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Crowdsourcing Metadata Practices at USU

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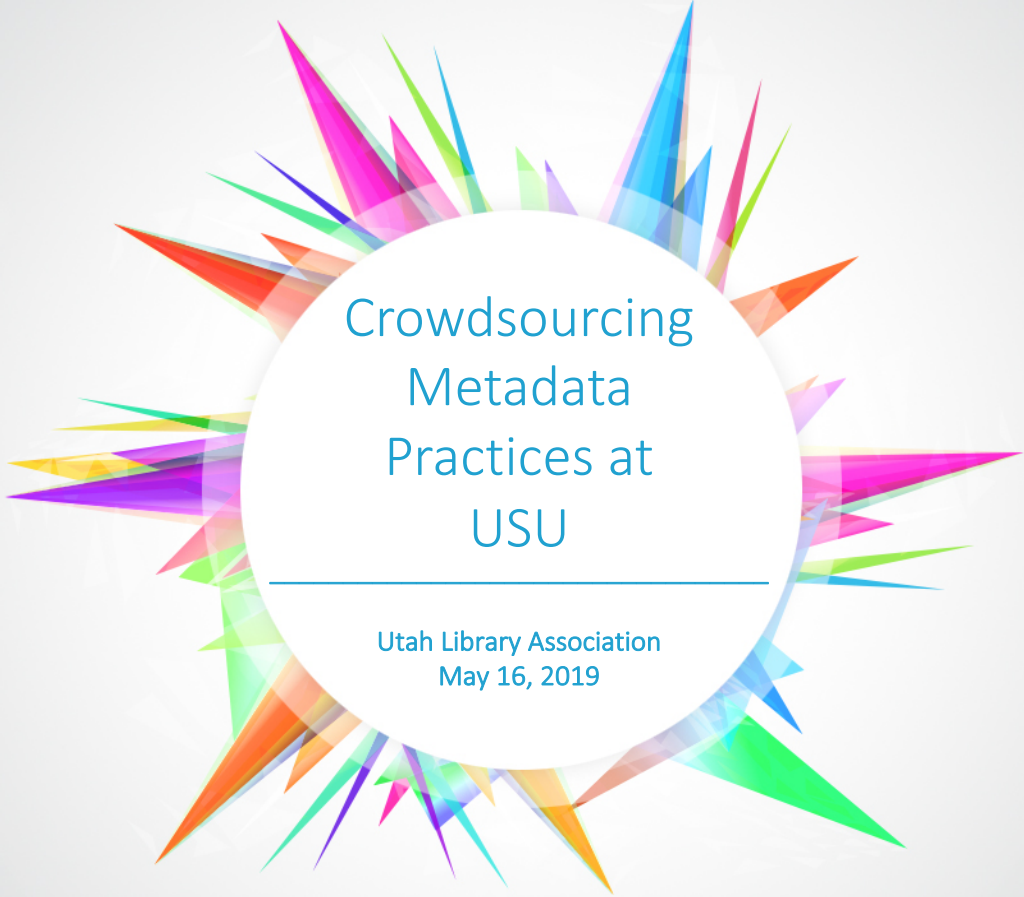
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Crowdsourcing Metadata Practices at USU

Utah Library Association
May 16, 2019

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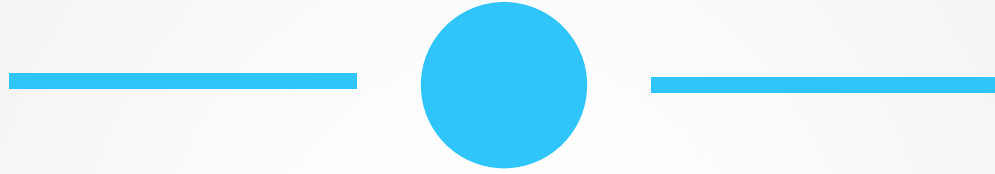
SCA Librarian/Folklore Faculty
randy.williams@usu.edu

Outline

1 Crowdsourcing: Engaging the Public in Metadata Creation

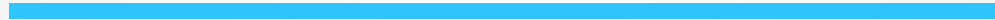
2 Adding Value to Collections: Highlighting Examples From Folklore

