time and space to discussing the relationship between K–12 students and archives. This article uses the Archive-It K–12 Web Archiving Program, which began as a partnership between the Library of Congress and the Internet Archive's Archive-It service, as a case study in participatory archiving. The research relies on interviews with educators involved in the program, published reviews of the program, and a survey of archival and pedagogical scholarly literature. The article concludes that participatory archiving has academic and sociocultural benefits for K–12 students. Participating in archival processes increases students' digital literacy and critical thinking skills, transforms their understanding of history and personal identity, and gives them a means of expressing their culture. The research is significant because it shows that K–12 students have a voice in the historical record, and it challenges archivists to develop more opportunities to allow these voices to be heard.

Introduction

Prior to the late twentieth century, students in North America had few interactions with archives because many archivists believed students are too young to engage with archival materials and educators did not understand how to gain access to primary sources and integrate them into classroom curricula.[2] When students did experience archives, it occurred mainly as a special activity involving preselected analog materials. These experiences relied on heavy mediation from archivists and educators yet required little effort from students.[3] In the 1990s, a large-scale shift took place. The rapid increase of technological opportunities coupled with changing teaching methods in the K–12 sector made in-depth student engagement with primary sources a greater priority in classroom instruction. As a reaction to this trend, archivists have become more interested in the needs of K–12 students over the past 25 years. Now, more archival literature focuses on K–12 archival needs, and more archival programs have emerged to help educators gain better access to primary sources and use them in ways that foster students' critical thinking.

Since the dawn of the twenty-first century, another shift has taken place. Archivists have come to acknowledge that communities, particularly underrepresented communities, not only desire to interact with archives but also to participate in the archival process. Although archivists have widely discussed and promoted student engagement with archives since the 1990s, the archival literature has ignored the underrepresentation of K–12 student voices within the archival record itself. Research studies that have explored how and why K–12 students create records and information do not fully address why students generally have been denied opportunities to decide which records are worthy of long-term preservation.[4] This "seen but not heard " tradition, however, is changing. This article explores the recent paradigm shift now encouraging students to engage in archival processes on a deeper, more participatory level. To demonstrate this shift in tradition and its implications, this article uses the Archive-It K–12 Web Archiving Program of the Internet Archive as a case study of how participatory archiving, particularly web archiving, can empower student communities. The case study is based on reviews of program statements published by Archive-It and the Library of Congress as well as e-mail and Skype interviews with educators from various parts of the United States.

The article concludes that participating in archival processes and having a voice in the digital record of humanity empowers students. Participatory archiving benefits students academically because it develops critical thinking and technical skills that complement current state-level education standards. Participatory archiving also has sociocultural benefits for students because it transforms their understanding of history and heightens the significance of their own existence; it gives them a space to express their culture; and it helps them garner and articulate a sense of personal identity within the vast K–12 student community.

The K–12 Community and a Changing Relationship with the Archives

Although the K–12 community at large is comprised of individual K–12 units that vary socially, culturally, politically, and economically around the country, this community shares a common history when it comes to interactions with archives. Prior to the 1990s, inconsistency and, at times, neglect mostly characterized this history. For years, archivists did not consider the K–12 student community to be a user group requiring much attention. According to Anne Gilliland, children were "often excluded from archival programming because they [were] perceived as lacking the cognitive and educational tools to comprehend or work effectively with primary sources or finding aids."[5] Although some early initiatives, such as National History Day, and organizations encouraged students to engage with primary sources, many of these initiatives existed outside the parameters of traditional classroom activities.[6] For the majority of students, archival exposure in a classroom setting was limited to a showcase of preselected analog records or artifacts, often "through the development of exhibits, educational packets, or tours," as opposed to hands-on interaction with records.[7]

In the latter part of the twentieth century and into the beginning of the twenty-first, the archival needs of the K–12 student community began to receive attention in the professional literature. Inspired by opportunities made possible through new technological advances like the World Wide Web and collections of digital primary sources, scholars like Roxanne Medrinos and Anne Gilliland were among the first to explore the integration of digital archives in K–12 classrooms. By the new millennium, scholarly articles about the use of archives in K–12 settings had increased in archival literature, yet these writings were still sporadic. Pedagogical literature, on the other hand, reflected this trend at a much faster pace. According to Julia Hendry, a search of the ERIC education database in 2006 retrieved 452 articles published between 2000 and 2005 with the descriptor "primary sources."[8]

Multiple factors have contributed to educators' heightened interest in archival materials since the late twentieth century. These include changes in teaching methods, high-stakes testing, and the emergence of Common Core standards. Since the last decade of the twentieth century, increased digitization and greater accessibility to primary source documents via the Internet have provided a new wealth of opportunities for teachers. As early as 2002, education scholars such as John K. Lee took notice of the millions of historical documents placed online in the span of just one decade.[9] Lee noted that while some teachers managed to use limited archival holdings in their classrooms prior to the Internet, "the Web has made primary source documents available to students at all levels in almost all places."[10] Michael Eamon concurs that "the Internet has revolutionized the way we can access archival material. . . . Students do not have to view documents as mere illustrations of historical events; they can now gain a richer historical perspective."[11] Eamon's point speaks to one of the main goals educators hope to achieve by incorporating primary sources into K–12 classrooms: inquiry-based learning.

Web-based digital resources have become a staple in K–12 classrooms largely due to shifts in teaching methods toward inquiry-based learning. This method is "an approach to teaching that emphasizes the process of discovery on the part of the student, rather than the straightforward transmission of knowledge from teacher to student."[12] Also known as learning by doing, inquiry-based learning "empower[s] students to construct a more personal understanding of history."[13] The academic importance of inquiry-based learning has risen since the early 2000s. Many high-stakes tests such as the New York State Regents Exam and the College Board's Advanced Placement (AP) History Exam contain document-based questions (DBQs) that require students to examine and analyze primary source documents.[14] Even more recently, the adoption of the 2010 Common Core State Standards Initiative in 43 states, the District of Columbia, and almost all other US territories has re-emphasized the importance of primary sources in the classroom. Under the Common Core standards, middle and high school students must analyze primary and secondary source documents as an integral part of the social studies curriculum.[15] Likewise, Common Core standards require students in all grades to master reading skills for informational texts. Using primary sources satisfies this requirement because it helps students comprehend, critique, and integrate information from various sources.[16] These educational changes in the last two decades have opened the door for teachers to seek help from archivists.

Educators and archivists around the country have developed large- and small-scale partnerships to integrate primary source materials into K–12 classrooms. One such partnership began more than three years ago when a first-grade teacher in northwest Ohio expressed interest in bringing her students to visit the Bluffton University Archives in Bluffton, Ohio. Now every year, Carrie Phillips—the archives and special collections librarian at Bluffton—packs a vintage suitcase with seven items from the archives and leads young visiting students in a discussion about the items and how each one contributes to an understanding of the past.[17] Not only do the students and teachers react positively to the program, but Phillips is even "surprised at how engaged and excited the students [are]."[18] Likewise, archivists at Virginia Tech received an unexpected request from a teacher seeking archival assistance for her students participating in National History Day. What began as a relatively "impromptu" partnership between a few archivists and one teacher led to the Virginia Tech Special Collections hosting 50 middle school students and showcasing items from the Civil War to complement the students' current history unit.[19] The experiences of these university archivists show that even the smallest and most unexpected partnerships between archivists and educators can create meaningful experiences for students.

A larger example of a partnership between archivists and educators is the National Archives and Records Administration's DocsTeach site, which began in 2010.[20] This site provides educators with digital primary sources to use in history classes along with ready-made tools and interactive features for building new activities. One of the largest and longest-running partnerships between archivists and educators takes place at the Library of Congress. The American Memory Project, begun in 1990, was an early effort to digitize historical collections as "resource[s] for education and lifelong learning."[21] Since then, the Library of Congress has led the way in making digitized archival content available to teachers and applicable to a wide range of school curricula. In addition, the Library of Congress provides summer institutes to educate teachers about using primary sources, facilitates discussions among educators through the *Teaching with the Library of Congress* blog, and publishes primary source sets and lesson plans that make digital history both accessible via the web and applicable to the classroom. Kelly Hillesland, a high school teacher in California, blogged in 2014 about her experience using primary sources from the Library of Congress's digital collections to teach students about the March on Washington. Hillesland wrote, "[I was] amazed by the voracity with which the students approached the work."[22] She also noted that through this experience, "the students did the work of historians, which is a major goal we have for our students, especially in the age of Common Core standards."[23]

Incorporating archival materials into K–12 classrooms has been challenging. Before the advent of digital history resources, teachers' access to primary source materials was extremely limited.[24] Now that countless digital archives are available through the web, the problem is knowing how to properly incorporate such voluminous digital collections into classroom curricula. While many teachers see and appreciate the value of primary sources in the classroom, others consider this a difficult and frustrating process, particularly if they are not familiar with archival materials themselves.[25] According to Ruffin and Cappell, archival methods of arrangement and description may be unfamiliar to educators because "unlike books in a library catalog, archival documents are not cataloged at the item level. Instead collections of documents are broadly described. . . . [Teachers] may not even think to consider these types of resources, or they may be intimidated by them."[26] Despite these challenges, many educators and scholars agree that incorporating archival materials into classrooms creates a more positive learning environment and renders a higher level of student engagement in course material. As Michael Eamon stated, "using primary sources . . . transcends the rote learning of facts and figures. It encourages critical thinking skills, introducing students to . . . the nature of collective memory and to other like aspects in the construction of history."[27]

Student interaction with archives can be classified into distinct "levels" in terms of purpose and intensity. The most basic level of archival engagement is often targeted at younger K–12 students. It occurs in a controlled environment where an archivist or a teacher pulls selected materials from the archives and leads a show-and-tell experience. Traveling trunks, traveling exhibits, and other preselected assemblies of materials are examples of these kinds of programs, where the goal is to let students experience "cool stuff" within the archives without requiring any substantial analysis of the materials. The next level of archival engagement involves identification, examination, and analysis of materials by older K–12 students. Activities may include observing, analyzing, and interpreting primary sources; using archives to gain historical and literary context; and learning to locate primary sources in both digital and analog environments. The purpose of archival engagement on this level is not to focus on the novelty of materials but rather to enhance students' critical thinking and research skills. It represents a higher, more intense level of engagement because students can "construct meaning from primary materials and critically examine those meanings"; hence, "they feel more invested in the results."[28]

These first two levels of archival engagement have predominated in the student community since the late twentieth century. Eleanor Dickinson and Matthew Gorzalski stated, "Traditional archival outreach methods for K–12 students teach children how to be historians—not archivists," as these methods generally focus on teaching document analysis rather than archival processes.[29] But this landscape is now changing. In a world where digitization and Web 2.0 now foster participatory archives on a much larger scale than before, the archival community is experiencing what Terry Cook described as a shift in the "archival paradigm."[30] According to Cook, the archival landscape has now moved toward "a community of archivists" where "citizens have a new agency and a new voice" in the construction of societal memory and identity.[31] This change in archival thought has also changed the relationship between K–12 students and archives by introducing another level of interaction. The third level of student interaction with archives values students as participants in the archival process. It gives them a chance to influence the historical record, which, for many years, they simply had to accept.

An Emerging Culture of Participation in the Archives

Ideas about participatory archives and increasing levels of user engagement became more prevalent in archival conversations in the first decade of this century. Since then, various definitions of the concept of participatory archives in the digital era have surfaced. One of the founding definitions originated with Isto Huvila, who described three main features of participatory archives: "decentralized curation, radical user orientation, and contextualization of both records and the entire archival process."[32] In other words, a functioning, participatory archives not only requires an emphasis on the usability and context of archival resources but also on the sharing of responsibilities between the archivist and the archives' patrons.[33] Elizabeth Yakel highlighted this aspect of sharing in her writings about participatory archives. In a presentation to the Society of American Archivists in 2011, she described the participatory archives as "a space where information is co-represented, credibility norms co-established, knowledge co-created, authority co-negotiated, and control is shared."[34] Just as "Web 2.0 is about connection, collaboration, [and] community," Yakel asserted that participatory archiving "connects communities with collections . . . history and identity."[35]

This article relies primarily on Kate Theimer's definition of participatory archives: "An organization, site, or collection in which people other than the archives professionals contribute knowledge or resources resulting in increased understanding about archival materials, usually in an online environment."[36] Theimer's writings about participatory archives often address questions of practicality and utility—*how* a participatory archives is created, used, and maintained. According to Theimer, "participation is different from engagement."[37] The purpose of a participatory archives is not to solicit opinions, feelings, or recreational engagement with archives; it is to obtain useful contributions of knowledge and resources that can provide further insight into archival materials.[38] Digital resources, particularly Web 2.0 technologies, allow patrons to participate in various ways, often through crowdsourcing, tagging, contributing archival materials, "remixing" archival content in new environments, preserving web content, or even creating new collections altogether.[39] The gamut of ways a participatory archives can function poses questions about its definition and exposes ambiguities surrounding what constitutes a true "participatory" experience. Patricia Garcia said, "While the types of participation that archival projects request vary, the wide range of archival processes that participants complete are monolithically described as 'participation.'. . . The nature and forms of archival participation need further analysis and articulation."[40]

Early participatory archives efforts employed a wide range of methods and produced a variety of results. One of the best known is the September 11 Digital Archive. Developed shortly after the 2001 attacks, the goal of this project is to preserve the history of the September 11 tragedy and its aftermath by collecting digital records that provide first-hand accounts of the event. Early on, the project brought about wide participation. Just two years after its establishment, the archive had collected over 100,000 personal narratives, e-mails, digital images, documents, and audio and video files.[41] Other initiatives, however, struggled to attract the same level of user participation. One example is the Polar Bear Expedition Project, a collaborative effort between the University of Michigan's School of Information and the Bentley Historical Library. Unlike the September 11 Digital Archive, which asked users to contribute archival materials, the goal of the Polar Bear Expedition Project was to utilize social navigation features like bookmarks, comments, and link paths to facilitate more participatory archival experiences for users. The site opened for use in January 2006. The project studied user participation from January 2006 to June 2006 and found that users mostly ignored the social navigation features, possibly because they were unfamiliar with Web 2.0 technology at that time.[42]

In the last few years, many participatory archives have gained traction and attracted user participation. According to Dallas Hanbury, "Users have become increasingly confident using digital archives' participatory features."[43] Initiatives such as the Occupy Wall Street Library, the United States Holocaust Memorial Museum's Remember Me? project, and the Library of Virginia's Civil War 150 Legacy project are just a few examples of participatory archives established since 2009. Similarly, institutions outside the United States, such as the National Library of New Zealand, display archival holdings in a Web 2.0 format, allowing patrons to comment, like, reblog, and retweet digitized images of archival materials.[44] Just as Helen Willa Samuels called for strategic collaborations between records creators, administrators, archivists, and users 30 years ago, participatory archives also seek to create spaces where these same collaborations can take place.[45] A participatory archives acknowledges that a multiplicity of voices strengthens archival collections by making them more accurate, complete, and genuinely representative of the past.

Many participatory archives revolve around the history of particular communities. The idea of participatory archives is especially attractive when communities feel that their presence in mainstream archives has been misrepresented. According to Michelle Caswell, community archives are essentially "independent grassroots efforts for communities to document their own commonalities and differences outside the boundaries of formal mainstream institutions."[46] Community archiving is important because "many underrepresented communities mistrust the efforts of mainstream archives that have historically creat[ed] archives *about* rather than *of* the communities"; hence, participatory archiving represents a shift away from traditional archival authority and a movement toward shared authority.[47] Since many underrepresented communities have taken it upon themselves to actively document their histories separate from archivists or other external voices rooted in the mainstream archives, the participatory archives concept provides a collaborative way for professional control and community control to converge in the hopes of making a better and more equally representative archives.

Efforts to develop participatory archives often face stiff challenges. Getting enough participants can be difficult, particularly because many of these digital collections tend to "have devoted, but limited, followings."[48] On the other hand, encouraging skeptical archivists to "loosen up control"[49] and engage in "radical trust" of the community and its participation abilities can be just as difficult.[50] Nonetheless, participatory archiving fosters a unique partnership between archivists and patrons that benefits users, archivists, and the archives themselves. On a practical level, sharing archival responsibilities can contribute to a reduction in backlogs, help reduce the archivist's workload, and act as a means of promoting the archives. The social implications of participatory archives, however, are even more noteworthy. Because the concept of participatory archives represents "a community of archivists and users sharing the work of arranging, describing, and making information available,"[51] an increased level of transparency, trust, and diversity becomes embedded in the archives. According to Katie Shilton and Ramesh Srinivasan, community involvement in the archives not only helps "acknowledge and preserve [the] context" of records but also "allow[s] communities to preserve empowered narratives."[52] Essentially, participatory archives acknowledge the voices of communities and individuals who traditionally remained outside of the archives.

The Archive-It K–12 Web Archiving Program: A Case Study

Web archiving is one way students can participate in the archival process. The International Internet Preservation Consortium (IIPC) defines *web archiving* as "the process of collecting portions of the World Wide Web, preserving the collections in an archival format, and then serving the archives for access and use."[53] The earliest web archiving initiative began in 1996 when Brewster Kahle founded the Internet Archive[54]—a nonprofit, publicly available, digital library.[55] Since then, the value of web archiving has increased, as virtually every part of the globe depends more and more on web content for information exchange and social interaction. With many scholars now cognizant of the "Digital Dark Ages"[56] threat that could affect future generations' understanding of our recent past, recognition of the importance of saving web content has heightened. As Jackie Dooley stated, "Without periodic harvesting of the websites that host all of this information, the content is gone, gone, gone."[57] Today, at least 64 web archiving initiatives exist worldwide. The Internet Archive remains the largest.[58]

Despite the growth of these programs that now preserve and make available petabytes upon petabytes of data, they still cannot capture everything.[59] To help fill in the gaps and better serve organizations and communities looking for more control over the preservation of their web content, the Internet Archive began providing web archiving services to organizations beginning in 2004.[60] One of its most popular services is Archive-It, established in 2006 on a subscription basis, to allow "users to create, manage, access and store collections of digital content."[61] Archive-It is a web-based application that uses open source technology tools developed in-house at the Internet Archive and is maintained by a group of team members.[62] Despite the opportunities Archive-It provided for many organizations and individuals, some voices were still missing. According to Cheryl

Lederle, an educational resource specialist at the Library of Congress, one of these missing voices also constituted “one of the [web’s] biggest user groups”: K–12 students.[63]

A partnership between the Library of Congress and Archive-It team members established the K–12 Web Archiving Program in 2008. This program gives students an opportunity to participate actively in preserving and describing web content for future use. The program helps students identify and eventually preserve websites that are important to their lives and to their society while also challenging them to “build [an] awareness of the internet as a primary source and how quickly it can change.”[64] The pilot program for this initiative began in the spring of 2008, and the first academic school-year program began that fall. Managers of Educational Outreach and the Office of Strategic Initiatives at the Library of Congress along with members of Archive-It selected schools and educators to participate in the program. They based their selection on a pool of educators from the Library of Congress’s teacher database, various e-mail listservs, respondents to advertisements posted on the Archive-It website, and word of mouth referrals.[65] Teachers received online training that both introduced them to Archive-It and taught them how to use Archive-It’s services in a classroom setting.[66] Training included one-on-one webinars, PowerPoint presentations, videos, the K–12 resources portal, and other specialized resources to familiarize educators with the concept of web archiving and teach them how to make the Archive-It program a reality in the classroom. The successful implementation of the program at three high schools during the spring of 2008 and nine high schools during the 2008–2009 academic school year convinced Library of Congress and Archive-It staff members that students should be involved making decisions for web heritage preservation.[67]

This analysis of the K–12 Web Archiving Program is based on interviews conducted during the summer of 2015 with four educators involved in the program. They were chosen because of their extensive experience with the program, as all four joined the initiative during its first two years, and three out of the four are still regularly involved with the program. All four educators can attest to the program’s original goals as well as the subsequent changes, challenges, successes, and evolution of the program over the past seven years. The educators also bring a wide range of perspectives, as they hail from a variety of institutions located in New England, the mid-Atlantic states, and the Southeast.

