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Provenance XXX

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Faster Digital Output

Cover photo: Goodyear Tire & Rubber Company Records, Archival Services, University Libraries, The University of Akron available in The University of Akron Digital Resource Commons http://drc.uakron.edu

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Reviews

Digital Forensics Meets the Archivist (And They Seem to Like Each Other) [*]
Christopher A. Lee

Materials with archival value are now predominantly "born digital." Archivists have unprecedented opportunities to acquire and preserve traces of human and associated machine activity. Seizing these opportunities will require archivists to extract digital materials from their storage or transfer media in ways that reflect the metadata and ensure the integrity of the materials. They must also support and mediate appropriate access: allowing users to make sense of materials and their context, while also preventing inadvertent disclosure of sensitive data.

There are a variety of methods, strategies and applications from the field of digital forensics that archivists are beginning to incorporate into their workflows. The application of digital forensics to their collections allows archivists to advance the fundamental concepts of provenance, original order and chain of custody.

Digital records can be considered and encountered at multiple levels of representation, ranging from aggregations of records down to bits as physically inscribed on a storage medium; each level of representation can provide distinct contributions to the information and evidential value of records. There is a substantial body of information within the underlying data

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[*] ***Note from the editor:*** The Society of Georgia Archivists was honored to have Cal Lee as the keynote speaker for the 2012 Annual Meeting. His keynote about digital records and digital forensics was based on his previous writings and presentations. His contribution to *Provenance* is a summary of his presentation with a bibliography for further reading.

structures of computer systems that often can be discovered or recovered, revealing new types of records or essential metadata associated with existing record types.

Archives can incorporate a variety of forensics practices and methods by treating disk images – rather than individual files or packaged directories – as basic units of acquisition. A disk image is a complete copy of every storage sector from a drive, which captures many forms of information that can be lost in a simple file copy. Using write blockers, creating full disk images and extracting data associated with files can all be essential to ensuring provenance, original order and chain of custody. Incorporation of digital forensics methods also will be essential to the sustainability of archives as stewards of personally identifying information; the same tools that are used to expose sensitive information can be used to identify, flag and redact or restrict access to it.

Digital forensics offers valuable methods that can advance the archival goals of maintaining authenticity, describing born-digital records and providing responsible access. However, most digital forensics tools were not designed with archival objectives in mind. The BitCurator project is attempting to bridge this gap through engagement with digital forensics, library and archives professionals, as well as dissemination of tools and documentation that are appropriate to the needs of memory institutions. Funded by the Andrew W. Mellon Foundation, BitCurator is a joint effort – led by the School of Information and Library Science at the University of North Carolina, Chapel Hill (SILS) and Maryland Institute for Technology in the Humanities (MITH), and involving contributors from several other institutions—to develop a system for librarians and archivists that incorporates the functionality of many digital forensics tools. Much of the BitCurator activity is translation and adaptation work, based on the belief that archivists will benefit from tools that are presented in ways that use familiar language and run on platforms that archivists can support.

Two groups of external partners are contributing to BitCurator: a Professional Expert Panel (PEP) of individuals who are at various stages of implementing digital forensics tools and methods in their collecting institution contexts, and a Development

Advisory Group (DAG) of individuals who have significant experience with development of software. Input from the PEP and DAG have helped us to refine the project's requirements and clarify the goals and expectations of working professionals.

BitCurator is packaging, adapting and disseminating a variety of open-source applications. Rather than developing everything from scratch, BitCurator is able to benefit from numerous existing open-source tools, many of which are now quite mature. The goal is to provide a set of tools that can be used together to perform archival tasks but can also be used in combination with many other existing and emerging applications.

For Further Reading:

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the 11th Annual International ACM/IEEE Joint Conference on
Digital Libraries, 57-66. New York, NY: ACM Press, 2011.

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University of North Carolina, Chapel Hill. His primary
area of research is the long-term curation of digital
collections. He is particularly interested in the
professionalization of this work and the diffusion of
existing tools and methods into professional practice.
Lee edited and provided several chapters to *I, Digital:
Personal Collections in the Digital Era*. He is Principal
Investigator of the BitCurator project, which is
developing and disseminating open-source digital
forensics tools for use by archivists and librarians.

Faster Digital Output: Using Student Workers to Create Metadata for a Grant-Funded Project
Emily Gainer and Michelle Mascaro

INTRODUCTION

Archives and special collections experience pressure to digitize and make more of their holdings available online. Creating online digital collections is time consuming. Not only do the individual analog items need to be scanned, but descriptive metadata must be created for web searches and for historical context. According to the 2004 Institute of Museum and Library Services (IMLS) survey, archives cite lack of staff time as one of the top two hindrances for undertaking digitization projects.[1] Often, archives and special collections cannot hire additional professional staff to carry out digital projects. Keeping up with traditional processing and handling reference requests consume regular staff time.

One way to fill this gap is by leveraging the use of student workers. In May 2010, the National Endowment for the Humanities (NEH) awarded Archival Services, a division of University Libraries, at The University of Akron a two year, $303,200 grant to inventory, preservation re-house, digitize, and make available online over 23,400 photographic negatives from the Goodyear Tire & Rubber Company. Undergraduate and graduate student workers completed a majority of the work on the project. The following case study examines the challenges and successes of managing student workers in an academic library archives department to complete a large-scale grant-funded digital

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[1] Institute of Museum and Library Services, *Status of Technology and Digitization in the Nation's Museums and Libraries* (Washington, D.C.: Institute of Museum and Library Services, 2006): 85, accessed December 19, 2012, http://www.imls.gov/assets/1/AssetManager/Technology_Digitization.pdf.

project. Specifically, the study examines training student workers to create metadata, observing students as they fit into an archives work environment, and maximizing student work as they developed expertise and leadership skills.

LITERATURE REVIEW

Archives and special collections have understood the researcher demand to digitize original materials, especially images, and place them online for at least a decade. IMLS reported that 94 percent of the 395 archives that responded to their survey had digitized at least one item in the past twelve months and 66.3 percent provided access to at least some of their digital images on the Web.[2] As more digital objects go online, the need for comprehensive, complete metadata becomes more apparent. In a 2004 survey of Association of Research Libraries (ARL) and Greater Western Library Alliance (GWLA), the archives departments at 24 percent of responding libraries were creating metadata.[3] Three years later, a new survey of ARL member libraries found the percentage of libraries with archivists creating metadata had tripled to 72 percent.[4] With the user demand for digital access increasing, archivists must find ways to create online content while continuing to complete the myriad of other duties.

In an academic library setting, many librarians agree that the student worker is essential to a successful environment. Student workers cover shifts at the circulation desk, provide reference support, work in technical services, and manage the stacks. Library literature discusses management, funding, and training of the student worker. However, it is difficult to find an article that specifically addresses using student workers to create metadata, despite evidence in the literature that libraries are employing student workers for this task. The percentage of academic libraries using student workers to create metadata varies between surveys

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[2] Ibid, 84.
[3] Michael Boock and Ruth Vondracek, "Organization for Digitization: A Survey," *Portal: Libraries and the Academy* 6, no. 2 (2006): 197-217.
[4] Jin Ma, *Metadata* (Washington, D.C.: Association of Research Libraries, 2007): 18.

from 24 to 57 percent.[5] In one survey, metadata creation was the second most common task, following digitization (e.g., scanning), which student workers undertook on digital projects.[6] Since none of these surveys identified the department affiliations of student workers working on digital projects, there is no data that specifies the number of institutions using archives students to complete metadata.

While academic library literature covers many aspects of student workers, current archival literature rarely addresses the important, and often essential, feature of employing students.[7] The most recent book that addresses the importance of student workers in archives is *Archival Internships: A Guide for Faculty, Supervisors and Students* by Jeannette A. Bastian and Donna Webber. Bastian and Webber explain how offering archival internships can help institutions augment staffing levels at no or little financial cost. In order for an internship to be successful and meaningful for the intern, institutions need to provide projects that expand the student's professional skill level versus menial tasks.[8] However, it is important to note that interns work in a different dynamic than other student workers in archival settings. In most cases, interns already have some coursework in archival theory and declared an interest in archival work as a profession, while other student workers may have different professional aspirations and do not necessarily view their archives job as essential training for their future careers.

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[5] Percentage of libraries using student workers for metadata creation was reported as 24 percent in Boock and Vondracek, "Organization for Digitization," 208; 39 percent in Laurie Lopatin, "Metadata Practices in Academic and Non-Academic Libraries for Digital Projects: A Survey," *Cataloging & Classification Quarterly* 48, no. 8 (2010): 731; and 57 percent in Ma, *Metadata*, 18.

[6] Boock and Vondracek, "Organization for Digitization," 208.

[7] Recent archival literature has focused on general management and training of students: Nora Murphy, "When the Resources are Human: Managing Staff, Students, and Ourselves," *Journal of Archival Organization* 7, no. 1/2 (2009): 66-73; Judith A. Wiener, "Easing the Learning Curve: The Creation of Digital Learning Objects for Use in Special Collections Student Training," *Provenance* 28 (2010): 58-81.

[8] Jeannette A. Bastian and Donna Webber, *Archival Internships: A Guide for Faculty, Supervisors, and Students* (Chicago: Society of American Archivists, 2008): 43.

Regarding student workers in general, two 1992 publications remain the seminal articles in archival literature. Barbara L. Floyd and Richard W. Oram's "Learning by Doing: Undergraduates as Employees in Archives" surveyed large university archives and found that a majority of archives employed student workers and that they performed a variety of tasks.[9] The survey reported that 37.3 percent of respondents indicated that students performed "professional" tasks, which led Floyd and Oram to conclude that a majority of university archives had students "perform moderately complex tasks that require intelligence, judgment, and specialized skills."[10] The Society of American Archivists publication *Student Assistants in Archival Repositories A Handbook for Managers* outlines a number of ideal skills and qualities, including research skills and an interest in the work, for student workers in an archival setting. The handbook identifies three types of work carried out by students: reference, technical, and administrative services.[11] Metadata, not a widespread practice in 1992, falls under technical services.

Discussions on using student workers to complete digital projects, including metadata creation, are absent from archival literature. As archives and special collections respond to increased demands to make more collections available online, it is important to understand what activities can be successfully delegated to as well as best practices for managing student workers on digital projects. This case study addresses this gap in the literature.

PROJECT DESCRIPTION

The ultimate goal of the grant project was two-fold: preserve the original 23,400 photographic negatives to the fullest extent possible and create digital surrogates for increased access. The negatives, covering the years 1912-1951, include glass plates, nitrates, and acetates in various stages of deterioration. The images

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[9] Barbara L. Floyd and Richard W. Oram, "Learning by Doing: Undergraduates as Employees in Archives," *American Archivist* 55, no. 3 (Summer 1992): 440-452.

[10] Ibid., 441-442.

[11] College and University Archives Section of the Society of American Archivists. *Student Assistants in Archival Repositories: A Handbook for Managers* (Chicago: The Section, 1992): 35-41

are of high research value for historians, scholars, enthusiasts, and genealogists. Subjects of special note include lighter-than-air flight, blimps, tire production, parade balloons, and industrial workplace conditions. Most interesting from this time period are the World War II-era images of Goodyear products used in the war effort. NEH designated the project a "We the People" project.[12]

As specified in the grant, undergraduate student workers and two graduate assistants from the Department of History carried out the majority of the work. Archival Services faculty and staff contributed as a project director (head of the department), a project manager (assistant archivist), and a metadata specialist (special collections cataloger). Students began the project by creating an inventory of the title, date, negative number, and photographer of each negative using Microsoft Excel. The archival principle of original order was followed, given that the photographer arranged the folders by year and by negative number therein. This inventory became the basic format for the digital surrogate's metadata. While the students typed the inventory, they also re-housed each negative in an acid-free envelope and placed the negatives in acid-free boxes. The Northeast Document Conservation Center (NEDCC) digitized the original negatives. After digitization, the students created metadata for each of the 23,400 images. The images and corresponding metadata were then uploaded to The University of Akron Digital Resource Commons (UA DRC) (http://drc.uakron.edu/), an online digital repository, for immediate public access. As a final preservation step, the student workers packaged the original nitrate and acetate negatives and placed them in cold storage.

Using student workers to complete the bulk of the grant project work was necessary in order to complete the project within the two year period specified in the grant. At about seven minutes per image, creating metadata for all 23,400 images took over 2,730 hours. The permanent archives staff could not have devoted that much time to the project and still complete their regular job assignments.

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[12] "We the People is an NEH program designed to encourage and enhance the teaching, study, and understanding of American history, culture, and democratic principles.""We the People: An Initiative from NEH,"accessed October 18, 2012, http://www.wethepeople.gov/.

MANAGING STUDENT WORKERS

Training and Quality Assurance of Metadata

Comprehensive training is essential for student workers to be successful. For this grant project, departmental staff conducted in-house student worker training, necessitating a large investment of time at the beginning of the project and when a new student worker was hired. Metadata creation required the most extensive training. While the students worked on inventorying and rehousing, the project metadata specialist developed a project metadata manual for the students that defined the Dublin Core metadata fields to be used and specified how data should be entered in them (Appendix A). The UA DRC is part of the statewide OhioLINK Digital Resource Commons, and the OhioLINK Digital Resources Management Committee (DRMC) Metadata Taskforce's Metadata Application Profile was used as the basis for the manual.[13] Project management decided the collection's importance warranted the creation of full detailed item level metadata records for each image. All possible Dublin Core fields in the OhioLINK DRC Metadata Application Profile were used, including optional fields, such as *coverage.spatial* for geographic information and *format.extent* for size (Appendix B).

The metadata specialist also created guides on searching and using controlled vocabularies. Using a controlled vocabulary for subject terms was necessary for the UA DRC's *browse by subject* functionality to work properly for the collection. To make subject heading assignment easier for the students, the metadata specialist selected the Library of Congress Thesaurus for Graphic Materials (TGM) over the more commonly used Library of Congress Subject Headings (LCSH).[14] LCSH is a very complex

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[13] OhioLINK Digital Resources Management Committee (DRMC) Metadata Subcommittee. *OhioLINK Digital Resources Commons (DRC) Metadata Application Profile* (Columbus, Ohio : OhioLINK, 2010), accessed Sept. 15, 2012, https://3213580494339773771-a-ohiolink-edu-s-sites.googlegroups.com/a/ohiolink.edu/drmc/Home/Subcommittees/Metadata/drmc_metadataprofile--10-5-10.pdf.