3 Beyond Crowdsourcing: Partnering for Discoverability, Equity & Inclusion

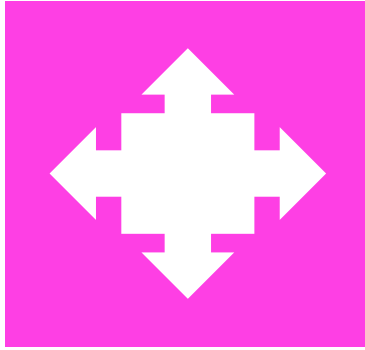


Engaging the Public in Metadata Creation

Wisdom of the Crowd



Crowdsourcing Methods



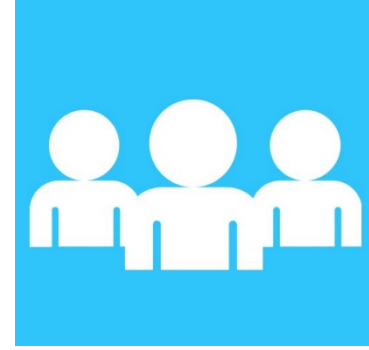
Outsourcing

Gathering information from students/donors and using online webforms



Interviews

Working one-on-one with community members to gather information



Community Events

Organizing events that engage the community and encourage participation



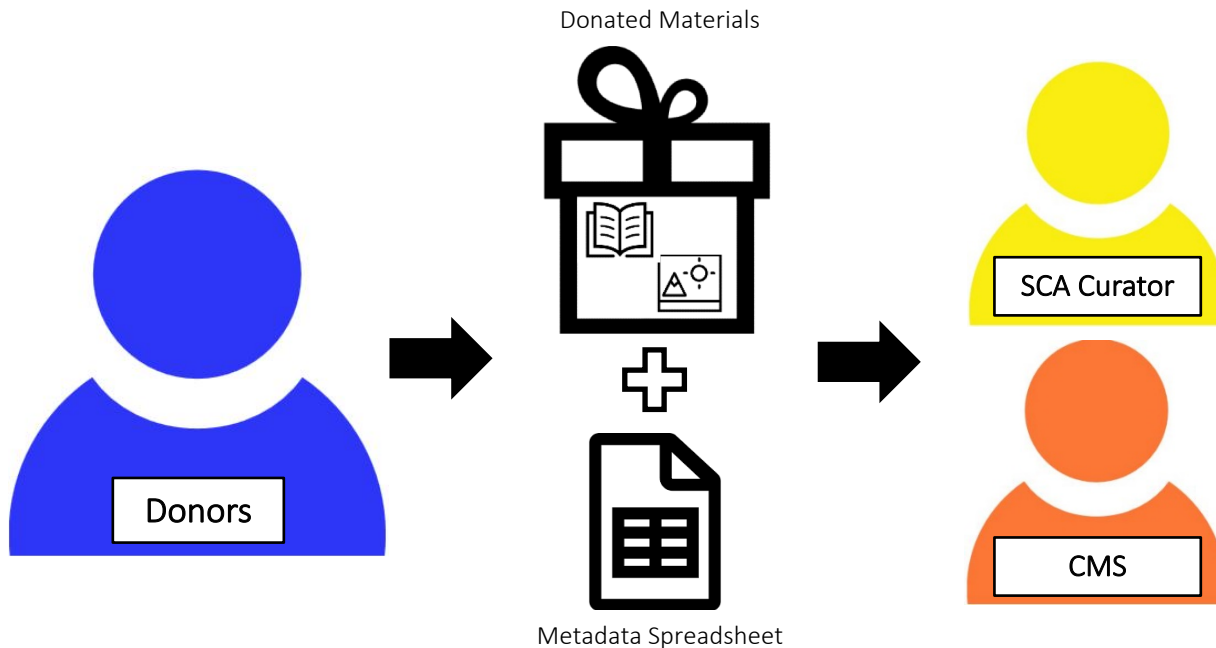
Outsourcing



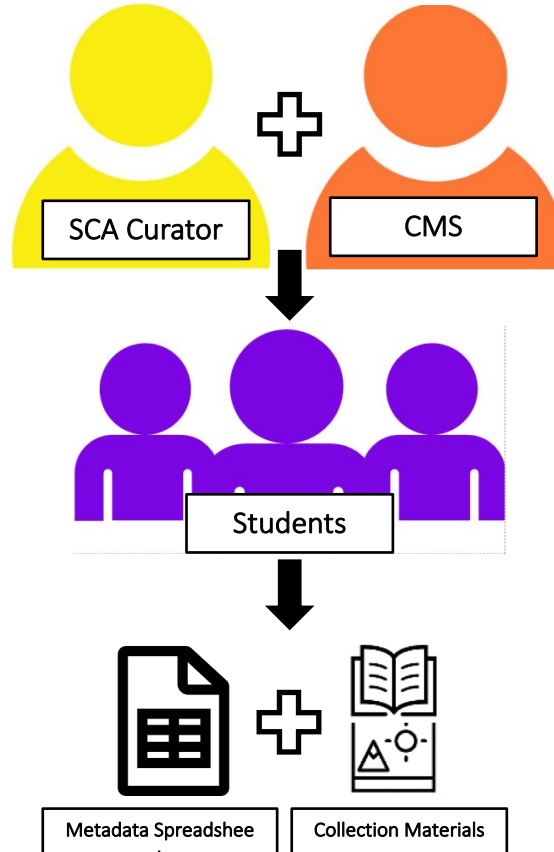
Background

- Coordinating efforts for new collections
 - Donors
 - Metadata spreadsheets
 - Booklets
 - Student groups
- Reviewing online feedback for all collections
 - Webforms / Comments

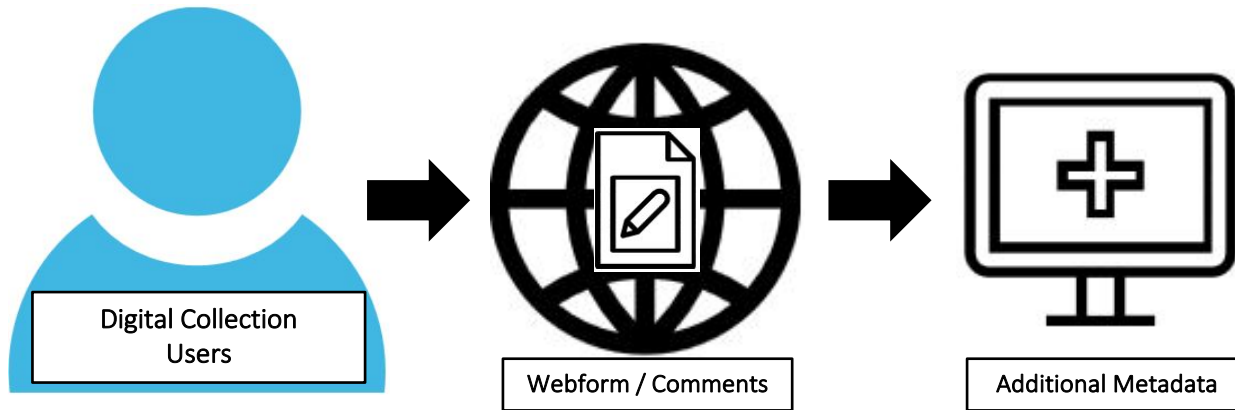
Coordinating Efforts - Donors



Coordinating Efforts - Students



Webforms / Comments





Examples

- Folklore collections
 - Upcoming FOLK COLL 66 (Donor: Hal Cannon)
 - Meeting with Hal and Folklore Curator
 - Basic primer on metadata and how to use the metadata spreadsheet
- Student groups
 - Jackson Hole Dude Ranching Tradition
 - The Climate Challenge: USU Voices
- Online feedback
 - Compton Studio Photographs, 1884-1994



