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to offer internships to others. As I read through the chapters I reflected on my own experiences, and this book helped me to see why some of my experiences were more successful than others. The book successfully makes the point that systematic planning and follow-through from all involved parties are the essential keys to successful practical training and management experiences. I question whether or not it is realistic to expect such a great deal of time investment on the part of faculty advisors and site supervisors, but Bastian and Webber have created standards to which to aspire. Most importantly, the authors successfully argue that as the archival profession evolves and more and more archival programs develop, the adoption of the standards and practices the authors suggest will ensure the quality of the practical training of future archivists.

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Students are instructed in the book to research repositories to find a good fit with their interests, clearly communicate their expectations and needs before and during the internships, concentrate on developing skills such as good professional judgment, learn good practices, and come away from the experience with a finished project or product. The authors emphasize that students need to behave professionally and take responsibility for communicating with their supervisors and advisors about problems. The book suggests that students have the most to gain as the internships provide experience, professional contacts, and potential job references and opportunities.

In the final chapters, Bastian and Webber delineate the specific elements of successful internships. They propose a list of standards and best practices for internships that emphasize the academic nature of internships and press for a profession-wide adoption of systematic procedures. They also include a list of questions that participants should consider as an inventory for designing, implementing and participating in internships.

The most valuable sections of the book are the appendixes of models for official forms for advisors, interns, and supervisors. They include an application for potential internship sites; a form for a work plan outline; an internship application and agreement; a sample letter for faculty advisors to send to potential sites that states the objectives, guidelines, and expected procedures for an academic internship; a number of interim and final evaluation forms tailored to advisors, supervisors, and students; and a list of instructions for the intern about professional etiquette.

I approached this book from the perspective of someone who was both a recent intern and now in a position

Chapel Hill Diarist: The Evolution of a Theory and the Practice of Immersion in Primary Sources

by Laura Clark Brown

Abstract

The essay, written as a series of diary entries, reveals the development of a methodology for teaching undergraduate students how to use and interpret primary sources, specifically archival documents. The author created a seminar titled Interpreting the South from Manuscripts for first-year UNC-Chapel Hill students, and she co-taught the course with English professor Connie Eble in the fall semesters of 2006, 2007, and 2008. With the Southern Historical Collection (SHC) serving as a laboratory, the course immersed students in the study of manuscripts. Students wrote historical essays based on documents they had examined in the search room, and they also led class discussions on southern history topics after reading dozens of digitized documents. Most students, having read and interpreted more than twenty sets of manuscripts, emerged from the course fluent in archival research.

Fall 2001

I have been working for the Southern Historical Collection (SHC) now for three months, and it is time to lead my first instruction sessions for history classes. The professors ask for tours of the Southern Historical Collection, but I honestly do not know what exactly they mean by a tour of the SHC's sixteen million items. The logistics of leading twenty to thirty students through the maze of stacks is daunting, but my own stubborn refusal to see the value in showing students rows of document cases causes me to abandon the concept of the tour. I shoehorn the classes into the SHC's small seminar room, and I subject the students to my first and quite amateur attempts at PowerPoint slide shows. The slides feature examples from the collections and contain phrases—such as "first-hand accounts," "raw materials," "map to the collection," and "founded in 1930"—to prompt my conversational introduction to primary sources, archival materials, finding aids, and the SHC. I am allotted different amounts of time to deliver the presentations. Regardless of that allotment—fifteen minutes for the professors who are trying to do the entire library system in one class period or seventy-five minutes for the professors determined to get their students into the archives—I attempt to squeeze in methodology for finding manuscripts, reading room guidelines, and the history of the SHC, including the legend of Ransack Roulhac.[1]

I never find the length of time adequate to explain how to approach and use manuscripts in any depth or to convey the joy of primary source research. The occasional student approaches me after the presentation with intelligent follow-up questions and with what is no doubt preexisting enthusiasm for the stuff of archives. I take solace in their interest even if I did not inspire it; I have found young kindred spirits who want to hear long-dead voices of the past revived in letters and diaries. The SHC's reference unit even gains a few student assistants from these sessions. Other students make it through our security procedures—which should put the Transportation Security Administration to shame—and conduct what I can only hope is enriching primary source research. I have my doubts, though. I

and Webber's conception of a faculty advisor's role, they expect a considerable time investment on the part of the advisor, which would include writing manuals of procedures, maintaining a database of sites, regular site visits, and frequent face-to-face and written communications with site supervisors and the student. They assert that faculty advisors benefit from their contributions from personal and professional satisfaction.

The proposed site supervisor's responsibilities are also extensive. Although the authors acknowledge that it can be a challenge to fit the management of an intern as yet another responsibility in an archivist's day, they expect supervisors to be mentors as well as very involved managers. Supervisors should write out specific goals for each internship; construct an internship in which a student gains experience in all aspects of archives, including acquisition, donor relations, processing, reference, preservation, and exhibits; work to make interns feel as though they are a part of the organization by including them in staff meetings and meeting with them every day; and regularly evaluate interns. The authors argue that archives and professional archivists benefit from interns because students come with new perspectives, theoretical knowledge from their coursework, and current technological skills. Additionally, archivists not only gain management experience and the chance to vet potential employees, but also derive satisfaction from mentorship of the next generation of archivists. Bastian and Webber point out that successful internship sites have the support of an administration that adjusts the professional archivist's job duties to allow them to devote the time necessary to develop internship experiences and manage interns.

interconnections of academic theory and practice. Most importantly, they also lay out clear, step-by-step instructions for a successful internship experience.

Both authors have a long history of involvement in working with archival internships. Bastian directs the Archives Management Program at Simmons Graduate School of Library and Information Science, where she is directly involved with the internship program. Webber is an archivist at Simmons College who has supervised interns throughout her career.

The book begins with the history of internships and apprenticeships. The authors point out that the internship or "apprentice" method was historically the way archivists were trained and that the concept of professional standardization and academic archival educational programs are a recent development. Bastian and Webber then tackle the issues of internship standards and requirements and lay out specific procedures for a successful internship that satisfies academic requirements and provides practical training for future archivists. They carefully delineate the responsibilities before, during, and after an internship of all of the involved parties. They emphasize that an internship is an experience in which all interested parties are interconnected by responsibilities and benefits and then detail the academic internship experience for each interested party.

The authors first characterize the role that faculty advisors should play in the internship process, arguing that advisors should have a very hands-on and systematic approach to managing an internship program. They point out that an academic internship is different from a student job in that an internship should be designed as an extension of coursework and grounded in academic theory. In Bastian

suspect that the majority of these students get the required primary source for the assignment and never darken our door again. I suppose that it is unrealistic to expect everyone to get as excited about a bunch of old paper as we archivists do. Yet, I persist in that expectation.

Spring 2003

The University Library's coordinator for instruction, Lisa Norberg, has—after two years of friendly coaxing—backed me into a corner. She wants me to create an online tutorial for using manuscripts, and just back from maternity leave, I am all out of ways to stave off the request. Recognizing the magnitude of the task, I enlist Jill Stover, a graduate student from UNC's School of Information and Library Science. Jill has an undergraduate degree in history and a penchant for teaching undergraduate students about using libraries and archives; she also brings facility with Web applications to the mix. We work together for months outlining the tutorial and writing the content. Every turn of phrase is a negotiation, and Jill is brilliant at halting my slides into archival jargon.

With the tutorial, we attempt to cover all the ground of my now well-played primary source instruction session and then some. I have the virtual space to explain the nuances that I never had the time to share in an hour or less. However, the depth of explanation remains in tenuous balance with the online reader's tolerance for long text blocks. We strive for a crisp style, a simple, but not simplistic, diction, and a tone that does not carry even a whiff of condescension. We have a debate about the term "holdings." Is it library-speak or is it a commonly understood way to express the variety of materials held in libraries? We decide to define everything. The drudgery of defining terms—primary source, archives, provenance, collection, finding aid, etc.—is relieved when we begin to write the sections on using manuscripts. The content of these sections represents the portions of my presentation that I never have the opportunity to give.

When I conduct historical research, I do not approach the documents searching for the answers to predetermined questions; I look instead for the questions to ask. Who is the document's creator? Who is the intended audience, and how does that audience affect the document's tone and content? What was the original purpose of the document? To illustrate this research methodology in the tutorial, I need documents. I select a runaway slave advertisement and a set of documents concerning a sociologist's efforts to collect remembered, traditional lyrics for the folk song "John Henry." [2]

The handwritten 1863 advertisement offers a reward of fifty dollars for the return of Dolly, the runaway whose photographic image is pasted above a description of her person and of the circumstances of her departure. This remarkable document is ripe for historical analysis; despite its brevity, it opens wide a window on a Southern past with which the novice researcher can grapple. Jill and I craft a set of questions for users to consider as they examine the manuscript with critical eyes: e.g., What does the inclusion of the photograph suggest about Dolly? About her owner? What does the owner's characterization of Dolly, both her physical and social attributes, imply about the owner's views of her?

We present the "John Henry" documents in much the same way, with questions aimed at inspiring

changes that have taken place since *Archives and Manuscripts: Law* was written. It is an excellent primer and necessary addition to any archives reference tool kit. Whether a beginner or an experienced archivist, anyone who works with records and archival collections will find this an invaluable tool to decipher and understand the numerous legal issues surrounding archival and records administration and management.

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Jeannette A. Bastian and Donna Webber. ***Archival Internships: A Guide for Faculty, Supervisors and Students.*** **Chicago: Society of American Archivists, 2008. 126 p. Illustrations, appendixes, bibiliography, notes, and index. $29.95 (nonmember); $24.95 (member).**

Archival internships are the most basic and direct way that archival skills and procedures are passed on from archivist to archivist. However, most internships are conducted very informally and internship experiences vary widely. Jeannette Bastian and Donna Webber were frustrated by the lack of standards and guidelines dealing with the many issues involved with archival internships. They believe that with the increasing enrollment in archival programs, it is essential to establish best practices for internships in order to establish consistent training protocols for archival students. In response to this need, they have written a book that examines internships from the perspectives of faculty advisers, the site supervisors and the interns. Additionally, the authors discuss the sources and are used to augment points made in the text as well as to provide important supplemental information. For instance, in chapter sixteen Behrnd-Klodt defines and explores replevin as it applies to records, manuscripts, and special collections. In the endnotes she supplies information such as specific definitions, alternative remedies for recovering wrongfully taken property, and references to applicable court cases.

Although Behrnd-Klodt does allow her opinions to surface in a few instances—for example, during an overview of the original 1974 FERPA—overall she does a good job of maintaining objectivity throughout the book. There are a few sections that could have been expanded, such as the lack of concrete consequences for those who violate the Health Insurance Portability and Accountability Act (HIPAA) and the lack of recourse available for the victims. However, with such a large area to cover, Behrnd-Klodt does an admirable job of providing a comprehensive look at how current legal issues affect archives, records, manuscripts, and special collections.

Legal issues have always been a part of archival administration, but in recent years they have permeated almost all aspects of archival work. Archivists and anyone working with records, manuscripts, or special collections need to have a clear understanding of the fundamental concepts, current issues, and permutations of the law. Although a similarly-themed book, *Archives and Manuscripts: Law* by Gary and Trudy Peterson, was comprehensive in its day, the expansion and evolution of the legal issues surrounding contemporary archival administration and management needed to be addressed. Behrnd-Klodt has written a book that takes into account the

sophisticated analysis of the past. Sociologist Guy Johnson held a contest in 1927, offering prize money to African American college students who submitted lyrics to the folk song. We suggest questions to consider when analyzing the contest flyer and a student's submission: Why did [Johnson] choose to collect lyrics through a contest rather than going into the field to gather them himself? Why did he try to gather the lyrics from students as opposed to the "older folk" who were more likely to have first-hand knowledge? Our questions are meant not only to serve as a guide to understanding these particular documents, but also to suggest a methodology for approaching any primary source—question the documents. We want students to penetrate the documents by recognizing and exploring the many layers of information and evidence within them.

Fall 2003

The tutorial debuts, and I encourage professors who allot only fifteen minutes for presentations to assign the tutorial to their students.[3] I have moderate success, but a surprising number of professors insist on dragging their undergraduates up to the top floor of the Wilson Library to hear me race through the basics. I continue to conduct instructional sessions, and I attempt to keep the boilerplate fresh while tailoring the sessions to particular topics on which the classes are focused. I am spurred to keep my "notes" from yellowing with age by my aversion to boring myself and by a churlish audience member. Following a session for an American Studies seminar, a young woman informs me that she has heard my spiel four times in her brief collegiate career. I do not recognize her from my previous appearances before classes, nor does her scowling visage seem familiar from any cherished sightings of undergraduate students in our search room. Her poorly muffled hostility to me is disheartening. However, in moments of lessened self-absorption, I recognize how maddening it would be to listen to four cursory presentations on primary-source research in a span of three years. For the first time, I wish my audience was not captive to the good intentions of professors who must feel personally obliged to get their students through the doors of the Wilson Library.