[14] In the ACRL Spec Kit survey 47% of institutions used TGM versus 96% who used LCSH. Ma, *Metadata*, 22.

controlled vocabulary that requires extensive training to properly apply and formulate subject heading strings, while TGM is a smaller thesaurus with fewer rules governing heading construction. Additionally, Library of Congress has a free and easy-to-use online database for searching and locating TGM terms that the students were able to navigate with minimal training. When applicable, the students assigned names and place terms from the Library of Congress Name Authority File (LCNAF) to supplement the topical terms from TGM. One disadvantage to using TGM over LCSH was some minor loss of specificity in subject headings. For example, the collection included many photographs of workers in rubber goods factories, and while LCSH includes the heading, *Rubber industry workers*, there is no comparably specific term in TGM, and the more general subject heading *Employees* had to be used. This loss of subject specificity was compensated for by reducing the training time needed on controlled vocabularies, freeing students to devote more time to actual metadata creation and, ultimately, complete the project on time.

The metadata specialist conducted individual metadata training sessions with each student. Training was practical and oriented specifically to the needs of the Goodyear images; general metadata theory was not covered. Instead, students were instructed on the importance of the end user's perspective and encouraged to consider what terms a researcher might use. The project metadata specialist stressed the inclusion of sufficient keywords in an image's metadata for a researcher to locate specific images out of the thousands in the collection. To assist students in understanding the most important topics, the project manager provided a list of the collection's most researched topics, such as blimps, World War II, employee pictures. By focusing on the end user's perspective, students created quality metadata without having theoretical knowledge.

Practice is an essential component of metadata creation training. During their initial training session, the students wrote metadata for several images with their trainer. Following training, the metadata specialist reviewed each student's work until his or her error rate was minimal (roughly under 5 percent). Later training sessions were refined based on common problems observed during metadata review. The most common error was a student failing to be specific enough in either his/her description or

choice of subject headings. For example, with over three thousand images featuring a tire, descriptions needed to be more detailed than "A picture of a Goodyear tire." The next most common problem was students failing to match the capitalization and singularity/plurality used in the TGM Thesaurus on the subject headings they entered. As a result of continual training refinements, students trained later in the project had a lower initial error rate than their predecessors and a shorter review period.

Including time spent reviewing metadata, the metadata specialist spent approximately forty hours on training for each student. On average, the total number of images reviewed by the metadata specialist for each student ranged from 200-600. Throughout project, ten students received metadata training bringing the total amount of the time the metadata specialist spent on student training to roughly 400 hours. In total, the amount staff time invested in training, while extensive, was about 15% of the total 2,720 hours students spent on metadata creation and resulted in the production of high quality and consistent metadata from the student workers.

After a student's review period under the metadata specialist, the project graduate assistants conducted quality control though spot checking to correct metadata errors. As more students moved from full review to spot checking, the amount of spot checking became too overwhelming for the graduate assistants. The project manager assigned each student a partner to check each other's metadata. Engaging students in spot checking had several benefits. Occasionally, students became fatigued with metadata creation and made errors, such as getting misaligned in their spreadsheet and entering data in the wrong columns. Spot checking not only prevented these errors from being published online; it also increased the variety of a student's work helping to reduce fatigue errors.

Another benefit of students spot checking each other's work the exposure to examples of other students' metadata records. One drawback of having multiple metadata creators is that it reduced overall consistency between records, especially in terms of subject access. Choosing subject headings for images is a rather subjective art, with different people often choosing very different aspects of an image to highlight through subject headings. Through

reviewing each other's work, students discovered what subject headings their partner assigned to a particular topic and discussed the best subject headings for that situation. This helped improve the overall consistency of metadata in the collection.

Fitting into the Archives Work Environment
        Previously, the Archival Services staff hired student workers to perform routine tasks, such as inventorying, preservation re-foldering, shelving special collections books, and scanning. The majority of their duties were not professional-level, and they worked on various tasks rather than on one ongoing project. With the NEH project, student workers performed professional tasks by creating full metadata records and worked for two years consistently on one project. Overall, the project benefitted the students, as they gained workplace skills and responsibilities. Staff as well as students learned and adjusted during the project, especially relating to the physical work environment, the repetitive nature of tasks on this project, and student worker dynamic of balancing academics and job requirements.
        As with most modern archives, space – both storage and work – is not profuse. The physical facility did not readily accommodate five additional work spaces and the grant did not fund computer equipment. A relatively small corner of the processing room was arranged as the project area and the university library purchased three work stations and laptop computers. This provided sufficient equipment and space because the five students rarely worked simultaneously. The arrangement was physically adequate but not always mentally conducive to work. Each student's unique personality contributed to the environment; some students needed to complete their metadata in quiet while others preferred to socialize. The more introverted students wanted to work alone while the extroverted students viewed the project as a group effort. Surprisingly, there was very little conflict between the students – eventually ten personalities in total.
        The personalities of the student workers also affected their enjoyment, or lack of enjoyment, of archival work. At times, the students on this project found their assignments tedious and boring. Inventorying and re-housing over 23,400 negatives became dull.

To combat the boredom the project manager offered a small variety of tasks, such as performing quality control, assisting with uploading to the digital repository, and preparing the negatives for cold storage. Ultimately, though, the tasks as outlined in the grant application were to inventory, re-house, and create metadata. The repetitive nature of the project was most acute for students who worked long blocks of hours; a few students worked eight hours a day. Along with repetition, the success of the project required readable penmanship, attention to detail, and recording accurate information. The project manager assumed each student possessed these attributes. It soon became clear that each student had his/her own strengths and weaknesses. The professional staff needed to be cognizant of each person and match students with their strengths and buffer them from areas in which they struggled.

Although the students on this project were asked to perform professional tasks, they were not professional archivists and worked in a different dynamic. First, the students were enrolled at The University of Akron for an academic education, and both staff and student workers prioritized academics higher than work. Some students worked thirty hours a week in the summer and reduced their schedules to six to ten hours during the academic year and the work room was nearly empty during final exams. While this could have been problematic, the ebb and flow of the student schedule balanced over the two year project. The graduate assistant contract required the two students to work twenty hours per week, compensating for the fewer undergraduate hours. On a grant-funded project with strict deadlines, summer employment was essential. All students reduced their hours during the semester, but a few students discovered they could not balance both work and academics and resigned. At the start of the project, the archives' staff, perhaps naively, assumed the same five students (two graduate assistants and three undergraduates) would remain on the project throughout the two years. Since the undergraduates did not work as many hours as originally budgeted, funds were available to hire additional undergraduate students during the second year of the grant. In the end, ten students worked on the project over the two-year period and only one of the original hires stayed through the entire project.

Emerging Leaders and Expertise

As mentioned previously, Archival Services staff needed to match student workers with tasks that met their strengths. Sometimes this meant allowing and encouraging a student to emerge as a leader or expert in a particular project area; graduate assistants in particular served as leaders in the project, providing support to the undergraduates and testing project workflows. The Goodyear grant project was the University Libraries' first large scale digitization project and it took some time to determine best practices. Two graduate assistants started creating metadata before the other students and immediately discovered workflow issues that negatively impacted metadata creation speed. Due to the volume of images, project management opted to batch load images and metadata into the UA DRC. This entailed entering metadata information into an Excel file from which it was later extracted into the proper DC.XML file for uploading. Initially, the metadata fields were ordered in the Excel file so that entire rows could be copied from the collection inventory with new metadata fields to be added at the end of the row. Unfortunately, this resulted in fields not being in the order that students needed to logically fill them out. For example, students needed to refer to the image title (a field copied from the original inventory) to assist in writing descriptions, but separating the two fields were several columns on the spreadsheet, which required scrolling back and forth between them. The graduate assistants worked with the metadata specialist to reorder the metadata fields into a more user friendly layout. This collaboration between staff and students strengthened the success of the project.

Student leadership was not limited to the graduate assistants. Throughout the course of the project, the undergraduate students took on more advanced tasks not originally expected of them, including assigning subject headings to images and doing quality control checking of other students' work. In both cases, the graduate assistants performing those tasks became overwhelmed and the undergraduates assisted in order to meet the grant deadline. The undergraduate students received the same in-house training on metadata as their graduate level counterparts and there was little noticeable difference between the metadata created and subject headings assigned. This illustrates that with training,

undergraduate as well as graduate students are capable of completing professional-level work, such as metadata creation.

Every student developed his or her own niche in terms of subject matter based on image assignments and personal interests. For example, one student became an expert on farm equipment, another on identifying balloon pilots, and another on chemical products. Students passed along their knowledge by providing assistance on assigning subject headings and writing descriptions for images in their category of expertise. Initiated by one of the graduate assistants, the students maintained a shared document called "Metadata Cheat Sheet" in which they noted useful subject headings and other helpful information. With ten different students, the project had its own army of subject experts.

The variety of subject expertise in the student worker pool was also enhanced by including non-history majors on the grant. The project graduate assistantships were tied to The University of Akron's Department of History and originally departmental staff also targeted history majors for the undergraduate student worker positions. It was assumed that due to their interest in the subject, history majors would find working with the historical images in the Goodyear collection interesting and therefore be invested in their work. When hiring additional undergraduate student workers for year two of the grant, a lack of applicants from the history department necessitated offering the positions to three students from different disciplines (two English majors and one biology major). The metadata these students produced was comparable to that produced by the history majors in terms of both quality and quantity. In addition, the two English majors helped others with grammar and sentence construction, improving the quality of writing in the image descriptions.

Allowing student workers to assume leadership and subject expertise rather than limiting them to repetitive mundane tasks greatly enhanced the success of the project. Through their work, the students at times gained a better understanding of workflow issues and some subject areas in the collection than the permanent staff who supervised them. Additionally, students taking ownership of certain aspects of the project increased their engagement in the project and ultimately the quality of their work.

CONCLUSION

In today's professional environment, archives must do more with less: less funding, less staff, and less resources. However, the demand for online access to primary resources has not lessened. This case study demonstrates that work usually reserved for professional archivists or catalogers can be completed by student workers, and possibly interns or volunteers.

A number of lessons were learned during the grant period. One was that quality training is essential and must be done by an archivist, librarian, or cataloger. Once trained, students can help each other throughout the project but initial instruction must come from a professional with a theoretical and practical background. Quality training is time consuming but results in less time correcting errors, a richer metadata record, and greater accessibility of information. A time investment is critical, both to the student and the professional staff.

Training and supervising students is an ongoing learning experience because each student is different. Work style, knowledge base, and communication methods vary between each student. The most important lesson learned during this project was that capitalizing on each student's strengths created a more cohesive work environment. Some students found certain tasks to be tedious, while others enjoyed them. Matching each student with his/her strengths required the supervisors to observe the students' work and to learn their personality traits. Ultimately, the project resulted in making one of The University of Akron's flagship collections accessible and searchable online and enhanced the university's educational environment by providing students with experiences outside the classroom.

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Appendix A: Goodyear Photographs Metadata Manual: An Element by Element Guide (adapted from the OhioLINK Digital Media Center (DMS) Metadata Application Profile)

Enter metadata for each image in its own row in the Excel Spreadsheet. Each column represents a metadata field. If you need to repeat a field (such as subject) you will need to add another column with the second value.

Variable Elements

identifier:other (a.k.a. Image File Name --MANDATORY)
Enter the image file name.
> *2123D_29*

date:created (MANDATORY)
Enter the date of photograph creation from folder in the form YYYY-MM-DD. (Leave month and date off when not given.) Circa dates should be entered as year followed by a question mark. When no date is given make an educated guess on the year or range of years. When giving an estimated year range enter in the form YYYY? – YYYY?.

1926	*Year only given.*
1926-06	*Year and month only given*
1926-06-02	*Full date known.*
1926?	*Use for ca. 1926 or when guessing that the year is most likely 1926 but date is absent from inventory.*
1920?-1929?	*No date given in inventory and guessing that the photograph was taken some time in the 1920s.*

date:issued (MANDATORY)
Enter the same date used in date:created.

contributor:photographer
Enter name of the photographer in the form [last name], [first name]. Determining the full name of the photographer may require research. If the photographer's full name cannot be discovered enter what information you do have. If the photographer is unknown leave field blank.

Smith, John	*Photographer's first and last name known.*
Barnstorff	*Only photographer's last name known.*
T.W.	*Only initials known.*

format:medium (MANDATORY)
Enter the type of negative in the format it appears in the Thesaurus of Graphic Materials http://www.loc.gov/pictures/collection/tgm/ (TGM)

> *Nitrate negatives*
> *Acetate negatives*
> *Glass negatives*

format:extent (MANDATORY)
Dimensions of original negative in inches.

> *4 x 5 in*

equipment:digitizing (MANDATORY)
Copy the model of camera from the metadata embedded in the image file. For glass plate negatives list the make and model of the scanner.

> *Sinarback eVolution 75, Sinar M Camera*

date:digitized (MANDATORY)
Date the digital image returned to Archival Services. For batch 1 this date is 2010-09-17.

> *2010-09-17*

title (MANDATORY)
Use title from image folder as entered in the inventory, omitting any initial articles. When no title is given supply a brief descriptive title based on the image contents. (Do not use *untitled* or *no title.*) Capitalize the first letter of important words. To make each title unique, add the negative number at the end in parentheses.

> *1922 Indy Race (A1841f)*

coverage:spatial (a.k.a. location)
Coverage spatial is the location where the photograph was taken. Enter cities in the form they appear in the Library of Congress Name Authority File http://authorities.loc.gov/. Briefly: U.S., Canadian, and Australian cities in the form *City (State/Province-- maybe abbreviated).* Other cities in form *City (Country).* Leave out foreign diacritic marks since DSpace cannot handle them. If the location of the image is not readily identifiable then leave blank.

> *Akron (Ohio)*
> *Detroit (Mich.)*
> *Montreal (Quebec)*
> *London (England)*
> *Bonneville Salt Flats (Utah)*

description (MADATORY)
Provide a one to three sentence description of what is pictured in the image. This field is the one spot in the record that you can provide historical context so be as specific as possible. If you have multiple photographs from the same folder and it is easy to specify in your description how they vary, please do so. However if the differences are too slight or complex to describe, it is okay for different images to have the same exact same description. Also mention here any major imperfections that the researcher should be aware of. At the end of the description identify the image as either a black and white or color photograph.

> *Example: Side view of Goodyear Railroad Engine with two men posing as driver and stoker. Top and upper left side of negative is partially deteriorated. One black and white photograph.*

subject (MANDATORY)
Provide one or more subject keywords about the contents of the
image. Each separate keyword needs to be in its own column. Be
as specific as possible when assigning subject keywords (i.e. use
tire industry over *rubber industry* when applicable.) For retrieval
consistence, a particular keyword needs to be entered the exactly
the same way in all metadata records it applies to. (For example we
do not want one record to have *donuts* and another to have
doughnuts.) To assist in this we will be using subject terms from
set thesauruses. For topical keywords we will use the Library of
Congress Thesaurus for Graphic Materials (TGM), searchable
online at http://www.loc.gov/pictures/collection/tgm/. Also provide
as subject keywords the names of any individuals that are
identified in the image. Name form should match the Library of
Congress Name Authority File (http://authorities.loc.gov/). Names
of individuals who do not appear in the authority file (probably the
vast majority) should be entered in the form Last name, First name.
Leave out any foreign diacritic marks because DSpace cannot
handle them.