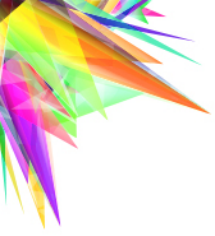
Challenges

- Metadata education
 - Dublin Core
 - Excel spreadsheet metadata templates
- Webform
 - Accuracy of information



Successes

- Improved collection information
- Simplified processes
 - General education on importance of metadata
 - Excel spreadsheet metadata templates
 - Who, what, where, when etc. instead of Dublin Core fields
- Increased library interaction with campus and community



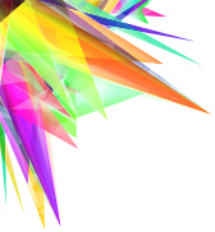
Interviews





Background

- Community members
 - 1 liaison community member
 - 1 family member
 - 2 cataloging and metadata representatives
 - One rep to interact directly with interviewee
 - One rep to record audio/take notes
 - Packets
 - Printouts of collection items (2 copies)





Challenges

- Scheduling
- Storytelling
- Accuracy of information
- Return on investment



Successes

- Improved collection information
- Investment given by the community led to higher collection usage
- The interviewees really enjoyed themselves and reminiscing about the past
- Extraordinary experience for catalogers
- Flexible Administration

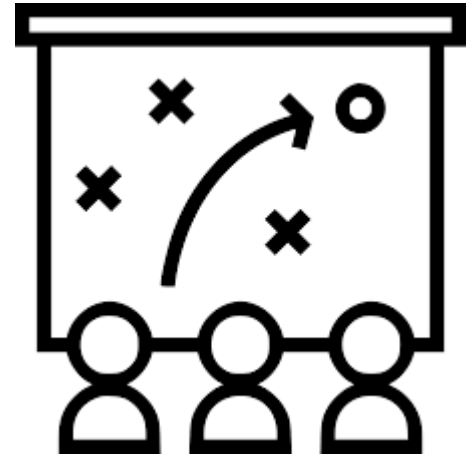


Community Events



Planning Guidelines

- Determine objective
- Research relevant community organizations/events
- Choose community liaison(s)
- Establish strategy to reach goal
 - Where (location of event)
 - What (Resources needed)
 - Staff
 - Equipment
 - Forms
 - Who & How (Publicity)
 - Flyers
 - Postcards
 - Word-of-mouth



Publicity

Mendon History Online

Do you recognize these young Mendon residents?

Help us identify people and places from your past...



Get involved with the Mendon Digital Collection

For more information visit us at
digital.lib.usu.edu/cdm/landingpage/collection/Mendon

Digital Collections  Utah State University
QUESTIONS OR COMMENTS? Email us at: usdigital@usu.edu



WETLANDS HISTORY PROJECT

share your stories and treasures

photographs, scrapbooks, documents, or artifacts related to the history of the wetlands: duck hunting, history of the bird refuge, boat building, fishing, or other experiences living and working on the marshlands of northern Utah



Community Event



Wetlands History Project
Bear River Migratory Bird Refuge, Utah—May 6, 2011
Item Information Sheet

Owner Name: _____

Type of Material (circle all that apply):

| Image | Text | Artifact |
|--|---------------------------------------|--------------------------|
| Color <input type="checkbox"/> B & W <input type="checkbox"/> | Volume <input type="checkbox"/> | <input type="checkbox"/> |
| Print <input type="checkbox"/> Negative <input type="checkbox"/> | Single Sheet <input type="checkbox"/> | |
| Slide <input type="checkbox"/> Movie <input type="checkbox"/> | | |

Description of Item: _____

Date of Item: _____

Names associated with Item (if applicable): _____

Location associated with Item: _____

FOR EVENT STAFF ONLY: Scanned: Initials: _____

Item Identifier: _____

Dimensions (inches): H: _____ W: _____ D: _____





Challenges

- Logistics of large-scale event
- Balancing staff with community members (supply = demand)
- Spending appropriate amount of time with each person
- Publicity - what forms would be most useful?
- Getting staff and equipment to/from event
- After event metadata gathering (know limitations of your event)


Successes

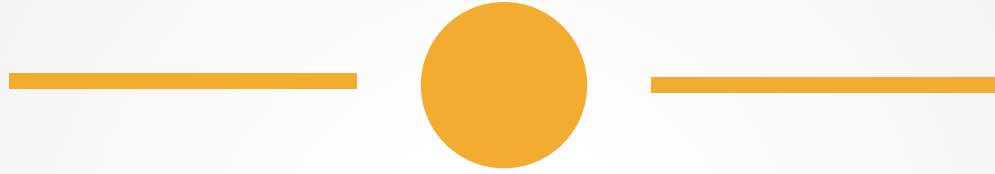
- Positive relationships with community – future donations
- Good turnout
- Digital collections with robust metadata
- Improved metadata collection workflows