Since its inception, the K–12 Web Archiving Program has emphasized the importance of student-generated collections. According to Neme Alperstein, a New York City public school teacher who has been web archiving with students since 2008, the web archiving program asks students “what *they* want to archive, not their parents. Students [feel] this is their project.”[68] Although they conduct web archiving efforts with the guidance of teachers, students are in charge of selecting, capturing, describing, and reviewing collections. Patricia Carlton, a media specialist at Mount Dora High School in Mount Dora, Florida, has been involved in the K–12 Web Archiving Program for nearly eight years, and in that time she has learned how to give students just enough autonomy. She says her students “generally have to write what their collection is going to be and why it's significant to them . . . then they surf the web."[69] After students decide on a collection topic and choose the initial sites, better known as "seeds," that best document their topics, they use Archive-It's open source technology to crawl and capture sites based on criteria the students set beforehand, including crawl frequency, crawl depth, and other parameters for the scope of the crawl. Students also are responsible for creating metadata for their collections. This step is important for students; Cheryl Lederle believes that "creating metadata is very useful"[70] for developing English and writing skills. This is consistent with the state-led Common Core standards, which require students in kindergarten all the way through 12th grade to publish writing using digital tools.[71] Writing metadata is also important for students' understanding of archives. Patricia Carlton tells her students that "their description is part of the record, part of the archive . . . [because] it gives context."[72] By selecting, preserving, and describing their own collections, students become what the Library of Congress has affectionately deemed "America's young archivists."[73]

Through the K–12 Web Archiving Program, Archive-It has developed partnerships with approximately 30 schools around the United States. Some of these schools have remained partners in the program for nearly eight years. Through these partnerships, K–12 students are responsible for the creation of over 200 web archive collections and have preserved over 4,000 URLs.[74] Although every school, every student, and every collection is different, the students within the K–12 community are creating what is essentially a massive community archives. According to Andrew Flinn, Mary Stevens, and Elizabeth Shepherd, "The defining characteristic of community archives is the active participation of a community in documenting and making accessible the history of their particular group and/or locality *on their own terms*."[75] As students add their individual voices and perspectives to this multi-institutional, multigeographical, and diverse community archives, they learn to conceptualize and express their own identities in ways most of them have never experienced before.

Meeting the Challenges of K–12 Web Archiving

Dozens of schools have participated in Archive-It's K–12 Web Archiving program through history courses, English courses, special library programs, and even afterschool clubs. On a national scale, however, web archiving is still unknown in most primary and secondary school classrooms. Connecting the Web Archiving Program to curricular needs was one of the biggest challenges the program initially faced. According to Cheryl Lederle, "A lot of curriculum programs are tightly prescribed, so teachers don't always have the latitude to fit [web archiving] into the program."[76] Because educators are expected to operate autonomously after they receive the initial Archive-It training, the web archiving program does not come with explicit and clear-cut connections to state standards that school administrators look for, which often exacerbates the curriculum integration challenge and makes it more difficult for educators to know how to best take advantage of the program academically.[77] Patricia Carlton found that it is sometimes a struggle to implement the program into classroom curricula in a way that teachers and department heads will support.[78] Carlton admitted that while she initially wanted to introduce web archiving to Advanced Placement (AP) history students at her school, they simply "had too much material to cover" and did not have space in the curriculum for web archiving.[79]

Some teachers have addressed these challenges in out-of-the-box ways. Paul Bogush, a social studies teacher at James H. Moran Middle School in Wallingford, Connecticut, began an afterschool program for web archiving, as this was the best way he could implement the program in his school without disrupting the standard curriculum.[80] According to Bogush, the web archiving program "is an academic thing," so it can be unappealing to students in an afterschool setting.[81] After a full day of classes, "it's hard to ask [the students] to come back and do something academic," he said.[82] Nonetheless, each year students agree to be involved. Bogush is known for requiring his students to use technology as a part of regular class work, including blogs, wikis, and podcasts, so the web archiving program became a perfect complement to his already technology-based classroom.[83] Although he has had success with the afterschool program, Bogush's true desire is to incorporate web archiving into his classroom curriculum, as he believes the program "fits very neatly into a history class."[84]

Neme Alperstein, on the other hand, has incorporated web archiving into her classroom for years. According to Alperstein, who teaches gifted fifth grade students at PS 174 William Sidney Mount in Queens, New York, "It is actually easy to justify [web archiving] in any classroom according to state curriculum as long as the teacher is not held to a 'script.' I am fortunate in that the leadership in my school understands the power and importance of web archiving."[85] Alperstein also noted that web archiving complements Common Core standards that require the development of student "research skills, analysis skills, reading informational text, collaborative skills, and more."[86] The Common Core website confirms Alperstein's statement, as there are more than 20 standards across all grade levels that require student engagement with "digital texts," "multimedia presentations," "technology," and the "Internet."[87] Patricia Carlton collaborated with an English teacher at her school and successfully created a rubric for the web archiving program that aligns with Common Core literacy standards.[88] So, although the academic value of the K–12 Web Archiving Program is evident and the corresponding state standards exist, integrating these two factors remains a work in progress. As Alperstein's example suggests, the ease with which teachers can integrate web archiving into their classrooms largely depends on the support of their schools and the overall flexibility of a school's curriculum. Teachers may feel that they lack the necessary resources and/or administrative support to make web archiving an integral aspect of learning. When asked if she would like to see more curriculum materials to help integrate web archiving into school classrooms, Patricia Carlton responded, "That would help. I've pretty much learned as I've gone along [but] I would love to have another way of teaching about the history of the web [and] the structure of the web."[89]

A further challenge to implementation is the absence of clear standards of evaluation. To fully incorporate the web archiving program academically, educators must, to some extent, evaluate students based on the achievement of stated goals. In this case, the main goal is the successful completion of a web archive collection. But just as educators lack guidance to help integrate the program academically, evaluation standards are sorely lacking as well. Currently, no standard ways exist for educators to measure what constitutes a satisfactory web archive collection and how the completion of such a collection translates into a grade. These discrepancies are not only prevalent among schools but within them as well. Patricia Carlton noted,

> Until last year, most of the teachers with whom I worked did not give grades for student participation, but awarded participation points that would be used to average into a daily grade or boost someone's border line grade. But, there were two teachers who really graded their students' efforts. . . . The social studies teacher . . . graded the web archiving project as a contemporary history research project. . . . The English teacher was initially more interested in [students'] analysis of web content. . . . But once testing began, the grading of their web archiving project ended.[90]

While it is positive that the web archiving program is flexible enough to fit into a variety of K–12 subjects and areas of study, at this point, it seems that the academic adaptability of the program is uncertain and varies too dramatically among schools and between educators to become a long-term part of classroom curricula. Hence, it may be more helpful for educators to rely on the sociocultural implications of the program to measure student learning and growth.

K–12 Web Archiving: What Students Learn

Web archiving programs are process oriented and give students a chance to make meaning out of the experience on their own. Hence, when it comes to student development and growth, the actual process of web archiving may be just as important as the collections created from it. Since the onset of the K–12 Web Archiving Program, its social and cultural benefits have been a major draw. One of the program's initial advertisements from July 2008 promoted its ability to "stimulat[e] students to think about history in the context of their own lives."[91] More recent descriptions highlight the program's ability to give students "a new perspective on saving history and culture, allowing students to actively participate and make decisions about what content will be saved."[92] While it is beneficial to evaluate students based on academic standards to ensure they are grasping the necessary skill sets and prescribed learning objectives, web archiving gives students a rare opportunity to frame themselves socially and individually. Neme Alperstein's treatment of the program supports this notion:

> I try to shy away from the grading situation as I want this to be innovative and the students should feel that there is no penalty in taking risks. The fact that they complete the archiving, enter metadata, research sites within a category, and work collaboratively earns them a level of prestige in the class and demonstrates mastery of the tasks at hand.[93]

In addition, the process of web archiving can bring meaning to learning because it points students inward and asks them to evaluate what is important to themselves and their world. Paul Bogush sees this process as significant to his students' self-esteem and personal pride. He believes that in traditional education, "We mostly give kids 'fake assignments.' These assignments will be given a grade and thrown in the trash." His students appreciate web archiving because "for the first time, they are being asked to be a part of something that is permanent," something that requires them to "write their own history."[94] This inward focus is both unique and important because it empowers students to redefine their understanding of history, cultural expression, and personal identity.

Web archiving gives students a new perspective on history because it gives them a place in history. Even though traditional methods of student engagement with archives benefited students by bringing excitement to history and introducing them to "the elements that helped construct the vision of the past,"[95] the students themselves were left out of this historical construction. By allowing students to select, capture, describe, and preserve websites that are important to their lives, students are now participating in the creation of history instead of just viewing it or analyzing it. According to Paul Bogush, web archiving shows his students that "each one of them brings a bias to what is going to be picked. Now they realize that with every source they use there's a bias with that source. . . . It's no longer they can just take a primary source and take it at face value."[96] In this way, web archiving brings a new understanding to history that other forms of K–12 archival engagement cannot. The idea of influencing history often overwhelms students at first. When Bogush's students first began archiving, they would constantly ask him, "Should I save this website?" to which he replied, "I can't decide . . . if it's a website that represents a little part of you, then that is what you would save."[97] One student from James H. Moran Middle School demonstrated his newfound understanding of history when he stated, "When you archive a website, it's being preserved forever . . . you're like writing history . . . you're like writing a history textbook."[98] Likewise, Patricia Carlton noted that when her students are web archiving "they feel important" because they enjoy being a part of an initiative that is larger than themselves.[99] Hence, web archiving not only heightens students' understanding of history, but it also heightens the significance of their own existence.

Web archiving allows students to document culture. Jeanette Bastian affirmed the importance of cultural documentation in the archives when she stated, "Without deep knowledge of its core cultural events, it might be difficult, even impossible, to truly document any community."[100] According to Bastian, expressing culture in an archives does not mean limiting these expressions to traditionally accepted forms of records, but rather, it involves creating an inclusive space where "traces and signifiers of cultures and traditions fit within an archival structure."[101] As Christopher Lee stated, "Human activity leaves traces. . . . [And] many of the traces of individuals are now being created and distributed through the web."[102] Similarly, when students select websites for preservation, they are documenting traces of their cultural activities. Over the years, participants in the K–12 Web Archiving Program have created a wide variety of collections that document global, national, and local adolescent culture, including A Day in the Life, Only 90s Kids Remember, 2010 Lifestyle/Fads, Food Food Food, Life in 2011, and Our Community.[103] Even though the websites captured in these collections will never become or replace the acts of driving to school, picking out fashionable clothes, enjoying a high school football game with friends, or making weekly trips to a local restaurant, captures of these sites represent those cultural performances. Allowing students to document their culture through a subject-centered web capture is more than a lesson in digital literacy. It facilitates what Bastian called "cultural justice," where students feel confident that their expressions of culture matter to the world they live in and are worthy of preservation.[104]

As K–12 students express culture through web archiving, they also shape and articulate their own personal identities within the larger K–12 community. Many scholars, including Joan Schwartz, Terry Cook, and Rodney Carter, have suggested that archives themselves have the power to shape and influence an understanding of personal identity. According to Schwartz and Cook, "Archives—as records—wield power over . . . how we know ourselves as individuals, groups, and societies."[105] Likewise, Carter asserted that individuals or groups lacking sufficient archives may struggle to form an identity.[106] However, for K–12 students, the archival process may influence identity formation more than the archives themselves. In her essay "Evidence of Me," Sue McKemmish referenced Anthony Giddens, who said personal identity is found "in the capacity *to keep a particular narrative going*."[107] McKemmish contended that "record keeping can be one way of 'keeping a particular narrative going'" because "it is a way of evidencing and memoralising our lives—our existence, our activities and experiences, our relationships with others, our identity, our 'place' in the world."[108] Similarly, the process of web archiving helps keep the personal narratives of K–12 students going. It helps them understand, shape, and articulate the areas of their lives that converge to create their multifaceted identities. The students belong to the all-encompassing concept of the K–12 community, yet, as individuals, they carry distinct social, geographical, ethnic, economic, and experiential factors that affect how they determine what is important to preserve and what is not. To make these appraisal decisions for web archive collections, students must think about and, sometimes, rediscover how they identify themselves in society. One student from James H. Moran Middle School described this phenomenon in reference to her school's web archiving experience in 2010: "If you look at it collectively, then yes, [the web archive collection] does represent teenagers in 2010, but if you look at . . . say sites that just I archive, then that's just me; it's not the entire generation of teenagers."[109]

Another student from the same school noted that many students' web archive collections share sites in common such as Facebook.com and MTV.com, because these sites are of interest to most teens. At the same time, students represented aspects of their individual identities in the web archive collections by selecting sites that reflect aspects of their personal lives such as dance, soccer, gaming, film animation, music, and anime.[110] These observations show how the process of selecting, capturing, preserving, and describing websites can give students a greater understanding of their own identity and the identities of their peers. Through the creation of web archive collections, students can articulate these identities and decide for themselves where they belong within the K–12 community and within society at large.

Conclusion

In 2004, Barbara Craig said, "We choose to keep documents largely to make sense of our place in the world. . . . Keeping and destroying ties us to records of our life and shows new generations what we valued enough to record and keep."[111] The K–12 Web Archiving program demonstrates Craig's assertion. Without a doubt, students' web archive collections have utilitarian benefits. For educators, these collections provide tangible evidence of students' digital literacy skills. For future researchers, the web pages preserved in these collections will be of great use when studying twenty-first-century society and culture. It is necessary, however, to consider the powerful effects that the web archiving process can have on students in the present. Web archiving provides a unique opportunity for student voices to contribute to the historical record. By web archiving, students become participants in "the process of memory-making and identity formation," which, in past years, was generally left to archivists and historians.[112] For such young students, this participation can be most empowering. As Paul Bogush stated, "This may not be up there with preserving the Declaration of Independence, but to those students that are involved in the project, it is just as important."[113]

In this article, the Archive-It K–12 Web Archiving Program served as a test case for examining the implications of student participatory archiving. For K–12 students, engaging in participatory archiving initiatives like the K–12 Web Archiving Program can be a means of empowerment. Students are empowered by the collections they create but also by the journey they must take to create them. By selecting, preserving, and describing the digital content that has come to define their Internet-based world, students have a chance to contribute their voices to future research and scholarship. As students share in the responsibility of deciding "what the future will know about its past,"[114] they expand their perspectives on the intersecting forces of history, community, culture, and personal identity while also gaining technical and critical thinking skills.

While this article provides a foundation for understanding the implications of K–12 web archiving and archival participation, it is limited by the relatively small number of interviewees. Further research should include more extensive questioning of a wider variety of educators across the country, perhaps using survey techniques in addition to interviews. Further research should also use metrics to investigate the effects of web archiving on student learning and development. Quantitative data representing the academic and social impact of web archiving would be of great use to educators and archivists as they develop future web archiving initiatives. In addition, this article solely explores the implications of web archiving within the K–12 sector, but further research is still needed to assess the benefits, challenges, and implications of web archiving initiatives for other student communities. This study joins a growing collection of archival literature calling on us to abandon the "too young," "too difficult," and "seen but not heard" mentalities that restricted students to minimal experiences with archives in past decades. Students are and will continue to be part of the archives.

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55. Daniel Gomes and Miguel Costa, "The Importance of Web Archiving for Humanities," *International Journal of Humanities and Arts Computing* 8, no. 1 (2014): 107; Lori Donovan and Scott Reed, "Archive-It Archiving and Preserving Web Content" (webinar presentation, June 2, 2015).

56. According to the Library and Information Science Wiki, "the Digital Dark Ages is a common term for a potential time in the future when a substantial portion of electronic forms of information has been lost." Library and Information Science Wiki, s.v. "Digital Dark Ages," last modified June 10, 2011, accessed June 3, 2015, liswiki.org/wiki/Digital_Dark_Ages. If this were to occur, many scholars believe that future researchers and historians would lack sufficient documentation of the twenty-first century and would be at a loss for understanding twenty-first-century history and culture.

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“Keep This, Toss That”: Improving Records Management at an Academic Institution

By Cliff Hight and James W. Smith

ABSTRACT: Academic archivists often have institutional records and information management duties that touch all facets of the records life cycle. This case study describes a records pilot project with Kansas State University’s Office of the Provost. It helped meet the office’s management and storage needs, provided a test bed for assessing the current retention policy and schedule, and allowed development of an efficient survey method to hasten retention decisions. Other benefits of the project included opportunities to apply basic processing concepts to decrease time for arrangement and description, an improved understanding of records management training gaps for office staff, and another occasion to advocate for the relevance of archives and archivists.

Introduction

In March 1968, the special collections librarian at Kansas State University (KSU) wrote a campus administrator requesting him to review distribution lists and ensure the special collections unit automatically “receive copies of all non-confidential memoranda, handouts and publications. . . .” Furthermore, he reminded the administrator, “These archives will be the official University Archives. We wish also to ask you to consider Special Collections as a depository for your back files of correspondence and memoranda. . . .”[1] Despite such calls to action, campus units did not always comply, and distribution continued to be spotty.

KSU, a land-grant university in Manhattan, Kansas, opened in 1863. Over a century later, in June 1967, Kansas State University Library established a special collections division, which included building an official university archives. For the next 16 years, a special collections librarian led the small division and served as the de facto director of the archives. In 1983, KSU hired its first professionally trained archivist, Anthony R. Crawford, to develop a more professional focus on managing historically significant university records. He operated as the university archivist and curator of manuscripts until his position was split, and Cliff Hight became the university archivist in 2011.

The current records retention policy and schedule at KSU was approved in 1993 and was occasionally updated with minor modifications. By 2011, the policy and schedule needed a major revision—mainly because of changes in technology, statutes, and the state retention policy and schedule. Additionally, pockets of interest in updating them existed on campus. Some staff members in the Office of the Provost expressed support by offering to use their office’s records as a test case for evaluating the current policy. One of the provost’s staff, a trained archivist who had worked for the National Archives and Records Administration and the National Park Service, recognized the need to improve current records and information management (RIM) practices in the office.