I express my frustrations to Lisa Norberg and share my pipe dream of teaching a semester-long, for-credit class in primary-source literacy. I want to move beyond the one-shot presentation, I say, and I want to work with the students in interpreting the manuscripts. One class presentation while in a post-lunch haze is likely a forgettable blip on the average student's radar screen of intellectually enriching moments. Immersion, I am increasingly convinced, is the only means by which I can impart the values, perils, and joys of working with original documents. Lisa patiently listens to my fantastical ideas for a class. The problem is that UNC's archivists and librarians do not teach courses for credit outside of the School of Information and Library Science or the department on whose faculty a branch librarian serves. I push the "four-timer" from my mind and plod along with new slides as often as I can manage to create them.

Summer 2005

Out of the blue, Connie Eble, a professor of English at UNC-Chapel Hill, asks me out to lunch. Lunch, it turns out, is not a means to ask for assistance with a research project, as I had assumed when I was invited. I barely contain my excitement as she reveals her idea to create a

archivists. First and foremost is the author's attention to detail without getting bogged down in legal jargon. For instance, chapter ten includes clear and detailed but concise précis of selected legal statutes pertaining to access and privacy. These are easy enough for the neophyte to read and understand, but detailed enough for the experienced. Similarly, Behrnd-Klodt addresses the complex legal issues affecting archivists in areas such as medical records privacy, student education records access under the Family Educational Rights and Privacy Act (FERPA), and copyright and permissions in a comprehensible but thorough manner. By giving some historical context to each of these legal issues and explaining how they apply to archives and relate to other laws, statutes, and acts in the legal arena, she enables readers to connect the dots between theoretical law, legal jargon, and practical applications.

Another strength that makes this book a great reference tool is its presentation. The book is laid out well and easy to navigate. Although you can read it cover to cover, you can just as easily turn to specific topics, legal references, or court cases. Each chapter begins with a succinct explanation of why the chapter's theme is important to archivists and to whom the topic is most relevant. In cases where additional legal context is needed in the body of the text, Behrnd-Klodt strikes a proper balance and supplies it without providing too much information. When applicable, chapters also include sample legal documents and forms, which are easy to locate on the fly. These samples are especially helpful for those who may not have had any previous access or experience with legal paperwork. Behrnd-Klodt also provides clear and thorough documentation and the book is well organized. Endnotes include a variety of provides readers with a primer and reference tool that introduces and demystifies the key legal issues affecting the administration and management of archival collections.

Behrnd-Klodt begins by providing the reader with a concise introduction, acknowledgments, and a legal disclaimer. In doing so, she clearly states that the book is intended as an introduction and reference for both novice and experienced archivists, but not as legal advice, which should only be provided by a licensed attorney. This is an important point that cannot be overemphasized, since the law is subject to interpretation and often changes. She goes on to cover four overarching topics: the legal framework for archives, acquisitions and ownership issues, access and administration issues, and copyright and intellectual property. The first topic—legal framework for archives—illustrates the importance of policies and procedures and working effectively with legal counsel; it also covers the basics of the legal process and civil litigation. The next topic—acquisition and ownership issues—delves into some core archival administrative and management issues, including the transfer of ownership and rights; archival appraisal, reappraisal, and deaccessioning; loans; abandoned and unclaimed materials; tax considerations; and risk management. In the third topic—access and administration—Behrnd-Klodt examines the delicate balance between access and privacy, confidentiality and legal privileges, and records and information management. Behrnd-Klodt's final topic—copyright and intellectual property law—focuses on how copyright and intellectual property law affects permissions, archivists, and archival access.

There are a number of strengths that make this book an outstanding reference tool for both seasoned and novice

class that focuses on research in the Southern Historical Collection. Dr. Eble's study of bilingualism in antebellum Louisiana has made her a regular in the SHC's reading room, and her immersion in the Prudhomme Family Papers for that research has inspired the pedagogical pursuit for which she wants to enlist my help. Knowing full well that her vision of my help probably entails only enhanced reference services, I make a counter offer. I want to help her create the class and then teach it with her. Surprised by my offer, Dr. Eble nevertheless accepts it. An archivist and a professor will be equal partners in an endeavor new to both, teaching a course on manuscript research with the SHC serving as the laboratory. An expert in grammar and expository composition, Dr. Eble will focus on the students' writing, and I will develop the course content—readings and lab assignments.

I seek permission from Director of the Southern Historical Collection Tim West and University Librarian Sarah Michalak. Both agree to my proposal to use a percentage of my salaried library time to develop and teach this course. I remain an employee of the library only, and I do not receive additional compensation for my teaching. The class is considered part of my job.

Spring 2006

Dr. Eble deftly navigates the murky waters of academic bureaucracy, and together we craft our proposal for an English course titled Interpreting the South from Manuscripts. The course is created under the university's new curriculum and offers credit in historical analysis and experiential education. The students, we write, will experience the past first hand in a primary source laboratory, the SHC. The university's First Year Seminar Program (FYS) accepts the proposal, and we are slated to teach manuscripts research to twenty freshmen in their first semester in college. FYS prints its catalog with our course description: "The aim of the course is to give beginning university students the requisite research skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing and interpreting records from the past. Students will actually get to work with historical documents, some more than 200 years old."

Fall 2006

I am stunned. Not a single history major registers for the class. The closest we have to a history major is a student interested in pursuing a degree in journalism. We have pre-med, business, and pharmacy majors with a visual art major and a number who are undecided and undeclared. I am already dubious about my teaching abilities in this arena, and the lack of students focused on the study of history induces panic. By the end of the semester, I will appreciate the non-history majors, many of whom—despite their career pursuits in business and science—prove to be talented young historians.

On the first lab assignment, I attempt to ease the students in gently, placing a small separate set of early twentieth-century, typewritten documents—e.g., speeches, reports on union activities, minutes from an organization's meetings—on reserve for each student. The students must examine the documents and respond with short answers to listed questions: What does the document reveal about the background of the author(s) or creator(s)? For whom do you think this document was written or created? What are the

articles that, above all, reveals the potential that collaborative projects have for improving access to archival materials.

As archivists, we can no longer afford to isolate our work and our collections if we are to stay relevant in the digital environment. Instead, as Landis and Chandler suggest, we must engage and collaborate with computer scientists, Web designers, educators, and other information professionals while at the same time articulating "what is unique and valuable … about our approach to the appraisal, accessioning, and management of information resources" (p. 1). The research and case studies gathered together in this volume should provide archivists with useful models to consider and emulate as they pursue collaborative digitization programs.

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Menzi L. Behrnd-Klodt. *Navigating Legal Issues in Archives*. Chicago: Society of American Archivists, 2008. 340 p. Bibliography, notes, and index. $69.95 (nonmember); $49.95 (member).

As with many professions, archivists today are facing an increasing variety and expansion of legal considerations. These issues affect everything from administration to access to preservation, and include topics such as medical records privacy, access to presidential records, and intellectual property rights. In *Navigating Legal Issues in Archives*, published by the Society of American Archivists, attorney and archivist Menzi Behrnd-Klodt

The third and final section serves as a sort of catch all for five articles that explore a variety of technical issues surrounding the preservation and management of digital content. Even more than the previous sections, these articles take the reader on an in-depth, and at times exhausting, tour through the acronym-riddled landscape of digital libraries. "Archiving Web Sites for Preservation and Access: MODS, METS and MINERVA" highlights one strategy for capturing and preserving Web sites and other born-digital materials. "Video Preservation and Digital Reformatting: Pain and Possibility" illustrates how the lack of intellectual control over video holdings in many institutions has severely impeded efforts to digitally reformat moving image materials. In "Digital Archiving and Preservation: Technologies and Processes for a Trusted Repository," Ronald Jantz and Michael Giarlo identify the critical need for reliable technological infrastructures that support long-term digital preservation. Likewise, in "The Complexities of Digital Resources: Collection Boundaries and Management Responsibilities," Joanne Kaczmarek suggests that building sustainable and "trusted" digital repositories will require more shared and flexible approaches to collection development and collection management. Finally, "The Archivists' Toolkit: Another Step Toward Streamlined Archival Processing" examines how the need for efficiency in archival workflows prompted the development of the Archivists' Toolkit, described as "an open source system for managing archival data in a single integrated software application" (p. 230). Given the widespread adoption of the Archivists' Toolkit since the publication of this volume, this article is perhaps a fitting end to a diverse collection of

main topics of the document? Why do you think this document was written or created? What evidence in the document helps you know why it was written or created?

The students' written products are uneven and generally disappointing. I hate grading them. Throughout my childhood and youth I had heard my parents, both academics, lament the torture of grading papers. I had always dismissed their complaints because I, of course, empathized more with the students who had to write the papers than with the professors who had to grade them. How hard could grading be, I wondered. I could not imagine that it took much mental energy to mark comma splices and criticize the dearth of specifics. I now know how foolish those notions about grading are. I want the students to do well, and that means each vaguely worded sentence, convoluted paragraph, and half-hearted attempt at analysis disappoints. I find no joy in marking down for inadequacies; I crave excellence.

Asked to discuss the documents, the students find it difficult to contextualize the manuscripts. Class discussion falls flat; I leave classes wistfully wanting more from both the students and myself. The best classes are those run by our guest lecturers, including the SHC's Matthew Turi, a research archivist; the North Carolina Collection's Stephen Fletcher, a photograph archivist; a panel of doctoral candidates from UNC's Department of History; and North Carolina novelist Pamela Duncan.

The second lab assignment sends the class back to what I believe will be rough terrain for unseasoned researchers—the South's antebellum plantation era. The students consider the presence or absence of information—e.g., use of the slaves' names, division of labor by gender or age, and acknowledgement of family structures—in the narrative and ledger components of the plantation journals I place on reserve for each. They write short essays on the daily life and work of slaves on those plantations. Something clicks with a number of the students, and some essays show intelligent insights.[4]

> All aspects of farming at Chatham Hill were meticulously kept in Walker's journal. Wheat and corn were the staple crops at the plantation, but Walker also grew some cotton, cabbage, black eyed peas, sweet potatoes, collards, turnips, apples, peaches, and plums. Additionally, he farmed cattle, hogs, and sheep. However, this wide variety of crops required a large work force. Walker wrote weekly what work the hands (slaves) and hired help had been doing. Entries such as this were common: 'The hands have been shucking corn hoeing carting scattering manure ploughing [sic] &c Peggy made her ball of soap in part this week.' The weather is also mentioned frequently, as it played a major role in the production of the plantation and what work the slaves could complete. In extreme cold the slaves were said not to be able to plough, while in rain they could not store damp crops.
>
> Although farming comprises a major portion of the journal, Walker's family and religion are also common entry topics. In this one journal, Walker's wife, Margaret, bears him two sons, Coke and Watson. Like any father, Walker records anecdotes about his children, from illnesses to learning to speak. At a young age the children are exposed to

repository for the Online Archive of California (OAC). While some of the articles discuss the political implications of collaborative projects, others consider the value of joint efforts in solving specific technical problems. Together, the first group of articles demonstrates how archivists must increasingly solicit external expertise if they are to provide the kind of access that patrons have come to expect in a digital world.

The second section features three articles that highlight the importance of factoring usability studies and patron demand into the development of digital collections. In "The Importance of User-centered Design: Exploring Findings and Methods," Rosalie Lack outlines appropriate methodologies for gathering usability data and presents the top-ten themes that emerged from her own usability research at the CDL. Lack's article also includes screenshots from various digital collection interfaces that help illustrate broader usability concepts. Similarly, Merrilee Proffit discusses her experiences with designing and implementing various types of user studies in "How and Why of User Studies: RLG's RedLightGreen as a Case Study." After evaluating the pros and cons of focus groups, interviews, and Web analytics, Proffit concludes that "there is a huge range of techniques for gleaning information from a particular audience … but the best way will depend on the questions you want to answer" (p. 89). The final article in this section, "From Horse-drawn Wagon to Hot Rod: The University of California's Digital Image Service Experience," uses the example of the University of California's reciprocal partnership with the UC Images Service to illustrate how collaborative projects can help support the increasing user demand for more centralized access to digitized content.

understandable overview of a wide variety of standards, technologies, and open issues that face the digital library world writ large, and archivists engaged therein" (p. 5). While reading the volume in its entirety can seem somewhat disjointed at times, most archivists should find that at least one or two articles address some specific digitization problem or solution that is relevant to their work.

The eleven articles are organized into three broad thematic sections: "Developing Non-Licensed Content," "Usability Issues and Options for the End User," and "Technology, Preservation, and Management Issues." The first section includes three articles that examine collaborative digitization projects undertaken by the California Digital Library (CDL), one of the earliest and most ambitious digital library initiatives. In "Committing to Memory: A Project to Publish and Preserve California Local History Digital Resources," Adrian Turner describes an initiative—similar to the NC ECHO (North Carolina Exploring Cultural Heritage Online) project—in which cultural heritage institutions, grant funding agencies, and digital library experts in California worked together to establish a model for "aggregating, preserving, and providing persistent public access to local history digital collections" (p. 12). Turner explores the challenges inherent in such a large-scale collaborative effort as well as specific technical solutions and best practices that emerged from the project. In "Technologically Enhanced Archival Collections: Using the Buddy System," Dayna Holz describes how the CDL and the University of California Press pooled resources to publish the Mark Twain Papers. In "California Cultures: Implementing a Model for Virtual Collections," Genie Guerard and Robin Chandler highlight issues surrounding the development of a digital object

> the slave laborers. Walker writes that as his son Coke is learning to speak he can already call 'the names of the little servants Charlotte Juliet and Frances.' As an active member of the Methodist church, Walker writes often about church services, meetings, and affairs of other members. He also writes short prayers to God frequently. Surprisingly, he includes his slaves in these prayers. For example, 'Fuller & Milly they have been some little sick thank God it was no worse.'[5]

Unfortunately, class discussion about the plantation journals devolves into a round of complaints about the difficulty of reading nineteenth-century handwriting. Dr. Eble and I cannot find the right formula for class time. We want to hear about the documents they have studied. The students do not know how to discuss them, and we are not asking the right questions. Nevertheless, the second lab assignment proves significant in my understanding of how to get students to read the documents closely and holistically. Following a few other unsuccessful attempts at varying the writing format, I resolve to make all lab assignments short essays and require direct, substantive quotations from the documents.