| Donor/creator | Title | Date original | Description | Physical description | Physical dimensions (inches) | Names | Geographic Place | Subject | Identifier |
|---|--|---------------|--|----------------------|------------------------------|-----------------|------------------|-------------------------|-------------------------------------|
| Gordon Shafer | Photograph of collapsed Duckville Club building in Duckville, Utah | Jan. 22, 1988 | Photograph of collapsed Duckville Club from ice flow, taken Jan. 22, 1988; ice 18 inches thick on bear river marsh | color photograph | 3.5" x 5" | Duckville flood | Duckville Utah | | DNO-0025-WHP-ShaferG-P001_Front.tif |
| worked for the Bear River Club 1971 to1990; started as hunting guide, when left was manager | Photograph of flood damaged Bear River Club building | Aug. 22, 1987 | Bear River Club Company official name of Bear River Club. | color photograph | 3.5" x 5" | Duckville flood | | Bear River Club Company | DNO-0025-WHP-ShaferG-P002_Front.tif |
| | | 1988 | Bird Refuge destruction from ice flows | color photograph | 3.5" x 5" | | | | DNO-0025-WHP-ShaferG-P003_Front.tif |
| daughter Sarah remembers going to bear river club with her dad while growing up, has stories - interview? | | Jan. 22, 1988 | Collapsed Mate's Quarters building of the Bear River Club | color photograph | 3.5" x 5" | | | | DNO-0025-WHP-ShaferG-P004_Front.tif |



Lessons Learned

- Have a plan and follow it
 - Need to evaluate process and make necessary changes
 - Community members are eager to contribute information and share their stories
 - Collective knowledge is invaluable for gathering robust metadata
 - Consider audience when creating strategies for collecting metadata – Be Flexible
 - Important to form strong relationships with community leaders and organizations
 - Location of community events important, need to make community members feel ownership for the project
 - What may be seen as a lost opportunity may actually open up new possibilities = referrals
- 



Adding Value to Collections

Highlighting Examples from Folklore

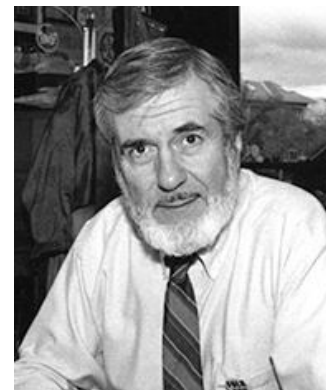


Barre Toelken Fieldwork Image Collection

Personal / Intimate Interviews

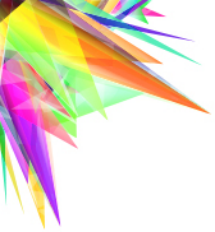
- Renowned USU Folklorist
- Metadata Specialist with background in Folklore

BARRE TOELKEN



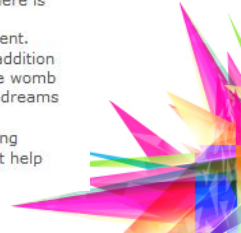


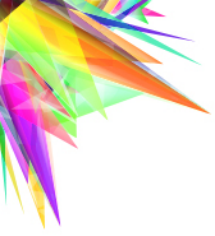
Metadata specialists can serve as *conduits* between researchers seeking data and informants with first-hand knowledge



Navajo wedding basket with traditional motif

Traditionally, Navajo baskets were functional containers used for food and water. Baskets also served as objects of trade with neighboring peoples. Although the traditional utilitarian function may have evolved, Navajo baskets are still used for ceremonial purposes. The Navajo wedding baskets (also called Navajo ceremonial baskets), are used in the Kinaaldá (girls' rites of passage puberty ceremony), weddings, and traditional healing ceremonies. The wedding basket, when inverted, can also be used as a ceremonial drum. In his book, *The Dynamics of Folklore: Revised and Expanded Edition* by Barre Toelken, 1996, Toelken explains the following about this wedding basket image: "The Navajo wedding basket, made of split strips of the desert sumac, is made mainly by a community of Paiute-Utes who have married into Navajo families in the vicinity of Navajo Mountain in southern Utah. The patterns are variously interpreted as cloud formations, mountains, and gendered colors; the basket is thought to invoke harmony, fertility, and ceremonial stability. The opening in the circle represents the direction east, and is analogous to the hogan's doorway as well as to the birth canal of Changing Woman, principal Navajo deity" (240). While the designs and interpretations of wedding baskets may vary slightly, this common pattern and theme reflects traditional Navajo cultural values and beliefs. The wedding basket represents the creation story of the Navajo people—a "metaphoric representation of the individual life course. It also tells the collective history of the Navajo, and it symbolizes the Navajo homeland. In conjoining these aspects of existence, it expresses the interconnection of individuals with their culture and natural environment." <http://nanact.org/encounter-the-people/navajo/navajo-basketry.html>.²³ Following are two interpretations of wedding baskets similar to the pattern displayed in the image: Example 1: "The Navajo Ceremonial Basket also called Navajo Wedding basket is viewed as a map through which the Navajo chart their lives. The central spot in the basket represents the sipapu, where the Navajo people emerged from the prior world through a reed. The inner coils of the basket are white to represent birth. As you travel outward on the coils you begin to encounter more and more black. The black represents darkness, struggle and pain. As you make your way through the darkness you eventually reach the red bands, which represent marriage; the mixing of your blood with your spouse and creation of family. The red is pure. During this time there is no darkness. Traveling out of familial bands you encounter more darkness, however, the darkness is interspersed with white light. The light represents increasing enlightenment, which expands until you enter all white banding of the outer rim. This banding represents the spirit world, where there is not darkness. The line from the center of the basket to the outer rim is there to remind you that no matter how much darkness you encounter in your world, there is always a pathway to the light." Example 2: "The ancient design of the basket is full of imagery that deepens its beauty and holds within it the creation story of the People. The center coil symbolizes creation from which all things are birthed. The outward spiral of the design emulates our journey into wisdom. The starburst represents the union of generations past and present. Every basket has a Gate, which is called the "Sipapu," a path from the center for the Spirit to come and go. Guardians are woven into the outer ring to stand in protection of the gate. In addition to being the vessel for the wedding cake, the marriage basket is a powerful healing tool used in the Navajo healing ceremonies known as "Sings." The Marriage Basket also represents the womb from which all things are birthed. The birthing process refers to and includes for example; physical children, a wedding (the birthing of a relationship) as well as our spiritual children; our dreams and visions into actualization. It holds within its structure the balance of the feminine and masculine energy—both energies in proper alignment with which we create new life." <http://www.nhmu.utah.edu/sites/default/files/attachments/The%20Navajo%20Ceremonial%20Basket%20Interpretations.pdf>²⁴ (Natural History Museum of Utah). The wedding basket thus visually displays the Navajo creation story with symbolic images woven into its patterns. Navajo stories, legends, and myths depicted in objects such as the ceremonial basket help maintain a shared identity for Navajos—instrumental in preserving Navajo heritage, customs, and beliefs.