>*Airships*
>*Tire industry*
>*Potter, Harry*
>*Arnstein, Karl, b. 1887*

Constant Elements (to be entered right before upload)

contributor:author
For the purposes of this collection Goodyear is the author of the
images.

>*Goodyear Tire and Rubber Company*

type
Type is a Dublin Core defined terms for the format of the resource.
For this collection all items are images.

>*Image*

publisher:OLrepository
Name of repository that holds parent original object.
> *Archival Services, University Libraries, The University of Akron.*

publisher:digital
Entity responsible for making the resource available
> *University of Akron. Archival Services*

rights
Copyright statement.
> *This image is protected by copyright law of the United States (Title 17, United States Code). Copyright to this image lies with The University of Akron which makes it available for personal use for private study, scholarship, or research. Any other use of this image including publications, exhibitions, or productions is prohibited without written permission of The University of Akron Archival Services. Please contact Archival Services at archives@uakron.edu for more information.*

relation:ispartof (a.k.a Collection Title)
Name of the collection the original image is part of.
> *A Goodyear Tire and Rubber Company Records, Photographic Negatives and Prints*

publisher:OLinstitution
Name of OhioLINK Institution hosting item.
> *University of Akron*

Appendix B: Example Metadata Record
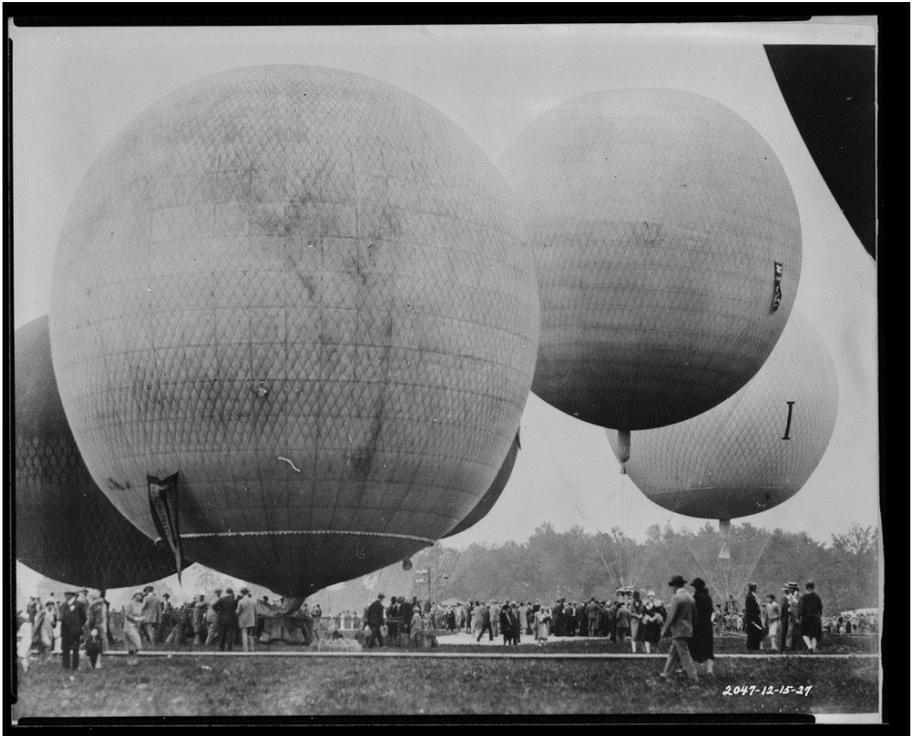
Field Name	Data
dc:identifier.other	2047_27
dc:date.created	1927-12-15
dc:date.issued	1927-12-15
dc:contributor.photographer	Barnstaff
dc:format.medium	Nitrate negatives
dc:format.extent	8 x 10 in
dc:equipment.digitizing	Sinarback eVolution 75, SinarM
dc:date.digitized	2010-09-17
dc:title	Gordons Bennett Races- Ford Airport, Detroit (2047)
dc:coverage.spatial	Detroit (Mich.)

dc:description	Six gas air balloons on the ground during the Gordons Bennett Races at the Ford Airport in Detroit, Michigan. One black and white photograph.
dc:subject	Balloons (Aircraft)
dc:subject	Balloon racing
dc:contributor.author	Goodyear Tire and Rubber Company
dc:type	Image
dc:publisher.OLrepository	Archival Services, University Libraries, The University of Akron
publisher:digital	University of Akron. Archival Services
rights	This image is protected by copyright law of the United States (Title 17, United States Code). Copyright to this image lies with The University of Akron …
publisher:OLinstitution	University of Akron

Managing Processing Staff: Hiring, Training and Retaining
Pam Hackbart-Dean

Chuck Tanner, left fielder and manager in Major League Baseball, noted "There are three secrets to managing. The first secret is have patience. The second is be patient. And the third most important secret is patience." Effectively managing processing staff in an archives or special collections permits supervisors to marshal the strengths of staff to accomplish processing goals. Successful processing programs facilitate the hiring, development, and retention of top-notch staff. Henry Mintzberg, Cleghorn Professor of Management Studies at McGill University, states simply, "Management is, above all, a practice where art, science, and craft meet."[1]

As with any aspect of any archives program, you must carefully consider a number of issues when you set about to recruit, hire, train, and retain professional, staff, students, and volunteers. Even lone arrangers should strategize when they accept volunteers and interns to work with their collections. It is essential to begin by realistically determining the staffing and resource needs for your particular program.

Skill Sets and Responsibilities
Both the 2004 Archival Census and Education Needs (A*Census) survey and a 2009 Association of Research Libraries (ARL) survey on "Processing Decisions for Manuscripts & Archives" identified specific skill sets essential for those who process archival collections. The majority of those surveyed acknowledged the following competencies as crucial: organizational and analytical skills, strong technical writing,

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[1] 21 Top Management Quotes, *Leadership With You website*, accessed July 10, 2012, http://www.leadership-with-you.com/leadership-quotes.html.

attention to detail, the ability to work independently and collaboratively, and patience. Other important aptitudes listed were time management, project management, goal-setting, and the capacity to adjust to change and modify priorities in a vibrant archival program.[2]

In 2004 Michelle Riggs also conducted a survey of those involved in hiring archivists. She found that institutions increasingly require applicants to have skills in organizing, describing, making accessible, and disseminating information. These objectives, in turn, increasingly require knowledge of and experience with Encoded Archival Description (EAD).[3]

Mark Puente suggests: "Technical skills in multimedia production software, data-literacy competencies, or fluency with metadata schema and standards will remain important in the modern research library workforce."[4] Other technical competencies include knowledge of intellectual property rights, database building, and web development.

According to the American Library Association's *Competencies of Special Collections Professionals*, processing and cataloging staff "provide for the processing and cataloging of materials in all formats that are under their care. Those with direct responsibilities in these areas achieve high-level technical skills and strong working knowledge of standards, practices, and tools. They establish effective working relationships with curators, public services staff, and the library's main technical services unit to ensure good communication and sound technical services policies for special collections. They advocate for best practices in the organization and description of primary resource materials."[5]

For professional positions, the 2009 Association of Research Libraries survey respondents identified processing

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[2] Pam Hackbart-Dean and Elizabeth Slomba, *Processing Decisions for Manuscripts & Archives,* SPEC Kit 314 (Washington, DC: Association of Research Libraries, 2009): 105–109.

[3] Michelle Riggs, "The Correlation of Archival Education and Job Requirements," *Journal of Archival Organization* 3 no. 1 (2005), 76.

[4] Mark A. Puente, "Developing a Vital Research Library Workforce," *Research Library Issues* 272 (October 2010): 4.

[5] *Guidelines: Competencies for Special Collection Professionals,* ALA/ACRL, approved 2008., accessed December 17, 2012, http://www.ala.org/acrl/standards/comp4specollect.

experience and graduate-level coursework in archival theory as mandatory.[6] A master's degree (MA or MLS/MLIS) is the basic credential for any type of professional archival work.[7]

Some positions may require additional certification, such as archival certification,[8] records management certification, Document Imaging Architect certification or completion of the Fundamentals of Enterprise Content Management (ECM) System Architecture certificate program. As Riggs articulates, "Certification has the effect of enforcing a standard of experience and job knowledge on professionals in the field."[9]

A study of the job advertisements on the SAA Online Career Center website, the ALA jobLIST and the *Chronicle of Higher Education* from 2005 to 2012 suggests a clear pattern of required and preferred qualifications for processing archivists.[10] These included the ability to: 1) establish priorities for arranging and describing collections; 2) develop, revise, and maintain written procedures and guidelines for archival processing; 3) develop work plans; 4) edit and oversee revisions of finding aids and catalog records; and 5) report processing statistics. Many times the processing archivist coordinates with other archives staff to determine the order of arrangement, specificity, and appropriate level of description and analysis for each collection. The processing archivist also creates and adjusts processing schedules, priorities, and assignments.

At the same time, a processing archivist must initiate and encourage creativity and experimentation in collaborative projects.[11] This archivist may also supervise staff, including other processing archivists, support staff, student assistants, and

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[6] Hackbart-Dean and Slomba, 105–109.

[7] Victoria Irons Walch et al. "A*CENSUS (Archival Census and Education Needs Survey in the United States," *American Archivist* 69, no. 2 (Fall/Winter 2006): 348.

[8] The Academy of Certified Archivists (ACA), an independent, nonprofit certifying organization of professional archivists, offers a certification exam that covers both the skills and the knowledge of archival principles and theory required for a practicing archivist.

[9] Riggs, 64.

[10] This survey conducted by author for this article. The Archives and Archivists listserv and archival regional websites and listservs were also consulted.

[11] Puente, 4.

volunteers, as well as participate in hiring and training staff. Finally, processing archivists should monitor work progress and review and edit finding aids, guides, or catalog records. Whatever the type of archives or size of staff, duties may be shared by all of those involved, from professionals to volunteers.

In times of diminished budgets, it is challenging to justify allocations for extra staff. Before adding archives personnel or filling a vacant position, determine whether the position requires a professional or a paraprofessional. It is important to match the skill-set required with the needs of the program.

Recruiting and Hiring Professionals

Recruitment is essential to developing a strong archival program. Indeed, according to Ben Primer, "Hiring, retaining, and developing staff is the most important thing any administrator does."[12] Staffing involves a number of steps: preparing a position description, advertising the position, screening the applicants, and making the final selection. When writing a position description, keep in mind the mission of the archives. Clearly state the duties and responsibilities of the position, as well as educational and other requirements. List the required skills and experience in concrete, quantifiable terms; this will help to eliminate unqualified candidates. Avoid jargon because it can be misleading, confusing, and even boring. Describe the department and explain where the position fits within the department or program hierarchy, including the administrative structure.[13]

Job announcements are traditionally posted both within and outside the institution through online or print advertisements and at job fairs. Appropriate outlets for print and online ads include *The Chronicle of Higher Education*, the Society of American Archivists' Online Career Center, and various listservs, such as the Archives & Archivists List. Some institutions send a representative or team of archivists to graduate archival programs or career fairs to recruit in person for specific positions or projects.

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[12] Ben Primer, "Resources for Archives: Developing Collections, Constituents, Colleagues and Capital," *Journal of Archival Organization* 7 (2009): 60.

[13] David A. Baldwin, *Supervision of Student Employees in Academic Libraries* (Englewood, CO: Libraries Unlimited, 1991): 48.

Another idea is to hire a recruitment firm to identify the names of top archivists for you to consider. Networking with trusted professional colleagues can also be an effective means of identifying potential qualified candidates. Both approaches take more time, but ultimately may provide candidates who are truly interested in the position and have the required skills and qualifications. If possible, form a search committee. A search committee is a group of individuals selected to assist the responsible administrator in recruiting and screening candidates for a posted position. Think carefully about the membership composition of your committee, keeping in mind that a large committee might impact how quickly the search process may be completed. Choose committee members who have valued knowledge about the position to be filled. Including women, minorities, and individuals with disabilities in search committees will add a valuable dimension to committee discussions. If the duties of the position cross disciplines, specialties, or administrative units, consider representation on the committee from beyond your unit.[14] You may also choose to invite students or volunteers to serve as committee members.

While initial screening is often done by human resources using the required qualifications, the search committee should also screen applicants against a checklist of important qualities or qualifications, experience, and education culled from the job description. This initial review can remove the unqualified applicants from consideration and provide a common tool for the committee to rank qualified candidates for further consideration.

The committee should also prepare a list of screening questions, and as Michael Kurtz reminds us, "All applicants should be asked the same questions."[15] Ideally, the questions will assess the candidates' different areas of qualification, such as technical skills, experience, and communication skills. Open-ended questions allow a candidate to address a particular scenario, such as solving a complex problem or improving a work process. Avoid

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[14] "Getting the Most from Search Committees," University of Minnesota, 2009, accessed December 17, 2012, http://policy.umn.edu/Policies/hr/Hiring/RECRUITFACPA_APPD.html.

[15] Michael J. Kurtz, *Managing Archival and Manuscript Repositories* (Chicago: Society of American Archivists, 2004): 124.

questions with obvious preferred answers, such as asking a candidate for a public service position if he or she enjoys working with people.

Example of a candidate checklist

Name of Candidate: _____
Education/training: _____
Work-related experience: _____
Specific training: _____
Communication skills: _____
Overall assessment: _____

Another interview technique is to bring in items from various collections and ask questions regarding the materials from the reference, processing, and preservation perspectives. Have the candidate prepare a catalog entry based on an analysis of the materials. This allows the candidate to demonstrate his or her level of knowledge and experience. An interview might also include a seminar or formal presentation by the candidate with sufficient time for comments, questions, and discussion. This provides the hiring institution another way to assess their candidate's communication skills.

Finally, carefully review all references provided by the candidates. Once these steps have been completed, choose the candidate who best meets the selection criteria established in the job advertisement.

Recruiting and Hiring Paraprofessionals

A paraprofessional is defined as "a member of the library support staff, usually someone who holds at least the baccalaureate degree, trained to understand specific procedures and apply them according to pre-established rules under normal circumstances without exercising professional judgment. Library paraprofessionals are usually assigned high-level technical support

duties."[16] Paraprofessionals occupy a distinct position between archivists, who come to an institution with solid training in working in an archival setting, and students, interns, and volunteers, who have varied levels of experience and are usually short-term help. Recruiting long-term, dedicated support staff benefits any institution and provides stability and experience to the program.