Lab three essays comparing letters of Confederate and Federal soldiers show real promise, and a business major shines:

> Finley, a graduate of Monmouth College and a former teacher, was enlisted in the 30th Illinois Infantry from 1861 to 1865. His strong religious convictions (he studied theology) are evident in his letters to his future wife, Mary Anne Cabeen. Finley repeatedly refers to God and the Bible, whether in drawing solace from his beliefs while

grieving for his fallen comrades, justifying the war as God's punishment for the nation's 'Sins,' or expressing his hope that the United States will emerge from its present struggle as a more unified, Christian nation.

Finley also describes some of the battles in which he participates in vivid and graphic detail. In recounting the Battle of Baker's Creek Finley writes, 'some [of the wounded] with an arm some with a leg torn off and some with their bodies litterly [sic] torn to peices [sic] by shell.' It is worth noting that when he refers to the Union and the goals of the war, Finley assumes a very grave and somber tone—perhaps in respect for his fallen companions. In contrast, he repeatedly demonstrates his disdain for deserters and runaways and is critical of the men back home that refuse to enlist.[6]

The fourth lab focuses on a woman's multi -volume diary. Mary Susan Ker of Natchez, Mississippi, kept a near daily diary for decades, and each student reviews a separate volume. The assignment produces largely mediocre written work, but sparks an animated class discussion. Without prodding from Dr. Eble or me, the students have an animated conversation about Ker's life and diary. Many remarks are scathing commentary on Ker's choices and her writing habits. One student complains about Ker's habit of spending so many words on weather and on letters received and sent. Others defend Ker, and we talk about the reasons letters and weather played such pivotal roles in daily life at the turn of

providing case studies, and in pointing to the needs for more collaboration and proactive work on the part of archivists. Indeed, these essays provide an excellent foundation for any archivist (college and university or not) struggling to educate administrators. Here are both the larger picture and the smaller details, with the challenges and opportunities set out in clear and compelling language. The College and University Archives Section is to be commended for taking on the task of updating this work and for the good work of the editors and contributors in its creation.

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William E. Landis and Robin L. Chandler, eds. ***Archives and the Digital Library.*** **Binghamton, N.Y.: Haworth Press, 2006. 270 p. Notes, illustrations, and index. $85.00 (cloth); $65.00 (paper).**

Digitization efforts in archives have evolved considerably since William Landis and Robin Chandler assembled eleven articles on the subject appearing in the *Journal of Archival Organization* and published them together as *Archives and the Digital Library.* It is no surprise, then, that this volume ignores currently en vogue topics like mass digitization and the use of Web 2.0 technologies in archives. Despite these omissions, the perspectives and specific case studies presented still have relevance for archivists actively involved in digitization projects and others who may be curious about the evolution of the field. As the editors state in an introduction, this collection of articles attempts to provide a "clear and section on “Serving Our Users.” His call to collect and preserve information for future users while respecting legal limitations is echoed in Kenneth Crews’ essay on copyright and unpublished materials. Crews provides a clear analysis of recent court decisions relating to fair use before suggesting strategies for balancing restrictions and access.

The final two essays look at reference services, one through the lens of technology and the other by imagining specific user groups. Richard Szary’s updated essay on encoded finding aids explores both why EAD is good for reference and the continuing barriers to its implementation. Online finding aids have already refashioned reference work, making it both easier and harder on archivists and users. The lack of standardization or shared national databases requires users to relearn processes continually. Elizabeth Yakel brings this confusion to life in her examples of four different users on one campus. Within the scenarios of her prototype researchers—an undergraduate history major, a full professor, an administrative assistant, and a local civic activist—Yakel exposes the difficulties archivists have created for users and the need to create ways to educate users in the vagaries of archives.

Like its predecessor, this volume provides a useful benchmark for the state of college and university archives at the beginning of the twenty-first century by identifying practices and problems. It offers practical advice solidly planted in theory and archival concepts honed over time. At the same time, it does not claim to be comprehensive and there are gaps. Photographs and sound recordings get little mention and, while several authors mention preservation, the treatment is minimal. The strengths of the volume are in bringing together issues and the underlying theory, in

the twentieth century. One student shares an excerpt from her essay:

> The weather is an especially recurrent topic in Ker’s diary, particularly during the month of April. Each diary entry begins with an amateur weather report, citing the overall appearance of the day as ‘exquisite,’ or ‘dreadful,’ then moves on to detail specific weather conditions of the day. For example, on April 7th, Ker writes, ‘we are having a most stormy evening and night. Such a gale has been blowing all day & such storms of dust on the roads beyond the watered streets have rarely been surpassed.’ Ker also describes the effects of the weather on everyday life, especially concerning visits and get-togethers, often forming plans and picking clothing based on how the weather appears. She even writes of ‘trying to lighten any underwear’ during the hotter parts of the month. Climate doesn’t affect just Ker’s social life. In fact, she often writes of the weather aggravating or improving her health: ‘The weather is beautiful & that has helped to make me feel better after a positively sick and suffering night.’ But even as it may be helpful, the weather can also prove detrimental. A few times during April, Ker documents the unpleasant aftermath of tornadoes in neighboring counties and states. Overall, her diary makes it apparent that weather conditions play a crucial role in Ker’s life.[7]

Learning the lesson of this successful class discussion will take another year.

The students work hard all semester, spend hours in the search room examining letters, diaries, scrapbooks, photographs, and oral histories, and complete ten lab assignments on major eras of Southern history. The final project is a resource guide to SHC holdings on a particular subject. Always capable of surprising me, a majority of students, after complaining so bitterly of the course's unintended paleography component, choose nineteenth-century topics—antebellum courtship, antebellum physicians, Gilded Age travel, etc. The assignment requires students to search for SHC collections that document the chosen topic, to assess the research value of the collections, and to compile abstracts of those portions of the collections pertaining to the subject. My hope is that with a minimum of tweaking, the resource guides will be valuable descriptive tools that can be presented online for SHC researchers. I underestimate the amount of tweaking the guides would need for Web publication. Disappointed, I must remind myself of the obvious; the purpose of the class is not the production of SHC reference literature.

The students give oral presentations on the resource guides, and although the written products had not met my expectations, the presentations are a testament to the course's ultimate, although incomplete, success. A pharmacy major delivers a brilliant presentation on the records kept by antebellum physicians. She executes the best PowerPoint slide show I have ever seen and somehow makes nineteenth-century obstetrics and gynecology seem more interesting than disturbing.

copyright and privacy issues. Kathryn Neal provides an overview of collecting projects, using their success to challenge archivists to be proactive in identifying groups and acquiring records. The third essay by Hyry, Kaplan, and Weidemen follows the Yale University Library project to develop a collection policy for faculty papers and also concludes with a call to be more proactive in identifying future collections and approaching faculty early in their careers.

The authors of the essays in the "Managing Efficient Programs" section address archival aspects that have little previous research: outreach, processing, and the relationship of records management to archival programs. Tamar Chute looks at outreach in terms of the efficient use of staff time in creating new and better educated users and collaborating with records management programs and college administrative offices. Sharing the concern that archives not simply amass collections but create programs that encourage use, Christopher Prom provides an in-depth analysis of the now famous survey by Mark Greene and Dennis Meissner. This essay provides excellent grounding for the current debates on processing policies. Nancy Kunde rounds out this section with both a call for collaboration and the recommendation to relocate records management programs into campus legal offices.

This introduction of the privacy laws enacted through FERPA and HIPPA is expanded by Tim Pyatt in his essay on "Balancing Issues of Privacy and Confidentiality in College and University Archives." Using examples from the Duke University Medical Archives, Pyatt looks at the legal requirements and the issues raised by campus-wide document management systems in the opening essay in the importance of cooperation and collaboration, and the necessity for a proactive approach in documenting and preserving records of academic institutions. While each essay can stand alone as a useful resource for specific topics, the first section provides overview and grounding for the remaining sections.

The volume opens with Nicholas Burckel revisiting his essay from the 1979 volume and exploring patterns and sources of change in the last thirty years. Comparing data from a series of surveys, he finds declines in the time spent on appraisal, arrangement, description, and preservation activities and increases in remote access, online reference, records management programs, and archivists' involvement with campus administrative offices and fund-raising. Helen Tibbo addresses questions relating to collecting and preserving digital materials, increasing user expectations, and the growing demand for digital projects, while Robert Spindler explores the implications of the shift to digital versions of institutional publications in "Electronic Publishing and Institutional Memory." Each of the authors calls for increased collaboration to solve the issues around electronic theses and dissertations, faculty research, and institutional repositories, and clearly meet the editors' expectations of provocative commentary (p. vii).

The essays in the "Capturing Campus Histories" section build upon the issues raised in part one while focusing on the specific areas of oral history, diverse populations, and faculty papers. Using case studies, the essays provide grounding in real-world experiences and useful examples of forms and checklists. Swain's analysis of the University of Illinois' efforts to capture student life through oral history is updated with a deeper look at

Fall 2007

Dr. Eble and I sign up to teach Interpreting the South from Manuscripts again. We are determined to facilitate better class discussion this year. My idea is to have the students discuss the documents each examines for the lab assignment in a round robin. All students must participate by reporting on their own documents. The idea and its execution are unmitigated failures. Discussion is stilted and repetitive, and the students are understandably bored. I then abandon Dr. Eble for five weeks after giving birth to my second child. In my absence, Dr. Eble reverts to her preferred classroom technique, lecture. Students greet my return kindly but with no enthusiasm, and the painfully awkward class discussions begin anew. By the end of the semester, I think I have the answer.

Immersion must be layered. Lab assignments in which each student has a set of documents had meant no shared experience. I think back to 2006 and the Mary Susan Ker diary discussion. Each student examined a different volume, but they all read portions of the same individual's diary. The students must share some of the same documents, and I have an idea that will not disrupt the lab work for which the students rely on individually reserved collections. Given the pace of the class and the analysis required in the labs, twenty students do not have sufficient time to examine the same documents in the search room. In my new schema, I can now do something I have wanted to do all along, but could not do equitably in the labs—share and discuss some amazing documents with the entire class. Locating different, but comparable documents for each student had meant—for the sake of fairness—eliminating rich materials, like Dolly's runaway slave advertisement. One student could not get a

Dolly to write about when the other nineteen class members had page after page of clothing distribution lists and cotton picking quotas to examine. Shared readings—digitized and presented on the course Web site—for class discussion are exactly what we need. My immersion theory has evolved, and I have a mechanism by which to build primary-source fluency.

Fall 2008

I have spent the summer digging up documents for shared readings. The documents date from the early republic to the bussing of school children in Charlotte, North Carolina. Having failed to lead more than a handful of good discussions over the past two years, I transfer the burden to the students. I divide the class into teams of discussion leaders and require each team to submit substantive talking points twenty-four hours prior to the class period set aside for that discussion. The first readings are extensive narrative excerpts from plantation journals that include a list of rules and regulations for a plantation and the vows of a slave wedding ceremony. The team assigned these readings sends an impressive set of questions and comments about the two readings. For example: "In what ways does the language [Alfred] Williams uses regarding the slaves show his perceived superiority, and how does he view slaves…. [Alfred Williams] speaks of slaves like they are animals or children—'suckling women,' 'dispose of their children' after nursing, [and] 'chastised' if they stay out after the bell rings."[8] The discussion is a success by my estimation; with more questions to ask and comments to make, we run out of time. The trend of good discussions persists through the entire semester. The teams' prepared talking points usually

bigger picture in the urgency of day- to-day challenges is too easy, and creates a need for a survey work to remind us of the larger universe and the guiding principles we have to address these larger issues.

In 1979, the College and University Archives Section of the Society of American Archivists published such a work with its *College and University Archives: Selected Readings.* The essays in that volume spoke to the then recent increase in college and university archives and to the newly minted archivists working in them. The 1979 volume still retains value, providing practical advice and serving as a benchmark capturing the state of the profession and the issues of concern, but much has changed as well. To address new concerns, in 2008 the College and University Archives Section issued a new volume, *College and University Archives: Readings in Theory and Practice*. This volume recognizes the continued expansion of college and university archives, the broader range of professional experience of archival staff, and the significant changes and challenges wrought by technology.

Christopher J. Prom and Ellen D. Swain note in their preface that their intention is to highlight a few previously published articles that throw the college and university archival landscape into sharp relief and to venture over the horizon with newly commissioned research works and analytical pieces (p. vii). The thirteen essays in this volume are organized into four sections: 1) "Redefining the Role of College and University Archives," 2) "Capturing Campus Histories," 3) "Managing Efficient Programs," and 4) "Serving Our Users." Within and across the sections, three themes tie the essays together. These are the implications of a changing technological landscape, the

the ongoing translation of the EAC DTD into French. Stefano Vitale of the State Archives of Florence detailed the process of reconceptualizing archival guides for an electronic environment. And Per-Gunnar Ottosson of the National Archives of Sweden discussed the Linking and Exploring Authority Files (LEAF) project, which seeks to provide shared authority information for use in various European archival gateway projects.