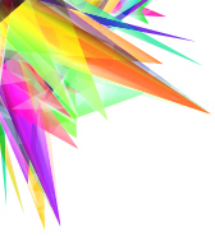




Krampus close-up, Neu Gotzens, Austria, 2001

A close-up view shows the legendary Krampus approaching a woman and a man in the streets. The centuries old Christmas tradition with Germanic roots has individuals dressed up as the legendary Krampus, walking and dancing in the street. In this image, Krampus has large, blue, bloodshot eyes, a large nose, a big mouth with red lips, and a furry greenish face. Individuals dressing up as Krampus typically wear dark fur coats with horned masks. The name, Krampus, has origins from the German word "krampen," which means claw. The legendary Krampus is a hairy, demonic beast, half-goat, half-demon, bearing horns and fangs and comes out into the streets on "Krampusnacht" (Krampus night) the eve of December 6, which is coincidentally Nikolastag (St. Nicholas Day). Unlike Santa Claus who brings gifts and candy to good little children, Krampus chases down the naughty children, captures them and takes them to the underworld. Children are told at Christmas time that if they don't behave Krampus will get them. "Krampusnacht" also involves a celebratory run in the streets called "Krampuslauf" (Krampus- run), often involving drunken men dressed as the demonic Krampus chasing people through the streets.





Stone mouse sculpted on a building in Hamelin, Germany

The Pied Piper is a folk legend from the town of Hamelin, Germany. The Piper was rat-catcher in multi-colored clothing tasked with ridding Hamelin of its rat infestation plaguing the city. He lured the rats away by playing his magical pipe. Promised riches for getting rid of the rats, he felt betrayed when Hamelin's mayor didn't reward him, so he retaliated by using his magic flute to lure young children away. It is said that they were hypnotized by the magical flute. The famous Pied Piper story can be seen all over the place, on buildings, and in baked goods in a store front window such as in this image. More on this legend click here: https://en.wikipedia.org/wiki/Pied_Piper_of_Hamelin

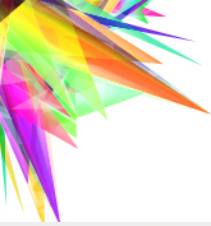


St. Anne's Retreat

Student Fieldwork

- Informant Data
- Metadata Specialist with background in Folklore





Format Components

Name of Informant/Point of Discovery (POD) [Jane Doe]
Place item was collected [Logan, Utah]
Date [November 2015]

Title: [What is the item called? If it doesn't have a title, how would you best label it?]

Genre: [To what folklore category does your item belong?]

Informant: [Who told you? Or where in the world did you find it? Internet, bumper sticker?] Single-space this section.

Context: [Where did you get it, and where does it normally appear?] Single-space this section.

Text: [The item, quoted verbatim or sketched/photographed as is] Double-space this section.

Texture: [Stylistic notation: how did the person "perform" it?] Single-space this section.

Your name
University
Course
Instructor
Semester and year

Collection of St. Anne's legends

[View Description](#)

PDF Text [Text Search...](#)



Adobe Acrobat

7.pdf [25.44 MB]

Link will provide options to open or save document.

File Format: Adobe Reader

Description

Rating ★★★★★ Based on 0 rating(s)

Title Collection of St. Anne's legends

Description Folklore fieldwork collection assignments featuring St. Anne's Retreat in Logan Canyon.

Subject (LCSH) [Legends](#)

Subject Keywords [legend-tripping](#)

Genre (Ethnographic Thesaurus) [Supernatural legends](#)
[ghost stories](#)
[legend trips](#)
[contemporary legends](#)
[supernatural tales](#)

Genre (AAT) [legends \(folk tales\)](#)

Publisher Digitized by : Utah State University, Merrill-Cazier Library.

Original Date April 1988

Geographic Locations [Logan Canyon, Cache County, Utah, United States](#), <http://sws.geonames.org/5777546/>

Time Periods [1960-1969](#)
[1970-1979](#)
[1980-1989](#)
[1990-1999](#)
[20th century](#)
[2000-2001](#)
[2000-2009](#)
[2010-2019](#)
[21st century](#)

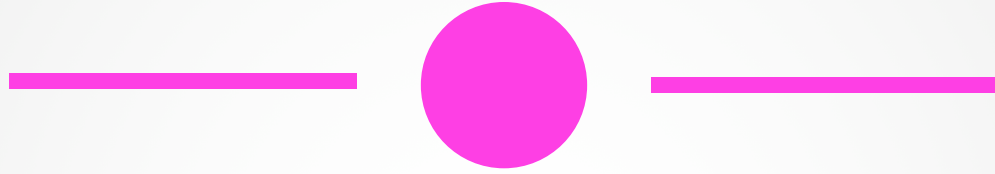
Language [eng](#)

Source Utah State University, Merrill-Cazier Library, Special Collections and Archives, FOLK COLL 8a

Physical Collection Information [USU student folklore genre collection of supernatural nonreligious legends, 1960-2011 FOLK COLL 8a](#)