When recruiting paraprofessionals, clearly identify expectations of what they will do and learn. This will vary widely depending on their level of interest and prior experience, the local situation (for instance, union representation or civil service classification), the overall size of your program, and desired ratio of professional to non-professional staff.

A review of online archival job ads[17] yields the following skills sought for paraprofessional positions: attention to detail, ability to work independently with a high degree of accuracy, the temperament to work well with others, and a demonstrated interest in archives work. Creativity, adaptability, and cooperation are vital traits in the face of ever-changing technology. Susanne Nevin puts it simply: "The basic rule is to hire the person who will best fit into a library's particular setting."[18] Allow time for background checks, both financial and criminal, before hiring anyone (professional or paraprofessional) to work in the archives.

New hires should receive a basic orientation to the department and introduction or review of procedures in processing a collection. Begin with a checklist of steps for processing a collection, then instruct paraprofessionals in the "how" (mechanics) and the "why" (theory) of archival processing. Train those new to archives and processing in the skills these positions require, and advise them that they must stay current with processing and technology training. It is the supervisor's

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[16] Joan M. Reitz, *Online Dictionary for Library and Information Science* (Santa Barbara, CA: Libraries Unlimited, 2004), accessed December 17, 2012, http://lu.com/odlis/odlis_p.cfm#paraprofessional.

[17] This informal survey conducted by the author for this article. The Library Job Postings on the Internet website, the Archives and Archivists ListServ, archival regional websites and listservs were consulted.

[18] Susanne Nevin, "Recruiting and Training Paraprofessional Catalogers," *College and Undergraduate Libraries* 4, no. 2 (1997): 68.

responsibility to provide access to the tools and resources their staff require to stay up to date on archival theory and practice.

Recruiting and Hiring Students, Interns, and Volunteers

Students, interns, and volunteers can provide much needed assistance to the everyday work of an archives. They also bring life to any archives. But what do we need from this group? Aptitude required may range from the physical—the ability to lift heavy boxes or climb ladders and a willingness to work with dusty materials—to the analytical—a familiarity with online library catalogs and software programs, attention to detail and accuracy, and reliability. Basic tasks often include photocopying, data entry, assisting with reference requests, stack maintenance, and simple errands. Other routine responsibilities may include rehousing collections, creating lists for finding aids, sorting materials within collections, updating databases, summarizing the content of collections, processing collections, and assisting with the creation of exhibits or other outreach activities.

Any repository employing students, interns, and volunteers should have clear policies that establish the types of work these groups may or may not perform, as well as expectations from the archives and the employees. These positions require careful thought in preparing job descriptions and assigning tasks. Once suitable projects have been identified, William Maher recommends that the position description "should identify the basic tasks, the knowledge, skills and abilities needed for the job, and the supervisory relationships."[19] This makes the supervisor's job much easier, because clear expectations can eliminate unnecessary misunderstandings.

At the outset of an interview with a student, intern, or volunteer, be clear about expectations and be realistic about the job itself. Describe the typical processing goals that inform the expectations that archives have for staff, and explain the process by which the supervising archivist prioritizes, assigns, and assesses work. With interns, it is crucial to specify project details in a job description that is approved between the intern, field supervisor,

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[19] William J. Maher, *The Management of College and University Archives* (Lanham, MD: Society of American Archivists and Scarecrow Press, 1992): 255.

and faculty member. This ensures that the interns' work experience and previous coursework will fulfill their course requirements.[20]

Jeff Slagell and Jeanne Langendorfer, who both supervise student assistants, recommend creating a training checklist. This checklist documents the student/intern/volunteer's responsibilities and understanding of departmental policies and provides a "means to update and test their knowledge and skills ... Training is a constant process as work changes; student workers need regular reminders and testing to insure that their information and skills are satisfactory since they work relatively few hours per week."[21]

The Special Collections Technical Services Department at the Wilson Library, University of North Carolina at Chapel Hill, developed a teaching and training program for its graduate student processors. The processing supervisor holds weekly meetings with the graduate student processors and full-time processing staff to review "the basic principles of philosophies that guide decisions and to create a processing ethos from which decisions are made."[22] A proactive method for training multiple students at the same time, it provides an opportunity to discuss other processing issues, such as balancing treatment to level of processing, descriptive practices, reference use of collections, digital-born collections, and other types of materials. According to Jackie Dean, "We need to talk about what we have done and why we did it in order to make smart decisions for the next collection."[23]

Ultimately, flexibility and communication are vital when working with students, interns, and volunteers. They need to know what they are doing and why they are doing it, and they should have the opportunity to offer feedback in the process.

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[20] Jeannette A. Bastian and Donna Webber, *Archival Internships: A Guide for Faculty, Supervisors and Students* (Chicago: Society of American Archivists, 2008): 74.

[21] Jeff Slagell and Jeanne M. Langendorfer, "Don't Tread on Me: The Art of Supervising Student Assistants," *Serials Librarian* 44, no. 3 (2003): 282.

[22] Jackie Dean, "Training Graduate Students in the Art and Science of 'Responsible' Processing," *Journal for the Society of North Carolina Archivists* 6, no. 2 (Winter 2009): 36.

[23] Ibid, 43.

Students

Many university and college special collections employ undergraduate or graduate students as processing or reference assistants. However, academia has not cornered the market on students. All types of repositories have student workers, including corporate archives, religious archives, government archives, and historical societies. As Alice Schreyer notes, "These programs play an important recruitment role in attracting graduate students to the library and archives profession, and the processing experience helps all students become more critically aware and productive researchers."[24]

When you employ students, they can also serve as recruiters for the archives. When openings arise, ask the brightest performers to refer individuals they know who might make good additions to the staff. Potential student recruits can be found by building relationships with campus departments, such as history, English, computer science, or journalism. Additional recruitment tools include online job postings and job fairs. When recruiting students, be sure to emphasize that working for an archives teaches basic skills, including problem-solving, analytical thinking, and synthesis.[25] These skills will assist them in obtaining future employment and educational opportunities. Once a student is hired, make an effort to match his or her interest and knowledge to the appropriate processing project.

Interns

Educational archival programs encourage internships. Jeannette Bastian and Donna Webber describe an intern as "one who works in a temporary position with an emphasis on education rather than merely employment."[26] Usually these are college or university students. Remember, interns come to learn about archives and the archives profession. They also earn credit for their program, so use them on projects that will accomplish both by

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[24] Alice Schreyer, "University of Chicago Explores Library-Faculty Partnerships in Uncovering Hidden Collections," *ARL: A Bimonthly Report 251* (April 2007): 6.
[25] Bastian and Webber, 19.
[26] Ibid, 2.

providing hands-on processing experience and establishing educational goals.[27]

The supervisor, faculty advisor, and intern should agree at the outset on a series of achievable goals that will produce tangible results. As a manager, be sure to allow time for direct supervision, and foster open communication about the process and progress of assigned projects. Have the intern keep a blog or journal and write an entry at least once a week about accomplishments, interesting findings, and feelings about the work. This will help illuminate the intern's progress as well as perspective on the experience. The intern can also share the blog/journal with his or her classroom instructor.[28]

Volunteers

Many archives depend on volunteers such as retirees to supplement and support their activities. Many communities keep lists of folks who would like to volunteer. Consider contacting local retirement communities to publicize volunteer opportunities. Retirees are active people who have a good work ethic and lots of time on their hands. Other potential recruits include library school students, local historians, individuals with subject interests, friends of the library, and underemployed archivists seeking volunteer opportunities. Most will not have any archival experience, so focus questions on their work background and current interests.[29]

Retention

Recruitment and retention are closely linked. Lost training, lost knowledge, and candidate searches for key processing staff are all costly. In 2003, Jen Stevens and Rosemary Streatfield conducted a survey on recruitment and retention. They found that retaining professional staff depended on such positive factors as support for professional development, salary and benefits, work environment, relationships with colleagues, reputation of the

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[27] Ibid, 18.
[28] Karen Spilman, "Breaking Down the Barrier: Working with Interns," paper presented at the Society of Southwest Archivists Annual meeting, May 19, 2011.
[29] Other suggestions include volunteermatch.org, retirement community newsletters or even community newsletters.

archives/library, and mentoring support within their institution.[30] Other factors included the potential for promotion, the reputation of the entire institution, geographical location, and relationships with supervisors.

Salary increases are always helpful for keeping the best staff. Support for professional development or continuing education is also essential. All staff must be able to learn and grow in their positions, knowledge, and skills. Ask staff what skills they hope to develop and support them in their endeavor. Change in position assignments can also encourage growth and stave off stagnation.[31]

Finally, it is important to celebrate work well done and goals achieved for all employees, whether by individuals or as a group. Appreciation and recognition goes a long way. A thank-you is a powerful tool. Ways to motivate can include appreciation parties, textbook scholarships (a fund to purchase books for school), food, random rewards of food or gift cards, seminars geared specifically for student workers (on such topics as time management for students, life after graduation, etc.), field trips, and verbal praise.[32]

Staff Development

Establish procedures to orient those new to the institution and to update the knowledge and skills of your experienced processing staff. An organized and ongoing effort to educate archivists, staff, student assistants, and others who process archival and manuscript collections benefits all members of the processing staff – even a staff of one.

All training should align with the department's and the institution's strategic plan, so that each staff member understands how his or her training and development supports the overall mission of the department and institution. Accomplish this goal using explicit written objectives, supporting literature, and real-life examples from the collections. Be clear about what resources are available for staff to attend necessary training sessions.

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[30] Jen Stevens and Rosemary Streatfield, *Recruitment and Retention,* SPEC Kit 276 (Washington, DC: Association of Research Libraries, 2003): 12.
[31] Ibid, 13.
[32] "Student Staff Training," Consortium of Academic Research Libraries in Illinois (CARLI) webinar, April 6, 2011.

Training for New Staff Members

The first goal of training is to expose new staff to the fundamental principles of archival theory and practice.[33] Start by reviewing the following topics in current archival practices and theory:

- Fundamentals of arrangement
- Descriptive practices (from creating to encoding a descriptive finding aid)
- Basic holdings maintenance procedures
- Care and handling of books and manuscripts
- Preservation photocopying and/or scanning rare or unique materials
- Identifying materials for outreach programming
- Archives and the law (closed records, copyright)
- Assisting reference staff
- Security

Orientation for those new to processing, especially for paraprofessionals or students, may include specified readings, such as Kathleen Roe's *Arranging and Describing Archives and Manuscripts* and Syracuse University's workshop on "The Care and Handling of Books and Manuscripts."[34] Processing manuals can be used as part of the basic training to guide novices through the steps of processing. If the institution does not have such a manual, consult other institutions, many of whom have placed their manuals online. Use them as guides only, as copyright may be in play. Examples include the Beinecke Rare Book and Manuscript Library's *Archival Processing Manual* (2001); Moravian College and Moravian Theological Seminary Archives *Processing Manual for Archival and Special Collections* (2005); Duke University's *Archival Processing Manual for Student Assistants and Interns*

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[33]Barbara L. Floyd and Richard W. Oram, "Learning by Doing: Undergraduates as Employees in Archives," *American Archivist* 55 (Summer 1992): 445.

[34] Donia Conn, "The Care and Handling of Books and Manuscripts: a Workshop for SUL Staff and Students," (Syracuse, NY: Special Collections Research Center Syracuse University Library, 2004), accessed July 16, 2012, http://library.syr.edu/about/departments/preservation/PDF/CareAndHandling.pdf.

(2004); and the University of North Carolina at Chapel Hill's wiki, *How to Proceed: A Procedures Manual for the Southern Historical Collection and General Manuscripts* (2010).

Another strategy is to create training exercises. Help new processing staff understand the basics of arrangement and description and the various tasks associated with processing. Explain the principles of provenance and original order as well as the practice of arranging and describing records at varying levels to give them the "big picture" of collection organization. Encourage students or staff to meet to discuss case studies from the literature. Use exercises from David Carmichael's book, *Organizing Archival Records: A Practical Method of Arrangement and Description for Small Archives*. Have the group review a previously unprocessed collection, including the donor files, and recommend arrangement, preservation, and description options. Discuss how the collection is organized and what it actually contains. Finally, draft a work plan for the collection.

New staff should understand the types of materials with which they will be working. Always demonstrate proper handling techniques. Never forget to stress that the collection is irreplaceable and unique, so that all understand the need to handle the materials carefully and securely.[35]

Continuing Education

Current staff members often need training for specific purposes, such as learning new software or new processing skills, thus addressing a timely need. However, the most important aspect of continuing education for processing archivists is reviewing procedures on a regular basis, at least once a year. These sessions should cover all of the topics presented to new employees (see above), but be geared toward those employees who are actually processing archival materials. Take care to acknowledge the pace and stress of these archivists' work, along with impediments they face.

Those who lead successful staff trainings take into account the differing career levels of all processing staff. Successful

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[35] *Student Assistants in Archival Repositories* by the College and University Archives Section of the Society of American Archivists. (Chicago: Society of American Archivists, 1992): 19.

trainers use a mix of approaches: informal mentoring; written documentation, such as a processing manual or procedures manual; on-the-job training; wikis; conferences; workshops sponsored by professional associations; online or in-house training; and specified readings (such as chapters from the Society of American Archivists Fundamentals Series).

While it is important to offer experienced processing staff the in-house opportunities to learn new skills and review current processing practices, meeting with peers in the profession, attending conferences and continuing education workshops, and pursuing additional course work are invaluable for developing new skills. For those with graduate degrees or no training at all, continuing education keeps all staff current about trends in processing.

The Society of American Archivists offers workshops at its annual meeting and at other sites around the country throughout the year. Most of these workshops are designed for people with archival experience. For a general introduction to archival theory and practice, those new to the profession and those who have limited training should be encouraged to attend the Modern Archives Institute (offered by the National Archives and Records Administration), the Georgia Archives Institute, or the Western Archives Institute. The Northeast Document Conservation Center (NEDCC), Conservation Center for Art and Historic Artifacts (CCAHA), and *Lyrasis* all offer workshops on preservation. Regional or state archival associations may also offer workshops in areas of local interest.

Online education is on the rise and offers new options for staff development. Staff members can attend group viewings of web seminars or downloaded sessions from recent professional meetings. Other opportunities include online course options, certificate programs, and online professional development institutes.

Grant Project Staff

For any grant project to succeed, those involved must have input into the overall plan in order to meet or exceed the goals. Be realistic in assessing what can be accomplished. Susan Hamburger suggests the following for staffing grant projects: hire an archivist

with expertise in the subject matter of the collections, ensure that the archivists and project staff maintain processing skills through regular practice, use student assistants who lack processing experience to instead create work forms, and finally, assign student assistants tasks that match their abilities.[36]

Meet on a regular basis with project staff to verify that goals are being met and identify any problems. If the project is a collaborative and multi-organizational effort, hold frequent meetings for all involved and keep weekly blogs on progress and questions that arise. As the project advances, refine project goals and processing procedures. Maintain communication throughout the entire process.