KSU president Duane Acker instituted the Office of the Provost in 1980 to be the chief academic officer and oversee all colleges and affiliated academic departments. There have been four provosts at KSU including, currently, April Mason (since 2009). The Office of the Provost works with the Office of the President to help manage university priorities, program budgets, and faculty policies. The provost serves as the president's representative in his or her absence and is the university's representative to the Council of Chief Academic Officers (COCAO).

The pilot project began as an analysis of records and RIM needs of the Office of the Provost to determine if the existing records retention policy and schedule were adequate to address its needs. The project started in this office because it bears ultimate academic responsibility for the university, and project staff believed beginning there would add greater weight when embarking on future undertakings with other campus units. Questions at the outset of the project included how were the current policy and schedule effectively meeting the RIM needs of each department while aligning with legal requirements? Did the policy and schedule effectively address analog and digital records? How could the archives more effectively administer its institutional RIM duties? These questions indicated that the records infrastructure at Kansas State University might require improvements at every phase of the records life cycle, from creation to disposition.

This photograph shows one of the damaged record cartons that was crushed due to poor inactive storage conditions. Photograph by James W. Smith.

Literature Review

Professional literature influenced project planning and decision making. "Exploring the Black Box: The Appraisal of University Administrative Records," written by Frank Boles and Julia Marks Young in 1985, was the oldest article consulted.[2] They noted that traditional forms of appraisal at that time were inadequate for selecting administrative records. To provide clearer explanations for making appraisal decisions, Boles and Young created a model that institutions could adapt based on their respective records retention policies and schedules. Their prototype outlined a practical method for appraising university administrative records, especially because public educational institutions have transparency obligations to the public that must be balanced with records restricted by exceptions to applicable open records laws. Their paradigm consisted of "three general categories of decisions evaluated when appraising records: (1) the value of the information, (2) the costs of retention, and (3) the political and procedural implications of the appraisal recommendations."[3] Each category is further refined into sublevels to assist the decision-making process. The strength of this model is its tractability, as the authors noted: "Because of its flexibility and comprehensiveness, the model reflects appraisal in a number of situations: as part of a records management program, in traditional appraisal situations, and during reappraisal."[4]

During the pilot project, this model helped expedite appraisal by taking cues from the value of information segment and its "three sub-components: (1) practical limitations, (2) duplication of information, and (3) topical analysis."[5] Project staff followed the model to survey nearly 200 linear feet of records. They recognized a topical arrangement and identified duplicate records. The project assistant's appraisal notes became the foundation of the description and provided a broad idea of series content, helping project staff then make retention decisions.

"More Product, Less Process: Revamping Traditional Archival Processing" (MPLP) by Mark A. Greene and Dennis Meissner also influenced the execution of this project.[6] Their emphasis on speeding up and streamlining the processing of archival backlogs generated internal discussions about improving efficiencies and describing holdings at the appropriate level. Lessons learned from their article also can be applied to fledgling RIM programs. According to a 2003–2004 survey conducted by Greene and Meissner, "[O]n average, repositories are taking in more material per year than they can process, a fact acknowledged by 78% of repositories."[7] While this statistic applies to holdings already in archival repositories, it is likely that many offices at institutions with struggling RIM programs store more materials each year than they should.

Greene and Meissner discussed the effect of archival description and preservation on processing. They wrote that description "should be flexible, should vary from collection to collection (and even within collections), and should strive first and foremost to provide general descriptive information about all of our holdings, rather than minute descriptions about a few."[8] Addressing the role of preservation, their analysis showed that processors were interpreting manuals too closely and trying to do more than recommended, such as protecting against acid migration and always removing metallic fasteners, which resulted in slower processing rates and limited the quantity of materials available to users. Because use is the most significant reason to maintain archival holdings, MPLP sounded a clarion call to the profession that traditional processing methods lack the flexibility to address widespread backlogs at archival repositories. Greene and Meissner then proposed a number of practical processing suggestions and ideas to decrease turnaround time between acquisition and user access, such as replacing folders only when dilapidated, not removing staples or paperclips, and creating an intellectual arrangement that may not mirror the physical arrangement.

Because a significant portion of the pilot project included RIM, Joanne Kaczmarek's 2006 *Archival Issues* article, "Establishing a University Records Management Program from the Inside Out," was very informative.[9] She described efforts at the University of Illinois at Urbana-Champaign to improve RIM by embedding information specialists within campus units. The project developed out of a tight budgetary climate that pushed the archives' staff to reconsider their approach to campus RIM. Furthermore, she recognized the importance of receiving support from upper management, especially in an academic environment.

In this case study, Kaczmarek and her staff worked with the power plant on a shared concern about effective information management and hired an information specialist to improve RIM within the campus unit. Kaczmarek explained they strategically recast "records management" as "information management" in an attempt "to shift perceptions beyond the hackneyed regulatory view of records management often conjured up by the RM and RIM acronyms."[10]

Kaczmarek pointed out that understanding the information management needs of campus units allowed the archives' staff to create effective plans for an information specialist to meet the specific needs of each unit. She also pointed out the value of stepping back from overemphasizing statutes and policies and instead focusing on meeting the information management needs of the units. By doing this, Kaczmarek asserted,

> [T]he Archives has been able to gain more continuing support from all levels of administration. This in turn makes records management efforts more effective and sustainable. Perhaps more importantly, the success of any approach to records management will help secure the documentary evidence necessary for a healthy archives program.[11]

Another publication that affected decisions during this project was Nancy M. Kunde's chapter on RIM at academic institutions in the 2008 book, *College and University Archives: Readings in Theory and Practice,* edited by Christopher Prom and Ellen Swain.[12] Kunde recognized that most RIM programs at academic institutions are not well situated in the organizational structure and wondered how to make them more relevant to mission-critical activities of the institution and its resource allocators. She also noted that surveys from the 1980s and 1990 found "that as long as records management remains a part-time responsibility of the university archivist, RIM programs will likely not achieve their full potential."[13] She reported similar news from a 2002 study that found "records professionals generally were left out of institutional information management strategies."[14]

One remedy Kunde recommended was to collaborate with faculty members who have research data management requirements: "Research represents the lifeblood of many academic institutions. Inserting records requirements into this arena ensures that researchers have their data available for future projects, can meet patent documentation and other needs, and that the institution's liability is protected."[15] She further recommended developing and maintaining good working relationships with the legal and internal audit offices, including requesting that records retention compliance be added to audit checklists. At the same time, she cautioned archivists to be judicious in creating ties to avoid being overwhelmed and that it is best to have some RIM basics in place, such as policy, procedures, retention schedules, and training, before expanding RIM activities. Kunde suggested that smaller programs must think creatively, "The reality of small programs and low levels of staffing suggests that efforts to collaborate, broader approaches to education, and the development of guidelines can benefit everyone."[16] Underlying all of these activities is the need to think strategically and, in Kunde's words, to ask this question: "What sort of strategy will make the university records program relevant in my institution?"[17]

The previously cited works influenced project staff as they planned and made decisions throughout the undertaking. Project staff developed appraisal criteria based on concepts from Boles and Young, augmented processing methods and RIM efforts with suggestions from MPLP, used Kaczmarek's value arguments when writing the project report, and followed Kunde's RIM strategies during the project. One principal reason this pilot project occurred with the Office of the Provost was to increase the relevance of RIM and the university archives to the institution.

Records of the Office of the Provost Pilot Project

In May 2011, faculty from the KSU Libraries' Richard L. D. and Marjorie J. Morse Department of Special Collections met with the provost's executive team to discuss ways the university archives could assist staff in the Office of the Provost to meet their records needs.[18] Two main concerns arose during this meeting: a records survey had not occurred in recent memory, and office staff found the university's outdated records retention policy and schedule challenging to apply effectively. Shortly afterward, office staff and department personnel decided to begin a pilot project within the office to address these concerns with plans to apply the findings of the project to other campus units.

The project began with a literature review, noted above, which provided guidance for project planning, especially regarding appraisal, scheduling records, and description. Project staff then examined the existing KSU retention schedule and reviewed records the office previously transferred to the archives. This approach helped evaluate how effectively the office had followed the schedule in transferring appropriate records to the archives. Although many of the records adhered to the schedule, it became apparent that other significant records in the archives were not scheduled but should have been. Furthermore, the retention schedule was missing important records series, such as contracts, security records, and maintenance records. To fill this scheduling gap and others, project staff drafted a revised retention schedule. This draft included formatting changes that improved clarity for university staff members confused by the disorienting codes describing the disposition of records. The draft also grew out of the existing schedule and a review of schedules from local and peer institutions.[19]

As the draft schedule solidified, project staff began an inventory of the office's inactive records. Throughout the inventory, project staff compared records series in the office to the draft schedule and the State of Kansas schedule. Edits occurred as project staff noticed discrepancies between schedules or when new series were inventoried. This approach provided improved documentation of changes to the draft schedule and influenced decisions later in the undertaking. Project staff also experimented with different formats for the schedule and shared them with the office staff to better understand the schedule's usefulness. Based on their feedback, project staff settled on grouping records series by overarching functions, such as administrative, financial, legal, and so on, to improve usability by office staff.

Initial project goals included exploring the office's electronic records as well, but project staff recommended delaying that portion as they recognized the scope of work required for processing the paper records, updating the retention schedule, and improving institutional readiness to appropriately manage and preserve electronic records. Instead, project staff suggested doing a later pilot project with the office to address unique opportunities with electronic records.

The project assistant spent 120 hours surveying approximately 200 linear feet of materials. The assistant created a structured spreadsheet designed for easy migration to become a container list in the institution's archival collection management system. The document included columns for the records series titles (administrative, financial, etc.), space for container information, folder titles (if given), and dates. While the survey basically functioned as a container list for archival records, it also provided an easy way to identify materials with expired retention periods.

At the same time, project staff applied several MPLP concepts, including refoldering only when necessary, not removing staples or paperclips, and arranging records intellectually rather than physically. These tactics dramatically increased processing efficiency considering that this number is well under the surveyed response of "14.8 hours per foot average reported" in the Greene and Meissner article.[20] Following their advice not to look at every folder or item and yet still take enough time to grasp the content of the records made such speed possible. The fast-moving surveying of records rarely slowed; it only diminished when the project assistant discovered mold on some records in crushed boxes and took proper remediation steps.

Combining appraisal and basic processing with the records survey allowed the project staff to make decisions more efficiently on what to retain. Of the 200 linear feet reviewed, over 40 percent (86 linear feet) had expired retention periods and could be destroyed, while the remaining 60 percent (114 linear feet) were transferred to the archives. Thus, the project assistant performed nearly all the appraisal, arrangement, and description of the 114 linear feet retained in 130 hours. Because project staff had formatted the inventory like a container list, the project assistant was able to quickly create a finding aid. Moreover, it helped in identifying sensitive materials to restrict—such as documents containing Social Security numbers—and those needing conservation. Completion of the arrangement and description, as well as mold remediation activities, required approximately 30 additional hours, resulting in a processing metric of 1.4 hours per linear foot.[21]

Project staff realized that better educating office staff about recordkeeping practices would help in at least two ways. First, it would reduce confusion office staff felt when trying to apply the retention policy and schedule. Second, it would streamline some office procedures and reduce burdens on office staff. One method consisted of creating transfer forms that included a container list as part of the agreement. The office staff were very helpful during the project, and a rapport developed as project staff showed a commitment to helping them meet their RIM needs. However, office staff expressed concerns about poor recordkeeping communication and limited procedural documentation. One proposed solution was to expand the existing recordkeeping web presence, which consisted of the retention policy and schedule, and add FAQs, links to training documentation, and updated transfer forms and contact information.

The project assistant found mold on some of the records, including the contents of the folder in this photograph. Photograph by James W. Smith.

The project staff also learned about the office's recordkeeping culture in which staff members took care of their own records, and all were uncomfortable destroying those that had met their retention length, believing they might someday need such records. This uneasiness reinforced one of the office's biggest RIM concerns—space. The volume of their inactive records exceeded the capacity of their storage space, which led them to store additional inactive records in active office spaces. This situation also strengthened the project staff's resolve to develop a better RIM training and FAQ resources.

To complete the pilot project, project staff created a report for the provost that outlined actions taken and provided seven recommendations for improved institutional recordkeeping:

1. Revise the records retention policy and schedule.
2. Create a records manager position.
3. Develop a web presence for records questions.
4. Implement a university records committee to maintain records-related policies and schedules.
5. Proceed with second pilot project to address electronic records management.
6. Establish point of contact in central administrative offices and colleges for RIM communications.
7. Ensure resources exist to meet growing needs of archives and users.

In summary, the pilot project with the Office of the Provost included a number of activities to address RIM concerns of office staff and assess the relevance of the existing records retention policy and schedule. By reviewing transfers already in the archives, project staff could compare holdings for compliance with the schedule and establish precedent for future materials received from the office. Project staff then recognized gaps in the schedule and began drafting a revised retention schedule. Next, the project assistant surveyed inactive office records, expanding the draft schedule as he found new series. The survey allowed project staff to select and transfer appropriate records to the archives while creating a finding aid from the inventory. Throughout the project, the university archivist and project assistant learned about the office's recordkeeping culture and began developing improved RIM training and FAQ resources. Finally, project staff created a report for the provost that included seven recommendations related to improving institutional recordkeeping.

Analysis of the Case

This pilot project included programmatic successes, areas for improvement, and a clearer vision of how the archives should better serve the institution. Analyzing each of these topics yields insights beneficial to archivists in similar institutions and beyond.

Project Successes

Successes included improving the office's records management, increasing the rate of processing, progressing toward a revised retention policy and schedule, enhancing the visibility of the archives with the Office of the Provost, and understanding how to apply these lessons to future RIM projects.

Project staff successfully assessed the office's records, transferred appropriate records to the archives, and advised office staff on RIM practices. The project assistant's positive interactions with office staff provided additional opportunities for him to share RIM techniques.

Another positive outcome of this project was the increased departmental processing metric. While archivists should not expect the same rate for all processing, applying certain MPLP methods in this case yielded a processing rate of 1.4 hours per linear foot. This metric was well under the time estimated for completing the project. Because this survey is likely the first of many at this institution, this metric encouraged the project staff, and they plan to continue applying appropriate basic processing methods to future projects.

This project verified the premise that the institution needed to revise its 20-year-old records retention policy and schedule. A university records task force emerged from this project and has since recommended policy and schedule adjustments, including the establishment of a standing university committee to create and review campus records and information policies. This committee began meeting in 2016 with the university archivist as chair.

Another facet of improving RIM guidance included recognizing the need to make relevant information more easily accessible. During project interviews, office staff expressed concerns about finding the retention policy and schedule, which was only available online in the university's policies and procedures manual. Even then, the retention schedule was a web link buried within the text of the policy. When office staff received copies of the existing schedule, they reported to project staff that its layout was unintuitive due to the use of disposition codes and vague descriptions of record types. Such feedback during these informal meetings with office staff led to the proposal to improve RIM training and FAQ resources.

A secondary benefit of this project was that the university archives became more visible to the provost and her staff, which positively influenced other areas of the undertaking. The project assistant's everyday exchanges with office staff helped form a more trusting relationship and encouraged all parties to help each other. Also, since the completion of the project, the office staff have more consistently approached the university archives about records to transfer. Furthermore, the provost has supported some of the project report recommendations, such as creating the aforementioned task force to formulate next steps in revising the retention policy and schedule, which has led to additional recommendations and meetings with her and her staff.

Department personnel can apply the positive elements from this test bed to future RIM ventures. For example, it is imperative to understand the context of the records environment before looking at the records. Archivists can gain this knowledge by examining retention schedules, interviewing records creators and keepers, and analyzing the potential administrative and research values of the records. After performing an effective records survey, processors can continue employing MPLP strategies—such as minimal refoldering, leaving most staples and paperclips, and arranging intellectually rather than physically—to reduce the time required to make archival records accessible.

Areas for Improvement

Project staff recognized at least three ways to improve future endeavors with university records: review professional literature more thoroughly before embarking on a project; meet more frequently with records custodians during a project; and establish a more formal appraisal process to assist with retention decisions.

When this project began, the focus was on records management from an archival perspective. Project staff studied articles focused on archival thought and appraisal methods, which were helpful but, in hindsight, were too narrow for addressing the interdisciplinary connections of the project. For example, articles in RIM publications, as well as professional literature addressing the psychological facets of recordkeeping behaviors, would have provided an expanded perspective for project staff and helped them better foresee possible recordkeeping challenges during the project.

Throughout the undertaking, project staff had a recurring concern that they met too infrequently with the office staff. Opportunities were limited due to busy schedules and heavy workloads. This issue could have been minimized if project staff had established expectations for consultations at the beginning of the endeavor. In the few meetings held during this project, office staff provided beneficial information, and several more appointments could have yielded additional tidbits from the records custodians, who had an intimate knowledge of the records and their usage. The meetings that did occur with project staff and office staff—beyond providing pertinent information about the records—helped develop more trusting relationships with higher levels of cooperation. In future surveys and inventories, additional meetings could provide more training opportunities and discussions of policies and procedures.

Another improvement for future projects would be to better document the appraisal process. The department has a history of capturing little appraisal information beyond a records retention policy and schedule and the documentation that accompanies records transfers. For example, when nonarchival records were sent to the archives in the past, they included limited documentation of why they were exceptions to the retention length outlined in the schedule.

By creating an appraisal report that remains with other documentation of the materials, the department could justify to future archivists why those records were retained. In fact, some archivists argue that appraisal should be the most intellectually challenging portion of archival work and that much of that effort should occur before the archivist sees the records. Mark Greene said,

> The foundation of the [appraisal] process, paraphrasing Terry Cook about macro appraisal, first is a thoughtful assessment of the activities of the records creator against the repository's acquisition priorities. Those priorities can be identified at the level of the creator and, in the case of high-priority creators, by series.[22]

Moving forward, department personnel would benefit by elucidating their reasons for selecting records, especially after performing a thoughtful analysis like the one Greene suggested above.

Clearer Vision for University Archives

The pilot project helped department staff clarify their vision for the university archives, especially related to expanding training, improving advocacy, and understanding recordkeeping behaviors. Developing RIM training opportunities and raising RIM awareness at KSU will require an active approach that includes interacting with recordkeeping staff, as well as a more passive component of sharing information online. Training of recordkeeping staff will include sharing informational materials and providing instruction about records retention policies and schedules, cost-saving tips, security measures, environmental protections, RIM resources, and discussions of office records.

Part of the retention policy and schedule training should include emphasizing the proper use of the records transfer form. Highlighting this tool would help transferring offices understand that they are essentially creating a container list by accurately filling out the form. This efficiency would reduce processing time and make records available more quickly. Another benefit of this change would be to alleviate the fears that some recordkeeping staff have of losing control of their records. In addition, these in-person trainings would help build and strengthen the interpersonal ties between campus stakeholders and university archives staff.

Online RIM resources will include a web page built into the university archives website featuring information about RIM policies and procedures, including the university's records retention policy and the state's records retention schedule, as well as contact information and a frequently asked questions section. The web page's purposes could include simplifying the flow of information, providing answers to many of the basic questions, and creating a point of contact for more complex questions.