In addition to these presentations, EAD gurus Michael Fox and Kris Kiesling also provided input. Fox led a discussion about various methods used throughout Europe for training archivists in EAD. Kiesling rounded out the presentations on EAD with a talk on the adoption of EAD throughout North America and Europe. As Kiesling pointed out, and as the papers in this conference demonstrate, EAD will continue to evolve as archivists find new applications and improvements for it.

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Christopher J. Prom and Ellen D. Swain, eds. *College and University Archives: Readings in Theory and Practice*. Chicago: Society of American Archivists, 2008. 360 p. $54.95 (nonmember); $39.95 (member).

Looking at current archival writings—blogs, listservs, journals—it is clear that the twenty-first century is an exciting, if somewhat daunting, time to be an archivist. For those working in the conjunction of old and new forms of documentation and technologies, one significant challenge is finding time to stay abreast of archival issues. Losing the

elicit intelligent responses from classmates. On occasion though, I must remind the students of the do-unto-others ethic and of the fact that we are grading discussion leadership *and* discussion participation. Most teams stick to the traditional means of leading the discussion—offering a provocative question or statement and opening the floor to comment. One team takes a small risk straying from the expected formula; they organize a mock debate. Using a set of labor dispute documents from World War II, they divide the class into management and mill workers. Each side presents their case, shamelessly invoking patriotism and the war effort. The discussion leaders and instructors act as the War Labor Board and arbitrate. To my bleeding heart's surprise, our War Labor Board finds for management, whose representatives made an articulate case for not raising wages without some relief in the price setting.

November 2008

In addition to completing the six lab assignments—short essays on documents—the students have read manuscripts from twenty-eight collections by the end of November. In their first semester in college, these students have gained experience with primary sources that could rival that of the average second-year history graduate student.

The students read Robert Darnton's essay "The Library in the New Age" from *The New York Review of Books* for the final class discussion led by me. I ask a simple question: "Would you have reacted differently to this article before you had taken this class?" An always enthusiastic class participant replies, "Yes. Before this class, I would have found his remarks about the need to touch and even smell original documents or books overly sentimental. Now

I understand that need.” Other students pipe in: “Yeah.” One adds, “I would always prefer to use the originals rather than read them on a computer screen.” Another anxiously asks, “You don’t think books and archives will go away, do you?” A sense of relief permeates the air following my response, which is echoed by Dr. Eble: “Not in my lifetime!” Perhaps the millennials—or at least these sixteen representatives of their generation—are not as hopelessly digital as we once thought.

December 2008

For the final written project, I have given up on the resource guides. The students simply do not have the time to develop worthwhile guides in such a small amount of time. Hopeful that the success of the short essay format in the lab assignments will be realized in a long essay, we assign a ten-page paper on a collection of the student’s choice. The students must approach these collections with the types of questions we have been asking all semester. I want to see if they have learned to ask their own questions. One superb student wants to explore her nascent interest in non-Western history, and so I suggest records kept by rural sociologist and UNC faculty member Arthur Franklin Raper while he was in Pakistan during the 1960s. Her oral presentation, delivered during the exam period without technology or notes, is best summarized by Dr. Eble’s one-word description: “splendid.” Her paper does not disappoint either.

> Interested in more than strikes and refugees, Raper also recorded his observations of the culture he participated in. In one of his reports, Raper devotes an entire section to notes on Bengali culture. Raper believed that ‘one learns about another culture,

electronically accessible. The Archives de Paris found that the EAD DTD was a useful tool in organizing metadata for their serial record files of Paris building permits. A public archive and a private one in Geneva undertook a cooperative project and found that their biggest challenges were not the technical aspects of EAD, but the preparation and reorganization of legacy finding aids. An innovative use of EAD-inspired XML came from Spanish archivists, who described the creation of an Encoded Archival Guide (EAG) DTD for the Censo-Guía de los Archivos de España e Iberoamérica project. EAG provides standards for encoding information about the archival repositories which house materials in the digital collections.

Several institutions gave presentations on their experiences with publishing EAD finding aids. The French Centre Historique des Archives Nationales presented a detailed analysis of their methods of metadata extraction and presentation with integrated images in Web based applications. The Archives Départementales de la Côte-d’Or described the process by which they evaluated and implemented the ActionArchive search engine for their EAD records. And archivists from the UK described the use of EAD metadata in three federated search engines for archival collections: Archives Hub, Access to Archives (A2A), and Navigational Aids for the History of Science, Technology and the Environment (NAHSTE).

EAC standards were fairly new at the time of this conference, but four papers discussed issues with and potential uses of the EAC DTD. Particularly interesting was Richard V. Szary’s (Yale University) essay on the background and development of and rationale for EAC. Françoise Bourdon of the Bibliothèque National described collections beyond the collection level. EAD was designed specifically to represent the hierarchical nature of traditional print finding aids, but it is flexible enough to take advantage of the new possibilities of electronic records.

EAC is another XML-based schema. Introduced in 2004, EAC is essentially a system for creating enhanced authority records for both individuals and corporate bodies. Like EAD, it is tailored for the specific needs of archival collections: an EAC record contains not only authoritative versions of names, but also contextual information about biography, history, and relationships to other people or groups.

In 2004 many institutions were completing their first extensive EAD projects. So it is no surprise that many of the presentations at the European Conference described retrospective conversion and pilot projects. The Archives Départmentales des Pyrénées-Atlantiques in France outsourced the retrospective conversion of 850 paper finding aids, some of which dated to the mid-nineteenth-century. The Department of Special Collections and Western Manuscripts at the Bodleian Library undertook a thorough process of analyzing their finding aids (including those for medieval manuscripts) and adapting them for conversion to EAD. The records are now part of the Archives Hub, an internet gateway to archival collections throughout the UK. The Central Archives of Historical Records in Warsaw chose its Crown Chancery Public Register as an EAD pilot project, which was done entirely in-house using data exported from Access and Word databases, stylesheets from the *EAD Cookbook,* and a Polish HTML editor. Two German archives made use of EAD-compatible XML schemas, MidosaXML and BASYS-Fox, to make their finding aids

> through one peek after another into such things as religious ceremonies, vital life processes like births and deaths, and the use of spare time.' Under this premise, Raper sets out three specific examples of Bengali culture that occurred in the month of April: animal sacrifice, the naming of a worker's baby, and a picnic. Raper's tone of amusement surfaces in his examination of the animal sacrifice; he was especially interested to see the 'note of joy in their faces as they led the animals home for slaughter.' The description of the celebration for the naming of a goods driver's baby is much more detailed. Raper even gives 'some statistics' for the amount of food and how much it all cost; most likely, Raper made these notes to show how lavishly new life was treated. The depiction of the picnic is much less vibrant than the other two, but Raper's enjoyment still permeates the writing. According to Raper, the picnic was 'a lot of fun' and the younger children there were 'delightful.' Pervading his writing style, Raper's evident enjoyment at examining and retelling occurrences reveals interest in delving into situations and partaking of them fully.[9]

To be sure, all the students do not produce excellent work nor prove adept at public speaking. Yet some of the class's weakest writers give cogent and entertaining talks about the collections they had examined. One student does a better than competent job of explaining North Carolina's late-nineteenth-century populist and fusion politics based on her analysis of Marion Butler's speeches. After examining journalist Edwin Yoder's papers, another student speaks eloquently about the changing and vital role of the press during the Cold War and the civil rights movement. A third student—whose semester-long insistence that history is a series of major events with important persons has been a source of frustration—studies an antebellum and Civil War memoir written in the 1920s and then delights us with a well-delivered speech on the values and limitations of reminiscences as primary sources. I am now a true believer in my theory of immersion. From the rigors of this course have emerged sixteen eighteen-year olds fluent in manuscripts of the American South.

Laura Clark Brown is an archivist for the Southern Historical Collection (SHC) at the University of North Carolina at Chapel Hill's Louis Round Wilson Special Collections Library. She is currently serving as the project director for a grant funded by the Andrew W. Mellon Foundation. The grant project, titled "Extending the Reach of Southern Sources: Proceeding to Large-Scale Digitization of Manuscript Collections," joins archivists with scholars of the American South to determine best practices for large-scale digitization of the SHC's holdings. Ms. Brown is happy to share the course syllabus and lab assignment prompts. Please contact her through email (ljcb@email.unc.edu) if you are interested.

NOTES

1. J. G. de Roulhac Hamilton was a professor of history at UNC-Chapel Hill and the founding director of the Southern Historical Collection. His legendary and tenacious collecting practices all over the South earned him the reputation of a carpetbagger and the moniker "Ransack Roulhac," an image and nickname he may have cultivated.

REVIEWS

Bill Stockting and Fabienne Queyroux, eds. *Encoding Across Frontiers: Proceedings of the European Conference on Encoded Archival Description and Context (EAD and EAC), Paris, France 7-8 October 2004.* New York: Haworth Press, 2005. 286 p. Illustrations. $49.95 (cloth); $27.95 (paper).

Globalization has touched nearly every aspect of our society, and archives are no exception. Since the 1998 release of Encoded Archival Description (EAD), the markup language has been adopted for use by archivists in dozens of countries. The papers in this volume document a conference whose presenters came from the United States, the United Kingdom, Italy, France, Germany, the Netherlands, Portugal, Spain, Sweden, Poland, and Switzerland. The projects they describe are varied, but the concerns of EAD users are similar across national boundaries. And even though this second annual European Conference took place in 2004 (there is a 2009 conference in April, in Aberdeen, Scotland), the information provided is still relevant and useful, especially for archivists interested in the history of EAD and Encoded Archival Context (EAC).

The introduction by Daniel Pitti provides a nice, succinct overview of the development of EAD and EAC. EAD grew out of the archival community's desire to take advantage of computer technologies to allow users to search and use finding aids in new and more flexible ways. The MARC standard provided this for monographs and other formats, but it lacked the ability to describe archival

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NOTES

1. For example, the special collections at Phillips Exeter Academy in Exeter, New Hampshire, has one of the most prestigious collections of American letters held by any secondary school. See www.exeter.edu/ libraries/4513_4523.aspx

Photograph: Asheville School students Nia Milner and Krista Kiernan work with student publications during service time in the Class of 1923 Memorial Archives.

2. The "Dolly" document is in the Manigault Family Papers (#484). The "John Henry" documents are in the Guy Benton Johnson Papers (#3826).
3. The tutorial, now long overdue for a revised edition, can be found at http://www.lib.unc.edu/instruct/manuscripts/. I hope to revise and update the tutorial in 2009 and 2010.
4. The author received permission from the students whose papers are excerpted in this article.
5. Excerpt from Molly Tesch's second lab assignment, 2006. Ms. Tesch examined a plantation journal in the John Walker Papers (#2300).
6. Excerpt from Maclane Wilkinson's third lab assignment, 2006. Mr. Wilkinson examined letters in the Robert Stuart Finley Papers (#3685-z).
7. Excerpt from Paige Ivey's fourth lab assignment, 2006. The student examined volume 18 (1909) of Ker's diary in the Mary Susan Ker Papers (#1467).
8. Excerpt from team one's submission of talking points, 2008. The students examined documents contained in the Ernest Haywood Collection of Haywood Family Papers (#1290) and the Francis Terry Leak Papers (#1095). The students in team one granted permission for use of their talking points on the condition of anonymity.
9. Excerpt from Morgan Jones's final paper, 2008. Ms. Jones examined field reports in the Arthur Franklin Raper Papers (#3966).

"Teach Your Children Well": Raising the Next Generation through Meaningful Work Experience

by Ginny Daley and Laura Micham

Abstract

In 1988, the position of women's studies archivist was created in the Manuscript Department of Duke's Perkins Library, and Ginny Daley, a manuscript librarian in that department, stepped into that position. In 1994, Laura Micham was a volunteer with the women's archives, and after enrolling in the SILS program at the University of North Carolina at Chapel Hill she served as a graduate student intern as well. Ginny left her leadership role with the women's archives in 1997. By 2002, the women's archives had grown into the Sallie Bingham Center for Women's History and Culture and Laura was hired as director, the position she currently holds. This conversational reflection on their interwoven career paths provides a framework for exploring theories and the practice of interning and mentoring in the archives profession. Daley and Micham describe strategies for creating meaningful opportunities for student workers and volunteers and how this ultimately benefits the archival profession.

Laura: The Bingham Center attracts numerous student and volunteer workers each year. Was it always this popular? Was this an intentional dimension of the program?

Ginny: When the Bingham Center was first created as the women's archives in 1988, we didn't really have a plan for

these descriptions so that researchers can access the documents and information stored in the archives. The service block lasts ninety minutes, so the projects have to be small or easily set aside (the student schedule at the school is tight, so it is imperative to end on time.) The projects, I told them, might appear to be boring or rote: sleeving photographs in polypropylene, replacing folders and writing headings, writing container lists, or alphabetizing and indexing student papers or publications. I emphasized to them, most fervently, that every project is a task I would have to do myself and that these basic steps are vitally important to the preservation of the materials, for long-term storage and protection, and in writing the final descriptive aid for researchers to use. Because they were doing these basic preservation tasks, I could be freed up to do the next level of archival work. In short, what they were doing was important to my job as the archivist, and that I deeply appreciated their service.