Project Assignments

When assigning any project, first review the processing priorities of the archives. Select a collection and assign it to a processor. Try to match the scope and nature of the project to a staff member who has the skills and knowledge to best approach the collection. Some processors may be strong in certain subject areas or have particular skills in technology, formats, or foreign language. Others may have more experience in processing different types of collections, such as literary papers or organizational records. Consider the size of the collection, the complexity of the collection, and the timeframe for completing the project. Bear in mind that processing projects may compete with the other responsibilities of staff and that new staff may work more slowly than experienced staff.

At the University of Connecticut's Dodd Center, a student assistant's primary responsibility is paging, which includes retrieving requested materials, reshelving collections, and handling on-demand photocopying. Once this work is completed, a student's secondary tasks can include working on book processing, inventorying new collections, or processing existing collections. A specific regular task is accessioning, which can include creating box-level inventories for new collections or additions to collections. This collection appraisal also provides information on the current arrangement scheme and physical condition. The

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[36] Susan Hamburger, "Life with Grant: Administering Manuscripts Cataloging Grant Projects," *American Archivist* 62 no. 2, (Spring 1999): 147.

students use a template for gathering this information. Students may also rebox materials in appropriate housing, if deemed necessary. The completed box inventory forms are submitted to the processing archivist, who uses the information to better plan and prioritize for later phases of work on each collection, such as reboxing into archival boxes, developing a folder inventory (if appropriate), and arranging series and folders.[37]

Once projects are assigned, maintain continual communication to monitor the pace and direction of the work. Create adequate documentation for each processed collection, such as a processing plan and checklist. Assigning projects is a balance of workload, expertise, and resources.

Organization and Performance Evaluation

Michael Kurtz writes that "it is vitally important to have a management performance measurement system in place to monitor organizational performance as the work year moves forward."[38] To accomplish this, set goals for all projects and staff and then, at set points during the year, evaluate processing priorities, plans, and personnel to ascertain whether goals and objectives are being met and address any problems that have arisen.

Tools to monitor and evaluate processing activities include spreadsheets (such as Excel or Access) and annual reports. Review finding aids once processing staff complete them and provide feedback for improvement and quality control. Examine the number and the physical size of the collections accessioned, the number and physical size of collections processed, the number of finding aids encoded or digitized, and the number of catalog records created or updated. Gather statistics monthly or yearly and include them in an annual evaluation of each staff member.

Evaluate the quality of the collections by reviewing researcher statistics. Which collections are being used? Are researchers able to locate the necessary information? One way to acquire this information is to conduct a user-based evaluation of reference services using the Archival Metrics Researcher

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[37] University Archivist Betsy Pittman, University of Connecticut. Discussion with author, April 18, 2011.
[38] Kurtz, *Managing Archival and Manuscript Repositories,* 80.

Questionnaire.[39] This standardized questionnaire is an effective tool for assessing catalog records, finding aids, and basic reference service.

Example of report

Collection number: _____

Creator: _____

Collection title: _____

Linear feet: _____

EAD finding aid: _____

Catalog record: _____

Addition or reprocessed: _____

In addition to reviewing the collections, immediate supervisors should evaluate archives staff (including professional, paraprofessional, students, interns, and even volunteers) on a regular basis—at least once per year. "Organizational, team, and individual performances can be measured objectively only through the use of a reliable performance measurement system," writes Michael Kurtz.[40] Conventionally, the procedure consists of two components. The supervisor generates a written evaluation using an established format, and the supervisor and the individual then discuss the written evaluation and establish steps to adjust performance and plan goals for the upcoming year. This process also provides an opportunity to review and revise job descriptions as needed.

Setting specific goals for the forthcoming year is an excellent way to establish expectations for the position, specify the work and projects to be completed, and explain how performance is measured. Tie these goals to the overall processing priorities and the repository's overall goals. Incorporate additional training as a goal or change goals or tasks as necessary to fit with the repository's current mission and budget. Connecting goals to

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[39] University of Michigan. "Archival Metrics: Promoting a Culture of Assessment in Archives and Special Collections," accessed July 16, 2012, http://archivalmetrics.cms.si.umich.edu/.

[40] Kurtz, 86.

evaluations clarifies expectations for staff and identifies any gaps in training as well as resources needed for the coming year.

Final Thoughts

A successful archives program hinges on training and managing a skilled archives staff. The managing archivist determines the skill sets and job responsibilities required, encourages staff development and retention, and mentors all those involved in processing. Managing archivists must be accountable for staff and their accomplishments, using available tools for planning and documenting their performance. Hire good staff, encourage them to develop their knowledge and skills, and most importantly, acknowledge a job well done, and you will have a strong and vibrant processing program.

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Case Files: A Congressional Archivist's Dilemma
Cary G. Osborne

One of the more difficult decisions for congressional archivists is deciding what to do with case files. It might help to first understand what importance casework held in the congressperson's career, particularly as it influenced chances of re-election. A review of the literature shows that there is little agreement among experts in this regard. In congressional archives there is also little agreement on whether the files should be retained. This paper looks at the advantages and disadvantages in using various methodologies in processing these files in an effort to clarify criteria for making that decision.

Definition of Casework
It has long been held that one of the responsibilities of a Representative or a Senator is to assist their constituents with problems and questions involving the federal government and its agencies. Constituent requests for assistance can be categorized under several headings; the categorizations used in this study are as follows:

- Requests – These consist of requests for such things as U.S. flags that have been flown over the capitol, copies of bills, birthday greetings, congratulations on an anniversary, etc.
- Project issues – These consist of requests from corporations, other businesses, and government entities usually on the state, county, and city level for assistance with projects that involve federal rules and agencies.
- Casework – These involve constituents struggling with federal agencies and their rules on personal issues. The majority of such cases involve the Internal Revenue

Service, Social Security Administration, and Veterans
Affairs.[1]

Some offices and researchers group all of these types of
issues under the casework heading, while others use the categories
listed above or some variation of these. Case files, however,
contain personal information of individuals, such as social security
numbers, detailed health data, various account numbers, financial
information, etc. Privacy concerns regarding the security of this
information makes managing these files problematic, both in
congressional offices and in congressional archives. For these
reasons, this paper limits its discussion to files fitting the narrower
definition in the third category.

Reports indicate that half or more of Senate and House
offices receive between 1000 and 5000 cases each year. Over a
five-year period, the average increase was reported at 35 percent,
with congressional offices reporting that casework has more than
doubled since the 1980s.[2]

However, reports on the number of requests for service
often are based on informal logs and memory, rather than official
logs or records.[3]

Introduction

Case files make up a large part of the collection of papers
created within the office of a member of the U.S. Congress. They
most often contain private information of individuals seeking
assistance from a representative or senator. The literature regarding
casework in the offices of members of the U.S. Congress reveals a

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[1] Bruce E. Cain, John A. Ferejohn, and Morris P. Fiorina, "The Constituency
Service Basis of the Personal Vote for U.S. Representatives and British
Members of Parliament," *The American Political Science Review* 78, no. 1
(1984): 115.
[2] Larry P. Ortiz, et al., "Legislative Casework: Where Policy and Practice
Intersect," *Journal of Sociology and Social Welfare* June (2004): 50.
[3] John R. Johannes and John C. McAdams, "Does Casework Matter? A Reply to
Professor Fiorina," *American Journal of Political Science* 25, no. 3 (1981): 581-
604; John R. Johannes and John C. McAdams, "The Congressional Incumbency
Effect: Is It Casework, Policy Compatibility, or Something Else? An
Examination of the 1978 Election," *American Journal of Political Science* 25,
no. 3 (2001 reprint): 514-515.

disparity between the case files' perceived value to an incumbent's re-election and their value for future research. To begin to understand whether the information contained in case files is important enough to retain after they are donated to a congressional archive, one must first begin to understand the importance they held in the congressional office and during the officeholder's career.

Importance of Casework to the Incumbent

It is rare for incumbents to handle requests themselves. However, they do decide how much casework they want their staffs to pursue, although all offices handle at least some.[4] Logic suggests that by responding to requests for assistance from constituents, incumbents increase their chances for re-election. While studies of the effects of constituent service reveal that there are benefits, statistics show that the problem does not always have to be solved as long as the incumbent acknowledges the problem and makes an effort to solve it.[5]

Much of the seminal writing on the value of casework as a basis for re-election was published in the 1970s and 1980s and is referenced in a number of studies from the 1990s. In all periods of research, researchers disagree on the effectiveness of constituent service in improving chances of re-election[6], as shown in an exchange between Johannes and McAdams who wrote that constituents were ungrateful[7], and Fiorina, who believed

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[4] Ortiz, et al., 51-52; R. Eric Petersen, *Casework in a Congressional Office: Background, Rules, Laws, and Resources*, (Washington D.C.: Congressional Research Service, 2009): Summary.

[5] George Serra and Albert D. Cover, "The Electoral Consequences of Perquisite Use: The Casework Case," *Legislative Studies Quarterly* 17, no. 2 (1992): 233-46; George Serra, "Reach out and Help Someone: The Impact of Casework Solicitation and Word of Mouth Publicity on Member-Constituent Contact," *Southeastern Political Review* 20, no. 2 (1992): 231-44; Cain, et al., 119; Diane Evans Yiannakis, "The Grateful Electorate: Casework and Congressional Elections," *American Journal of Political Science* 25, no. 3 (1981): 572.

[6] Yiannakis, 579; John R. Johannes and John C. McAdams, "Entrepreneur or Agent: Congressmen and the Distribution of Casework," *The Western Political Quarterly* 40, no. 3 (1986): 535-553; Lilliard E. Richardson, Jr., and Christopher A. Cooper, "Casework in U.S. State Legislatures," *Western Carolina University* (2006), accessed February 1, 2010, http://paws.wcu.edu/ccoper/casework. pdf.

[7] Johannes and McAdams, "Does Casework Matter?," 581-604; Johannes and McAdams, "Entrepreneur or Agent," 549.

constituents appreciated the assistance.[8]

Johannes and McAdams found that no statistically significant benefit for re-election could be gained through casework. However, they did find that incumbents believed that by performing more casework over a longer period of time, they built a positive relationship with voters. Their findings, originally published in 1981, were based on the 1978 congressional elections. Thus, the effects of what has been termed the "permanent campaign" are noted. Additional factors noted by them and others are: Does the constituent actually vote? Is he or she a member of the incumbent's party? Does the constituent who received help even remember that fact? Is only successful casework a factor? They concluded that constituents often feel that such assistance is to be expected and therefore are essentially ungrateful when it is performed.

Fiorina pointed out that incumbents who encouraged constituents to contact them with problems received more requests for service as the benefits spread by word-of-mouth. He also argued that before the 1950s, members of Congress were more interested in promoting the good of the country; whereas after that decade, they were more interested in being reelected.[9] That change in motivation was one cause of increased interest in constituent requests, and coincided with the era of the "personal vote" as opposed to voting strictly by party affiliation.[10]

Prior to the advent of the Internet, town hall meetings were the most productive means of encouraging constituents to seek out assistance for problems with government agencies. Incumbents also used newsletters and other mass mailings to let people know that such aid was available; however, according to at least one study, that seemed to have little independent effect. Today, direct contact is still used to promote case work through field or state

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[8] Morris P. Fiorina, "Some Problems in Studying the Effects of Resource Allocation in Congressional Elections," *American Journal of Political Science* 25, no. 3 (2001 reprint): 565.

[9] Morris P. Fiorina, *Congress: The Keystone of the Washington Establishment*. (New Haven: Yale University Press, 1977): 560.

[10] Cain, et al., "Constituency," 111; Richard Herrera and Michael Yawn, "The Emergence of the Personal Vote," *The Journal of Politics* 16, no. 1 (1999): 136-50.

offices, and staff are aggressive in using satellite offices, town meetings, press conferences, newsletters, on-line forums, brochures, and meetings with specific groups to let constituents know that assistance is available.[11] One tool that has been utilized consistently is the telephone, although today most calls to constituents are automated. Another tool is news coverage of the incumbent, which is a free or inexpensive way to generate approval ratings since it reaches a large number of constituents.[12] The Internet first appeared on Capitol Hill as a pilot project in 1993. Although Republicans, younger legislators, and representatives of more affluent populations are more likely to have their own web pages, studies show that Democrats as a group, and incumbents from marginal districts are more likely to use this medium for promoting casework. A review of the literature shows that little attention has so far been paid to the influences of the Internet in promoting casework.[13]

Those who argue against the benefits of constituent service in seeking reelection refer to other strategies for garnering the personal vote. As stated previously, the personal vote has replaced the party vote since the mid-1950s, although party affiliation still strongly affects the personal vote. It is also true that an incumbent is able to perform more services than a challenger, both for the district and individuals, including obtaining so-called pork money. Other factors studied were agreement on issues, same gender or race, town hall meetings, and otherwise being visible to the voters, all of which usually benefit the incumbent.[14]

In spite of some findings to the contrary, it is relatively clear that people already in Congress believe that performing constituent service is important either as a generally accepted part of their jobs or as a means of winning votes in the next election.[15]

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[11] Ortiz, et al., 51-52.

[12] Brian F. Schaffner, et al., "Tactical and Contextual Determinants of U.S. Senators' Approval Ratings.," *Legislative Studies Quarterly* 28, no. 2 (2003): 204-205.

[13] E. Scott Adler, et al., "The Home Style Homepage: Legislature use of the world wide web for constituency contact," *Legislative Studies Quarterly* 23, no. 4 (1998): 587-88.

[14] Yiannakis, 568-80; Herrera and Yawn, 136-50.

[15] Johannes and McAdams, "Entrepreneur or Agent," 548; John R. Johannes, "Casework as a Technique of U.S. Congressional Oversight of the Executive," *Legislative Studies Quarterly*, 4:3 (1979): 327; Gretta Reisel Browning and

It is also believed that by performing casework, problems within and between federal agencies are identified and solutions proposed. Here, again, there is little agreement as some experts argue that casework often leads to new legislation to fix problems, while others argue just the opposite.[16]

As a result of incumbents' willingness to accept responsibility for requests, and letting people know that assistance is available, large numbers of files are accumulated over the course of a career[17] and the decision to retain those files is an indicator of their importance. Outgoing incumbents usually transfer their open case files to their successors so that there will be continuity. When this does not happen, it is newsworthy, as in the case of Tennessee Congressman David Davis who was defeated by Phil Roe in 2008. Davis chose to discard the files instead of transferring them, citing the federal Privacy Act, although House rules state clearly that such records can be disclosed to other members of Congress.[18]

Archives Policies

When a member of Congress leaves office, there is usually little time for selecting a repository. More often than not they choose not to send case files, or repositories refuse to accept them because of the difficulties in processing them. Even so, many archivists are given the opportunity to process these files, for good or ill.[19]

In dealing with case files, there are few universally accepted rules. By definition, case files contain personal information supplied by the individual: social security numbers, detailed medical information, birth dates, family data, etc. In this

Mary McKay, "Processing Political Papers," in *An American Political Archives Reader*, ed. Karen Dawley Paul, et al. (Lanham, Md.: Scarecrow Press, 2009): 275.