Training also will provide best practices for security measures and long-term storage methods, which were deficiencies revealed during the pilot project. Examples include ensuring that records with personally identifiable information have proper access restrictions, understanding the stacking limits of standard record cartons, balancing storage needs of active and inactive records, and taking basic steps to better protect records from environmental hazards.

Beyond training improvements, this project revealed the need to develop an effective advocacy message from the university archives to campus units and beyond. Advocacy has been a topic of growing prominence in recent archival literature.[23] One of the most important reasons for developing an advocacy strategy is to strengthen human relationships with the right stakeholders both within and outside the organization. While the profession focuses on acquiring, preserving, and making accessible the documentation of human experience, effective interpersonal interactions with record creators and record-keepers undergird these efforts. In this case, it was clear that the university archives staff should thoughtfully compile a list of potential allies in all audiences and then plan how to develop mutually beneficial relationships with them. Furthermore, the university archives' talking points should align with messages of the department and university libraries.

Another basic effort should include crafting a few concise, key messages that can be tailored to help participants care about the role of the university archives. Whether performing professional activities (developing records schedules, appraising records, building donor relations, etc.) or engaging in other everyday duties (attending meetings unrelated to archives, building rapport with colleagues outside the profession, etc.), archivists should be prepared to clearly communicate the value of what they do and how it helps others fulfill their responsibilities.

This photograph depicts the records in archival storage after processing. Photograph by James W. Smith.

For example, in this case study, interactions with office staff became opportunities for project staff to share archives and RIM concepts. As Edie Hedlin pointed out, "Such interaction [with others outside the profession] is crucial in archival advocacy and serves to broaden others' knowledge of and support for one's program."[24] By using basic advocacy concepts to strengthen relationships with office staff, project staff developed greater external support for the university archives. Since the completion of the project, office staff have consistently contacted the university archives with questions and records to transfer. And, their positive experiences help them promote the services of the repository and clarify its goals to others.

This project also showed the value of developing a better method of communication between campus units and the university archives. Project staff proposed appointing records liaisons from existing staff in appropriate campus units, which has positive and negative consequences. Benefits include giving the archives points of contact in campus units and someone to disseminate information to other recordkeepers in the units.

Drawbacks revolve around implementation challenges. Some units might hesitate to take on this added responsibility, although demonstrated success with other units could possibly mitigate these negative perceptions. Additionally, the liaison model might not fit existing office recordkeeping cultures, which would hinder implementation. Effective training and advocacy strategies would help develop better recordkeeping cultures in such offices.

Another opportunity for advocacy involves seeking appropriate resource levels for the university archives to provide services that meet users' needs. The aforementioned university records task force came out of this pilot project as a platform to discuss institutional RIM topics. Among the task force's highest recommendations, which repeated proposals in the pilot project report, was to create a records manager position and a standing university records committee. The former will provide greater capacity to address the identified RIM gaps, and it represents a significant investment of resources. The latter will provide guidance and expertise to the university community, and it signifies a time investment from existing university personnel.

In addition to appealing for these changes in the pilot project and task force reports, the university archivist was invited to join the dean of libraries to discuss the suggestions during one of her monthly meetings with the provost. This opportunity increased the visibility of the archives to significant institutional officers and resulted in increased support from the dean and the provost as they agreed with these recommendations. Their backing will allow the archives to engage more fully with stakeholders and expand and improve RIM training and services.

One revelation from this pilot project that remains mostly unexplored is the influence of recordkeeping behaviors on RIM. The project interviews unearthed some deep-seated feelings of office staff that led to unfavorable behaviors, such as being apprehensive about disposal or transfer of records. These perspectives likely exist across the institution and often lead to problems that include overflowing storage areas with security and environmental control issues. Such fears often cause recordkeepers to believe that every document is important, even if it is beyond its retention length. Analyzing these traits helped project staff see the value of better understanding recordkeeping behaviors. Further study of this subject, possibly in partnership with organizational psychologists, would greatly benefit the profession as archivists interact with record creators and recordkeepers in a changing RIM environment.

One method for modifying behaviors would be to create structures that encourage participation. In an RIM environment, this could include making compliance with the records policy and schedule an element for review during internal audits. While failing this facet of the audit might not require serious consequences, it could simply trigger an RIM training opportunity for the campus unit with the university archivist.

Conclusion

This case study, which focused on RIM practices in the Office of the Provost of Kansas State University, has implications for the broader profession. Despite the trend in the past 15 to 20 years toward born-digital and digitized records, many recordkeepers continue to manage paper records. Although much of the professional literature touches on handling such records, this project contributes beneficial lessons. Examples noted above include streamlining surveys to make faster retention decisions, improving workflows that bridge surveys and archival description, and applying MPLP concepts to reduce processing time.

The project further uncovered necessary changes required for the office to more effectively manage its recurring RIM needs. While the office and the department have interacted multiple times during the past 30 years, the organizational culture never developed to the point that personnel from both units consistently worked with one another to ensure that records were managed effectively and essential records were transferred to the archives. The results of this project and the continued interactions since its completion are evidence that it was a catalyst for RIM changes in the organization. The office staff remember the archives when they review inactive records and see historically significant materials. At the same time, improvements can be made within the more mundane recordkeeping practices. Ultimately, this project has begun a longer process of improving organizational recordkeeping activities, and it continues to be a work in progress.

One advancement to emphasize is the development of RIM training. It will need to be flexible and based on the needs of the respective unit. It can also address gaps in recordkeeping behaviors and provide frameworks to improve RIM activities. As department personnel continue analyzing the common themes from this project, they will find applications for other campus units.

Finally, this project is an example of advocacy—what happens when it is not effectively occurring, how to begin advocating, and how to start implementing it in other work that archivists perform. By strategically developing appropriate messages for stakeholders, archivists can remind administrators why they are essential to the institution.

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NOTES

1. Stanley Gutzman to Vincent J. Cool, March 7, 1968, Tony Crawford papers, Folder: "Special Collections Department, History, 1967–1968; 1997," Morse Department of Special Collections, Kansas State University Libraries.
2. Frank Boles and Julia Marks Young, "Exploring the Black Box: The Appraisal of University Administrative Records," *The American Archivist* 48 (Spring 1985): 121–40.
3. Ibid., 124.
4. Ibid., 137.
5. Ibid., 125.
6. Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *The American Archivist* 68 (Fall/Winter 2005): 208–63.
7. Ibid., 211.
8. Ibid., 215–16.
9. Joanne Kaczmarek, "Establishing a University Records Management Program from the Inside Out," *Archival Issues* 30, no. 1 (2006): 23–33.
10. Ibid., 26.
11. Ibid., 25.
12. Nancy M. Kunde, "Reframing Records Management in Colleges and Universities," in *College and University Archives: Readings in Theory and Practice,* ed. Christopher J. Prom and Ellen D. Swain (Chicago: The Society of American Archivists, 2008), 185–208.
13. Ibid., 187.
14. Ibid., 188.
15. Ibid., 196.
16. Ibid., 205.
17. Ibid., 196.

18. In this article, "office staff" refers to personnel in the Office of the Provost, "department personnel" denotes staff in the Morse Department of Special Collections, and "project staff" means the university archivist and the project assistant.
19. Other institutions reviewed included the State of Kansas, University of Kansas, Oklahoma State University, Auburn University, and North Carolina State University.
20. Greene and Meissner, "More Product, Less Process," 228–29.
21. The 160 hours noted here are in addition to the 120 hours spent surveying the records. This larger number of hours included selecting appropriate records series for retention, rehousing records from filing cabinets to record cartons, creating a container list, moving records to the archives, creating a basic finding aid in the collection management system, and labeling boxes. Even if one includes the surveying time as part of the processing metric for the archival records, the rate is 2.46 hours per linear foot (280 hours for 114 linear feet).
22. Mark A. Greene, "'If You Cannot Get Rid of the Family Skeleton, You May As Well Make It Dance': How One Repository Tangoed Successfully with Some Controversial Collection Management Activities" (presentation, 2010 RLG Partnership European Meeting, "Moving the Past into the Future: Special Collections in a Digital Age," Oxford, England, October 12, 2010), 9.
23. Recent examples include Larry J. Hackman, ed., *Many Happy Returns: Advocacy and the Development of Archives* (Chicago: The Society of American Archivists, 2011); Richard Cox, Janet Alcalá, and Leanne Bowler, "Archival Document Packages: A Teaching Module in Advocacy Training Using the Papers of Governor Dick Thornburgh," *The American Archivist* 75 (Fall/Winter 2012): 371–92; Courtney Chartier and Sarah Quigley, "Evolving Advocacy: The Society of Georgia Archivists and the Georgia Archives Budget Crisis," *Provenance, Journal of the Society of Georgia Archivists* 31, no. 1 (2013): 38–50; Cheryl Oestreicher, comp., *SAA Sampler: Archival Advocacy* (Chicago: The Society of American Archivists, 2014); Bruce W. Dearstyne, *Leading the Historical Enterprise: Strategic Creativity, Planning, and Advocacy for the Digital Age* (Lanham, MD: Rowman and Littlefield Publishing Group, 2015).
24. Edie Hedlin, "What the Case Studies Tell Us," in *Many Happy Returns: Advocacy and the Development of Archives,* 301.

Transcribing the Past: Crowdsourcing Transcription of Civil War Manuscripts

By Jacquelyn Slater Reese

ABSTRACT: Libraries and archives are using crowdsourcing in various ways. From entering data to transcribing newspapers, it is a tool to engage users while accomplishing a goal for an organization. Crowdsourcing's many benefits and challenges should be weighed when considering this technique. This article describes the planning, execution, and lessons learned from a grant-funded crowdsourced project at the University of Oklahoma to transcribe a diary and letters in commemoration of the sesquicentennial of the US Civil War.

Introduction

Special collections and archives often seek ways to enhance community outreach and make their collections more visible and accessible. Over the past decade, numerous institutions have established projects that utilize "the crowd," or the general public, to assist with some type of endeavor using technology. Crowdsourcing involves partnering with a distributed population via the Internet to achieve a task or solve a problem ranging from transcription to improve access to documents and videos, to image identification through sites such as Flickr.

Crowdsourcing can be used in many different ways. Learning how others have successfully employed this technique, as well as the challenges encountered, can inform individuals and institutions as they consider crowdsourcing. This article discusses Transcribing the Past: Civil War Manuscripts, a project undertaken at the University of Oklahoma Libraries, which used crowdsourcing to transcribe a series of letters and a soldier's diary from the US Civil War. The grant writing, project planning, and implementation processes will be described, and the project's results and lessons learned, along with future crowdsourcing plans, will be discussed.

Literature Review

Jeff Howe first used the term "crowdsourcing" in a 2006 *Wired* article discussing how businesses use "the crowd" in different ways.[1] Early examples of crowdsourcing include websites such as YouTube, Flickr, and Wikipedia, with the focus on content creation rather than consumption.[2] Crowdsourcing's adaptability makes a singular definition difficult. "The crowd" is defined as the participants, and "sourcing" as the procurement practice for finding, evaluating, and engaging suppliers of services and/or goods.[3] A project's needs regarding size, heterogeneity, and knowledge determine the composition of the crowd. The work done by the crowd must have a goal and be purposeful, and tasks of varying complexity are proposed.[4] Compensation comes in multiple forms, including financial remuneration, social recognition, or the reward of benefiting the common good. The crowdsourcer is anyone who needs a problem solved or a task completed. Participation is distributed online, and participants are solicited through a flexible, open call typically issued via the Internet.[5]

Institutions of varying sizes undertake crowdsourcing projects, and each uses this technique in a slightly different manner. Ellen Forsyth highlighted the gamification or reward element of crowdsourcing and how it can be used for learning, focusing on projects such as Old Weather and Trove newspaper transcriptions.[6] Mary Flanagan and Peter Carini emphasized that using a gamification approach can lead to more participation and, in the case of Metadata Games, more tags, than a nongaming approach.[7] Several articles profiled large, well-known crowdsourcing projects such as the Library of Congress's Flickr Commons Project, the National Archives and Records Administration's Citizen Archivist Dashboard, the Smithsonian's Transcription Center, and the New York Public Library Labs projects.[8] Other projects include the University of Louisville's *Louisville Leader* newspaper transcription project, the California Digital Newspaper Collection, and the University of Alabama's Tag It—A Historical Photograph Tagging Project.[9] *Crowdsourcing Our Cultural Heritage,* which included case studies and essays regarding cultural heritage crowdsourcing, addresses theoretical and practical benefits and challenges of this technique.[10]

Crowdsourcing has numerous benefits. Jennifer A. Bartlett highlighted how these projects can build up public engagement, foster collaboration between an organization and its users, and complete projects that lack institutional resources.[11] Meredith Schwartz emphasized that endeavors that engage a community can lead to more public buy-in, increased use, and more sustained use than a passive exhibit. Users can influence the development of tools by providing input on what features they would like to see in new versions.[12] Though the preparation and implementation stages may involve more work, Dimitra Anastasiou and Rajat Gupta argued that the task to be accomplished can sometimes be done more quickly with the power of the crowd. Monetarily, crowdsourcing is more cost-effective than outsourcing. It still takes an investment of time and money during implementation, particularly for checking transcriptions, but the long-term maintenance costs are lower than for other solutions.[13] These types of projects can also increase publicity and awareness of specific topics, collections, and types of resources. Tim Causer, Justin Tonra, and Valerie Wallace found that these projects also increase access to previously hidden sources.[14]

Crowdsourcing has many benefits, but it also poses challenges. As Matthew Lease discussed, the distributed workforce spreads the load among volunteers, but it can lead to lower quality connections between the institution and the participants. Some projects allow participants to remain anonymous, limiting the opportunities to build rapport with the institution and among the participants. Filtering out "spammers," assessing participant quality in general, and consolidating data from multiple voices—both in the case of data entry and transcription—also can be problems. Eliminating the minority voice, or assuming the majority equates to quality, can easily occur in crowdsourcing projects.[15] Quality of translations or transcriptions has always been a concern, especially when the institution has no control over who participates. Anastasiou and Gupta noted that, in some projects, especially if participants can communicate with one another, management and control of the crowd can be a challenge when one participant takes over the project. Issues such as privacy, ownership, intellectual property, and anonymity, which vary by project, also can create problems.[16] A final challenge many projects encounter is funding. Causer, Tonra, and Wallace noted that many crowdsourcing projects begin with grant funding, yet for long-term projects to continue, other funding sources must be pursued. A typical grant period may not be enough time to finish a project.[17]

Undertaking a crowdsourcing project entails weighing potential benefits and challenges, looking at similar projects for lessons learned, and considering if crowdsourcing is the best solution. Rose Holley offered several tips for successful crowdsourcing efforts in a 2010 article, where she divided her checklist into four areas: The Thing, The System, The People, and The Content. The Thing includes having a clear goal with a big challenge, showing progress, and posting results. The System should be easy, fun, reliable, quick, intuitive, and include options. The People area includes acknowledging and rewarding high achievers, remembering it takes a team to support the project, and trusting the participants. The Content should be interesting, new, and involve a history or science topic.[18]

Crowdsourcing transcription projects develop in different ways. Some, such as the *Louisville Leader* project, use existing digital files housed in CONTENTdm with a new transcription infrastructure using Scripto and Omeka built for the crowdsourcing project.[19] Others, like DIY History at the University of Iowa, use a similar procedure, but instead of software such as Omeka and Scripto, they employ a simple web form to pull CONTENTdm digital images onto pages that pair the images with text boxes for typing the transcripts.[20] Some projects begin with previously digitized content, but transform into much larger enterprises. The New York Public Library (NYPL) Labs built on content and processes begun by the Digital Library Program in the NYPL Digital Gallery and introduced public interaction with the content through projects such as the Map Warper and What's on the Menu?[21]

Archives use crowdsourcing in several ways, including for collection description projects. Zoe D'Arcy described how the National Archives of Australia used crowdsourcing to transcribe and correct consignment lists found in archival boxes to increase access to materials.[22] The University of Michigan used collaborative cataloging to create fully cataloged records for Islamic manuscript collections, and, though the participation from the larger scholarly community was smaller than expected, the local crowd participated extensively in this project.[23]

Background

Grants are often a way to jumpstart a project using external resources. The impetus for submitting a grant application can vary, but in this instance new library administration leadership at the University of Oklahoma Libraries encouraged units to pursue grant opportunities. After selecting the Amigos Library Services' Fellowship and Opportunity Award Program as a possible funder, several topics were discussed and potential projects outlined. As this would be a new endeavor for the library system, the planning team chose a crowdsourced transcription project of two Civil War manuscript collections. This topic was chosen to commemorate the sesquicentennial of the largest domestic conflict in US history. The Western History Collections had yet to plan a program for this anniversary, so this project would serve as such and engage the larger community with the collections. The amount of material chosen would represent a large enough sample to determine the usefulness of the transcription tool and the process, while not being too large for the organization.

This project featured six objectives:

1. Apply Scripto for crowdsourcing.
2. Develop a compelling website to recruit and retain volunteer transcriptionists.
3. Triangulate transcribed manuscript materials.
4. Promote and make freely available unique Civil War collections in observance of the Civil War sesquicentennial.
5. Incorporate the final product into the institutional repository to make it accessible to the public and promote the special collections of the institution.
6. Serve the needs of scholarly and library communities through the project content and the development of a process that can be replicated.

Content

The two collections selected for transcription contain very different materials. The Charles Evans Collection consists of 52 letters from Lyle Garrett, a lieutenant in the Twenty-third Iowa Volunteer Infantry, and 56 letters from his wife, Mary, totaling 610 pages. After he enlisted in September 1862, Garrett's unit traveled through Missouri, Arkansas, Texas, Louisiana, Mississippi, and Alabama. He was promoted in late 1863. Garrett wrote his wife often, describing camp life, troop movements, and attitudes toward soldiering. He also gave Mary instructions regarding managing affairs at home. His letters include thoughts on issues of the day and observations made during his travels, such as other theaters of war, the destruction caused by the war, slavery, and conditions in the South. Mary's letters to her husband contained in this collection began in February 1863, and she discussed her plans to occupy her time while he was gone, the government and the war, her husband's treatment as a soldier, and events back home.

The second selection, from the Sherry Marie Cress Collection, was the diary of Charles Kroff, who served from 1861 to 1865. When Kroff enlisted on July 12, 1861, he entered Company F of the Eleventh Indiana Volunteer Infantry. His regiment fought in 15 battles and came under fire 77 days during his four years and one month of service. His diary, kept from the day he enlisted until the day his regiment mustered out in July 1865, chronicles daily military life and includes details of the battles of Fort Donelson, Shiloh, and Corinth, and the siege of Vicksburg. Kroff made one additional diary entry on December 11, 1909, his 72nd birthday. This diary provides a different perspective than the letters between the Garretts as it preserves one person's thoughts rather than letters written as a conversation.