I have used this introductory slide show for two years and the reaction from the students has been positive. Not only does it show what an archives is, but by combining text slides with images and physical examples from the collections, it teaches students the fundamentals of archival work. By explaining the tenants of my profession, I involve them in my job. By showing them how I do my work and why I do it, I validate their intelligence and emphasize that no task, no matter how basic, is unimportant in the multilayered work of preserving, arranging, and describing collections. My students become as invested in the work as I am, and perhaps I may inspire one of them to consider archives as a career.

Web site. I compared it to a library catalog entry, only with much more information. One of the projects my students have worked on this year is writing indices to the chapel talks (every senior is required to write and deliver a thoughtful essay to fulfill the public speaking component of the curriculum). The index lists the students' names and the titles of their talks. The collection is arranged by the academic year. My students were excited to know that one day their chapel talk would be included in this collection and that it would be listed in an online index. With this collection, I created a little research game: they had to use the online finding aid to locate the specific box and file in the chapel talks collection. With this very simple exercise, my students learned how to connect information found on the Internet to a physical document in the archives.

The PowerPoint show then led to a discussion about simple preservation concepts in the form of questions: Why is the archives so cold? Why are there two dehumidifiers running? Why do I have to wear gloves when I handle photographs? Why is there no carpet in the archives? By asking and answering these questions, the students learned important information about how the archives operates and why the protection of materials with plastic sleeves and acid-free folders and boxes is important. I showed them the different types of archival products they would be using as well as some older products (such as PVC slide pages and old folders), and explained how archivists use them to stop the deterioration of paper, photographs, and magnetic media over time.

Finally, I discussed with them the kinds of projects they would be doing during the year. While they would not be writing finding aids, their work would enable me to write

hiring students, creating internships, or enlisting volunteers specifically to work with the women's collections. Processing and reference work was handled along with the regular workflow of the Manuscript Department (now the Rare Book, Manuscript, and Special Collections Library). But within the first year it became clear that there was both a need and an advantage for "itinerant" help in addition to the regular department staff. We were instantly hit with research requests for which we didn't really know the answers, such as what kinds of information about African American women were sitting in the collections Duke already had. We needed help processing and describing the collections with a new eye towards how women's experiences were documented in the collections. I began to actively recruit students and volunteers to help out. Graduate students in the humanities and social sciences had specific subject expertise that none of us on staff really had. They were familiar with the most current research trends and academic theories at a time when research methodologies were being dramatically influenced by postmodernism, deconstructionism, and third-wave feminism. Volunteers were often well-grounded in feminist theory and activism and consequently brought an understanding of the politics of preservation. Students and volunteers alike were passionate about working in the women's archives—not only about working with women's collections, which was interesting for them but also because most felt that they were helping to make a difference by bringing women's history to light. So in many ways, student workers and volunteers brought a sense of ownership to their work, and I was more than happy to encourage and take advantage of that enthusiasm and pride.

One unintended side effect was that the student workers and volunteers became promotional agents for the women's archives. They would tell classmates about the collections they were working with and more students would come in to use the collections. Volunteers also helped raise awareness in the local community, which resulted in more non-academic users and leads to new collections as well. As the women's archives became more known, folks were anxious to work with us. There was a constant stream of inquiries from Duke students, area library school graduate students, and community volunteers wanting to know if they could do anything—they just wanted to be a part of the effort to document women's lives. As I recall, you approached me in the early 1990s about volunteering. Do you remember learning about the women's archives and why you wanted to work there? What sort of experience was that for you?

Laura: I remember meeting you around 1992. I had recently graduated from college and deferred enrollment in a graduate program I wasn't sure would be the right fit. Shortly after working out that you were a feminist, I remember asking if you had any ideas about how to do that kind of work and still pay the bills. You told me about your job at Duke as women's studies archivist and how that allowed you to merge your professional life with your feminist beliefs, in essence becoming an activist archivist.

I had a women's studies degree but had never been in an archives. Your explanation was enough to plant a seed of inspiration. After a year or so of travel, I returned to Durham still thinking about this women's history archives endeavor, so I approached you about volunteering—to see if

showed them the book. For some reason, the two students this year thought that was pretty cool. I also introduced the ideas of *provenance* and *respect du fonds,* because these two concepts are the backbone of archival work and students this young can understand and appreciate them if you do not dwell on them. The trick is to make it personal: "You have decided to donate your journals, letters, and photographs from your time as a student at the school to the archives. . . ." I showed them a couple of collections from alumni that have these student materials in them. My students were thoroughly taken with the idea that students have something of worth for the archives.

Since students are familiar with libraries, I introduced the idea of a collection by comparing it to a book. A history monograph is a collection of an author's ideas and research about a subject, for example, but a manuscript collection can be one letter or one million letters, one photograph album, sixty cassette tapes, etc. Finding a collection is a little different from finding a library book because the archives is not arranged by the Dewey Decimal or Library of Congress systems, but rather by a system that is organic to the organization of the Asheville School. I have learned that it is not terribly productive to go into much more detail than that, just that they understand that an archives can be arranged by different methods. In the Asheville School archives, the records of the headmasters are stored on one bay in chronological order and the student publications are all in another section. Thus, the students could see how the archives is physically arranged based on our school's organization.

From there, I introduced the idea of a finding aid by showing them the ones that are mounted on the archives'

I, too, instituted a change in how I introduced the archives and archival work. I learned two valuable lessons about how I should discuss my job with young students. First, I realized that most students probably had no idea what an archives was, let alone the mission and scope of the work. Asheville School students are quite intelligent, but none of the students who had signed up had ever visited an archives. Second, even though the students were all familiar with libraries, none knew how an archives differed from a library and what an archivist does.

So, borrowing from my colleagues, I created a PowerPoint presentation as a way to introduce what I do and where I work. High school students are comfortable with PowerPoint and images, being members of the "visual generation." To aid in my introduction, I ran the program on the computer in the archives. I started it out with a friendly welcome with the students' names on the title pages; a personal touch is always nice, and they noticed. The program opened with images of archives and archival materials in well-lit, orderly modern settings. Then I included images of jumbled piles of leather ledgers and bundles of manuscripts I found through a Google Images search and some screen captures from the film *The Da Vinci Code*. The students found these images humorous, but it offered an opportunity to discuss how the "dusty old archives" reputation came to be. I pointed out that the school's archives, as well as the majority of archives today, are in fact very clean places with modern steel shelving and materials stored neatly in boxes.

Since it is impossible to avoid using text slides, I paired images with text to describe what "archives" means and its three distinct uses. I used a visual of the *DACS* book to discuss the basic principles of archival work, and then I

I would really like this kind of work—and you set me up with processing the Atlanta Lesbian Feminist Alliance Archives (ALFA). I was instantly hooked on the whole scene: an open-minded and very generous archivist introducing me to her world through a rich and colorful collection housed in a place filled with other fantastic people and materials. I never looked back and never had to, thanks to the tutelage and support of you and your coworkers, many of whom are still at Duke.

Working with the ALFA Archives was perfect for a number of reasons. I was a feminist, gay rights, and anti-war activist in college. I spent those years seeking out other people and groups with my interests. Here was a collection documenting people and organizations (ALFA and many others) doing this work from 1972 to 1994. I was enchanted by the giants whose shoulders I stood upon and energized to learn about people in Atlanta and elsewhere making a difference to 1980s and early 1990s liberation struggles that I knew firsthand.

This collection was also the perfect introduction to the possibilities provided by primary source research. I got three degrees in college mostly because I liked all the different kinds of library research they afforded me. I never used primary sources, though I knew they existed. Processing the ALFA Archives finally provided me the direct contact with the raw ingredients of history that I'd only heard about. Imagining the work of acquiring, processing, and providing access to these materials for researchers was truly exciting. I couldn't wait to get to library school so that I could do this kind of work full time.

Ginny: Most students and volunteers working with the women's archives had equally intense and significant experiences. I think this can partly be attributed to the way everyone was treated like interns instead of simple laborers. Rather than just tell someone what to do, I felt it was important to take the time to explain the archival theory and best practices as well as be open and honest about the realities of our specific situation that affected the day-to-day decisions. Although this was ultimately more time consuming than just putting someone on task, to me, this was an investment in the future. Even if a particular student worker or volunteer might not become a professional archivist, they were tomorrow's researcher, teacher, patron, and donor. So I thought the time spent teaching them about archives would benefit the greater archival enterprise in the long run.

Another approach that I tried to incorporate with most of the student and volunteer positions was finding a good match between the person and the task and then letting them own their work. To me this meant letting go of my vision, my expertise, and my abilities—giving up my power in order to empower the workers. Essentially, I would serve as a guide, helping them implement their vision while making sure the work stayed on track so that we ultimately had a product or body of work that benefited both the individual and the archives. Not an easy thing to do and somewhat risky. However, this generally led to a different and even better result than I would have ever produced on my own. For instance, when history graduate student Jennifer Morgan was hired to help create a guide to collections on African American women, it was her idea to take a methodological approach to organizing the guide.

large storage space on the mezzanine level of Memorial Hall and the installation of appropriate shelving, including a bank of compact shelving, and the acquisition of file cabinets. A portion of that gift enabled the school to hire a consultant to advise Mrs. Lewis on arranging and processing the collections. The consulting archivist brought in one of his student assistants who set up a Web site for the archives and created its first digital exhibit. Additional monies paid for four lighted and secure exhibit cases. A final gift provided funds to endow a part-time position for an archivist.

At Asheville, one ninety-minute block every other week is set aside for a service period, wherein the 3rd formers (freshmen) participate in projects around campus. The archives participated in the service program for the first time in fall 2004. Students were, unfortunately, blindly assigned to the service areas rather than given an opportunity to learn about each project and allowed to choose. This resulted in some lackluster enthusiasm from some, but not all, of the students who worked in the archives. And, in retrospect, I can be faulted for not introducing the archives and archival work to them in a more thoughtful and entertaining fashion. Simply tossing an unwilling fourteen year-old freshman into a cold room filled with grey boxes with only a quick walk-through and explanation of what the archives does was probably not the ideal way of getting some more reluctant students to buy into the project. In fall 2006 the service program was reorganized, and during a plenary session each service area was introduced in a PowerPoint slideshow with images. The students then signed up for a project according to their interest. Just that small change saw a world of difference in the students' attitude towards the archives and their enthusiasm level.

No Task Is Unimportant: Working with High School Students in the Archives

by Diana R. Sanderson

Abstract

Exposing high school students to archival work can be a rewarding and valuable experience. The author describes how creating an image-heavy PowerPoint program and using archival collections to teach archival concepts and procedures can motivate students to participate in basic preservation and description work in their own school's archives.

The Asheville School, an independent boarding and day high school, is one of a growing number of secondary schools that have created an archives in order to preserve and to store their historical records. Many of the older independent schools in the United States have long established archival programs; some have important and fabulous collections that reach far beyond the school's scope.[1] The collecting policy of Asheville School, like those of other schools, allows for the donation of papers from faculty, students, and alumni, even if the collection doesn't have much to do with the donor's high school career.

Beginning in the late 1980s, English teacher and public relations director Donna Lewis assembled boxes of records found in the attics and basements of Asheville School's nearly century-old buildings. She did so not just to protect them but also to mine the records for articles for the alumni magazine, *Achievement.* Mrs. Lewis worked mostly on her own time to separate the records into working groups and provide rudimentary preservation. Through her contact with an alumnus, she secured funding for the renovation of a

Whereas a standard archival collection guide would list the collections alphabetically or topically, she thought it would be more useful to organize the list by document type—like plantation ledgers or personal papers—and then give some guidance as to how to approach that resource in order to best glean information about black women. Brilliant. Also by letting her take the lead on this project, it gave her a publication line on her CV while she was still in graduate school. This was a concrete benefit to her at the time. (Jennifer is now a professor at NYU.)

Another example was when a local high school student, Andrew Barco, approached us about ways of improving our newly digitized version of the Alice Williamson diary by linking words and phrases in the diary to additional information like definitions, census records, and photographs. He saw ways of using Web technologies that made straight digitization even more useful and really addressed the way his generation of users wants to use the Web. As a school project he volunteered for us, doing the research, learning how to hyperlink, and put it all together with the help of our IT staff. For him, the project allowed him to take his basic research skills out of the realm of classroom assignments and apply them to a real world project that would benefit others. In doing so, he helped us stay current with our constituents. (Andrew is now on staff with the School for the Museum of Fine Arts in Boston, where he helps connect art students with community projects.)

In both of these cases, the students brought ideas and strategies from their own experiences and were thoroughly engaged and invested in their projects. And although we worked closely with them and guided them, they led us to produce something I don't think we would have ever done on our own as conventional archivists. We taught them and learned from them at the same time.

In the mid 1990s, you had enrolled in the library and information science program at UNC-Chapel Hill and came to work for us as a graduate student intern for the women's archives. Since you were destined to be an archivist, I remember trying to give you some good practical archival training while encouraging you to develop your own sense of professional style.