[16] Ortiz, et al., 66.

[17] Patricia Aronsson, "Appraising Modern Congressional Collections," in *An American Political Archives Reader*, ed. Karen Dawley Paul, et al. (Lanham, Md.: Scarecrow Press, 2009): 157.

[18] Hank Hayes, "Davis Discarded Files Instead of Giving Them to Roe," timesnews.net, accessed May 4, 2009, http://www.timesnews.net/print_article.php?id=9013424.

[19] Cynthia Pease Miller, *Managing Congressional Collections* (Chicago: Society of American Archivists, 2008): 100.

day of identity theft and credit card number theft, keeping this information from becoming public is a real concern and privacy laws must always be taken into account.

Congressional archives use four basic approaches in managing case files.[20] First, if case files do appear on their doorstep, some archives destroy case files outright. Many feel this results in the loss of valuable information involving far-reaching issues such as Agent Orange or large oil spills that affect the lives of many individuals. Some archives retain case files, but hold them closed to researchers for a period of time either specified by the creator of the collection or the archive. This time period can be up to twenty-five or more years. Major collections in which the case files were retained in the repositories, and in which research has already been published, are those of Senator Robert J. Dole and Senator Tom Daschle.[21] Case files were also retained in the large collections of Senator Barry Goldwater[22], and the Senator Pete V. Domenici, to name a few.

Second, others may retain case files relating to issues that were important to the member of Congress or to the history of their state or district, and destroy the rest. Retention can be requested by the repository or by the incumbent. There are several examples of this. For instance, Senator Trent Lott's office was advised to retain Hurricane Katrina casework. West Virginia offices retain case files concerning black lung disease. Senators from Washington state have been asked to retain files on immigration case work.[23]

The third approach is sampling, which results in saving space and time. This involves keeping a representative copy out of a batch of case files relating to a single issue, then counting the total number of files. This count is then recorded on a form and attached to the sample. This process preserves basic data concerning important issues and how they affected constituents.

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[20] Faye Phillips, *Congressional Papers Management: Collecting, Appraising, Arranging, and Describing Documentation of United States Senators, Representatives, Related Individuals, and Organizations* (Jefferson, N.C.: McFarland & Co., 1996): 164-65.
[21] Gary Aguiar, "Who Writes to Their Senators? Preliminary Data from the Daschle and Dole Casework Files," *Congressional Papers Roundtable Newsletter* Fall (2010): 6-7.
[22] Linda Whitaker, email message to CPR listserv, October 20, 2008.
[23] Aronsson, 157.

The collection of New Jersey Congressman Harrison Williams at Rutgers University was sampled according to subject and time frame.[24]

Lastly, over the past decade or so, there has been a trend for congressional archives to refuse to accept case files at all. This leaves those in the members' offices with the task of deciding what to do with the files, often with little time to decide and act. If original files are retained in whole or in part, or are sampled, many questions still must be answered. Will the files be closed for a period of time? If so, how long? When access is allowed, how will the files be used by researchers? Must personal information be redacted? If so, how and when? Redacting can be done permanently by crossing out personal data with black ink on the original papers, but most repositories choose not to alter original documents. Temporarily crossing out information can be done by using some sort of overlay system to hide data while making working copies, since such procedures involve a great deal of time. Should it be an ongoing project or should specific material be examined only when a researcher makes a request to see it? Those archives that do allow access often have stricter rules for researchers regarding privacy issues. For instance, the researcher must agree that "no private information is to be recorded."[25]

Further, the repository must determine policy for issues such as whether the constituent is likely to be alive after the case file is open to researchers, or if not, will descendants object to the release of information? Finding individuals to obtain permission to use the documentation would be difficult at best. To help with these issues, most repositories require an agreement signed by the researcher stating that no personal information is to be published or otherwise disseminated.

Case files that are retained must be given at least a cursory review by the archivist. In the case of the papers of New Mexico Senator Pete V. Domenici, case files were found in boxes that were not supposed to contain them according to the preliminary inventory. Given that circumstance, it is possible that the reverse would be true: boxes marked as containing case files may contain

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[24] Larry Weimer, email message to CPR listserv, October 20, 2008.
[25] Aguiar, 6-7.

other files both important and mundane. Case files can also be mixed in with subject files and correspondence, depending on the organization used in a particular congressional office, which often changes over a long career.

In *Congressional Papers Management*, published by the Government Printing Office, the differing methodologies are described. In discussing whether to get rid of the case files, or to not accept them at all, one reason stated was the lack of use by researchers. Further, while sampling is approved of as a means of at least keeping some of the data, it is argued on the other side that it may make it necessary to keep files that might otherwise be discarded. Keeping the files intact, on the other hand, is the only means by which to fully document the needs of citizens in a given time and on what issues most of the assistance was needed.[26]

The Minnesota Historical Society established basic appraisal guidelines for case files that have been adopted by some archives. They espouse sampling, in some instances as in the papers of Congressman Vin Weber, who represented Minnesota from 1985-1989. The decision was made to keep samples relating to the farm crisis and wetlands legislation and their impact on southwestern Minnesota farmers. Cynthia Miller[27] suggests keeping samples or statistical descriptions on issues of broader political importance (e.g., black lung disease, asbestos claims, toxic waste dumps). Certain problems unique to a specific region, or particular issues of interest to the congressperson and his staff should be preserved.[28]

In the case of the Senator Domenici papers, the decision was made by the university and library administrations that no files would be weeded out, everything would be kept, and the case files would be identified, sealed, and closed for twenty-five years. Also, the initial shipment of boxes of the collection was shipped to New Mexico 25 years or more before processing started. That was at a time when case files were viewed differently, and everything was shipped to the repository. If in the future more collections are acquired or space becomes a problem for any reason, weeding can

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[26] Phillips, 164-65.
[27] Miller, 100.
[28] Aronsson, 157.

be done then. However, waiting until lack of space becomes a problem can make acquiring new material difficult at best.

A lot of time is consumed if the files are kept and the individual records must be redacted in some way. The use of staff to perform such time-consuming tasks may not be justifiable, thus affecting many processing decisions. Time constraints are always a factor in archives that are under-staffed. Those archives saving time by employing the so-called Greene-Meissner methodology of "more product, less process"[29] do little or no preservation and do not look through every folder in every box. It seems likely that this would lead to some case files being overlooked or misfiled.

Conclusion

Some arguments in favor of keeping case files point out that information regarding how individuals are affected by, or how they react to major issues can be invaluable to researchers. Societal effects of bills, laws, and government actions are documented in these files. Arguments against keeping them include issues such as the dangers of identity theft and potential invasion of privacy. Citizens needing assistance with problems they cannot work out on their own can flood an incumbent's office with requests for help. While some would remind us that the creators of the requests signed waivers (HIPAA releases in the case of medical information) allowing the incumbent to disseminate the information as needed in order to pursue a solution to the problem, it is unlikely that they foresaw this could include future researchers poring through congressional papers.[30]

Researchers are always eager to get access to collections which are important to their work, and it is for the researchers' sake that organizing and preserving the papers and other material is done. At the same time, the faster the collection can be opened, the sooner they can benefit. Having more material to look through is both a blessing and a curse. While it can take more time, both to arrange and search, a wealth of information will add much to the fullness of a professional project.

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[29] Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing." *American Archivist* 68, no. 2 (2005): 208-63.

[30] Petersen, 6.

Archivists are hesitant to discard unique items, always fearing that one day a researcher may be looking for that very piece of information. Whenever possible, this writer retains everything, with the knowledge that having the case files closed for two or more decades means there is no urgency to processing them. If one accepts that case files contain information that is of value to researchers, the decision to retain or discard comes down to two considerations: Is there enough time to organize them? Is there enough space to store them? Eventually, as more collections are added to the archives, the answer to both may become, "no." When the time comes, being ruthless is necessary. For the time being, this writer agrees with the decision to keep the case files in Senator Domenici's collection.

In the end, all archivists know that comedian Steven Wright was right when he said, "You can't have everything. Where would you put it?"

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BOOK REVIEWS

The Lone Arranger: Succeeding in a Small Repository. By Christina Zamon (Chicago: Society of American Archivists, 2012. 157 pp.)

The Lone Arranger: Succeeding in a Small Repository rightly introduces the lack of literature about those working in archival situations alone, detailing that we tend to feel isolated, lack the time to contribute to the literature, and operate on a tight budget that limits our ability to connect with our peers. All of these things are true challenges for the lone arranger, especially in a rural or otherwise isolated setting. Zamon's book attempts to rectify parts of all these dilemmas for archivists working alone. It is an ambitious undertaking.

All aspects of the archivist's work are explored from time management to budgeting, technology to preservation, collection management to disaster planning. There is helpful information in each area, providing a reasonably complete overview of every aspect of archival work. Each chapter offers tips on adapting best practices to the sole archivist situation.

There are highlighted lists and term definitions that assist the inexperienced reader in staying on track with the material. Bulleted lists call attention to significant points to consider in the archivist's work, making this a handier reference guide than it might have been without them.

The examples of forms and policies are good and well placed to illustrate the text. These examples include deed of gift forms, and reading room, collections management, and records management policies. Most helpful are instances of multiple examples and even the "bad" examples illustrate best practices. The appendices with suggested readings and resource lists are very useful and include works that provide more in depth advice on specific topics.

The case studies are interesting and provide insight into ways to accomplish tasks that certainly seemed insurmountable at the onset. It is encouraging to read about successes with an understanding that the work eventually gets done. Some are better written than others, but such is the risk of contributions from

additional authors. Each chapter includes at least one case study written by a lone arranger, covering topics such as project management with a small staff, publishing finding aids online, and preservation planning.

The book could have been strengthened by a couple of additions. First, it does not really address the difficulty of split responsibilities, which is often the case with a lone arranger. Many lone arrangers work in small libraries or other institutions where their archival duties are just a portion of what is expected. Information on helping non-archival staff understand the undertakings and time requirements for intellectual control of a collection would have been useful. It can be difficult to find blocks of time (and space) to work with materials while interrupted with other parts of the job. Also, the reliance on the lone arranger's solution in recruiting volunteer or intern help is not always practical. In a rural area without the resources of graduate schools and other professional level assistance, the additional requirements of supervision and training can overtax an already stressed professional.

The Lone Arranger is a good overview "intended to provide guidance for the daily challenges your job presents" (1). The approach of acknowledging the challenges of a one-person endeavor is inviting and comforting to anyone intimidated by the rest of the archival literature. As Zamon states, "In the end it is our work that shapes the history of our organization and informs our community" (128). The satisfaction in that statement is, in large part, the reason we continue to do the job.

Debra Branson March
Young Harris College

<center>*****</center>

Academic Archives: Managing the Next Generation of College and University Archives, Records, and Special Collections. By Aaron D. Purcell. (Chicago: Neal-Schuman, 2012. 315 pp.)

Aaron Purcell's *Academic Archives* has provided archivists with a timely guide to the management of college and university archives. Purcell, professor and director of special collections at

Virginia Tech, draws on years of professional training and experience to bring his readers this thorough, well-researched volume.

Purcell divides the book into three parts: I. Archives and the Academic Environment; II. Building and Updating an Academic Archives Program; and III. The Future of Academic Archives. The first part consists of three chapters that provide an overview of the field of academic archives; the second section is made up of six chapters of practical guidance on all aspects of archival management; and the final part is a single chapter that examines emerging trends in academic archives. Within each part, each chapter is structured in similar fashion, including a short introduction to the topic at hand preceding a thorough examination of the subject. Inset text panels that appear every few pages help to emphasize the major points, and aptly placed figures illustrate the text. Each chapter also contains a conclusion and a list of references that represents the current scholarship on each topic. Taken together, these lists provide an excellent, up-to-date bibliography on academic archives.

The three chapters in Part I make for especially instructive reading for those considering a career in the field of academic archives. Chapter 1 provides excellent advice on preparing and becoming educated for the field, and, once employed, the expectations of service, scholarship, and job performance. Based on the A*CENSUS data from 2004, Purcell concludes that on the one hand many senior archivists will retire in the coming years, leaving their positions available to mid-level archivists who don't necessarily want to step forward to senior positions. On the other hand, entry-level positions are hard to get, because the number of schools offering archival education has recently increased. In the first case, supply exceeds demand, while in the second the reverse is unfortunately true. Chapter 2 covers current trends in academic libraries in general, including developments in learning commons, scholarly communication, open access, and digital curation. The final chapter of Part I provides a discussion of the history, development, and future directions of special collections, and how academic archives fit into the special collections model. All these chapters include vital information for future academic archivists seeking a better knowledge of their chosen profession.

Part II of this volume covers the steps involved in building an academic archives program. This section is relevant to both beginning and seasoned academic archivists, as it addresses not only the methods to build programs, but also ways to update existing academic archives programs. Archivists can pick and choose among these chapters to find material on particular areas of concern, including developing and building a mission statement, creating a records management program, setting up a collection policy, and managing the archival functions of acquiring, arranging, and describing collections. A particularly thoughtful discussion of leadership is provided in Chapter 4. A somewhat neglected topic in the archival literature, this section draws on a variety of resources to develop the discussion of common traits and characteristics of good archival leadership. Another useful chapter, Chapter 8, covers research services, public outreach, and web presence for academic archives. But it is the final chapter in this part that is perhaps most crucial for today's academic archivists. Chapter 9 examines the handling of electronic records and digital projects. All too often, this aspect is left out of general texts on archival management yet this subject is a more and more vital part of academic archives. The text provides an excellent description of appraising and storing electronic records, reminding archivists to keep potential research value in mind when appraising records, just as in paper records. Another useful discussion centers on multi-institutional digital projects, including considerations for the long-term maintenance and continued relevance of digital projects.

The final chapter of the book offers Purcell the opportunity to identify emerging issues that will define the future of academic archives. The author points to changing technologies, indicating that electronic records will become increasingly prevalent. Comments on the changing face of advocacy and promotion of archives, along with a prediction that academic archivists will become more involved in development, ring especially true in these lean budget times. Perhaps the most salient point that the author makes is that the rare and unique materials in each academic archive will help define the uniqueness of each academic library. Purcell argues that this "uniqueness" factor will have a profound influence on the academic libraries of the future.