Grant Awarding and Implementation

In July 2013, two months after submitting the final grant proposal to Amigos Library Services, the team received notification of partial funding for the Civil War manuscript transcription project. The team then began preparing for project implementation, including digitizing the documents as high-resolution image files. Later-than-anticipated receipt of funding slightly delayed programming and website design, as most of the funding was allocated for these areas, and required a modification of the original time line.

During these preparation and early implementation phases, several changes within the library system affected the project. A programmer was hired to work on the institutional repository, bringing in-house technical expertise for website construction and tool design to the project. The organization also hired a website coordinator, originally named as a web design consultant in the grant proposal. Both individuals had many duties and demands on their time, however, so an outside consultant was hired to create style tile designs.

Throughout these early stages, which lasted one year, tool development remained the most difficult task. The programmer had to balance conflicting requirements within the proposal while creating the transcription tool. The proposal stated the wiki-style Scripto transcription tool would be used, but this contradicted the proposal's double-blind parallel transcription process, which required two people to transcribe each document without seeing each other's work, eliminating Scripto as a tool option. Scribe, another tool mentioned in the proposal, was created for the Old Weather project—a main inspiration for this project. Investigation, however, found that this tool is better suited for data such as those found in ships' logs, the Old Weather project's focus. Though Scribe is a parallel transcription tool, it does not have a large user community, is not being maintained, and uses Ruby on Rails, a different content management system (CMS) than Drupal, which the library development team uses. Transcribr, a Drupal-based tool with a large user base and ongoing development, uses a wiki-style transcription process, eliminating it as an option. In the end, a unique Drupal-based parallel transcription tool that uses add-ons such as the DeepZoom module was designed.

Website development also remained a focal point throughout the implementation phase. The programmer and website coordinator worked on the website following the initial style tile designs. The page for transcribing image files featured two main components. The image of the handwritten document occupied the majority of the window in the middle of the screen. The DeepZoom tool allowed for zooming in to read specific words and decipher handwriting. Below the image, a collection reference denoted either

"My Dear Mary" for the Evans Collection or "A Soldier's Diary" for the Cress Collection. A text box for entering the transcript appeared below this information. This design allowed volunteers to see the words to transcribe and their typing at the same time.

Front-page design is important in creating an engaging and usable website. The "Transcribing the Past" homepage featured a menu bar on the left including links to Home, About the Project, Transcribe, Get Help, Contact, and Login pages. The homepage featured a brief overall project description with columns for both collections. Users could easily begin transcribing from the homepage by clicking the "Start Transcribing" button beneath each collection description. The Amigos Library Services logo appeared on the homepage as the sponsoring organization.

The next-level pages are also important in making a website usable. The About the Project page featured the project's purpose, background, and general participation information. The Transcribe menu option led to the two projects, and the Get Help menu option included information about how to get started transcribing, guidelines and helpful hints, and a link to the Facebook group page. The Contact menu option led to a web form for submitting questions, and the Login option led to the login screen, where participants created a username and password when registering. Users were informed of the research study project and provided an informed consent form when registering.

Originally titled "My Dear Wife" to denote Lt. Garrett's salutation style to his wife, the project title was changed to "Transcribing the Past: Civil War Manuscripts" to include Kroff's diary. This also allowed the library system to obtain the domain name transcribe.ou.edu for future transcription projects, which could fall under the "Transcribing the Past" heading.

Institutional Requirements

Institutional reporting requirements vary by institution. At the time of this grant proposal, the University of Oklahoma Institutional Review Board (IRB) took a strict stance on research involving people. If the research findings were to be published, as required in this proposal, and the research involved people, no matter how remote the contact, restrictions applied that greatly impacted project development. For example, no volunteer identification information could be collected, participants had to remain anonymous, and staff could not directly solicit participants. Research of this nature also invokes institutional requirements, particularly required training. This slowed website production and transcription tool design as each person involved with this project who might have access to volunteers' personal information had to complete this training before beginning work.

Website Launch and Transcription Progress

Transcription tool and website design began in earnest in January 2014, and a beta site launched in April 2014. After several adjustments, the full site opened in August 2014. Posters advertising the project were designed in-house and, soon after the website launched, were distributed across the University of Oklahoma campus and sent to local public libraries and historical societies. Project information was posted to the OU Western History Collections Facebook page, and the project's Facebook group page became visible to the public. A press release was distributed to local media outlets several weeks after the project's launch.

Public engagement with the project occurred quickly. Transcriptions rapidly poured in, even with mainly local publicity. The campus newspaper, the *Oklahoma Daily,* published an article about the project within a few weeks.[24] Interviews with the *Norman Transcript,* the local newspaper, took place around the same time, but the article did not appear until several months later. Unfortunately, the *Transcript* article appeared just as the final transcriptions were completed.[25] Throughout the project, staff posted project updates on the Facebook group page.

Technical updates and questions were resolved quickly throughout the project. Security updates were handled manually at the project's outset, but, by its end, automatic updating was established. The developer addressed any user-submitted issues as quickly as possible. Technical questions relating to the transcription process were also answered in a timely manner. Though project staff could not directly contact volunteers, several people self-identified by contacting staff with questions regarding formatting and wanting to discuss their experiences. Several volunteers requested feedback on transcription quality and accuracy.

The transcription process progressed far more quickly than expected. Rather than taking more than a year to transcribe all the documents twice, as the proposal stated, it only took three months. Much of this was due to "super transcribers," a few volunteers who transcribed much more content than the others. The transcription project ended in November 2014. Several users who contacted project staff asking to participate after the project closed were referred to similar projects at other institutions.

Once the crowdsourcing portion of the project was completed, transcription triangulation began. As stated in the grant proposal, each page was transcribed twice in a double-blind, parallel transcription style. Triangulation and reconciliation of the two transcripts had to occur before a final transcript could be posted online. Project staff received the text files for reconciliation in January 2015, and the triangulation process lasted until March. While still performing regular job duties, one staff member reconciled the transcripts using Juxta Commons, a tool that allows for the comparison and collation of textual work versions. This tool highlights every inconsistency between two text files. The staff member used it for the first third of the transcripts, but thereafter relied more heavily on visual comparison with the original handwritten document to create a final transcript.

Results and Outcomes

Although the launch date of the website was one year later than proposed in the grant application, all transcriptions were completed by the grant deadline, thanks to the super transcribers. One person completed 763 pages, almost half the total number of transcripts. One volunteer transcribed 164 pages, another volunteer did 75 pages, and two volunteers completed between 55 and 65 pages. Eight volunteers transcribed between 20 and 40 pages; 6 people did 10 to 20 pages; and 19 people did 3 to 9 pages. Eleven volunteers did 2 pages, and 24 people did only 1 page of transcription. Seventy-nine of the 152 registered users never transcribed any pages (see figure 1). The final number of transcripts submitted was 1,596, though this included several blank pages.

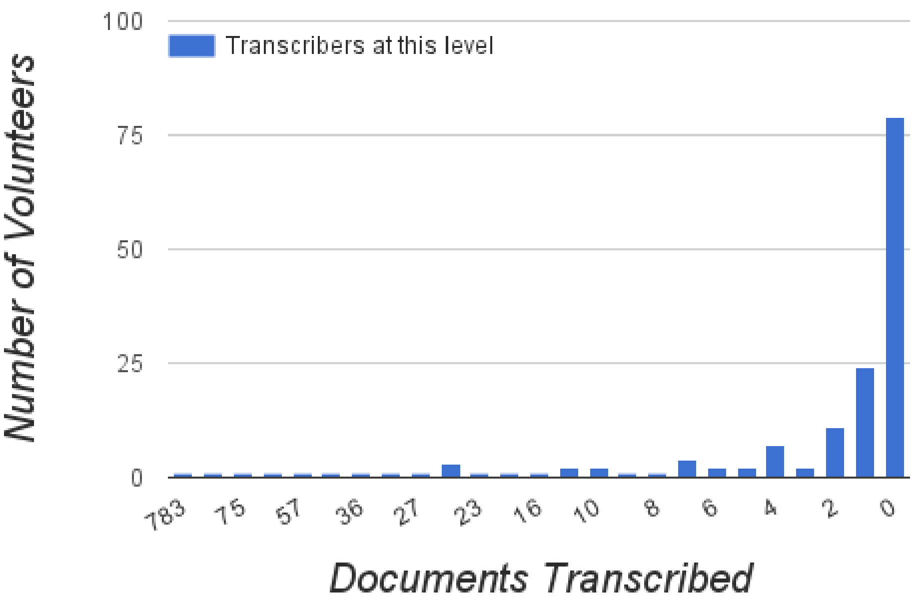

Figure 1. This graph shows how many volunteers transcribed how many documents.

Vandalism or junk transcripts can be a concern in crowdsourcing projects, but this project received none. Although the transcription tool did not allow users to save a transcript for later work, only 10 partial transcripts were received. These partial transcripts counted toward the total number.

This project developed much differently than anticipated, but still ended as desired. Two historically significant manuscript collections containing 787 handwritten pages now have transcripts, and 152 volunteers engaged in crowdsourcing. With this number of volunteers, consistency and quality of transcripts varied greatly. Several factors could have led to this variation, such as document content about unfamiliar Civil War events and places, the language of the day, and military terminology. Difficulty reading the documents also could have influenced quality, whether due to faded ink, cramped handwriting, or unfamiliar cursive handwriting (see figure 2). Overall, though, most volunteers seemed conscientious and deliberate with their transcribing (see figure 3).

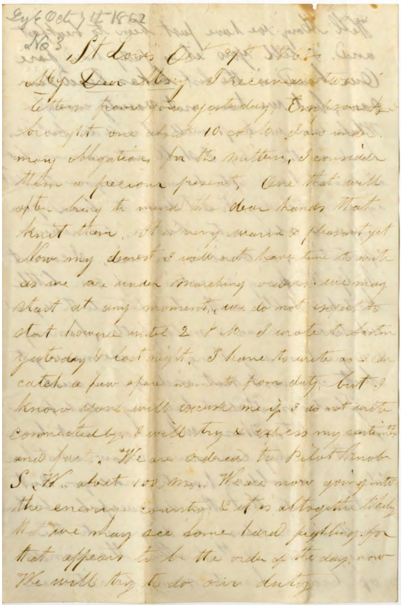

Figure 2. This letter from Lt. Lyle Garrett is an example of faded ink and handwriting that is difficult to read. Charles Evans Collection, Box 1 Folder 2, Western History Collections, University of Oklahoma Libraries, Norman, Oklahoma.

St Louis Oct 7th 1862

My Dear Mary, I received two
letters from you yesterday, Empson B.
brought one about 10 A.M. I am under
many obligations for the mittens, I consider
them a precious present, one that will
often bring to mind the dear hands that
knit them. It is very warm & pleasant yet
Now my dearest I will not have time to write
as we are under marching orders. we may
start at any moment, we do not expect to
start however until 2 P.M. I wrote to Austin
yesterday & last night. I have to write as I can
catch a few spare moments from duty, but I
know you will excuse me if I do not write
connectedly. I will try & express my sentiments
and facts. We are ordered to Pilot Knob
S.W. about 100 ms. We are now going into
the enemy country, & it is altogether likely
that we may see some hard fighting for
that appears to be the order of the day now.

We will try to do our duty

Figure 3. Transcript for letter in figure 2

Improved access is an important result of this project. These collections were previously only available as handwritten documents. The Cress Collection containing the Kroff diary had been digitized, but the Evans Collection containing the Garrett correspondence had not. Now, both collections are digitized as preservation-quality images, and each page is transcribed. The transcripts will make these collections accessible to a wider audience, especially since the image and text files are freely available online.

The grant proposal stated six objectives. Though the objectives were met in a slightly different manner than originally envisioned, each was fulfilled. The staff modified the first objective—apply Scripto to crowdsourcing—and instead created a custom tool that worked with the library system's existing Drupal CMS and included a Drupal module to manage transcript creation. Other Drupal add-ons were used to create the site and the transcription tool.

The tool design tied closely into the second objective: develop a compelling project website to recruit and retain volunteer transcriptionists. Some original elements planned included an attractive, eye-catching homepage design and a forum for participant interaction. However, the proposal stated that partial funding, as was awarded, would result in some truncation of the website. This resulted in the website containing only the essential features—the images of the documents to be transcribed, a FAQ page, the transcription tool, user surveys, general information about the project, and required IRB documentation. Though the website did not contain the proposed user forum, it still met all the project's needs.

User engagement with a website can occur at different levels. In this instance, several very active volunteers were highly engaged with the content. One way to extend this interaction to other participants, and a common feature on similar project websites, is a user forum. However, IRB restrictions eliminated this feature. As an alternative, the staff created a Facebook page and a link to it on the website. Though many transcription projects have active user groups, this project did not generate much engagement among users. Project staff posted to the Facebook group and users commented on these posts, but volunteers did not use the page to engage each other. More user-to-user interaction might have resulted if the forum had been hosted on the project website, as some people may not have had Facebook accounts or did not want to navigate out of the project website. User satisfaction surveys can also engage users. Of the 152 registered users, only 9 people completed the survey. These users expressed overall satisfaction with the website, but they did ask for more navigation options. They also desired the ability to edit their work after submitting it. This feedback will be helpful in planning future transcription projects.

The third objective, triangulate transcribed manuscript materials, was met in a very time-intensive way. Editing transcripts is a time-consuming process, but triangulating two transcripts to create the best overall transcript of a document is even more so. Juxta Commons was used for the first one-third of transcripts, and the text files were then visually compared with the image files to determine which transcript was more accurate. Corrections were made, if needed, to create a final transcript. Eventually, the staff member performing the triangulation relied less on Juxta Commons and more on visual comparison to create the final transcript.

Though project staff knew this could be an intensive process, it was more so than anticipated because of the various ways volunteers transcribed. Not all volunteers adhered to the guidelines provided. Abbreviations were spelled out in some instances and left abbreviated in others; originally misspelled words were corrected and notated, corrected and not notated, or left misspelled; and, sometimes, words were simply improperly transcribed (see figures 4 and 5). All of these factors meant that transcript triangulation took almost as much time as the transcription process, making this the most intensive portion of the project and an unsustainable model for future projects.

The fourth objective, promote and make freely available unique Civil War collections

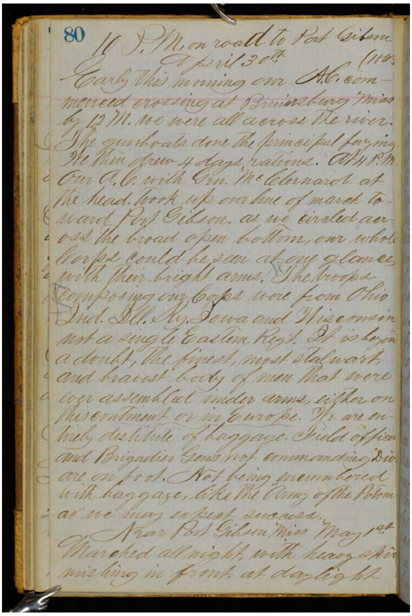

Figure 4. This page from Charles Kroff's diary demonstrates military terminology and abbreviations. Sherry Marie Cress Collection, Folder 6, page 80, Western History Collections, University of Oklahoma Libraries, Norman, Oklahoma.

10 P.M. on road to Port Gibson

April 30th (1863

Early this morning our A.C. commenced crossing at Bruinsburg Miss.
by 12 M. we were all across the river.
The gunboats done the principal ferrying.
We then drew 4 days rations. At 4 P.M.
Our A.C. with Gen. McClemard at
the head, took up our line of march toward Port Gibson. as we circled across the broad open bottom, our whole
Corps could be seen at one glance,
with their bright arms. The troops
composing our Corps were from Ohio
Ind. Ill. Ky. Iowa and Wisconsin
not a single Eastern Reg't. It is beyond
a doubt, the finest, most stalwart,
and bravest body of men that were
ever assembled under arms, either on
this continent or in Europe. We are entirely destitute of baggage. Field officers
and Brigadier Gen's not commanding Div's
are on foot. Not being encumbered
with baggage, like the "Army of the Potomac" we may expect success.

Near Port Gibson Miss May 1st

Marched all night, with heavy skirmishing in front. at daylight

Figure 5. Transcript for diary page in figure 4

in observance of the Civil War's sesquicentennial, was easily and clearly met. From the moment the transcription site opened to the public, the collections were freely available. Both the image and transcript files are available through the University of Oklahoma's institutional repository, SHAREOK.[27] Promotion of the collections began shortly after the website's launch with publicity distributed through e-mail listservs (no direct e-mail solicitations were sent in accordance with IRB requirements), local physical postings, and media coverage. A press release describing the project led to articles in the student and local newspapers. The *Southwestern Archivist* also published an article.[28] These articles generated a surprising level of interest from the public about this project, other related collections, and OU's special collections in general. Interest in the project continued well after its completion, proving a clear demand from the public for projects that allow people to engage with historic documents and be part of something with lasting value.

The fifth objective was to incorporate the final product in the institutional repository to make it accessible to the public and promote the special collections. Although no repository existed at the time of the grant application, this objective was met in part because the organization hired the developer who worked extensively on the transcription project to develop the repository. Having the repository in mind when creating the project's website and transcription tool made it easier to upload and incorporate these files into the repository. The scanned diary and letter pages and the accompanying transcripts were uploaded into SHAREOK in May 2015. There are no access restrictions on this website. The SHAREOK page for the project contains zip files of the high-resolution images compiled into one file per collection. Individual transcript text files and compiled transcript PDF files for each collection are also available. The PDF compilations include background information about the collections, and a readme file provides information about the project and collection summaries. At this time, the image files and transcripts are not displayed simultaneously.

The completion of transcripts for all documents, digitization of original documents, and availability of the digitized documents and transcripts through the institutional repository met the first part of the final objective—serve the needs of the scholarly and library communities through the project content. Having these documents freely available opens these collections to more in-depth research and allows comparison with other readily available sources. This also benefits the library community by adding to the existing body of freely available primary sources, which are increasingly used at all educational levels.

Several factors complicated the second portion of this objective—serve the needs of the scholarly and library communities through the development of a process that can be replicated. First, the proposal specified the use of parallel transcriptions, eliminating a wiki-style tool such as Scripto. Scribe, the best parallel transcription tool available, did not meet all the project's needs. Institutional requirements regarding participant anonymity also limited the transcription tool and website design. A custom transcription tool specific to the project was created to meet the proposal and institutional requirements, and it will not likely be usable in another situation. Institutions that use Drupal may find this project's custom tool useful, but others will need a tool specific to their CMS. Still, the general process for creating a custom transcription tool could be followed if such a tool is needed. The transcription tool code is available online.[29]

Lessons Learned

The project implementation team learned valuable lessons throughout this endeavor. First, when composing a funding proposal, be less specific regarding the technology to be used. From the time a proposal is submitted until funding is approved, technology can drastically change. This proposal mentioned two transcription tools, neither of which met IRB requirements. Specifying parallel transcription in the proposal excluded wiki-style tools, although the proposal mentioned a wiki-style tool. However, the need to protect volunteer anonymity eliminated both tools specified in the proposal. Using a general statement regarding transcription tools would have benefited this proposal.