Laura: I have many memories of that internship. You did things and taught me to do things that I've rarely seen elsewhere, but that brought an enormous amount of vitality to the enterprise—from the finding aid covers we created with collages of photocopied items in the collections to intricately detailed and illustrated bibliographies uncovering long-hidden women's materials to some of the first digitization projects that brought the lives of Civil War, African American, and second-wave feminist women to a 24/7, international audience long before most libraries thought about this form of access. You pushed all the envelopes and taught me that we archivists not only support the curriculum but inform it, not only use time-tested technology but exploit new technologies, not only document the past but inform the future of scholarship and activism. These are not just opportunities but responsibilities. I learned in library school that libraries and librarians are sometimes the first services and staff to be eliminated from an organization, town, etc., if we don't demonstrate our enormous relevance to the mission. My internship with the women's archives provided me with the tools and hands-on experience to do this.

pository. I am currently helping the faculty member who attended my first undergraduate workshop with a research guide for senior thesis writers, anticipating that I will also offer regularly-scheduled "introduction to archival research" sessions for these students. Eventually I hope to see these sessions become a requirement, not just a recommendation. In the near future, our department will be creating online tutorials on the various aspects of finding and using primary sources, which will greatly enhance our resource guides and handouts and which can be linked to course management pages.

While the students who ask us for advice on using archives elsewhere may not count toward our own user statistics, we are fulfilling an important educational role in training future researchers. Our growing reputation for service will also help make us a campus-wide resource. As faculty members think of us as more than a future repository for their papers, they will be more likely to plan course projects that bring their students in to use our sources. Since I always show examples from our repository as part of any presentation, I feel that I am teaching the next generations of researchers both *with* archives and *about* archives.

Janet C. Olson has been the assistant university archivist at Northwestern University since 1998. She has a master's degree in American History from Loyola University of Chicago. She is a certified archivist and has been involved in local, regional, and national archival organizations.

advice I give to graduate students. I wish I could say my new workshop elicited a standing-room-only crowd. It did not. The other thing I had learned by that point was that a library-sponsored workshop wasn't the most effective way to reach students (in fact, the bibliographic instruction librarians admitted that workshops are only well attended if faculty members require students to show up). These workshops are still worth doing in order to establish archival research as part of the standard workshop repertoire, but in the future, I will go in with low expectations.

Now I am focusing on ways to present myself as an expert on primary sources to faculty. This past year, a new program in the history department gave undergraduates the chance to act as research assistants to faculty members. What could be more suitable and practical than a session on how to use an archives? I talked my way into the program and gave my undergraduate-level presentation to the students. Of course, I also offered my services for consultation as needed. I hope that I have set a precedent for future years, at least with this program. And I hope that the ripple effect from this venture will help bring the teaching *about* archives aspect to the attention of more faculty members.

I feel that our new approach is well in place. I can do a "using archives" presentation at the drop of a hat; with two generic PowerPoint programs at hand (one focused on finding online sources and one more basic, covering everything from finding aids to reading room rules), I can reconfigure a presentation to meet specific needs. I stay up-to-date on databases and announcements of new collections so that I can offer effective consultation, and, like Macy's sending customers to Gimbel's in the old movie *Miracle on 34th Street*, I am always ready to recommend a colleague's re-

Ginny: As an intern, you were involved in several areas of archival work, including reference and processing, but your work on the digital projects is a perfect example of how we were able to take advantage of your specific abilities and expertise while providing you with real world archival experience. You had an academic concentration in women's studies and managerial experience from prior jobs. Being of a younger generation, you also had experience with some aspects of digitization that most staff members, including myself, did not. So placing you in charge of pulling together the women's digital archive projects and getting them online seemed like a good fit. It meant my stepping into the background so that you could gain some project management experience that would benefit you as you moved into professional positions. It was a win-win situation.

Taking a collegial approach when working with students and volunteers has always been more natural for me. Rather than seeing relationships as hierarchical, I like to think that we are part of a team where each person brings different abilities and perspectives to the task at hand. This approach allows for a professional respect and camaraderie to develop. After your internship, you and I kept in touch as friends and colleagues—sometimes commiserating, sharing ideas and opportunities, giving presentations together. When the director position for the Bingham Center came open, I was thrilled that you were interested! When a former student intern assumes their former supervisor's position, it provides us with a model that we can all learn from.

As director of the women's archives, now the Bingham Center, are there some aspects from your volunteer and internship experiences that you incorporate with current student and volunteer workers?

Laura: In the six years since I've returned to the Bingham Center we've been fortunate to have nearly twenty student workers and volunteers. These folks have come from the library schools and public history programs in the area as well as the Duke student body and local and regional community. They come with a wide range of experience and interests. Some are doing field experience practica in support of their graduate degrees; some are student activists turned on by our public programs; some are Triangle residents new to the area and searching for women-oriented communities or considering a career change to librarianship/archives; and others have a professional path different from ours but want to broaden their horizons or contribute to work that has inspired them.

Given the broad range of interests and backgrounds of these (mostly) women, we take special care to match them with projects that will be meaningful to them, contribute to their professional portfolios, and support their goals as well as ours. We strive to design the projects to be manageable in the time the students and volunteers have to give, both within the rhythm of their schedules and the overall timeframe (e.g., a month, a semester) they'll be with us. For example, Beth Ann Koelsch, who has an MFA in screenwriting and a theatrical background, came to us considering a career change to librarianship. She worked with us in 2004 to stage a dramatic reading from the collections on the theme of women and electoral politics. After that volunteer project we hired her as an intern during her time in library school at UNC-Chapel Hill. (Beth Ann is now curator of the Women

research skills (such as, for example, when I was asked how to find collections documenting prostitution in eighteenth-century France—a far cry from our mission statement!).

It has taken me longer to get an "in" with undergraduates. My first attempts were through the library's series of reference workshops. I caught the ear of a reference librarian who understood archives, and he and I planned a workshop aimed at undergraduates. My presentation introduced the concept of archives, but stressed examples from our collections and provided suggestions for paper topics based on the material in the University Archives. Unfortunately, my painstakingly scripted PowerPoint played to an almost empty room. However, as these things often work out, the one attendee was worth the effort: a faculty member who serves as an advisor on senior theses and on undergraduate research fellowships. He was enthusiastic about the idea of a workshop that introduced undergraduates to archives and suggested ways to restructure it and market it more effectively to the appropriate departments.

I retooled and offered the workshop again and again. By the time my audience had quadrupled (yes, four students showed up the third time), I had learned something important from the attendees: what they really wanted was practical advice on how to find and use primary sources in their research papers, whatever their topic might be. As with the graduate students, I found myself drawing on my experience as a researcher as well as an archivist. I retooled again. My next workshop was a general introduction to archival research, packed with basic tips on the differences between an archives and a library and how to frame good questions, locate appropriate archives, and prepare for a visit to a repository. I also included a short version of the online-search tory even further. The success has come from a combination of recognizing a need, finding helpful partners, targeting the right audiences, and, of course, timing. However, the process has taken more than three years.

My first foray into teaching *about* archives came with students at the graduate level. Several years ago, the University Library initiated an all-day series of sessions for entering graduate students to show them what the library has to offer in the way of electronic resources. This excellent program has been deservedly successful. Fully aware that offering a session on the holdings of the University Archives wouldn't fit the scope of the event, I was able to convince the coordinators of the event that students would benefit from a session on using electronic resources to find archival materials. It has been surprising how little most new graduate students really know about primary sources. My contribution was well received; I have now presented the session for the past three years and feel confident that it has become part of the canon.

My session starts with an overview of what an archives is and what an archivist does, followed by a short but intense segment on finding aids. Then I move into a demonstration of several ways to search for archival sources online, using examples from individual repositories, multi-repository consortia such as the Online Archive of California, subscription databases such as ArchiveGrid, and Google. I also talk briefly about finding historical photographs. My presentation ends with tips on how to pursue archival research, either onsite or from a distance, once collections are located. I always get a few students who want to consult me afterwards for advice on locating resources for their research. This is a good way to build credibility, even as it stretches my own

Veterans Historical Collection at the University of North Carolina at Greensboro.) The idea is that student workers and volunteers will start and finish a project or projects while they're here so that they have something "to hang their hats on" and make claim to in interviews, future jobs, and other settings.

Ginny: One thing that you and I draw on from our feminist activist roots is to recognize and give credit to all those who take part in making something happen—that every effort, great or small, is an important contribution to the whole. It's great that you maintain the Web page that lists all those who have worked with the Bingham Center since its inception as the women's archives (http://library.duke.edu/specialcollections/bingham/contact/former-staff.html). It really demonstrates the range of people who have been involved as well as how much work it takes to run an archives. I don't know of any other archival organization that recognizes its entire former staff, including student workers and volunteers, in this way.

Laura: It's enormously satisfying to work with committed, creative people who are genuinely happy to be here. The best accomplishments of the Bingham Center would not have been possible without these dedicated workers. And they are wonderful ambassadors for us. Almost every month we receive expressions of interest from acquaintances and strangers alike, and I hope to be able to continue bring as many of these folks into the Bingham Center circle as we can. We are delighted to carry out your original commitment to broadening the constituency of the Bingham Center and to training some of the next generation of women's history archivists while we're about it.

Ginny: I guess the lesson here is that if we provide learning experiences substantial enough for student interns to inherit our jobs, we will be "feeding the profession" in the most responsible way. In my current position, my supervisor is actually a former student assistant of mine, and it is an incredibly validating experience. I'm reminded of the Crosby, Stills, Nash, and Young song "Teach Your Children," where Graham Nash advises us to teach our children well, to learn from our children, and ultimately to feed each other on our dreams.[1]

Ginny Daley (MLS, University of Kentucky) worked for the Kentucky State Archives before coming to the Duke University Libraries where she served as the women's studies archivist, helping to found what is now the Sallie Bingham Center for Women's History and Culture. Since then she has worked with Duke's Hartman Center for Sales, Advertising, and Marketing History, the Southern Highland Craft Guild in Asheville, the Presbyterian Historical Society in Montreat, and the Craft Revival digital archive project at Western Carolina University. She currently manages the Civil Rights Greensboro digital archive project at UNC Greensboro.

Laura Micham (MLIS, UNC-Chapel Hill) is the director of the Sallie Bingham Center for Women's History and Culture, part of Duke University's Rare Book, Manuscript, and Special Collections Library. Laura is also the curator of gender and sexuality history collections and women's studies librarian for Duke. In addition to organizing multi-day symposia on the topics of abortion, generational feminisms, and women and artistic expression,

senting ourselves as experts in the field of primary sources, we can expand our role beyond the walls of our repositories and increase awareness of archival sources in general. Ultimately, we can draw more attention to our own holdings as we introduce new scholars to the wider research world.

The following is a success story of teaching *about* archives in a university archives. In a way, we are reconfiguring ourselves as a service point for any questions about primary sources, with the significant side benefit of increasing awareness of our own holdings and encouraging faculty members to look upon us as partners in teaching. This story, still in the process of unfolding, has been a learning experience in itself. My stumbles toward a workable plan may be of interest or inspiration to others who wish to try a broader approach to teaching *with* archives.

The mission of our archives, typical of most university archives, is somewhat limited in scope (though nonetheless interesting to us): We collect, preserve, and make available materials relating to the 155-year history of our institution. Thus, our holdings are not as wide-ranging or as easy to integrate into a variety of curricula as the illuminated manuscripts and letters by famous authors held in our institution's Special Collections Department. We are known as experts in the history of our university. But we have recently begun broadening our outreach, without changing our mission, by helping students learn not just what the University Archives has, but what an archives is, how to use an archival repository for primary source research, and how to use the increasing number of online resources to find archival materials. Essentially, we have been establishing ourselves as experts on archival research. So far the results have been promising, and we have plans for expanding our new terri-

Teaching *With* Archives, Teaching *About* Archives
by Janet C. Olson

Abstract
With more students and teachers—at every level—becoming aware of archival materials, archivists are well positioned to offer services that go beyond knowledge of our own collections. Another aspect of teaching *with* archives is the chance to teach *about* archives: explaining what primary sources are and how to find and use these materials in research. By presenting ourselves as experts in the field of primary source research, we can expand our role beyond the walls of our repositories and increase awareness of archival sources in general. Ultimately, we will draw more attention to our own holdings as we introduce new scholars to the wider research world. This article describes one archivist's ongoing experimentation with establishing the archivist-as-expert in the context of a university archives.

This is a good time for archivists. We are enjoying higher visibility because our online presence has made our cool stuff more accessible, people are comfortable with the word "archive" from other contexts, and younger students are being introduced to primary sources through History Fair participation. With more students and teachers—at every level—becoming aware of archival materials, archivists have an opportunity to offer services that go beyond knowledge of our own collections. Another aspect of teaching *with* archives is the chance to teach *about* archives: drawing on our experience and expertise to explain what primary sources are and how to find and use these materials in research. By pre-

Laura has also created projects and organized public programming on a range of topics such as desegregation of public schools in Georgia, women and electoral politics, feminist underground publishing, the archivist as activist, and women's responses to war.