Call Number FOLK COLL 8a: Gr 7, Box 8, Item Fd11

Collection Inventory <http://archiveswest.orbiscascade.org/ark:/80444/xv63192>



Partnering for Diversity, Equity, & Inclusion

Community Scholars / Students / Extension Faculty



Community Partners



Latinx Voices Symposium, 2008

In an effort to make USU Special Collections and Archives holdings **more diverse, equitable, and inclusive**, we collaborate on our ethnographic endeavors to include community partners in all stages of the planning, from concept through completion

This includes input regarding description/metadata



VOICES FROM DRUG COURT

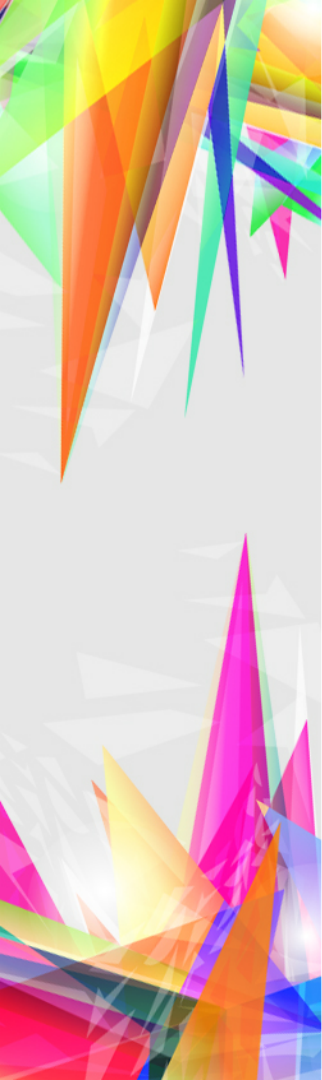
CACHE VALLEY DRUG COURT
ORAL HISTORY PROJECT



Community Partners

- **Andrew Dupree**, Community Scholar
- **Brock Alder**, Bear River Health Department Division of Substance Abuse
- **Judge Thomas Willmore**, First District Court





SHARE YOUR STORY

PURPOSE

- Gather the voices (experiences) of Cache Valley Drug Court participants and professionals
- Preserve these voices at USU Special Collections & Archives to enhance our local, state, and national history

DETAILS

- Participation is entirely voluntary
- Interview will be set up at your convenience and last one to two hours
- Interview questions will be about your experiences with the Cache Valley Drug Court
- You may use an alias if preferred

IRB: The Institutional Review Board (IRB) for the protection of human participants in research at Utah State University excluded this project from further review. If you have any questions or concerns, you may contact them at (435) 797-0567 and reference project number 7816. The State of Utah Department of Human Services, IRB number 0586.

- Andrew was a co-project lead, project originator, interviewer,
 - Helped with collection description/metadata
- Judge Willmore approved the project
- Andrew and Brock assisted with
 - interview questions
 - competency training

Title Andrew oral history transcript, March 3, 2017

Description Andrew is a graduate of drug court; he spearheaded the Cache Valley Drug Court Oral History project. He talks about his individual substance abuse experiences, as well as his views on drug court and the way society treats drug addicts, abusers, and users. He shares his ideas on how to improve the recovery experiences of drug court participants and recovering addicts, in general.

Creator Andrew

Contributors Randy Williams, Jennifer Duncan

Subject (LCSH) Drugs
Drug addicts--Utah
Drug courts
Oral history
Criminal law
Narcotics Anonymous
Personal experience narratives
Twelve-step programs
Substance abuse--Treatment--Utah

Subject Keywords Drug treatment
Criminal justice
Oral history
Drug abuse
Substance abuse
Recovery
Social Justice
Specialty courts
Community-driven oral history effort
Cache Valley
Utah First District Court
Bear River Health Department Substance Abuse Division
Counseling
Utah Drug Legislation
Intensive outpatient program
Recovery Cafe
Mentoring

Genre Oral historians
oral histories (document genres)
oral history (discipline)
transcripts

Original Date March 3, 2017

Geographic Locations Logan, Cache County, Utah, United States, <http://sws.geonames.org/5777544/>

Time Periods 21st century
2010-2019

**CACHE VALLEY DRUG COURT ORAL HISTORY
TRANSCRIPTION COVER SHEET**

Interviewee: Andrew

Place of Interview: Logan Library, Logan, Utah

Date of Interview: 3 March 2017

Interviewer: Randy Williams, Jennifer Duncan

Recordist: Randy Williams

Recording Equipment: Marantz digital recorder: model No.: PMD660; Shure omnidirectional microphone: model No.: MX 183

Transcription Equipment used: Express Scribe with PowerPlayer foot pedal.

Transcribed by: Susan Gross, 31 March 2017

Transcript Proofed by: Randy Williams, 10 April 2017

Brief Description of Contents: Andrew is a graduate of drug court; he spearheaded the Cache Valley Drug Court Oral History project. He talks about his individual substance abuse and recovery experiences, as well as his views on drug court and the way society treats drug addicts, abusers, and users. He shares his ideas on how to improve the recovery experiences of drug court participants and recovering addicts, in general.

Reference: RW: Randy Williams
JD: Jennifer Duncan
A: Andrew

NOTE: Interjections during pauses or transitions in dialogue such as "uh" and false starts and stops in conversations are not included in transcript. All additions to transcript are noted with brackets.