A second lesson learned is that including technical and subject expertise at the beginning of the proposal writing process and throughout the project is critical. In this instance, key technical experts were not in place during the early proposal writing stage, which led to contradictions within the proposal regarding the transcription process and the tool to be used. This also led to an unrealistic time line of three months for website construction, digitization, and tool development. The time line also did not account for a delayed funding date. Once technical experts were brought in, website design and tool development became much easier.

More subject expertise during the proposal writing process could have informed material handling processes and other decisions. The assistant curator, who oversaw the Manuscript Division of the Western History Collections, was on sabbatical and unavailable during initial project planning. Though other special collections staff were involved in the early stages, they did not have the curatorial knowledge of the manuscript collections involved, which complicated work flows once the project began. Having this additional expertise involved from the beginning would have streamlined the collection side of the project.

Limitations from outside the project also affected its design and success. The IRB requirements presented unexpected external limiting factors. The team learned the IRB would review the proposal and the Office of Research Services (ORS) would submit the final proposal shortly before the final submission deadline. Knowing the potential IRB limitations from the outset would have informed the tool and project design specified in the proposal. Privacy restrictions meant project staff could not respond to forgotten password inquiries, and no direct contact in person or via e-mail could be made to recruit volunteers. Volunteer-requested qualitative feedback regarding transcriptions could not be provided as individual transcriptions had no identifying information associated with them. This limitation greatly influenced design of both the website and the transcription tool, eliminating certain website features and resulting in a custom transcription tool so specific that it will be difficult for other institutions, or even OU Libraries, to use again. The unanticipated IRB-required training, though necessary for projects involving contact with volunteers' personal information, hindered the technical end of this project. Not every institution will face the same IRB requirements, but being aware that this could occur when submitting a proposal must be considered.

The team also learned that a better transcription reconciliation process will be needed for future projects. Requiring parallel transcription and triangulation of transcripts into a final version was time intensive, requiring the full-time attention of one staff member for three months. To scale up this type of project, a different method would be needed. Some projects rely on graduate assistants or the participants to perform the editing. A graduate assistant requires funding, however, and that funding is often written into the grant proposal. This project did not use funds for a graduate assistant. With wiki-style transcription tools, volunteers can edit each other, sometimes with different levels of volunteers performing different tasks. If volunteers made the majority of editing changes, it would take less time for staff to evaluate a transcript for final online publication.

This project's popularity is a final positive lesson. Staff anticipated interest from certain user groups, but they were thoroughly surprised by the project's popularity. Instead of one year, as the original time line stated, it only took 81 days to complete almost 1,600 transcripts. Even with somewhat limited publicity, word spread quickly, and regular volunteers became dedicated transcribers. Though not all volunteers were super transcribers, enough people devoted themselves to the project to enable its rapid completion. The number of people who signed up near the project's completion also testifies to its popularity.

An important element of this popularity was the continuing demand to participate. Institutions should be ready with new projects once one is completed. In this instance, other projects were not ready, so interested volunteers were referred to other institutions. Much goodwill was created with this project, and capitalizing on that with another project would have benefited the institution.

Future Projects

Rather than a project-specific website, the general domain transcribe.ou.edu was created so future transcription projects could live at the same site, where multiple projects might run simultaneously. Multiple special collections within the institution have numerous potential transcription projects. The institution's digital collections already contain thousands of pages of handwritten documents regarding Native Americans and early manuscripts about the history of science. Many of these documents and manuscripts could easily be imported into the transcription site. Any future projects would rely on a wiki-style transcription tool such as Transcribr, a Drupal-based tool that would easily fit into the existing CMS. Add-ons would allow customization, but would not require building a tool from scratch. Using the wiki-style transcription tool would aid the transcription reconciliation process, along with engaging volunteers at different levels to perform various editing tasks. All files would be deposited in the institutional repository, as were those in this project.

Conclusion

Crowdsourcing has many different potential uses in libraries and archives. Whether it is entering data or transcribing handwritten documents, leveraging a distributed workforce can save organizations time and money. Projects can highlight important historical events and encourage interaction between an organization and its community, as is evidenced by the popularity of the Transcribing the Past: Civil War Manuscripts project at OU Libraries. Whenever an organization undertakes such a project, other institutions can learn from the experience. Involving technical and subject experts during the grant-writing process, being flexible when describing technology to be used, gaining awareness of institutional limitations, and having future projects ready when one project is completed are all beneficial lessons for institutions considering such a project. Technical benefits of working with this type of technology include sharing coding and experiences using different transcription tools with other developers. As libraries and archives look for ways to engage their user communities, they should continue to explore crowdsourcing as an avenue to achieve this goal in new and unique ways.

ABOUT THE AUTHOR

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Interacting with History: Teaching with Primary Sources. Edited by Katherine Lehman. Chicago: ALA Editions, 2015. Index. Softcover. $46.00.

Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives. By Eleanor Mitchell, Peggy Seiden, and Suzy Taraba. Chicago: ACRL, 2012. Softcover. $60.00.

In January 2016, a question was posed to the Society of American Archivists' Listserv[1] about the role of archivists in developing content to enhance student curricula. The discussion that followed highlighted one of the most important issues facing archivists who collaborate with classroom educators—the ability to actively and effectively engage teachers and their students. Although few subscribers participated in the thread, responses invigorated what is often a rather stagnant conversation on the role of both archivists and archives in advancing the use of primary source materials in educational settings. Two publications address the concerns of those who contributed to the SAA Listserv thread, as well as those in archival and classroom settings, by recommending a range of collections, different material types, and course development options for increasing use of historical documents to support models of learning: *Interacting with History: Teaching with Primary Sources* and *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives.* Although geared toward slightly different audiences, the basic premise of each text is the same—using original objects as pedagogical tools to enhance student research skills while also developing innovative means of delivering contextual information.

Interacting with History: Teaching with Primary Sources is a work edited by Katherine Lehman detailing the ways in which Library of Congress (LC) resources can be utilized for school staff and student development. Focused on K–12 educational programs, each of the six chapters reads as a bibliographic guide to web-accessible LC resources around which classroom projects and modules can be designed. Developed as a way to "teach students to analyze and interpret [primary sources] and how to integrate the resources into historical inquiry units" (p. x), *Interacting with History* is a good starter manual for educators who want to incorporate primary sources into their curricula but who have either limited experience or resources to do so. Because much of the easy-to-read text centers on predefined web-accessible LC collections, the burden of identifying and selecting materials and implementing instructional design techniques to enhance existing curricula is reduced. Additionally, the text provides the added benefit of including peer educators' firsthand experiences working with LC's collections, thus serving as examples of how these collections and curricular programs can be implemented.

Chapter 1, "Welcome to the Library of Congress," provides a detailed overview of the LC's institutional history and then-current (2014) website. This introduction serves as the foundation for subsequent chapters on identifying the library's course-appropriate resources (chapter 2: "Teaching Resources from the Library of Congress"); securing external classroom support (chapter 3: "Professional Development and Support for Classroom Teachers Available through the Library of Congress"); providing anecdotal evidence of successful classroom activities (chapter 4: "Action Lessons: Interacting with History"); and connecting teachers to archival and primary sources in their local communities (chapter 5: "Discovering Local History Resources in Your Own Backyard"). Each chapter includes a reasonable number of images, screen captures, and text blocks to emphasize resources discussed in text. On the positive side, images and text blocks contribute to the volume's accessibility by allowing readers to skim breakout materials and images for pertinent information. On the not-so-positive side is the inherent variability of web resource design. As part of this review, I randomly selected URLs published in the text to view online. Fortunately, a year and a half after publication, the published text and online versions were mirror images. Aside from the basic considerations of updating or enhancing web content and design, I wondered—how long will these examples serve as the LC's primary "go-to" resources for curricular engagement? I also wondered why a book so heavily focused on web resources had not also been published electronically. As the print monograph and collection pages age, the potential exists for disconnected content; an e-resource would have worked well to facilitate access to materials that may eventually become legacy resources.

Another concern is whether educators will consider using this resource if they are developing projects that do not rely on Library of Congress materials. For the nascent K–12 innovator, *Interacting with History* might serve as a "teacher's manual" of sorts, providing the questions and answers for those still wrapping their heads around modules and courses using primary source materials. But for those interested in taking things to the next level, it may be challenging to think outside of the boxes so carefully curated by the LC. This is where the end of chapter 2 (pp. 27–32) might prove beneficial for both newbies and not-so-newbies, as the summary provided demonstrates how easily primary source materials can be incorporated into curricular programs. In six pages, chapter author Sara Suitor briefly details the steps necessary for using primary sources in the classroom. Additionally, each step includes a set of questions to consider when selecting materials and creating assignments. Similarly, suggestions for moving beyond the LC's resources to develop one's own course ideas are available in chapters 3 and 4, which provide additional tidbits for finding project partners and using Web 2.0 applications, respectively. These sections contribute greatly to the overall usefulness of the text, which is somewhat limited at best.

Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives by Eleanor Mitchell, Peggy Seiden, and Suzy Taraba takes a different perspective on incorporating archival and primary source materials into student curricula. Whereas the core value of *Interacting with History* rests in its applicability to teachers in classroom settings, *Past or Portal?* considers the coeducational roles of archivists and undergraduate instructors in increasing student engagement with historical documents. Contributions from roughly 50 US colleges and universities comprise this weighty volume, which "attempt[s] to address the need for models that offer best practices, creative approaches, and solutions to commonly experienced challenges" (p. x) for using archival and primary source materials as pedagogical literacy tools. The text is divided into four sections ("The Artifact," "The Pedagogy," "The Program," and "The Work"), each of which comprises a laundry list of case studies. Case studies range in length from about 5 to 10 pages—including references, bibliographic notes, or suggestions for further readings—and are presented alphabetically by institution within each section. While it is unlikely the authors intended readers to digest *Past or Portal?* linearly, the alphabetic presentation of nearly 50 case studies is tedious; as a reference tool, the book would be easier to use if sections were organized by project type or by assignment/course difficulty. As presented, readers cannot anticipate what each new case study will reveal, and they may lose time reading about irrelevant projects. Additionally, although section titles clearly indicate the subject matter covered, sections overlap significantly with no apparent method or formatting tool for highlighting the main topic of each study. Thus, it is difficult to determine how certain studies were selected for and distributed across the four sections. Also, as many of the generic details are the same (e.g., material selection, librarian/archivist role, etc.), paring some studies down to one or two pages summarizing a few key points—such as the methodology driving a course outline or how the program increased use of special collections materials—would have worked well.

Stand-out studies in this volume include those emphasizing specific outcomes or bearing cautionary tales, such as the University of Pennsylvania's "Crazy for Pamela in the Rare Books Library: Undergraduates Reflect on Doing Original Research in Special Collections" (pp. 53–70), which provides a course syllabus and transcripts of students' project reflections; New York University's "Computing in the Humanities @ NY Libraries" (pp. 119–24), which demonstrates the project's alignment with professional standards and competencies; and Augustana College's "Faculty Buy-In: Encouraging Student Use through Faculty Stipends" (pp. 195–99), which addresses issues of support, retention, and assignment changes among teaching faculty. Other strong studies cover the process of collaborative decision making among students and project assessment. The volume represents a great diversity of classes, subject areas, and disciplines that incorporate archival and primary source materials in both innovative and challenging ways. Overall, *Past or Portal?* is a solid work that can be used to generate creative ideas for experiential learning that are both feasible and can be evaluated for long-term effectiveness.

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NOTE

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Appraisal and Acquisition: Innovative Practices for Archives and Special Collections. Edited by Kate Theimer. Lanham, MD: Rowman and Littlefield, 2015. 198 pp. Index. Softcover. $55.00.

What a relief it is when an acquisition decision is straightforward and simple, when an entire collection fits within the collecting scope and the materials can be managed within existing accession and processing workflows. Alas, archivists more often than not must make appraisal decisions on collections that present privacy, format, and access challenges. *Appraisal and Acquisition: Innovative Practices for Archives and Special Collections,* Kate Theimer's compilation of case studies penned by practicing archivists, offers a variety of approaches to challenging appraisal situations. This is one of six publications in Theimer's *Innovative Practices* series.

The case studies in *Appraisal and Acquisition* present a wide variety of challenging appraisal situations and practical solutions. The authors provide thorough yet concise discussions of their strategies and workflows, including unanticipated complications and changes made midproject. Some chapters focus on issues related to privacy and sensitive information, while others focus on format-based challenges, especially in regard to digital files. Innovative ideas like processing as a means of appraisal and embedded appraisal are covered in addition to the challenge of prioritizing materials for acquisition. Reappraisal and deaccessioning are also addressed. All of the chapters in some way touch upon the balance of using resources to meet both institutional and user needs (e.g., the cost of housing materials versus providing access to materials of significant research value).

Each case study provides a summary of the materials in question; a review of the project planning, implementation, and results; a discussion of the lessons learned; and a conclusion. The authors excel at divulging their reasoning, and even hesitation in some cases, in accessioning a particular set of materials. The structure of the chapters creates a fluid narrative and facilitates the comparison of strategies and processes.

The authors mostly come from the academic special collections and archives perspective; however, historical societies and government archives are also represented. Some are subject specialists while others are more process or format oriented. Their findings are presented so that the strategies and ideas can be easily translated to other settings and parallel situations. This aspect in particular makes *Appraisal and Acquisition* a valuable resource.

As Theimer mentions in her introduction, "Archival functions and processes are interrelated and don't always fit neatly into compartments" (p. viii). Therefore, this publication on appraisal spills over into other equally challenging archival concerns. Morna Gerard's chapter on the Georgia LGBTQ Archives Project and Tiah Edmunson-Morton's summary of the Oregon Hops and Brewing Archives highlight the value of outreach and promotion efforts when establishing new collecting initiatives. Access challenges are addressed in Maurita Baldock's discussion of appraising the records of the Children's Aid Society and Will Hansen and Matthew Farrell's study of Duke University's acquisition of vintage computer equipment. Brad Houston's review of the University of

Wisconsin–Milwaukee electronic records acquisition program and Jane Gorjevsky and Dina Sokolova's chapter on accessioning the Ford Foundation International Fellowships Program records at Columbia University demonstrate the importance of working closely with record creators.

It goes without saying this publication is intended for archivists interested in other institutions' innovative approaches to appraisal challenges. The case studies cover such a wide variety of challenges and solutions that the strategies can be applied at a range of levels, including small or low-budget cultural heritage institutions such as public libraries and historical societies. While this compilation is an excellent resource for practicing archivists, especially those faced with challenging appraisal and acquisition situations, it would also be a valuable addition to the classroom. The chapters are wonderfully set up to facilitate analysis, comparison, and discussion either independently or as a group. It would pair especially well with publications outlining fundamentals of appraisal.

There is little room for criticism of *Appraisal and Acquisition*. Some may expect the introduction to include a summary of fundamental or traditional appraisal and acquisition theories. Instead, Theimer uses the introduction to convey the intent of this publication as well as her larger *Innovative Practices* series. This approach sets the stage for the practical nature of the case studies in a refreshingly straightforward way.

This collection of case studies is a captivating read. Not only did Theimer curate a comprehensive assortment of essays on appraisal and acquisition, but she also managed to find several that are a real delight. Reading about hops and brewing, vintage computer systems, and SoftPoems (animated text poems) was an unexpected treat. The practical discussion of appraisal challenges brings the reader in the front door, yet the intriguing subject matter of the case studies invites the reader to take off his or her coat and stay awhile.

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Archives in Libraries: What Librarians and Archivists Need to Know to Work Together. By Jeannette A. Bastian, Megan Sniffin-Marinoff, and Donna Webber. Chicago: Society of American Archivists, 2015. 137 pp. Appendix, bibliography, index. Softcover. $69.95. $49.95 for SAA members.

The notion that archivists are, in their natural habitat, a breed of professionals with a unique set of ethical guidelines, best practices, and standards, distinct from those within the library profession, should not be a surprise to any archivist. However, archivists are not always able to roam in their native habitat—frolicking among the rolling stacks—and often are employed in an academic or public library setting. Among librarians in a public or academic library, the archivist can be an indispensable, yet exotic or strange, resource capable of ensuring that institutional records or family papers in that library's control are preserved and described for future access and study. In *Archives in Libraries: What Librarians and Archivists Need to Know to Work Together*, authors Bastian, Sniffin-Marinoff, and Webber have created an exemplary guide on the proper care and maintenance of archivists and archives in a library setting, specifically tailored to librarians and library administrators. Both librarians and archivists may attend similar graduate programs and receive master's degrees from library and information science departments, but it is refreshing that the authors discuss how librarians and archivists are information professionals in related fields and, then, explore where the two professions differ and can, potentially, misunderstand one another.

The Society of American Archivists (SAA) published *Archives in Libraries*, but the primary audience for the publication is librarians and library administrators in either academic or public libraries, especially those institutions that may be considering establishing an archival repository or hiring an archivist. As part of their introduction to the book, the authors explain that, from 2011 to 2013, they conducted a series of interviews with library directors and archivists employed in library settings. In addition to providing the core data set that underwrites much of the analysis in the book, the authors use anonymous excerpts from the interviews to illustrate and reinforce points they make. The quotations, along with vignettes based on real academic and public libraries, enhance their central message that archives and archivists in library settings are not always properly understood, but "by placing [their] explanations within a context familiar to library directors" (p. 7), further cooperation and collaboration can be promoted between librarians, administrators, and archivists. Although the primary audience for the book is public and academic librarians and administrators, *Archives in Libraries* is also insightful for administrators and librarians in other settings, such as corporate, governmental, or religious libraries and archives, as it is an excellent introduction to the archival profession. Information on archivists and archives need not be limited in scope to academic and public libraries as many of the issues raised—such as advocacy, outreach, and funding—are germane to administrators in a special library setting.

For librarians and administrators to better appreciate the benefits and responsibilities associated with having an archival repository as part of a library or an archivist as a colleague, it is incumbent on the authors to explain what archivists do and why. The authors use librarians' professional vocabulary, history, education, core values, code of ethics, and descriptive workflows to establish a crosswalk between the two professions. This is an excellent strategy that allows readers familiar with librarian values and practices to identify areas of commonality and contrasts between the two professions, especially in terms of the uniqueness of archival materials, the acquisition or further accretion of papers or records, and the arrangement and description of archival materials. For instance, the connections made between cataloging a publication compared with processing an archival collection, a core activity of each respective profession, is an insightful illustration of how different archival work can be:

> While the goals of processing and cataloging are similar, there are significant differences between the resources needed to create a bibliographic record for a published monograph and the resources needed to describe a collection of unpublished, unorganized, and diverse materials through a finding aid. . . . Librarians arrange (nonfiction) books by subject, archivists arrange material guided by the archival principles of provenance and original order. (p. 65)

This comparison may seem basic to an archivist, but the authors detail the steps in processing a collection to explain how gaining intellectual control over a collection can "require considerable research and contextual understanding on the part of the archivist" (p. 65). For an administrator unfamiliar with archival practice, such information may be particularly helpful when formulating a realistic time line for an archival processing project or understanding how an archivist allocates his or her time on a daily basis. Likewise, Bastian, Sniffin-Marinoff, and Webber leverage librarians' own professional knowledge to illustrate why climate control and security are important in an archival repository, how to provide access to archival materials, and how an archivist performs reference services to patrons.