This excellent volume should be required reading for seasoned professionals, especially those who find themselves in

leadership roles in the academic archives setting, as well as for
students in archival programs at library school or, indeed, for
anyone considering a career in academic archives.

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<div align="center">*****</div>

***Controlling the Past: Documenting Society and Institutions –
Essays in Honor of Helen Willa Samuels.*** Edited by Terry Cook
(Chicago: Society of American Archivists, 2011. 442 pp.)

     Controlling the Past is more than a compilation of essays
exploring the role of appraisal in the documentation of modern
society. This festschrift – a collection of essays in honor of a
scholar's achievements – provides archival theorists and
practitioners the opportunity to reflect on the groundbreaking work
of Helen Willa Samuels and extend her revolutionary models of
documentation strategy and functional analysis down the
innumerable paths for which they paved the way. The volume is
divided into two main sections: "Documenting Society" in which
appraisal is explored from within the numerous contexts of
individuals, institutions, and the records themselves; and
"Representing Archives/Being Archival" which examines more
closely the individual choices made by archivists and the ethical
choices these decisions entail. Editor Terry Cook's introduction
briefly outlines Samuels' contribution to the archival field and
describes the connections that tie together the sixteen essays that
make up the work's core. Cook suggests returning to his brief
summaries of each essay before reading them, a useful suggestion
for anyone examining the overarching themes of the book;
however, each essay stands alone as a contribution to the field of
appraisal theory. Cook completes his introduction by exploring his
own interactions and experience with Helen Samuels, laying out
the central tenets of her scholarship through the lens of their
relationship. "Helen was asserting very strongly that archivists are

not just curators of the documentary traces of the past; they control and shape that past in fundamental ways" (26).

Within "Documenting Society" the role of appraisal is approached from many vantage points. While professionals such as Gregory Sanford, Nancy Bartlett, and Robert Horton present specific instances of initiatives, new approaches, or lessons learned from the example of Samuels, other essays examine the role documentation strategy and functional analysis have played in stimulating new research and perspectives. Joan M. Schwartz's fascinating essay investigating the myriad meanings of a single photograph is a prime example of how archival scholarship can be employed to bear on new and innovative applications. "…I adapt, not adopt, Helen Samuels' key thinking…I suggest not only the ways in which her key ideas have spawned new applications, but also, and perhaps more importantly, why archivists must be open to considering, testing, and tweaking new approaches to archival materials…" (72). Samuels called for a reconceptualization of the archives, encouraging archivists to become active in the acquisition of records that document a broad swath of society. This appeal to activism requires a deep understanding of the workings of diverse groups as well as the ability to strategize across disciplines to reach solutions. These skills have become even more essential as digital records drastically increase the number and types of records created. Richard Cox's and Richard N. Katz and Paul B. Gandel's essays call for new archival missions and appraisal approaches reflecting the increasingly complex and inter-related contemporary documentary universe.

As archivists transition away from the role of passive record keepers and strive to define themselves within changing organizations, the profession looks to Samuels' model of inclusiveness and mindfulness. Bruce Bruemmer's essay on the need for archivists of all institutional affiliations to work together and respect each other's commitment to archival principles may be included in "Documenting Society" but it speaks to many of the themes in "Representing Archives/Being Archival." Francis X. Blouin Jr. and James M. O'Toole reflect on how archivists have developed theoretically and professionally since the 1970s and 1980s. Elizabeth Yakel and David Bearman discuss the ways in which technology and new media affect archives, creating opportunities for both automation and engagement. Finally, Brien

Brothman, Verne Harris, and Randall C. Jimerson all explore the implications of confronting personal contexts and acknowledging the archivist as complicit in the creation of records with a multiplicity of constructed meanings.

Controlling the Past concludes with two essential essays by Elizabeth Kaplan and Helen Samuels. Kaplan traces Samuels' theoretical development through her professional writings, noting that "Samuels' works are all characterized by a conviction that archival practice is enriched and enhanced when it rests on a considered and rationalized intellectual framework, and that hard-won knowledge should be shared, not only in the form of thoughtful writings, but equally important, in the useful tools like guidelines and case studies"(383). This acknowledgment is key to grasping Helen Samuels' ultimate achievement, the advancement of archival theory and professionalism within the practical context of the challenges faced by archivists on a daily basis. Helen Willa Samuels spearheaded a movement in which archivists are conscious of their necessary role in both the creation and appraisal of modern records, and are continually enriched by the diversity of scholarship such as that included in this volume.

Heather Oswald
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Kennesaw State University

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Processing the Past: Contesting Authority in History and the Archives. By Francis X. Blouin, Jr. and William G. Rosenberg. (New York: Oxford University Press, 2011. 272 pp.)

Processing the Past reunites two respected archival theorists to tackle the complicated issues surrounding how the work of historians and archivists intersects. Through this book, Blouin and Rosenberg sought to help historians and archivists "to better understand the changing relationships between authority, history, and documentation" (10). This book is divided into two sections, and the first lays out the history and changes occurring in the relationship between historians and archivists. This section

effectively relates many of the complex issues that the archival
profession is dealing with, including archival authority and social
memory. The second section focuses more on possible solutions to
the problems presented in the first section. Blouin and Rosenberg
do provide many innovative ideas for encouraging archivists and
historians to find common ground. Overall *Processing the Past*
presents a fantastic view into the issues of archival authority.

      The first section of *Processing the Past* discusses the
relationship between historians and archivists. It lays out how this
relationship evolved and how historians began to put less faith in
the supreme authority of the archives for historical fact. To the
authors, the main reason for this emerging divide was the
emergence of contested sources that led to the profession's turn
away from traditional archival sources. Also, they found that the
study of social memory had some impact on how historians use
and perceive archives. They claim this is a deeply philosophical
issue that many practicing archivists may not witness on a regular
basis, but one that will become only more common as users,
including historians, find sources to be less and less reliable.
Blouin and Rosenberg suggest that even though historians began
questioning the authority of records in the 1960s, the "transporting
lure of archival dust was still every bit as intoxicating as it had
been to Ranke and Michlet" (84). This is a comforting proposition
that alludes to the continuing relevancy of archives. At the end of
the first section, the authors then point the reader to the second part
of the books, which in their words may "provide some better
understanding for each of how the past is now being processed by
the other, and offer hints of at least some possibilities for bridging
the divide" (93).

      Section two focuses on the changing trends in
documentation and the relationships archives have with
researchers. This section focuses more on archivists and their
activities. Specifically, it focuses on issues with collecting in the
modern era, dealing with social memory, and politics. The authors
create an interesting discussion in the chapter entitled "The
Archivist as Activist in the Production of (Historical) Knowledge."
In this chapter, the authors discuss how archivists create
knowledge, or its loss, through selection practices. Using the work
of philosopher Jacques Derrida as a lens, Blouin and Rosenberg
spent time pondering how enduring value and other archival

concepts play into the archivist's role in knowledge production. They come to the conclusion that "archives are thus very active sites of constant and multiple possibilities … a vibrant site of knowledge accumulation" (160). This was one of the many interesting discussions found in part two.

Together Blouin and Rosenberg present an engaging discussion of the many historic and current issues facing the relationship between archivists and historians. While the main purpose of the book is this relationship, many lessons are learned from Rosenberg and Blouin. Specifically, this book prompts archivists to think about the value not only of records, but also of the value added to those records through archivists' activities. Most importantly, the authors provide good examples of how archivists can re-engage with the construction of historical thought.

Joshua Kitchens, CA
Archivist, Georgia College
Student, Masters of Archival Studies, Clayton State University

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A Different Kind of Web: New Connections Between Archives and Our Users. Edited by Kate Theimer (Chicago: Society of American Archivists, 2011. 369 pp.)

A Different Kind of Web: New Connections Between Archives and Our Users explores the ways that archival professionals are using Web 2.0 tools to further their mission, primarily in the form of outreach, but also in other ways. The book is split into sections with overarching themes – the first is using Web 2.0 for outreach to patrons and donors; the second explores issues of authenticity and authority when you invite users to interact with archival collections via Web 2.0; the third talks about using social media to include the public in the inner workings of archival processing. Within each of these three sections, a topical essay is followed by a series of case studies of Web 2.0 implementation by archival institutions. The tools covered include Facebook, Twitter, blogs, wikis, Flickr, and YouTube. Each chapter follows a similar pattern, with sections on the background

of the institution, business drivers, and the steps they followed to adopt the web strategy. Following are the results, challenges, and the next steps they intend to take. These case studies are not geared toward a technical audience. They are directed at the archival profession as a whole, rather than those with particular technological expertise, and primarily focus on the benefits and challenges that these new technologies bring to an archive.

One of the recurring themes in the essays was that while social networking helped familiarize patrons with an archive and its collections, researchers still generally have access to collections either in person, or through Web 1.0 tools such as relatively static institutional home pages and online finding aids – and a survey of National History Day participants indicated that they would prefer that more information was available on these websites, as opposed to Twitter, Flickr, or Facebook. The projects profiled in the case studies were generally deemed a relative success. An archive's Twitter or Facebook presence seemed to cause an increase in web traffic, and fostered a familiarity and intimacy with patrons. However, they did not take the place of any existing services, so it's up to the institution to decide whether the rewards are worth the effort.

The essay that begins the second section, titled "Balancing Archival Authority with Encouraging Authentic Voices to Engage with Records," brought up some timely discussion points about the role of the archivist. Elizabeth Yakel reflects on the challenges of maintaining authenticity while encouraging Web users to share stories through Web 2.0 tools like Facebook and blogs. She doesn't come to any significant conclusions, however, choosing to merely open the discussion. It's up to the reader to determine how or whether to curate crowd-sourced information.

Because this book is a compilation of essays by different authors, some of these essays can be repetitive at times. For instance, the essay that begins the third section, "New Tools Equal New Opportunities" repeats most of the points brought up in the previous two essays, then very briefly discusses the contents of the section: using Web 2.0 tools to share the inner workings of an archive. It would have been more effective for this essay to follow the model of the other two chapters and primarily focus on the topic of how archives can use Web 2.0 to share the inner workings

of the archival process, through wikis and blogs about collections currently being processed.

A Different Kind of Web is not a step-by-step technical manual for setting up a Wordpress blog or Facebook presence; this book focuses on the bigger issues of new technology's effect on the archival profession, such as authenticity and how to set goals and measure results for a successful Web 2.0 presence.

Angela Flenner
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College of Charleston

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I, Digital: Personal Collections in the Digital Era. Edited by Christopher A. Lee. (Chicago, Illinois: Society of American Archivists, 2011. 379 pp.)

Archival repositories have faced the rising tide of digital preservation since the debut of personal computers in the early 1980s. But the growth of mobile devices, social media, and cloud storage has made archiving collections of contemporary individuals a daunting task. *I, Digital: Personal Collections in the Digital Era* edited by Christopher Lee addresses these challenges and offers basic guidelines for collecting and preserving digital personal papers. Ten authors answer the questions: Who else is facing these obstacles? What methods are currently in use? How will these shifts affect creators and users?

I, Digital is divided into three sections: Conceptual Foundations and Motivations, Specific Genres and Document Types, and Implications for Memory Institutions. The first essay, by Christopher Lee and Robert Capra, discusses the interdisciplinary aspects of curating and preserving digital collections. Fundamentals of electronic recordkeeping and personal information management are summarized and compared to current archival theory and practices to create a framework for collaboration. Adrian Cunningham continues the discussion by offering a modified set of principles for both curators and creators of digital personal collections. Originally intended for records

management purposes, these guidelines stress the importance of interoperability, technological neutrality, and providing context via metadata. The increasing amount of available and affordable storage for digital files has a significant impact on the way personal papers are evaluated and stored by creators. Catherine Marshall addresses the challenges and benefits of working with the large amounts of material accumulated over an individual's lifetime. Her essay touches upon emulation, one of the most fascinating and complex methods of providing access to digital personal papers. Part 1 concludes with Sue McKemmish's re-visitation of her 1996 paper "Evidence of Me…," an examination of the relationship between personal papers and representations of the individual found in public digital environment. Included is an especially thought-provoking description of the Koorie Archiving System, which aims to create an "archival multiverse" where "control is shared and all parties involved can negotiate a meta-framework in which multiple perspectives, provenances, and rights in records coexist" (137).

Perhaps the most practical and useful section for those actively managing digital personal collections is Part 2: Specific Genres and Document Types. Christopher Lee's second contribution focuses on appraising and collecting traces of an individual's online activities. This data is often scattered across multiple interactive sites in the form of tags, comments, posts, and site-specific functions, such as "pins" or "likes." Lee cautions archivists to gather documentation of both the exceptional and ubiquitous activities of an individual, and stresses the importance of preserving the context in which that data is found. Kristina Spurgin follows with a comprehensive examination of the challenges in managing digital collections of serious amateur photographers. Those not working with this particular format should still regard Spurgin's essay, for the best practices presented are applicable to many other creators of voluminous digital records.

I, Digital concludes with three essays written by professionals who have successfully incorporated born digital documents into normal workflows. Rachel Onuf and Thomas Hyry re-examine their 1997 article on managing electronic personal papers and reiterate Lee's earlier point regarding the prevalence and wide distribution of digital personal data. They charge

archivists with the tasks of openly collecting digital content as well as traditional papers and learning the necessary skills for being a successful information manager in the digital age. The authors also identify the need for access systems with advance searching and data mining capabilities, examples of which are provided in the publication's last two essays. Leslie Johnston details the University of Virginia's User Collection Tool, which assists users in organizing their digital data; PageComber tool for gathering online information; and Collectus software for assembling digital objects for education, research, and presentation purposes. Susan Thomas follows with a summary of methods used by the University of Oxford's Bodleian Library for managing digital personal papers, including the futureArch project, a digital forensics tool for capture and analysis of digital materials.

Archivists expecting a clear cut manual for managing digital personal collections will be left unsatisfied at the first pass through *I, Digital*. However, this publication does an excellent job at presenting the overarching considerations of collecting and preserving digital collections. Rather than establish specific and inflexible rules that will soon be outdated, the authors offer fundamental best practices that will be relevant to preserving digital content of all types for years to come. Those who truly digest and reflect upon the ideas presented in *I, Digital* will have a better sense of the correct route to successful preservation of digital personal collections. That road may not yet have signage or even be paved, but it is at the very least, a path leading in the right direction.

Sarah Dorpinghaus
Digital Projects Manager
University of Kentucky Libraries

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Engaging Students with Archival and Digital Resources. By Justine Cotton and David Sharron. (Oxford: Chandos Publishing, 2011. 133 pp.)