TAPE TRANSCRIPTION

Community Events and Scholarly Endeavors promote DEI Effort Leading to Future Partnerships

Utah State University Library
Special Collections & Archives
invites you to:

VOICES FROM DRUG COURT

CACHE VALLEY DRUG COURT ORAL HISTORY PROJECT



UtahStateUniversity.
UNIVERSITY LIBRARIES

An evening of stories about the power and impact of Cache Valley Drug Court featuring the unveiling of the Oral History Project Digital Collection

Wednesday, May 24, 2017 | 7 pm
Logan Library Bonneville Room
Free and open to the public

ORAL HISTORY


VOICES FROM DRUG COURT: COMMUNITY-BASED ORAL HISTORY AT UTAH STATE UNIVERSITY

by Randy Williams

... When I was 14, I started using drugs and alcohol, just for recreation (as most people do) in my area. It eventually got to the point where it's not. That got diagnosed in when I was about 18 years to get to that point. Over the last, I guess I'd say about five years of my life, it was... it's really because it produces when I was 20. My brother died from alcoholism and I began drinking really heavily. I know I was on alcohol, but I couldn't do anything about it. I never really learned to drink, and I would drink my feelings away. Then once I decided that it was probably going to kill me, I tried to quit drinking, and there were some consequences.

I was (at that point in time) in a pretty toxic relationship (long-term). So when I had gone to jail and did my 30-day stay at time, I kind of had a spiritual awakening and realized that that's not what I wanted to do with my life. So when drug court was offered to me, I asked people around me that I respected... I remember one person, Judge Allen, actually, he told me, "I think you'll be great at this; you need to ask yourself, and you need to see if you're anyone else, and you decide if it's right for you..." And so this day [I] am so grateful that I signed up for this program.

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VOICES FROM DRUG COURT
CACHE VALLEY DRUG COURT
ORAL HISTORY PROJECT

The logo of the voices from drug court project (Courtesy of Utah State University Special Collections and Archives)

JWA

Journal of Western Archives

Home > Journals > WESTERNARCHIVES > Vol. 10 (2013) > 161

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Diversity, Inclusion, and Cultural Competency Special Issue
West Archiving Special Issue
Native American Archives Special Issue
Inaugural Issue

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Voices from Drug Court: Partnering to Bring Historically Excluded Communities into the Archives

Randy Williams, Utah State University
Jennifer Duncan, Utah State University

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Abstract
While many archivists have evolved their professional scope to bring diversity into their collections, we posit that much can still be done. One area for growth is greater work by archival professionals to partner with communities to help them tell and preserve their own stories, incorporating a community's own perspective and goals. This article discusses the community-based project between the Cache Valley Utah Drug Court and Utah State University Library's Special Collections & Archives. The project was conceived and co-managed by Andrew Dupree (name used with permission), a participant and now graduate of the Cache Valley Drug Court. Perhaps the only project of its kind as of this writing, this effort gives voice to a historically excluded community in archival records. This article examines the importance of ensuring that archivists include the voices of a diverse community in their collections by actively partnering to facilitate community participation in framing and building these collections. This approach will make archival collections more diverse, socially just, and inclusive, especially with historically excluded communities.

Journal of Western Archives (left) article co-authored by Williams and community partners Eduardo Ortiz and Maria Lisa Spicer-Escalante; *Utah Historical Quarterly* (right) article coauthored by Williams and Jennifer Duncan, SCA Librarian.



Student Partners (and Community Partners)

- Utah State University Folklore Graduate Students
- University of Wyoming American Studies Graduate Students
- Turner Family
- American Folklife Center at the Library of Congress

Summer 2017

Su17 ENGL-6750-001

Home

Announcements

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Eng/Hist 6750/4750 Advanced Folklore Workshop

Field School for Cultural Documentation

"Jackson Hole Dude Ranching Folklife Project"

Summer 2017

AMK Ranch, Grand Teton National Park

Instructors:

- Dr. Guha Shankar (Library of Congress) gshankar@loc.gov
- Dr. Maggie Kruesi (Library of Congress) mkru@loc.gov
- Andrea Graham (University of Wyoming) agraha12@uwyo.edu
- Randy Williams (Utah State University) randy.williams@usu.edu
- Dr. Lisa Gabbert (Utah State University) lisa.gabbert@usu.edu

Credits

- **Bethany Budge, Jessica Cushenberry, Ross Garner, Rebecca Goodson, CJ Guadarrama, Alexander Hodel, Michelle Jones, Amelia Mathews-Pett, Kylie Schroeder, Elizabeth Setterberg, Rebekah Westrup** (Field School students): Fieldwork (interviews, recordist, photographer), transcription, metadata
- **Lisa Gabbert** (Director, Folklore Program, USU): Field School faculty, interviewer, photographer, metadata
- **Andrea Graham** (Folklife Specialist, University of Wyoming American Studies Program): Field School faculty, interviewer, photographer, metadata
- **Susan Gross** (Susan Gross Oral History Transcription Services): Transcription
- **Margaret Kruesi** (Metadata Specialist, American Folklife Center, Library of Congress): Field School faculty, interviewer, metadata
- **Andrea Pavant** (Metadata Librarian, USU Library): Digital collection (CONTENTdm) management, landing page support and management
- **Darcy Pumphrey** (Digital Coordinator, USU Library): Digital Collection landing page support
- **LaLine Ray** (Computer Technician, USU Library): Technical support
- **Carrie Reed** (Transcriptionist): Transcription
- **Guha Shankar** (Program Specialist, American Folklife Center, Library of Congress): Field School faculty, recordist, photographer
- **Kylie Schroeder** (Fife Folklore Archive Intern): Transcript review/edits, metadata entry, digital exhibit creation
- **Sara Skindellen** (Metadata Coordinator Special Collections, USU Library): Metadata management, image conversion, audio conversion, naming review and revisions
- **Mikkel Skinner** (Graphic Designer, USU Library): Landing page graphic design
- **Spencer Tart** (Cataloging Assistant, USU Library) Audio conversion
- **Harold Turner** (Triangle X Ranch): Community partner
- **Randy Williams** (Fife Folklore Archives Curator and Oral History Program Director, Special Collections & Archives, USU Library): Field School faculty, interviewer, photographer, metadata, transcript management, review and revision, landing page text, collection processing, and digital collection project director

2017 LOC/USU/UW Field School: Naming Protocols

Transcript: Microsoft word doc or docx: Special Collections & Archives abbreviation and collection number and a dash [SCAFOLK064-] Interviewee name: Capitalize first letter in each name, include middle initial if there is one and a dash [LastFirstMiddleInitial-] interviewer's initials (including middle initial if there is one) with dash [INITIALS-] Date with underscore [YYYYMMDD_] Transcript [Transcript]

- SCAFOLK064-DoeJohnF-REW-20170810_Transcript.docx

Audio: WAV files: Same as above, replacing Audio for Transcript: **NOTE:** If you pause an interview be sure to use PAUSE button. If you hit stop this ends that file and when you begin again it creates another. Don't stress if this happens just splice the files together [Audacity]. However, before you do this please **backup** each file first; you do not want to erase your interview. However, if you conduct an extra-long interview, with a break, and have two files, use part 1 and part 2.