In *Library in Archives*, establishing an archives and archival ethics tie together in a particularly relevant way for library administrators. Bastian, Sniffin-Marinoff, and Webber offer a salient point for library directors and administrations unaccustomed to archives: the creation and maintenance of an archives or the hiring of an archivist within a library setting is beneficial to an academic institution or public library, but it is a long-term commitment with a good deal of responsibility. The restrictions placed on a collection by a donor or the privacy issues that an archivist encounters while processing a collection are uniquely archival issues, different from the ethical issues that a librarian may encounter. In examining how archival practice and ethics may overlap or diverge from those found in librarianship, the authors systematically review both professions' codes of ethics as articulated by their largest professional associations, the Society of American Archivists (SAA) and the American Library Association (ALA). For the authors, the codes overlap significantly when evaluated side by side:

> . . . the ALA code emphasizes equal access, unbiased service, and user's right to privacy, the SAA code focuses on the protection of materials to ensure authenticity, security, preservation and respect for privacy of third parties. Both codes express concern for equitable and fair access, respect for professional relationships, and not taking advantage of privileged information. (p. 96)

Considering the ethical codes alongside the practices and standards of both professions is a laudable and holistic approach for the two professions to understand how librarians and archivists may manifest similar values in different ways or how the respective codes may advise different courses of action. The ethical landscape is different for the archivist, which the authors reveal in series of vignettes in each chapter. There may be competing ethical interests—in relation to privacy, access, or copyright—that could be foreign to the librarian. It will be the task of archivists, librarians, and administrators to devise workable solutions, since, as the authors correctly note, "The ethics of the archives must also be of great concern to the library that will house and maintain the material and ultimately take responsibility for it" (p. 101).

Perhaps a flaw made within *Archives in Libraries* is the assumption that archivists have a thorough understanding of library practices and standards, even after acknowledging that an archivist may have earned his or her graduate degree from a history department. Professional bafflement or misunderstanding between archivists and librarians can certainly be mutual, even in areas where the professions have much common ground, such as creating a collection-level catalog record from a collection-level finding aid using the descriptive standard Resource Description and Access (RDA) to assign content, media, and carrier types for materials found in an archival collection. Nevertheless, *Archives in Libraries* methodically describes the more esoteric of the two professions and delineates the opportunity for further collaboration and convergence between them in areas like information literacy, access to digitized library or archival materials, and digital preservation of institutional assets. Librarians, directors, and administrators interested in going beyond bridging the knowledge gap between librarians and archivists can go a step further.

Librarians and archivists can work to ensure that they are also clearly communicating and collaborating with their colleagues working in information technology (IT). The authors allude to the potential for miscommunication between an archivist and an IT professional when they discuss the shifting meaning of the word "archiving":

> To an archivist, "archiving" a collection implies a whole range of activities including appraising, preserving, and processing. To the library IT department, "archiving" may mean storing data in the institutional repository. (p. 35)

Miscommunication between professionals in a library setting is not a rare occurrence, but *Archives in Libraries* offers an effective approach to alleviate the sources of misunderstanding. By studying how a professional works as well as his or her professional language, history, education, and ethical issues, it is possible to establish a more productive relationship and environment between professionals. Librarians, archivists, and IT professionals can adopt a similar strategy. For instance, for those interested in cultivating better communication between library professionals and IT professionals working in a library setting, there is Mashcat, "a loose group of library cataloguers, developers and anyone else with an interest in how library catalogue data can be created, manipulated, used and re-used by computers and software."[1] Mashcat has online meet-ups, unconferences, sponsored sessions at professional conferences, and regular communications on social media. All who follow its code of conduct are welcome to participate, whether they are librarians, archivists, or IT professionals. In line with the approach advocated by Bastian, Sniffin-Marinoff, and Webber, Mashcat recently hosted a Twitter chat entitled, "Communicating Requirements and Detecting IT Brushoffs,"[2] which brought together librarians, systems administrators, and IT professionals to discuss what information to convey to IT professionals about system problems and requests, and the best method for conveying that information between professionals. This subject is equally relevant to archivists within a library setting, since archivists regularly collaborate with librarians and IT professionals to ensure that archival collections are adequately identified, described, and accessed within library catalogs and discovery tools.

A publication like *Archives in Libraries* can greatly assist librarians and library directors in understanding what archivists do and why, but archival professionals, too, should reach out to their respective directors and professional colleagues to offer input regarding the systems that facilitate discovery of and access to archival collections within their library.

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NOTES

1. Mashcat: Mashed Catalogue Data/Cataloguers and Developers, "About," 2016, accessed April 16, 2016, www.mashcat.info/about.
2. Mashcat, "Communicating Requirements and Detecting IT Brushoffs," Twitter chat, February 18, 2016, accessed April 26, 2016, storify.com/gmcharlt/mashcat-twitter-chat-18-february-2016-communicatin.

Records and Information Management. By Patricia C. Franks. Chicago: Neal-Schuman, an imprint of the American Library Association, 2013. 336 pp. Bibliography, glossary, index. Softcover. $82.00.

As resources are stretched to the limit, many archivists are asked to take on additional duties, including records management. However, in the modern environment, records and information management has expanded beyond traditional records storage to include related areas such as electronic records systems, data management, change management, compliance, risk management, project planning, and business continuity strategies. For both new and experienced records professionals, *Records and Information Management* by Patricia C. Franks provides a comprehensive guide to the full scope of the records management field.

While many records management texts focus on traditional basics, including records creation, storage, and disposition, Franks takes a more holistic approach. She argues that *Records and Information Management* "places equal emphasis on business operations out of which records arise" and "the ways in which a records professional can contribute to the core mission of the enterprise" to provide the reader with the knowledge necessary to be successful as a modern records professional (p. xi). Her audience is wider than simply the records manager or the archivist; she also includes information technologists, general counsels, business analysts, and other stakeholders who work with records on a daily basis. This wide-ranging approach is very successful, as Franks manages to discuss many facets of records and information management in a detailed yet manageable way.

In 12 chapters, each with a different focus, Franks addresses the multifunctional nature of records management, covering everything from the history of records management to the future of information governance. This desire to address all elements of records management gives the writing an encyclopedic quality, as the chapters focus on providing definitions and information on best practices within the chosen area. Every chapter is illustrated with useful charts, graphs, and handouts, which include full examples of survey forms and policy outlines. While each chapter could stand alone if needed, Franks also demonstrates how multiple disciplines contribute to the larger whole of records and information governance programs. All of the chapters end with a paradigm—a brief essay written by a contributor tasked with connecting the functions and principles detailed in the chapter to a real-world situation.

Franks tends to be more interested in breadth than depth, and, as such, the book works best as a one-stop shop for records and information management guidance. Each chapter is a solid introduction to the different facets of records management. Franks addresses the full gamut of records management functions, including records creation, storage, retention, access, electronic systems, social media, and long-term preservation. Sometimes these functions are combined in nontraditional ways; for example, in chapter 11, Franks discusses records management training in terms of both professional development for records managers and internal training programs for records creators, topics usually addressed separately. Franks also chooses to discuss both paper and electronic records management; while electronic records are still a primary focus of the work, including the sole focus of chapter six, she does not ignore the important paper environment, describing in detail traditional filing systems and procedures for conducting physical records inventories (pp. 64–67, 86–87).

Refreshingly, Franks does not shy away from addressing functions typically underrepresented in records management texts, including auditing, vital records, and managing social media. For example, chapter 8 clearly explains what vital records are, why they are important, and how a vital records program can be successfully established in relation to a records management program while also exploring the role vital records play in disaster recovery and business continuity programs (pp. 200–10). Additionally, any records manager asked to develop a social media policy or program should consult chapter 7, "Emerging Technologies and Records Management." While many of the so-called new technologies are now out of date—a fact that Franks addresses head on—the discussion of social media policies and management is still relevant in today's records environment. Of particular relevance is Franks's explanation of trend spotting, or the process of focusing on identifying new technologies to be managed before they become problematic (pp. 169–72). This proactive approach runs counter to traditional records management planning, which tends to be more reactive, and, thus, this excellent idea deserves to be at the forefront of records management discussions.

Because her work explores the full scope of the records management field, Franks's *Records and Information Management* does contain an uneven level of detail. Franks discusses social media, vital records, auditing, and business process management so effectively that one wishes every idea in the book could be explored just as thoroughly. For example, chapter 10 covers a variety of topics including records storage design, long-term preservation strategies, and traditional archival concepts, but, while the wide scope is appreciated, the chapter feels disjointed and leaves the reader wishing for a stronger focus (pp. 257–63). Additionally, Franks discusses international records management policies in a cursory manner throughout the work, as if she knows they must be addressed but does not have the proper time to discuss them in depth. While she does provide an appendix of additional international information resources, a reader interested in the international records environment may desire more.

In some instances, however, Franks occasionally provides too much detail for experienced records professionals. Chapter 1, focusing on the history of records management, is interesting and well written but feels ultimately superfluous. The discussion of records management education and certifications in chapter 11 can read particularly slowly as Franks outlines every major certification and educational opportunity available (pp. 292–97). The chapter paradigms themselves also vary in quality; while most essays provide real-world examples, some are rather generic. The paradigm in chapter 5 provides an outline for automating a manual process, but gives few specific details (pp. 141–42). Thus, depending on the reader's familiarity with records management, individual chapters might feel simultaneously over- and underwhelming.

One of the few topics that Franks does not discuss in her work is the significant resource gap that exists between records management in corporate and other environments. Although Franks tries to provide examples of records management within a variety of different organizations, she tends to focus mostly on the corporate world and its level of resources. When describing recommended strategies and program requirements, Franks generally assumes that every records management program will have excellent internal support and be fully funded. For example, when describing a needs assessment for a records management program, Franks states that the assessment may be conducted by either an internal team of records management staff or an external consulting firm (p. 316). However, for many programs, the cost of external consulting is prohibitive, and the records management staff may consist of only one person, particularly at smaller institutions. These resource assumptions are balanced slightly by several paradigms that provide practical solutions using a more realistic view of available resources, including one describing records management in a cloud environment, but even these essays assume staffing and budget (pp. 163–65). This book does not provide specific guidance for records management programs on a budget, and any reader looking for cost-saving solutions will be disappointed.

Despite these concerns, Franks manages to walk a fine line very successfully as *Records and Information Management* provides a comprehensive overview of records and information management in the modern era that is suitable for both beginners and experienced professionals. While some chapters may provide more value than others, this book is a useful starting place for anyone seeking information on records management and may well be the ultimate reference guide for a modern records professional.

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***The Archives Thief: The Man Who Salvaged French Jewish History in the Wake of the Holocaust*.** By Lisa Moses Leff. New York: Oxford University Press, 2015. 286 pp. Notes, index. Hardcover. $29.95.

Lisa Moses Leff's *The Archive Thief: The Man Who Salvaged French Jewish History in the Wake of the Holocaust* is a biography about Zosa Szajkowski (1911–1978), a leading historian of French Jews. Szajkowski used his knowledge of languages and Jewish history to identify and take records from archives both during and immediately after World War II. His efforts saved thousands of important historic documents on European Jews from being lost or destroyed. However, unlike the book *The Monuments Men,*[1] which tells the heroic tale of a group of academics sent to Europe during World War II to save historic artifacts, this book does not have a happy ending. Szajkowski eventually became a thief, stealing Jewish-related documents from European and American repositories not to ensure their protection from immediate physical danger but to assist him in his own research and, later, to sell for a profit.

As a biography, this is a fascinating story. Szajkowski was a Polish-born Jew whose neighborhood was destroyed in World War I. Szajkowski migrated to Paris at 16 and eventually became acquainted with and influenced by a number of Jewish intellectuals who had fled the rise of anti-Semitism in Germany and elsewhere in Europe. He fought the Nazis as a member of the French Foreign Legion and was severely wounded in 1940. After escaping to America in 1941, he joined the US Army and returned to Europe in 1943 as a paratrooper. As a displaced Jew and a budding historian, Szajkowski had become dedicated to the idea of documenting the Jewish record for posterity. While recuperating from his wounds in unoccupied France, he began collecting historic Jewish documents and shipping them out of France. He continued this practice while serving in the US Army. In the postwar period, he expanded his efforts to save materials in Germany that pertained to the Nazi treatment of the Jews. Some of this material was later used to prosecute Nazis for war crimes. In his later life, Szajkowski became a prolific author but was ostracized from the historian community both because of his lack of formal training and because of questions about how he obtained his material. He took his life in 1978, a few days after being caught stealing parts of a rare collection of pamphlets from the New York Public Library.

However, this book is much more than a mere biography. In writing the tale of Szajkowski, Leff deftly explains the role of archives, especially how archives relate to the idea of nationhood. She argues that to possess an archives is to possess the history and legitimacy of a nation. But, does a nation have to be defined by a geographical area? After witnessing how Jews and records pertaining to them could be and were eliminated in Europe, Szajkowski and others sought to preserve these records by permanently removing them to safe areas, most notably to institutions in the United States or Israel. Once preserved, the idea of a Jewish people, regardless of where they live, could be documented.

Szajkowski's work during the war most undoubtedly helped preserve many important records that would otherwise have been destroyed. However, to take from the public record because of a different idea of nationhood is a questionable and even harmful practice. Worse, as Europe stabilized following the war, he continued taking records, both as a researcher and a dealer. As a researcher, he re-arranged and even marked these records to suit his particular field of study. As a dealer, he often sold parts of collections to different buyers, leading to a wide disbursement of records from the same collection. One does not have to be an archivist to understand the problems associated with his actions, but Leff does an outstanding job of explaining the detrimental effects of these actions on future researchers, on the provenance of the records, and on the archives and repositories themselves.

Leff is uniquely qualified to write this account. She is a professor of European history at American University in Washington, DC, and her research focuses on the Jews in France. She is familiar with the many scholarly works that Szajkowski produced (in several different languages) as well as with the people, sources, and institutions Szajkowski interacted with when conducting his research and selling his materials. As such, she handles this complicated material well. Leff is able to provide a sound critique of both the works of Szajkowski and his sources, but, just as important, she does so in a way understandable to a nonexpert in the field. Similarly, her explanations on the importance of issues as diverse as provenance, the culture of an archives, and the failure to build a centralized repository for Jewish scholarship, are done in ways that a nonarchivist will not find too technical. Finally, explaining the context of Jewish intellectual thought in Europe during the turbulent twentieth century is well done. This is important, because, while such context does not make Szajkowski a sympathetic character, it does provide for an understanding of his motives.

Using Szajkowski's sales of records to various institutions as examples, Leff concludes her book by noting that researchers should take into account the factors that shape an archives. She states that such an understanding might make an archives look less like a coherent monument and more like a salvage heap. Why an archives is created and how it obtains its materials is important to know, but Leff's conclusion is a little harsh. Historians know that they are at the mercy of incomplete evidence and records, as well as the biases in those records and even of those who preserve them. True archivists attempt to bring as much sense and structure to the records as possible, making their institutions much more than random piles of materials.

The Archives Thief tells an interesting story while also providing superb insight into the archives and history professions. Leff's writing style makes this a very accessible read for the nonarchivist, but her insights on the archival profession, which are not always flattering, also make this a valuable book for archivists.

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NOTE

1. Robert M. Edsel, *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History* (New York: Center Street, 2009).

Rights in the Digital Era. Trends in Archives Practice Series. Edited by Menzi L. Behrnd-Klodt and Christopher J. Prom with an introduction by Peter B. Hirtle. Chicago: Society of American Archivists, 2015. 248 pp. Appendices, glossaries. Softcover. $34.99. $29.99 for SAA members.

With so many different types of legislation and precedents governing rights and privacy, resources on these vexed questions are multiplying. Just as an example, Peter B. Hirtle, the senior policy advisor to the Cornell University Library who wrote the introduction to this book,[1] sent a link to the Archives and Archivists Listserv in December 2015. Maintained by the Harvard Library's Office for Scholarly Communication, the State Copyright Resource Center website[2] provides a map of the United States that allows the user to see the copyright status of state government publications in any state. According to the site, only 15 states have clear governing laws that outline copyright policy.

While copyright occupies only one module of *Rights in the Digital Era*, the fourth volume in the *Trends in Archives Practice Series*, we have just seen that copyright law is not only federal in scope, it is not simple even at the state level. Readers glimpse the same kind of complexity in module 7, "Managing Rights and Permissions," in which Aprille C. McKay discusses the issue of "Preservation vs. Distribution," along with a "Sample Takedown Notice." Modules 5 and 6 discuss the intricate balance between access and privacy in two different venues: organizational records and manuscript collections. All four modules in this work are supplied with appendices that include further readings and glossaries. However, none of the glossaries addresses the term "digital era."

This term explains what binds together all of these complex issues. In the abstract of Jill Shepherd's "What Is the Digital Era?," she writes that because the digital era "increases the speed and breadth of knowledge turnover within the economy and society," it "can be seen as the development of an evolutionary system in which knowledge turnover is not only very high, but also increasingly out of the control of humans, making it a time in which our lives become more difficult to manage."[3]

The modules in this book (individually available digitally for $9.99 each) are meant to help make the professional lives of archivists and librarians easier to manage by defining terms, explaining common problems, and pointing to case studies, resources, and solutions related to making items in collections accessible online. Many if not most archivists feel the pressure of what Charles L. Venable, the chief executive officer of the Indianapolis Museum of Art, calls "the increasing expectations of visitors and researchers to view more content in an on-demand fashion."[4] Venable was writing in the foreword to *Rights and Reproductions: The Handbook for Cultural Institutions*, another great resource for those grappling with these issues.

In module 4, "Understanding Copyright Law," Heather Briston states that sometimes there is clarity in copyright law and precedent, and sometimes there just is not. Her "module identifies areas where the law is clear and provides guidance through those areas where the legal interpretation may become confusing but where archival principles can help guide our actions" (p. 11). She briefly describes the legislative history, basic principles, and scope of copyright, annotated with exact quotations from the *United*

States Code and with case law citations. She suggests how "copyright analysis when developing a digital access plan" might proceed (p. 19); offers tools, definitions, and discussion of risk management; and recommends actions such as a copyright audit. Her module for "conscientious managers of others' intellectual property" (p. 56) features not only the further readings and glossary each module affords, but also a case study, a sample disclaimer notice, and a copyright audit template.

Although Briston discusses privacy issues some in module 4, the following module, "Balancing Access and Privacy in Manuscript Collections," by Menzi L. Behrnd-Klodt, takes the discussion into deeper waters. Starting with the "constitutional and legal origins of privacy" (p. 72) and continuing with cultural considerations and the "core concepts and values" of archivists, Behrnd-Klodt ends with risk assessment and practical approaches to providing access to digital records. She titles her section on legal liability "Facing Our Fears," which in many ways characterizes the attitude of this book. Along with a case study, her appendices include sample "addenda to deeds of gift—electronic records."