Upon opening the envelope containing this book, the reviewer felt like she hit the jackpot. As head of special collections in an undergraduate institution, one of the primary responsibilities is to expose students to archival resources, both traditional and digital, in order to enhance students' research and to provide an avenue for cultural enrichment. This is a very difficult thing to do and a work that addresses the difficulties and provides new insights and ideas to achieve program goals will be eagerly read.

Special collections departments often focus on faculty outreach. Cotton and Sharron make a very good point in the first chapter: it is also essential to network and do outreach for special collections within other library departments. It is especially important to develop relationships with reference librarians and to find teaching moments to make reference aware of special collections and archival resources. Reference will be the first line of offense in promoting resources to students and potentially your most consistent partner.

The sample lesson plans for archival instruction could be particularly helpful as templates to assist the beginning instructor in scripting their lessons and including elements which make for an effective instruction session. Sample letters to teaching faculty (for the purpose of introducing workshop ideas) are also included.

The liner notes indicate that this publication is part of a new series of books that is "designed to provide easy to read and practical coverage of topics that are of interest to librarians and other information professionals." One feels from the tone of this introduction that the treatment is intended to be brief. This goal, while admirable, was probably responsible for this being, overall, a disappointing read.

While admitting that resources lists can quickly lose currency, the resource list could have benefited from being more comprehensive. Chapter 4, "Resources," is limited to large-scale digitization projects. Additionally, the teaching theory on which the authors base their advice needed a detailed explanation. An analysis of one of the lesson plans and how it fulfilled BOPPPS Model (Bridge, Objective, Pre-test, Participatory learning, Post-

test, Summary) goals would have been enlightening (62). Detailed descriptions of the authors' experiences with hands on instruction would also have been appreciated.

From this account, the authors approached students only through interaction in course offerings. It would have been interesting to discuss whether the authors found this to be the most effective or only way to engage students with archives or whether they had developed offerings in which they engaged students directly without a course as intermediary.

Overall, it was beneficial to read this book once but it will not become a core resource to return to for advice.

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Records Management for Museums and Galleries: An Introduction. By Charlotte Brunskill, and Sarah R. Demb. (Oxford, UK: Chandos Publishing, 2012. 259 pp.)

Records Management for Museums and Galleries: An Introduction, by Charlotte Brunskill and Sarah R. Demb, is the result of the Renaissance London Information and Records Management Project, a citywide collaboration in London to educate records managers with little experience. It provides readers with basic principles and methods in records management specific to a museum or gallery environment. Both authors are experienced records managers in London, England. Charlotte Brunskill is the archivist and records manager at the Paul Mellon Centre for British Art which is the sister institution to the Yale Center for British Art in Newhaven, Connecticut. Sarah R. Demb is the first records manager at the Museum of London where she is also responsible for the institutional archive. Their book focuses on records management in the United Kingdom but it also describes the fundamental methods necessary for a successful records management operation in any institution.

    Records Management for Museums and Galleries offers an inclusive overview of records management operations in information businesses. Brunskill and Demb familiarize readers with records common to museums and explore the professional and legislative guidelines affecting modern record-keeping practices. The goal of this book is to bridge the gap where "not only do information specialists face unique challenges in the museum world, but it is not uncommon for records management concerns to be the responsibility of individuals who have limited experience in the field" (xv).

    Brunskill begins with a brief history of records management where they explain the development of methodologies used by museums in the London area. In Chapters 2 and 3, Demb defines the terms and core concepts of records management and also explains how to communicate the importance of an effective system to staff members. She indicates that most management systems concentrate on small factions of records within the whole organization rather than systematically collecting records from each department. In Chapter 4, the only chapter that solely pertains to British records, Brunskill summarizes British legislation that is relevant to records. The following chapter topics include: how to conduct a records survey, strategy and action planning, and how to develop a file plan, retention schedule and records management procedure. These chapters give step-by-step instructions on how to begin implementing records management procedures into an institution.

    A noteworthy addition is the last chapter and the following appendices that list resources and sample policies that will prove useful to new and experienced professionals. Chapter 8 focuses solely on resources available for users. The authors provide helpful websites for UK legislation and regulations, spoliation and repatriation, professional organizations, discussion lists, guidance and training, and standards. The appendices include sample forms, cases, and policies on topics such as data protection, risk assessment, and general records management. For example, Appendix 10 offers a sample direct survey questionnaire that can assist a records manager with understanding what records are being created and how they are used in a specific department. The

closing pages of the book will prove beneficial by presenting records managers with a place to begin.

A main strength of the book is the logical and straightforward structure of the subject matter makes for easy reader comprehension. The authors define records, explain why records are important, and describe how to implement a successful records management program into an institution. Readers will not only have a better understanding of records management; they will also have useful resources to help in the application of records procedures.

While professionals in the UK will benefit more from the book, readers outside of the UK will find that it presents sensible solutions to current global concerns. Despite the focus on UK records management, *Records Management for Museums and Galleries: An introduction* is a practical, valuable guide to records managers in any form of organization. Both authors are experienced in records management in the United States and the UK. The book is intended for people not formally trained in records management methods and offers the basics on how to get a records program started and an understanding of why records management is important in these institutions, whether they are in the UK or not.

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Reference Librarian, South Carolina Historical Society

<div align="center">*****</div>

Better by Design: An Introduction to Planning and Designing a New Library Building. By Ayub Khan. (London: Facet Publishing, 2009. 224 pp.)

Better by Design is a textbook-style book about the processes and procedures behind planning and designing a new building or a substantial renovation of a building to be used for a library. In particular, Ayub Khan describes the stages, players, documentation, construction, design, space planning, and initial occupation basics so that the reader obtains a simple understanding

of building fundamentals. Organized by topic, the book is user-friendly and makes for an easy reference before and during a library project.

An important feature of *Better by Design* to keep in mind is that it is written for the United Kingdom (UK) and not the United States (US). Many differences come down to terminology, such as "ICT" equating to "IT," or "outline brief" translating to a "project charter." However, there are important differences between the processes and procedures for these two countries. In particular, Khan provides a more complicated breakdown of project stages than typically seen in an US-based project, which involves initiation, planning, execution, monitoring and controlling, closing, and commissioning. The number of key players in a UK-based project (as presented in *Better by Design*) is also more than typically seen in the US. For example, the cost consultant and planning surveyor responsibilities usually fall under the scope of the architect in US projects. Additionally, interior design responsibilities typically cover aesthetic and related code aspects, not engineering as outlined in the book.

Understanding legal requirements is an important issue in any building project. In particular, the author discusses the UK Disability Discrimination Act of 1995. The US equivalent is the American with Disabilities Act of 1990, which is not discussed in the book. Although the aim of these legal requirements is similar, it is important to understand the specifics of the applicable law.

Khan succinctly discusses twenty-first century library design, but barely mentions environmental considerations, except for lighting and ventilation. This is surprising, since green building programs, such as US-based LEED (Leadership in Energy and Environmental Design**)** and the UK equivalent, BREEAM (Building Research Establishment Environmental Assessment Method), are a growing component of the building and design field. The author mentions certificates in the glossary, but does not include basic code, certificate, and inspection requirements that would aid in understanding the mandatory government requirements adhered to by the architect.

Timeframe and space planning are adequately covered with tables, references, and appendixes, but budgeting information could be examined more. Fees, payment options, and funding are important and are given ample coverage by Khan, but without at

least a range of costs tied to various expenses involved, which could be expressed by square footage, the client, in this case the librarian, could easily misrepresent and misunderstand initial cost analyses. Providing the client with an understanding of costs can lead to a more fully funded and successful project. With websites and books available regarding these topics, inclusion in the bibliography of such references would give the reader a more thorough understanding of the building process.

Despite the UK-specific focus, *Better by Design* is a simple guide that provides a basic understanding of the building process, even with some missing topics and repetitiveness. The author could have provided a more well-rounded guidebook for libraries by adding in a few additional references and tables. By introducing funding options and new technologies, the book delves into innovative options available to libraries to provide a cutting-edge facility with minimal cost impacts. Above all, by emphasizing change, Khan drives home the point that a construction project must be flexible to adapt to unforeseen issues, which is central to any project being successful, delivered on time, and within budget.

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LEED Green Associate

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Public Relations and Marketing for Archives. Edited by Russell D. James and Peter J. Wosh (Chicago: Society of American Archivists, 2011. 273 pp.)

In a world rife with competitive marketing and connectivity, archives can be pushed to the side and into obscurity. For this reason, public relations and marketing are essential to the success and even economic survival of archives. The editors of *Public Relations and Marketing for Archives*, Russell D. James and Peter J. Wosh, brought together notable archivists from across the country and from different backgrounds and institutions to create a manual to explain in jargon-free terms, current practices for promoting access and encouraging positive images and well-publicized programs and collections. The editors realized the

importance of sharing this expertise and demonstrate this need by stating, "Archives, especially in times of financial cutbacks and other worries, need to use public relations and marketing in order to increase awareness of their mission and to safeguard the history of the communities they serve and to remain competitive in the race for continued funding" (xiii).

This manual is divided into topical chapters that cover websites, social media, traditional media outlets and establishing relationships with the press, promotional materials, programming and presentations, and covers audiences such as societies, donors, and college students. Throughout this publication is the argument for a strong marketing and public relations plan and consistent work towards these goals across a variety of media – with both traditional and the newest means. The chapters all cover aspects of this need and each public relations subset or marketing platform is defined, assessed, and explained in easily understandable language and sidebars and figures further elucidate the topic. For example, the blogging chapter by Lisa Grimm contains sidebars about the categories of blogs, a history of blogging by archives, an argument for blogging by archivists, and screenshots of different archives' blogs (55-71). Each chapter in the book contains its own "table of contents" and highlights covered topics within the chapter. Each also provides references, and additional resources are included in many. The publication includes helpful features such as sample policies, term guides, tips sections, and a complete sample marketing plan for archives. Especially interesting is the chapter about college students as an audience and interactive partner. This section, authored by Gregory A. Jackson, contains a short literature review on the subject and then the contributor stated his belief that "unless students are made aware of the purpose (or even just the existence) of the archives, much of the "history" of their institutions will go uncollected" (233). Jackson also discusses ways to "connect" with students through an archival student advisory panels, exhibits, MARC records, etc.

Public Relations and Marketing for Archives states that it "does not claim to constitute the definitive work on this topic. Rather, it seeks to synthesize best practices and provide a useful toolkit for effective programs" (4). The publication certainly accomplishes this goal and is a great resource for quick assistance on a variety of topics relating to anything and all public relations

and marketing. This book should be kept as a ready reference guide and shared with students studying and learning about archives and public history as it contains important tools and knowledge that will become increasingly so for current and future archivists to perform their jobs and to best serve their institutions. Each contributor in *Public Relations and Marketing for Archives* reviewed the literature on their selected topic and then added his or her own own insight, practices, and demonstrated knowledge of current trends in the archival, public relations, and marketing professions. The contributors come from a variety of background and institutions. From processing archivists to public relations specialists and technology professionals, this book uses the expertise of all to provide a well-written and effective manual. The editors themselves have experience in archives, teaching, and in freelance editing. Their combined backgrounds bring a breadth of technical knowledge that keeps the book consistent in its message and contiguous in layout and language.

This workbook-style publication is especially strong in organization and is thoroughly indexed. This expert source of information is perfect for the busy archivist who handles outreach and marketing as part of "other duties." However, the editors stress that marketing and public relations should be written into the mission of the archives and with this up-to-date handbook, these two important needs are made much more manageable and enjoyable (xiii).

Kate Pope
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Georgia College and State University

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Drupal in Libraries. By Kenneth J. Varnum (Chicago: ALA TechSource, 2012. 133 pp.)

Drupal is a free, open-source, PHP-based, community-driven, modular framework for constructing and managing websites. It is highly extensible and fully customizable to just about any site need. As such, it has been steadily gaining

popularity in both academic and public libraries throughout the years. There are Drupal based groups devoted solely to libraries (http://drupalib.interoperating.info/) and using Drupal in libraries is frequently the focus of many articles in a wide variety of contemporary library journals, including Library Journal, Library Hi Tech and Collaborative Librarianship. Even the ALA website runs on Drupal (http://www.ala.org/). In the library and archive world, Drupal is here to stay.

However, Drupal is known for its steep learning curve, and attempting to justify the transition from a conventional website or proprietary content management system to an open-source solution such as Drupal takes a lot of thought and advanced research. That is where *Drupal in Libraries*, #14 of the LITA Tech Set series, written by Kenneth J. Varnum, comes into play. This book provides a very basic initiation to what Drupal is and how it can be leveraged within your institution. Marketing, best practices, library and archives usage and site analysis (metrics) are discussed in detail. It must be noted that there is very little time spent addressing the practicalities of using Drupal. Though Drupal installation, basic content creation, and module installation are addressed, this title does not investigate the specifics of Drupal development in any depth.

Varnum's work is incredibly useful for those uninitiated into the world of Drupal. The major strength of this title lies in its straightforward discussion of Drupal as a tool for libraries and archives. Drupal, even for the most experienced web librarians and digital archivists, requires a perspective shift on how content is created and maintained online. The plain language used in this book cuts through the common jargon often found throughout other Drupal texts and allows the amateur a direct path for entry into an otherwise unwieldy vernacular. The bulk of the book is spent thoroughly and successfully discussing the issues and considerations of Drupal implementation on a theoretical level, Drupal specific marketing tools available for libraries, and tools for better Drupal integration with library services (such as LibGuides). As such, on a theoretical level, this title provides a solid introduction to the technology at hand. However, from a practical perspective, this title is lacking. There is only an elementary description of the building blocks of Drupal (blocks, nodes and modules) and one could argue that a more in-depth treatment of

these Drupal components would greatly aid in the understanding of the system strengths and weaknesses as a whole. However, it is quite apparent that this slim volume, only 133 pages, is not intended as anything more than an introductory guide to the expansive and rapidly growing Drupal universe.

But why would an archivist care about Drupal? With the growing number of digital libraries and academic institutions transitioning to Drupal as their preferred CMS or digital library front end, being familiar with the technology can only help the modern archivist. Additionally, as more and more archivists are expected to supplement the traditional role of arrangement and description with encoding and digitization (especially at smaller institutions that cannot afford the luxury of distinct digitization departments or services), having a solid grasp of upcoming web technologies is fast becoming considered a serious advantage in the field. *Drupal in Libraries* can provide that basic introduction and would make excellent reading for anyone who needed to get up to speed quickly on the subject.

If your institution has already decided on making the conversion and you find yourself in the unenviable position of developing a Drupal site yourself, this book is not your best resource. However, if you have been tasked with chairing a committee to investigate Drupal as a CMS option for your institution or if you have been notified that your institution is going to move to Drupal in the future, I would certainly recommend this title.

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