- SCAFOLK064-DoeJohnF-REW-20170810_Audio.wav
- SCAFOLK064-DoeJohnF-REW-20170810-part1_Audio.wav
- SCAFOLK064-DoeJohnF-REW-20170810-part2_Audio.wav

Photo Logs: Microsoft word doc or docx: SCA and collection number and a dash [SCAFOLK064-] Interviewee name: Capitalize first letter in each name, include middle initial if there is one and a dash [LastFirstMiddleInitial-] photographer's initials (including middle initial if there is one) with dash [INITIALS-] Date with underscore [YYYYMMDD_] PhotoLog [PhotoLog]

- SCAFOLK064-DoeJohnF-REW-20170810_PhotoLog.docx

Fieldnotes: Microsoft word doc or docx: SCA and collection number and a dash [SCAFOLK064-] Interviewee name: Capitalize first letter in each name, include middle initial if there is one and a dash [LastFirstMiddleInitial-] fieldnote taker's initials (including middle initial if there is one) with dash [INITIALS-] Date with underscore [YYYYMMDD_] Fieldnotes [Fieldnotes]

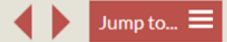
- SCAFOLK064-DoeJohnF-REW-20170810_Fieldnote.docx

Photographs: TIFF file: SCA and collection number with dash [FOLKSCA064-] Interviewee name: Capitalize first letter in each name, include middle initial if there is one and a dash [LastFirstMiddleInitial-] photographer initials (including middle initial if there is one) with dash [INITIALS-] Date with underscore [YYYYMMDD_] discrete image number [001] Note: Even if the image is of another person, an object, or activity, use the name of the person interviewed. The images will be included with that person's "chapter" in the digital collection. The information you note in your photo

Student Exhibits & Description

EXHIBITS

ENGL 6750, Summer 2017: Jackson Hole Dude Ranching
Tradition: Triangle X Ranch: Triangle X Ranch



Triangle X Ranch



Triangle X Horses and Tetons, July 30, 2017

In 1926 John S. "Dad" and Maytie Turner relocated from Utah to Wyoming and purchased the Triangle X Ranch, becoming the first generation of Turners on the ranch. Located in the eastern part of the Valley (near Moose), the ranch boasts sweeping views of the Grand Teton mountain range. The Turners welcomed their first guest on the Triangle X the next spring. In 1930, the Turners (along with many others in the Jackson Hole area) sold their property to the Snake River Land Company and leased back the ranch. In 1950, the ranch was incorporated into Grand Teton National Park (GTNP) when Laurence Rockefeller donated his Snake River holdings to the existing park.

USU Extension & Community Partnership

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Kinesiology and
Health Science

Informing the National Narrative: Stories of Utah's Opioid Crisis

We invite you to work with Utah State University's Health Extension: Advocacy, Research, & Teaching (HEART) team and the USU Libraries' Special Collections & Archives to collect and preserve stories of the Utah opioid epidemic to bring hope and healing to those affected by this epidemic. For this important project, we are seeking:

- Community members to share their stories
- Community members to help conduct interviews

If you are interested in partnering on the project please contact

Randy Williams: randy.williams@usu.edu | (435) 797-3493 OR
Kandice Atismé: kandice.atisme@usu.edu | (435) 919-1332

"It's time we talk about the opioid epidemic as a community issue instead of treating it like a family secret." – I. Perry

Engaged Learning

EXTENSION 
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HEALTH EXTENSION
Advancing Research Training

UtahStateUniversity
UNIVERSITY LIBRARIES

Informing the National Narrative: Stories of Utah's Opioid Crisis Spring Training

Date: May 13, 2019

Time: 3:30pm-5:30pm

Location: USU Kaysville (80 East 725 South, Kaysville, UT 84037) ROOM 133

| | |
|-----------|---------------------------------------|
| 3:30-4:00 | University Press Publishing |
| 4:00-4:30 | Identifying Themes in Interview Data |
| 4:30-5:00 | Ethical Metadata and Naming Protocols |
| 5:00-5:30 | Project Q&A |

Rachel Levay
Dr. Sandy Sulzer
Andrea Payant & Randy Williams



Informing the National Narrative: Stories of Utah's Opioid Crisis

STATEMENT OF SIGNIFICANCE AND IMPACT

In 2017, more than 72,000 Americans died of an opioid overdose. This is higher than the number of United States military personnel that died during the 20-year Vietnam War. From 2013 through 2015, Utah experienced the seventh highest rate of opioid overdoses in the nation, losing more people to overdoses than firearms, falls, and motor vehicle crashes, all of which have historically been leading causes of death in the nation.

Throughout this opioid epidemic health, agencies and organizations have worked tirelessly to address prescribing habits, educate the public about the risks of opioids and their addictive properties, and improve access to services for those that are physically addicted. Throughout this work, stigma and the barriers it creates has come up countless times. Historically, there has been strong stigma surrounding substance use, and mental health disorders more broadly, which has led to the belief that substance use is



THANK YOU