Behrnd-Klodt is also the author of module 6, "Balancing Access and Privacy in the Records of Organizations," which looks at the same issues as module 5 but emphasizes the special problems of access to public records, medical records, and the records of private organizations. She elucidates legal records and discovery, including attorney-client privilege, attorney work product privilege, civil litigation, and subpoenas. Her brief conclusion and recommendations suggest putting in place a reasonable and management-reviewed access policy in response to the challenges she has discussed. In addition to further readings, a case study, and a glossary, she includes an annotated list of access policies with URLs.

Aprille C. McKay's module 7, "Managing Rights and Permissions," concludes this book with practical information and suggestions about documenting ownership, consent, and related management of donor and case files, and facilitating the reuse of materials in collections. Her extensive sidebars and appendices include sample notices—including a takedown notice, copyright notice, and terms of use statement—and a model deed of gift, as well as forms and policies from some of the best-known libraries, such as the Beineke Library, Yale University, and the New York Public Library.

This is a well-thought-out and presented book with valuable advice, sample forms and notices, and many pointers to more resources on the complicated and intertwined issues of rights, permissions, privacy, and access in an era dominated by the Internet. Its authors are seasoned professionals who write tight prose that does not pull any punches. This work belongs on a shelf with other such resources to help form policy and document choices in the digital era.

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NOTES

1. Peter Hirtle has several useful publications on copyright, including an online table on "Copyright Term and the Public Domain in the United States," accessed February 20, 2016, copyright.cornell.edu/resources/publicdomain.cfm.
2. Harvard Library Office of Scholarly Communication, "Homepage," accessed February 20, 2016, copyright.lib.harvard.edu/states.
3. Jill Shepherd, "What Is the Digital Era?, Social and Economic Transformation in the Digital Era," accessed February 20, 2016, www.igi-global.com/chapter/digital-era/29024.
4. Megan P. Bryant, Cherie C. Chen, Kenneth D. Crews et al., *Rights and Reproductions: The Handbook for Cultural Institutions,* ed. Anne M. Young (Washington, DC: American Alliance of Museums, 2015).

Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia. By Michelle Caswell. Madison: University of Wisconsin Press, 2014. 246 pp. Bibliography, index, notes. Softcover. $29.95.

Archiving the Unspeakable, a recent addition to the University of Wisconsin's *Critical Human Rights Series,* is a multidimensional exploration of the so-called mug shots taken at the Tuol Sleng prison in Phnom Penh, Cambodia, by the Khmer Rouge's secret police in the late 1970s. Pol Pot's henchmen meticulously documented all orders issued by the Khmer Rouge; kept logbooks detailing interrogations, which relied on torture; transcribed coerced confessions of alleged crimes against the state; and maintained extensive photographic files of prisoners staring into a camera lens during prison registration. Michelle Caswell's provocative study probes the implications of such disturbing photographic records through "the lens of archival studies" (p. 7).

After the fall of the Khmer Rouge in 1979, the Tuol Sleng mug shots that had not been destroyed after evacuation of the prison migrated to various types of repositories, including archives, art museums, and websites. The images have been widely distributed in print and digital formats. Many are displayed at the Tuol Sleng Museum of Genocide, which occupies the buildings formerly used by the prison. Much of the research upon which Caswell based her book was conducted at the Documentation Center of Cambodia (DC Cam); the National Archives of Cambodia; and Bophana Audiovisual Resource Center. She describes her intentions and methodology as follows:

> Through a records-centered approach, I hope to both introduce scholars from other fields to the potential contributions of archival theory [regarding] the on-going discussion about evidence, power, and historical production and challenge archivists to embrace their own power to counter the silences embedded in records, particularly records that document human rights abuse. (p. 7)

The Khmer Rouge murdered nearly all of the people depicted in the mug shots. Only 202 victims survived their imprisonment, and the 5,190 surviving mug shots are the last tangible traces of executed victims. The book describes how friends and relatives of the victims are reminiscing, expressing feelings, recording facts, and constructing narratives around the mug shots, narratives intended to provide a voice for those silenced. Such projects to date have included interviews by documentary filmmakers and scholars; legal testimonies; published articles; and missing person notices. Survivors of the prison have also used the mug shots as a mnemonic device for their own memoirs. The pictures serve as touchstones for stimulating memory, bearing witness to abuse, and galvanizing resolve to resist future tyranny and injustice. Newly collected stories about the Khmer Rouge and its victims have become integral components of the archival record, supplementing and enriching other layers of documentation, "inscribing and creating memory by providing a space where the voices of survivors can be heard, the names and photos of victims can be recorded [and] Cambodians can be educated" (p. 99).

The notion that the stifled voices of the oppressed can be restored or reconstructed by others, however well intentioned, begs further scrutiny. We may infer uncertainty, bravery, fear, or stalwart resolve in the photographed faces of victims forced to pose before being tortured and killed; our own values, expectations, and agendas inevitably mediate what we discern. Attempts to restore lost voices are ultimately suspect, a reality acknowledged by the journalist who wrote that a "truth about all photographic portraits, including the Cambodian pictures, is that they are mute. We can never be sure what their expression means."[1] Caswell's rejoinder to such objections is that even if the Tuol Sleng mug shots are silent, they compel "surviving family members . . . to speak . . . , breaking the silence of the images with the voices of those left behind to witness" (p. 132).

The book's perspectives are in large part inspired by the writings of historian Michel-Rolph Trouillet, in whose view: "Archives assemble. Their assembly work is not limited to a more or less passive act of collecting. Rather, it is an active act of production that prepares facts for historical intelligibility. . . . [Archives] are the institutionalized sites of mediation between the sociohistorical process and the narrative about that process."[2] Trouillet's point is well taken, but many archivists, going further, would eliminate his distinction between archivists as record assemblers and archival users as narrative creators on the grounds that archival functions by their nature involve the construction of narratives.[3] Such narratives are embedded (sometimes subtly, sometimes not) in tasks such as accessioning, culling, arranging, and constructing finding aids and metadata.

The social practices linking photography, archives, and museums have come to the attention of anthropologists in recent decades. Ethnographic studies have located the meaning of photographs not only in their content but also in patterns of ownership, reproduction, consumption, distribution, and accessioning in a museum or archival repository. Archivists and the users of archives need to consider the social expectations brought to photographs; the circumstances of how they were produced and acquired by a museum or archives; and how description, arrangement, and labeling may have affected their interpretation and use.[4] Gaps in communication or understanding separating the perceptions of archivists and researchers, sufficiently prevalent to merit the nickname the "archival divide," could be lessened by collaboration among archivists, curators, and researchers. The parameters of traditional archival activities such as appraisal and description could well be expanded. All parties involved in the administration and use of historical materials could, for example, join forces to produce "interactive finding aids based on specific historical interests."[5]

Ideas about what constitutes (or should constitute) archives and how the activities of archivists and users interact (or should interact) have often piqued the interest of theorists in the archival community as well as historians and other scholars. The "records continuum model" in archival studies considers archives not as immutable reservoirs of facts but rather as shifting processes of context and recontextualization whereby activities and interactions transform documents into records that can be used for a variety of purposes over time.[6] In this sense, records are dynamic objects whose functions change as personal memories and accrued evidence are shared—a record's meaning mutates and flows beyond the boundaries of particular times, places, and contexts. Caswell effectively applies this model to the myriad uses and shifting meanings of the Tuol Sleng mug shots and the interviews, memoirs, and testimonies engendered or encouraged by them.

One interesting sidelight in the book relates to political philosopher Hannah Arendt's controversial suggestion that obsessive documentation by totalitarian regimes facilitates mass murder by insulating decision makers from the hideous consequences of their decisions.[7] In a similar vein, Caswell argues that although the immediately apparent function of the Khmer Rouge's complicated records "was to document prisoners [and] administer specific acts of violence, the purpose . . . was to transform arrestees into criminal subjects [and] further alienate bureaucrats from knowledge of and responsibility for mass murder" (p. 57). In ways "unimaginable to those who created the original sources and subversive of their aims" (p. 12), Tuol Sleng photography is now being used as a magnet for bringing together dispersed information about crimes and as a catalyst for narratives that hold perpetrators accountable while memorializing victims.

Caswell's main point addresses the ethics of looking at images of people forced to pose for pictures under extreme duress. What are our ethical obligations to the victims of suffering and injustice? Caswell urges that scholars, archivists, and other concerned parties have an "ethical imperative" (p. 163) to confront the images of violent coercion in appropriate contexts. How we see injustice and react to inhumanity inevitably affects our sense of ourselves and our place in the world. *Archiving the Unspeakable* argues that archivists have a responsibility to "activate" (p. 165) troubling records like the Tuol Sleng photographs to ensure that records of past abuses are preserved and made available responsibly and sensitively. Archival work, as the book convincingly argues, "is central to the ethical viewing of these images" (p. 163). Depictions of suffering and injustice are not easy to look at and even harder to contemplate. But doing so facilitates the individual and collective memory of past wrongs and stands as a signpost for the informed guidance of future generations.

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NOTES

1. Michael Kimmelman, "Hypnotized by Mug Shots that Stare Back: Are They Windows or Mirrors?," *New York Times,* August 27, 1997, C9.
2. Michel-Rolph Trouillet, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995), 52.
3. Wendy Duff and Verne Harris, "Stories and Names: Archival Description as Narrating Records and Constructing Meanings," *Archival Science* 2 (2002): 276.
4. Of particular interest are two self-reflexive investigations of museum history and practice: Elizabeth Edwards, *Raw Histories: Photographs, Anthropology, and Museums* (London and New York: Bloomsbury, 2001); and *Photographs, Museums, Collections: Between Art and Information,* ed. Elizabeth Edwards and Christopher Morton (London and New York: Bloomsbury, 2015).
5. See Francis X. Blouin and William Rosenberg, *Processing the Past: Contesting Authority in History and the Archives* (New York: Oxford University Press, 2011). Blouin is an archivist and Rosenberg is a historian.

6. Sue McKemmish, "Placing Records Continuum Theory and Practice," *Archival Science* 1 (2001): 336.
7. See Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Penguin, 2006). Her controversial "reports" from the Eichmann trial were originally published in a five-part series in the New Yorker in 1963. Layers of bureaucracy and attempts at obfuscation do not, of course, exonerate anyone involved in torture, mass murder, or other crimes against humanity.

Archives Alive: Expanding Engagement with Public Library Archives and Special Collections. By Diantha Dow Schull. Chicago: American Library Association, 2015. 307 pp. Index. Softcover. $79.00.

Archives Alive: Expanding Engagement with Public Library Archives and Special Collections by Diantha Dow Schull was created to provide outreach ideas to a smaller community of archivists—those who work within public libraries—but the ideas can potentially work at many other types of archives. A product of research and interviews, this handbook is meant not to document every outreach initiative across archives, but rather to be representative. An archivist can quickly find not only different ideas for outreach, but also potential contacts for further information about projects. The companion website[1] provides a detailed listing of the projects in each chapter, as well as excerpts and project examples for review.

The book is divided into 10 chapters: "Art and Archives," "Community Archives," "Educational Initiatives," "Emerging Institutional Models," "Exhibitions and Related Programs," "Interactive Archives," "Lectures, Conferences, and Broadcast Programs," "National and International Programs," "Oral History and Community Documentation Projects," and "Tours, Commemorations, and Special Events." Of these, the chapter on "Emerging Institutional Models" features new trends and different ideas that archivists across the board could use. Each case study highlighted in the book explains the project, discusses important insights that the staff learned, and ends with the challenges and future plans for the projects. Each project description comprises only a few pages, allowing easy browsing and identification of outreach ideas that might be of use to the reader. Many of these programs have no current "best practices" or guidelines. However, they are evaluated on a regular basis to see how they might be improved. In some cases, the project took place a few years ago, so the staff could be contacted to find out how it evolved or what (if anything) had changed.

The author, a current consultant for museums and libraries, is no stranger to this arena. Schull has been president of Libraries for the Future (LFF), executive director of the French-American Foundation, director of exhibitions and education at the New York Public Library, director of interpretive programs at the Library of Congress, and assistant director of the Museum Aid Program of the New York State Council on the Arts. She has also written other books about the changing roles of cultural institutions. In this work, the author notes that the changing perceptions of libraries from static repositories to dynamic networking institutions are driving some of the expectations of access and collection management. In some cases, special collection departments are moving away from the typical or expected exhibit to more interactive and imaginative models of outreach, although exhibits and lecture series continue to be popular with the community.

In her introduction, Schull lists four goals of the book: 1) to stimulate librarians, archivists, and key stakeholders at all levels to re-envision and revitalize special collections programming in the public library setting; 2) to bring together a range of programs that represent changing practices at a certain point in time; 3) to raise the visibility of the professionals managing special collections departments and/or carrying out the projects profiled in the book; and 4) to foster professional exchange around public library archival and special collections programming.

Interestingly, the engagement opportunities highlighted in this book can be used not only to raise the visibility of the archives or special collections, but also as ways to increase the content of collections. As the community learns more about what types of collections a local public library (or other institution) has in the archives, offers of materials may come in as well. Donors then become new stakeholders in the local institution and will encourage further donations through word of mouth.

Another wonderful concept in many of these programs is targeting different or nontraditional audiences to bring in members of the community who might not have thought about coming in before. The wider the user base of the archives, the better the awareness will be of this local resource. This is especially true of those communities with changing demographics, because the newer residents would not have a natural connection to the past of the area. The programs also range in target age from children up to adult learners, so archives staff looking for ideas will have a wide variety of ideas to choose from here.

In the past, there may have been some resistance to change "how things are done," as there is in most professions. However, that is now in direct contrast to past SAA president Kathleen Roe's challenges to "live dangerously" by demonstrating the importance of archives through both traditional and nontraditional means.[2] In 2015, the SAA annual meeting theme was "Archives Change Lives," highlighting a brand new promotional video on the value of archives, which helps explain what we do in very accessible terms.[3] Taking the energy of the challenges and the video, archivists will be able to further these initiatives by using the project ideas within this book.

One recurring issue, though, is the lack of support for new and expanded programming—this especially hits smaller repositories and lone arrangers, who must try to institute these new ideas while still maintaining the regular workload of a typical archives. However, raising the profile of the institution, whether a public library's special collections or a small historical society, might help by providing stakeholders with concrete examples of how the archives or special collection helps to support the core mission of the parent institution. More stakeholders can equal more support, not just in monetary terms, but by those who recognize the value of the institution.

It should be noted that the book does not include those special collections that are primarily genealogical, which would be too numerous for this one volume. The author originally identified 175 projects, and, using criteria detailed in the introduction as well as interviewing 77 library directors, archivists, special collections librarians, and communication specialists, she narrowed the projects down to 117. Some of the criteria looked at the effectiveness of the programming, if it was distinctive, and if it was replicable in other libraries. This book is meant not to be comprehensive, but to show examples of practical ideas and current trends in outreach.

This book saves the reader countless online or literature searches for ideas for outreach and illustrates that we are all trying to do the same thing: engage our communities while increasing the use of our collections and, in some cases, augmenting those collections. If no one is using the materials, collections become dead: collecting for collecting's sake. Most archivists are genuinely pleased when researchers not only use their collections, but also get excited about contents or make a wonderful discovery. This enthusiasm is infectious and re-energizes archivists in their work. While geared toward archivists in public library settings, the ideas can certainly work in other types of archives, so the book is well worth the time to read and to have on hand for reference.

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NOTES

1. Archives Alive, accessed April 30, 2016, archivesalive.net.
2. Society of American Archivists, "A Year of Living Dangerously for Archives," accessed February 20, 2016, www2.archivists.org/living-dangerously.
3. Society of American Archivists, "Archives Change Lives," August 26, 2015, 2:56, accessed February 20, 2016, www.youtube.com/watch?v=HXI5G9ptXxo.

Educational Programs: Innovative Practices for Archives and Special Collections. Edited by Kate Theimer. Lanham, MD: Rowman and Littlefield, 2015. 195 pp. $55.00.

Educational Programs: Innovative Practices for Archives and Special Collections, edited by Kate Theimer, brings together a collection of 13 case studies that explore the challenges of using archival and special collections materials to teach kindergarten through high school–aged students (probably the most challenging of all age groups to target), undergraduate and graduate-level students, and educators. Included in these explorations are the challenges of soliciting support from teachers and faculty, with examples of the sometimes creative approaches used to garner that support.

In her introduction, Kate Theimer explains that each of these studies was chosen specifically for its ability to showcase a range of audience types and strategies, and because it " . . . demonstrate[s] ideas that could be transferred into many other settings" (p. vii). Volume 6 in the series *Innovative Practices for Archives and Special Collections,* this book provides ideas and inspiration to teachers and faculty wishing to incorporate the use of primary sources into their curricula and aids archivists in exposing new audiences to their collections and expanding their outreach services.

The institutions represented in the case studies range from small to large; the projects created targeted students and educators, and involved collaboration and pedagogy. Depending on one's interest and needs, there are plenty of options to choose from for inspiration. Examples range from class-curating exhibits in academic special collections departments to engaging primary school students with the personal papers of Alfred Wainwright, and from conducting workshops for educators and faculty to embedding archival materials into digital history projects. Practitioners are bound to find something valuable to emulate among these varied cases.

In addition to collaboration and pedagogy, the case studies are structured to include sections entitled "Planning," "Implementation," "Results," "Lessons Learned," and "Conclusions." In some of the studies, the period between planning and implementation was rather short, but the authors seem flexible with making changes along the way, or upon reflection, at least beginning to plan for changes in future iterations. This reflects an attitude of jumping right in, experimenting, and figuring out what works and what does not, which in itself presents a level of excitement. Some of the case studies followed programs spanning two or more years, which offers the reader a more comprehensive look at lessons learned and changes implemented to improve the programs. Either way, each case study can be considered for its approach and adjusted to suit the needs of the reader's institution.

Regarding the "results" of each of the case studies, the theme seems to be a lack thereof. Unfortunately, most results reported are anecdotal. Perhaps this could be a "lesson learned" and an incentive to provide participants in future iterations with solicited evaluations to better serve staff and participants. Not until the final case study, Robin M. Katz's "Documenting and Sharing Instruction Practices: The Story of TeachArchives .org" do we begin to see what the possibilities are for reporting results. Using Google Analytics, TeachArchives.org is able to generate real numbers that support the effectiveness of the program. In all fairness, however, an obvious difference exists between obtaining numbers from a website that offers resources for teaching with primary sources and developing one's own program with limited prep time and resources, and then following up with attempts at feedback from participants and faculty. Then again, establishing a formalized evaluation is something for all to work toward.

Educational Programs is a must-have for any archivist, special collections librarian, educator, museum professional, or anyone else who works with primary resources and is striving to provide greater exposure to their collections or enhance their teaching, programming, or curricula. Examining the case studies individually, readers could easily find at least one intriguing or inspiring program to use with their own collections. The "lessons learned" in each of the studies are quite informative and beneficial, and they may keep others from encountering similar pitfalls. As a whole, Theimer has done an excellent job at compiling exciting and encouraging examples, ensuring that all readers will be stimulated to try something new.

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