NOTES

1. Crosby, Stills, Nash & Young, "Teach Your Children," *Déjà Vu*, Atlantic Records, 1970.

Training Graduate Students in the Art and Science of "Responsible" Processing

by Jackie Dean

Abstract
The Special Collections Technical Services Department at the Wilson Library has developed a new teaching and training program for its graduate student processors to put into practice its philosophy that researchers are served best by making as many collections usable in the reading room as possible. Beginning in January 2008, the processing supervisor began holding weekly processing meetings with graduate student processors and full-time processing staff to call attention to the basic principles and philosophies that guide decisions and to create a processing ethos from which decisions are made. After two semesters of meetings it was clear that these discussions are essential components of the current style of processing, in which every collection requires thoughtful analysis and a treatment that balances what is best for this collection with a responsibility to all the collections awaiting processing attention.

Like many archivists, those of us working for the Southern Historical Collection (SHC) at the Wilson Library at UNC-Chapel Hill have recently begun to reevaluate our strategies for processing in order to meet the challenge of growing collections and stagnating resources. Our usual practice of applying a standard set of actions to each collection is untenable if we expect to maintain a reasonable level of access to our collections and control our backlogs. As at many other institutions, it is imperative that we apply our processing resources responsibly and intelligently,

where he works as the curator of manuscripts. He is a member of the Society of North Carolina Archivists, the Society of American Archivists, the Academy of Certified Archivists, and serves on the ACA Exam Development Committee.

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When I get to the point of training students to work with manuscript collections, the preparatory readings about the National Archives and the scavenger hunt with an already-processed manuscript collection go a long way toward introducing students to the nature of the work. That combined with a PowerPoint presentation made by the previous student makes archival instruction fairly easy. I've found that it is vitally important to show student employees how patrons use manuscript collections for their research. Once the student has had a chance to examine some processed collections and engage in an exercise that requires archival research, explaining concepts such as original order, provenance, and *respect des fonds* is fairly easy. The only other teaching exercise necessary at this point are those that concern the particularities of the collection at hand.

All in all, I've found that the attributes that are most important in student applicants are maturity, interest in the collection subject matter (students who are interested in the subject matter are never bored with their work), good references (always take the time to check with previous employers), reasonably good handwriting, and interest in archival work as a future career (I don't like putting so much time, effort and attention into a student unless they are inclined to apply what I teach them toward their future career). Over the years, as my hiring and training procedures have become more refined, so has the quality of the students I've employed.

Robert A. McInnes has worked for the City of Tampa, Florida (where he established its municipal archival program), the Virginia Historical Society, the Kansas State Historical Society, the New London County (Conn.) Historical Society, and now the University of North Carolina at Charlotte,

because we simply cannot afford to treat every collection the same way. We must make educated guesses about how best to expend our efforts, and with every processing action we perform, we must consider what actions we are not doing. The SHC holds the philosophy that we serve our researchers best by making as many collections usable in the reading room as we can. In this context, it is irresponsible for us to over-process some collections while others sit untouched and inaccessible on the new accession shelves. As our thinking about responsible processing has evolved, so has how we teach and train the student processors working on SHC collections. To our tried-and-true formula of a training manual and open door consultation, we have added more purposeful discussion and a weekly forum to talk about the mechanics of and philosophies behind processing.

The SHC has long relied on graduate students to arrange, describe, and create finding aids for the majority of our collections. We are fortunate to have one thirty-hour per week manuscripts processing archivist whose position is devoted to processing, but the rest of the processing for the SHC is handled by graduate students from the School of Information and Library Science (SILS) at UNC-Chapel Hill. Typically we employ three graduate students working twenty hours a week. SILS funds one graduate student and the curator of the Southern Historical Collection funds two more with endowment funds. Many semesters we have field experience students working with us; they work roughly ten hours per week to fulfill course credit.

Excellent graduate student processors have always been crucial to our operation and our expectations for them are very high. We expect them to devise effective collection arrangements and describe them in *DACS*-compliant finding aids. They must become adept at using our EAD-encoding tools and make sure that their writing conforms to our style guide. They must know how to house archival materials of all shapes, sizes, and formats in our stacks. They are expected to determine what work they should concentrate on and what work can be "outsourced" to an undergraduate student worker. They actively participate in maintaining orderly stacks and processing areas by storing supplies neatly and managing collection discards.

In our new processing paradigm, we also teach our graduate students to become flexible and agile processors. Since every collection is unique and requires a different treatment from us in order to make it usable in the reading room, we expect student processors to be comfortable processing at different levels. Every student processor is expected to be able to handle our marquee collections, often giving these heavy processing treatments. They are asked to give lighter treatments to collections which may be the marquee collections of tomorrow, but which are not expected to receive heavy use today. During the 1980s, descriptions of many collections were made available but the collection materials were closed pending processing. Today, when these collections are requested, student processors are asked to assess the contents and make these collections accessible to researchers as soon as possible. Depending on the curator's priorities and the needs of researchers in the reading room, students frequently work on more than one collection at a time. For every collection, students are expected to provide enough information in the finding aid to make the materials discoverable. They are expected to determine the best physical treatment for a collection so that the materials can exist in perpetuity, but without absorbing

sample from the student is an easy but vital part of the screening process.

One of the most important factors vital to successful student employment is the student's interest in the work. Another student did very good work and had a strong work ethic but wasn't interested in coming back for a second year of employment. Other students who were not interested in the subject matter they worked with were simply bored and uninterested in working with their assigned collections. In most cases, it is those students who are least conscientious, least reliable, and whose work is of the lowest quality.

Something else I learned by conducting interviews of a formal nature is that the students get the impression of the seriousness of the position and the work to be done, and it also helps to screen out inappropriate applicants. Even those who don't make it to the interview phase learn from the process of submitting a cover letter, résumé, and reference list. Hardly any of my applicants had ever written a résumé prior to applying for one of my positions. This process initiates their job-seeking thought processes.

Having worked with so many students, I've learned that each of them is an individual with singular interests, career goals, personalities, capabilities, and attitudes toward work. Some are always punctual and others can never make it in on time. Some are conscientious and some are apathetic. Some are fastidiously neat and others are not at all. Some possess a combination of desirable and undesirable attributes. One applicant showed up for his interview ungroomed, suggesting a lack of interest in the position, but he had a tremendous enthusiasm for the collection subject matter and turned out to be one of the best employees I've ever had.

jobs the student may wish to pursue after graduation. Whenever there is a career day held on campus, I always encourage them to attend. Knowing that many of the institutions that are likely to employ history majors are non-profit organizations, I teach them what I know about fund-raising, grant writing, and philanthropy. I also discuss with the students how to look for jobs through professional organizations, how to apply for them, what employers look for in applicants, and how to improve their résumés. When the student graduates, I repeat the process.

Part 3: Reflections on Things Learned from Hiring, Training and Supervising Students

The interviewing and training processes that I have gone through with each student employee have been learning experiences—not only for them, but for myself as well—and I've made changes to my procedures as the result of my experiences with each student. Prior to hiring my first student in the fall of 2005, I only had a small amount of experience supervising a few interns at previous places of employment. My first student at UNC Charlotte was a philosophy major who not only had little interest in the subject matter he had to work with, but also had some of the worst handwriting I had ever seen (many of the folders he labeled had to be re-labeled by students who succeeded him). Because the interview I had with him was superficial at best, I learned the importance of screening applicants beforehand. This experience taught me not to make any assumptions about students' qualifications, background, or abilities. Always check references carefully, and do everything you can to gauge the student's interest in the subject matter. Obtaining a handwriting

preservation resources more urgently needed elsewhere.

This style of processing requires conversation. We do not expect our student processors to figure out their arrangement, description, and housing strategies on their own. Those of us who have been working in this business for much longer than our students know that we benefit from talking about our prospective processing plans. While we do not expect students to have answers, we do expect them to formulate questions and engage in discussion with us and their colleagues. These conversations often lead to opportunities for students to participate in processing documentation; creating and updating documentation is frequently delegated to them.

Since we rely on our graduate processors so heavily and have such high expectations of them, we emphasize their initial training and their continual learning of the process of processing. To set the foundation for training, we thoroughly document our processing procedures. So much processing activity happens in grey areas that we want to get as much of the black-and-white areas articulated and codified as we can. The SHC has had a processing manual that details philosophy and practice since 1989. The manual, affectionately known as *How to Proceed*, has undergone many revisions as procedures evolve and philosophies change. *How to Proceed* is the heart of our processing documentation and it is supplemented by an EAD-authoring manual and wiki articles that provide in-depth, operational, or mechanical information that goes beyond the narrative processing manual text. Graduate students read and refer to *How to Proceed* and the supplements, and, as mentioned before, are even called upon to author documentation.

As anyone who has trained processors knows, even with solid documentation training can be exceedingly labor intensive. My typical approach was to have our students read *How to Proceed*, and then I would talk them through most of the steps involved in processing their assigned collection. After one semester in which I had an unusually high number of graduate student processors due to grant projects, I found myself continuously repeating the same instructions. For instance, I would explain the intricacies of our EAD authoring to one student, only to have to turn around and do it again an hour later when another student came in to work. I felt I could put my time to better use and started thinking about new ways to train and teach students.

Beginning in January 2008, we began holding weekly processing meetings on Friday mornings with the graduate students processors and full time processing staff. We called these meetings "modules" with the idea that we would focus on a different topic each week.[1] I thought we would experiment with having these meetings during the spring semester and see if they proved to be effective. My plan was to go over the issues together that kept coming up in finding aids, making sure we were clear on the correct way to handle them and the reasoning behind it. By this point in the year, the student processors were basically trained, so we used these meetings to fine-tune mechanics and to talk about more sophisticated issues, like constructing a scope content note for various types of materials and at various levels in the finding aid, describing an item when you don't know what it is, and incorporating original order into our arrangements.

In order to bring certain situations to the group for discussion, we spent time talking about the various collections on which the students were working. Full-time

them for a while and then graduate. Prior to leaving, each student develops a presentation for a live audience of interested librarians and archivists about their work. In addition to reporting on the student's progress, the PowerPoint show must also include instructions for the successor on how to resume work on the project. When the next student comes in, he or she views the presentation to gain an understanding of the collection (including its historical background and the collection series breakdown) as well as what work needs to be done to complete the project. One of the points I emphasize is that the work the employee is doing is work that will be seen and used by researchers. That being the case, the student has to learn to view the collection from the point of view of someone who needs to access the collection, has never seen it before, and does not want to spend a lot of time figuring out an obscure or poorly organized collection inventory. The employee has to learn how to arrange the collection in a way that is clear and user-friendly, and the scavenger hunt and PowerPoint presentation go a long way toward developing that frame of mind.

When I initiate a new student employee I spend a lot of time with them at first as they become familiar with the project. Initially I do much of the work, with the student looking over my shoulder, gradually allowing the student to have some hands-on experience. As they slowly become more familiar with their project, I steadily reduce the amount of time that I spend with them—but never fully breeching my attention to the student or the work. I find it necessary to examine the student's work at least a few times a week, so as to prevent the student from making and perpetuating errors.

In addition to giving instructions specific to the student's project, I also provide information on what kind of the student for information from specific data elements in the inventory, e.g., who was the source of this collection, and to determine the monetary value of certain slaves and when they were emancipated.

After completing the scavenger hunt, I sit with the students and talk about the principles that are fundamental to archival work. We discuss *provenance* (we identify and organize our collections according to where they came from, rather than what they are about); *respect des fonds* (if we receive collections from different sources that concern the same subject matter, we still keep separate); *original order* (when we accession the records from a donor, we keep the order of the papers intact, provided that they arrive in an orderly fashion that is consistent with the donor's production of the records); the five levels of archival organization (repositories like this one are made up of collections, which are made up of series, which are made up of files, which are made up from individual items); and so on. Throughout my tutorials, I always ask my students if what I am saying makes sense to them. I also provide information about professional organizations like the Society of North Carolina Archivists and the Society of American Archivists as well as information about reputable graduate-level library and archival science programs. I recently prepared a PowerPoint presentation for student employees that explain these concepts so that they can refer to them later whenever they feel the need for a refresher.

In the end, I show the student the collection to be processed and also review information provided by the previous student who worked on the project. The T. Taylor Warren Motorsports Collection and the WBT/WBTV Corporate Records are both large collections where students work on

staff and student processors from the University Archives and the Southern Folklife Collection, some of our sister collections in the Wilson Library, attended the modules along with those of us who work on Southern Historical Collection materials. Our conversations were lively and often brought in examples from past collections worked on by full-time staff as well as experiences at other institutions. Different perspectives emerged and explanations of why we do things the way we do were provided.

We suspended the modules for the summer and started them back up in September 2008 with a group of mostly new graduate student processors. During the hiatus, the landscape of the Wilson Library changed. Processing staffs that were previously attached to collections and reported to curators were now consolidated into one Special Collections Technical Services department. In this new environment, the University Archives processing coordinator and I began to work together to hire and train student processors, even though, in the current setup, one group of students process SHC and Southern Folklife Collection materials and another group processes University Archives materials. Even though the groups do not overlap, we began shaping the content of the modules towards students processing materials from the University Archives and Southern Folklife Collection as well as the Southern Historical Collection, feeling that it benefitted everyone to hear the processing issues relating to the different collections.

We continued the case-study approach and talked about mechanics and philosophy by using the collections that students were working on as examples. We also had special sessions with the collectors and reference staff. We wanted to emphasize an awareness of other projects that relate to processing, so we had reports from the graduate student working on devising a workflow for processing born-digital materials and from the graduate student working on our finding aids conversion project. We spent one module hearing feedback on our new finding aid display and one talking about the new wiki version of *How to Proceed*. At this point in the semester, we have covered the fundamentals. Now our module schedule is flexible and we can tailor the content of the meetings to the projects on which the students are currently working. The University Archives processing coordinator and I touch base towards the end of each week and plan what we want to talk about in that Friday's module.

The modules started as a proactive method for training multiple student processors at the same time. This function still exists and is valuable because I find that I do not have to repeat instructions multiple times anymore. But after holding these meetings for almost two semesters, I now believe that there is more to them than just efficiently providing instruction. Having a weekly conversation about our evolving processing practice expands our students' knowledge of their options and provides a venue to discuss why a particular route was taken. Talking through situations allows us to call attention to the basic principles and philosophies that guide our decisions and create a processing ethos from which decisions are made. These discussions also allow us to emphasize the value of context with processing. We might do things one way here at UNC, but another repository with different collections, different clientele, and different relationships with reference staff and collectors might result in different processing decisions and approaches.

On the student's first day on the job, I meet with the new employee along with our office assistant to discuss the procedures for filling out time sheets, payroll procedures, security codes for access to work areas, and other routine aspects of housekeeping. The computer that the student will use typically has to go through a lot of software updating, which is a time-consuming process (student computers in our work area usually sit idle for a few months before the next student arrives, necessitating the updating process). During that process I instruct the student to check out and examine a copy of Herman J. Viola's *The National Archives of the United States* from the library's general collections. This is a large and heavily illustrated coffee-table book that serves as a good introduction to archives and the archival profession. Though I encourage the student to make a cursory examination of the whole book, the only part I require the student to read is the prologue. Another book that serves as a good introduction is Charles A. Goodrum's *Treasures of the Library of Congress*. I recommend this to any student who works in the vicinity of rare books.

Afterwards, I have the student work on a scavenger hunt type of assignment, involving about an hour's worth of research in a collection that I have processed, and then answer a few questions. The students I work with are undergraduates and most of them have had little or no experience with research using primary sources. The scavenger hunt introduces the student to manuscript collection inventories as well as documents that are more than 150 years old—a real eye-opening experience. Also, the collection I assign them to research is one that has a lot of documentation on slavery, and many of the scavenger hunt questions concern slavery—another eye-opener. The questions on the scavenger hunt ask down to the best three or four applicants (I also use a form letter to notify those who did not make the cut and thank them for their interest). Because this process is intended to prepare students for interviews in the real world following graduation, I emphasize the need for professionalism in interviews and tell them that I want them to show up in their best interview suit and with shoes polished. This experience is supposed to imitate the hiring process for a professional position in every way possible.

When I meet with the applicant during the face-to-face interview, I use a standard list of questions. Asking appropriate questions is an important legal matter, because all the applicants must be treated the same way and can only be asked questions specific to the functions of the job. Interviewers are legally barred from asking questions about such things as political opinions, religious beliefs, sexual orientation, racial or ethnic background, or anything not related to job performance. Since labeling folders is one of the tasks the employee will have to do, I also ask the applicant to provide a handwriting sample.

Once I have conducted the face-to-face interview, it is usually fairly easy to determine who the best applicant is. Once I have made my decision, I will call the applicant in for a second interview to confirm my decision. This interview is more relaxed than the first, and the applicant need not wear business attire for this meeting. In most cases, I will make an offer to hire the student at the end of this meeting, and if the applicant accepts, I will make introductions to the rest of the full-time staff.

Part 2: On-the-Job Training

Even as our graduate student processors become seasoned and experienced, we'll continue having our weekly discussions. I feel that they are essential for our current style of processing, in which every collection requires thoughtful analysis and a treatment that balances what is best for this collection with a responsibility to all the collections waiting for us. This style of processing is challenging to do and is challenging to teach. We need to talk about what we have done and why we did it in order to make smart decisions for the next collection. It requires a constant dialogue to make sure we are doing it effectively so that our processing decisions do not result in more work for our reference staff and awkward situations for our collectors.

In the Wilson Library, we are often called upon to train and mentor SILS students. It is part of our mission to teach students to be great archivists while they are arranging and describing our wonderful collections. I am a product of this environment myself and am very serious about maintaining this commitment to the profession. My hope for the graduate students who work with us is that they learn not only the science but, more importantly, the art of providing access to our documentary heritage.

Jackie Dean is the manuscripts processing coordinator for the Louis Round Wilson Special Collections Library at the University of North Carolina at Chapel Hill.

NOTES

1. I credit Kathy Wisser, director of instructional services and doctoral candidate at the School of Information and Library Science at UNC-Chapel Hill, with the idea for the proactive processing training modules.

Helping Students Uncover Their Inner Archivist

by Benjamin Filene

Abstract

The new director of the University of North Carolina at Greensboro's (UNCG) public history program showed his graduate students a photograph with forty-six smiling faces—the 1963 class of an African American school in High Point, North Carolina—and he posed a challenge: uncover the life stories of these children and share them in a museum exhibit. As professor and students pursued this exercise in public storytelling, they unexpectedly learned another lesson—about the power of primary sources and the archives that hold them.

For a field that seems set safely in the past, history work can be remarkably fractious: interest groups attack museum exhibits as "revisionist"; academics disparage historic sites for "dumbing down" the past; departments turn tenure decisions into turf battles; museum workers feel slighted by academics; and all of them raise their eyebrows at the unbridled passion of genealogists. Can't we all get along? As the director of a public history program in a research university, I confront these tensions daily, and part of my job, I feel, is to help students learn how to wrestle with them as well. Inadvertently, I stumbled into a space of common ground, or at least of temporary respite—the archives.

In the University of North Carolina at Greensboro's program, our students are pursuing a master's degree in history with a concentration in museum studies or historic preservation. As curators, preservation planners, designers, and

world after graduation. Toward that end, I make my applicants go through a rigorous application and interview process as well as an extensive training program. When I have a vacancy, I notify the University Personnel Office by emailing an announcement advertising the position with information specifying the qualifications of the ideal candidate. For the positions I need to fill, I specify that the ideal candidate should:

- be a junior
- major in history
- have taken coursework in historical research methods
- have a proven track record for punctuality and reliability (e.g., good references)
- have an interest in the collection subject matter
- be able to lift a forty pound box
- have good handwriting
- have excellent analytical and organizational skills
- have an inclination toward archival or library work as a future career.

I also specify in my advertisements that interested applicants should send to my email address a cover letter, résumé, and list of references with telephone numbers. The application period usually runs from a week and a half to two weeks. It is rare that I receive an application from someone who is truly ideal, though it has happened.

After the termination date for receiving applications, I shorten the list down to the best six and then call them for telephone interviews. Making a half-dozen telephone calls goes a long way to deciding who to interview face-to-face. After telephone interviews, I narrow the search itself can and should be an integral part of the student's training and preparation for life after graduation.

The Special Collections Department at Atkins Library at the University of North Carolina at Charlotte is the department that includes rare books, local government documents, university archives, an oral history program (*New South Voices*), and manuscript collections. Among our manuscript collections are such things as the papers of Harry Golden, papers from families that have lived in the Mecklenburg County area since the eighteenth century, records from local businesses, the T. Taylor Warren Collection, and the WBT Radio/WBTV Television Station Records. I have employed students to do basic sorting and processing for the last two of these collections.

In 2003, the late T. Taylor Warren began donating his extensive collection of NASCAR memorabilia (about one hundred linear feet) to the UNC Charlotte Special Collections. This includes press kits, media guides, race programs, pit passes, media credentials, magazines and more—accumulated since the 1970s. Another one of our larger collections is the WBT Radio/WBTV Television Station corporate records. In early 2004, we received a large and significant collection of television news film from WBTV, more than eight hundred reels of news film dating from 1959 to 1981. In 2007 we their corporate records, about sixty linear feet dating from the 1920s to the late twentieth century. This article concerns the student employees who have worked with these two collections.

Part 1: The Hiring Process

One of the things that the college experience is supposed to do is prepare students for life in the professional

site interpreters, they will go on to become emissaries between public audiences and history. How can I help them see that public history involves bridge building, and how can I train them to succeed in this surprisingly delicate art? Traditional history classes aim to teach students how to think like historians. How can *public* history classes help them think like *public* historians? Part of the answer, I'm convinced, involves learning by doing. At UNCG, we teach classes that introduce students to theoretical issues in public history: interpretive challenges, ethical dilemmas, and "best practices." To see how these issues intertwine in reality, though, students need to pursue hands-on work in the public realm with community partners. All of our museum studies and historic preservation classes, therefore, have a project-based component.

For my graduate seminar on Museum and Historic Site Interpretation, a required class for first-year students concentrating in museum studies, I use the final project to help the students see—*feel*—what makes public history distinctive. The first time I taught the course, I had four teaching goals for the final project: to work with community members, to collaborate with *each other*, to think of their work as public storytelling, and, finally, to end up with a tangible public product for public audiences. After successfully completing the project with my first class (spring 2007), two additional goals emerged that I hadn't fully anticipated: to probe the possibilities and limitations of a primary source and to leave an archival legacy.

My unplanned archival lesson began to take shape in fall 2006 when I made a phone call to Julius Clark. Julius is the director of the Rosetta C. Baldwin Museum in High Point, fifteen miles down the road from Greensboro. I had heard about him and his museum from another local museum colleague, Edith Brady, curator of education at the High Point Museum. I had talked to Edith about my desire to do a class project that involved collaborating with a local institution, and she had mentioned the Baldwin Museum. Rosetta Baldwin started teaching school in her High Point living room in 1942. Eventually she moved her school, affiliated with the Seventh-day Adventist Church, to a church basement and then to its own building. She taught four generations of African Americans, mostly from low-income families in the neighborhood, before her death in 2000. Julius, a former student, inherited her house. With no training or experience in public history, he decided to open the house as a museum.

The Baldwin Museum's homemade exhibits pay tribute to "Miss Rosetta" and celebrate African American history from great inventors to the Million Man March. The displays, which fill every room in the house, won't win any design awards from the American Association of Museums, but they have a voice and a look that I knew my students and I couldn't improve. Yet Julius, despite my obvious lack of local connections, money, and staff, was open to a partnership. What could my students and I do that would help him without duplicating his good work?

Then Julius showed me a class photograph from 1963. Forty-six children, kindergarten through eighth grade, looked back at me—a flash in time from a moment on the cusp. These faces know that President John F. Kennedy and Martin Luther King, Jr., are alive, that High Point's schools are segregated, and that their own lives stretch out into the future. How did they handle what they learned next? Could we discover how their lives unfolded after they said goodbye

Hiring and Training Student Employees

by Robert A. McInnes

Abstract

As financial resources for archival institutions decrease, archivists increasingly find themselves relying on alternative sources of staffing, including university students. The author discusses his experiences with hiring and training students at the University of North Carolina at Charlotte to perform the initial sorting and arrangement and description of large manuscript collections. Hiring and training students can be an opportunity to prepare them for life in the professional world after graduation, especially if the student is seeking a starting point for a career in the archival profession.

As colleges and universities continue to deal with ever-shrinking budgets, the availability of professional staff continues to dwindle and our reliance on student employees increases. There are few archival institutions that are truly adequately staffed and this seems to be especially so with non-profit organizations. That being the case, archival institutions have and will continue to rely on alternative sources of staffing, including student employees. The upside of this situation works hand in hand with students who need employment, especially for those who intend to enter the archival profession after their formal education.

I started working for the University of North Carolina at Charlotte's Special Collections in November 2004 and hired my first student employee in the fall semester of 2005. Since then, I have hired ten students (never more than two at a time), two interns, and one volunteer. The hiring process *from North Carolina State University, and her MSLS from the University of North Carolina at Chapel Hill. She is an avid sports fan, and also likes to read and cook in her spare time.*

NOTES

1. Jeannette A. Bastian and Donna Webber. *Archival Internships: A Guide for Faculty, Supervisors, and Students* (Chicago: Society of American Archivists, 2008).
2. Nancy Kaiser et al., *How to Proceed: A Procedures Manual for the Southern Historical Collection and General Manuscripts* (Chapel Hill: University of North Carolina at Chapel Hill, 2006), www.lib.unc.edu/mss/processing_manual_for_pdf.pdf.
3. Dawne Lucas, *Duke University Medical Center Archives Processing Manual* (Durham, N.C.: Duke University Medical Center, 2008).

to Baldwin's school? Could their life stories be pulled back from the past? Or were they lost to history?

That became the challenge I posed to my nine graduate students: find these people, learn their life stories, and share them with a wider public. The project quickly won support: Julius embraced the idea, and Edith and the High Point Museum agreed to let us open the exhibit for a four-month run in their changing gallery so that we wouldn't disrupt Julius's installations for a temporary show. The existing Baldwin school expressed interest in being a long-term home for the exhibit after it closed. The university also contributed. The history department gave me a small amount of money and the university's Office of Leadership and Service-Learning provided a little more through a Community-Based Research Grant.

Right away, though, the class ran into some challenges. First off, public work doesn't fit a semester schedule. A museum would never allow just three and a half months to research, design, and install a community-based exhibit, but we had no choice. And several weeks went by with only silence from our supposed "informants." Julius had identified a few names in the photo for us, and they generated a few others. The students were poring through city directories, censuses, land records, marriage certificates, and birth and death certificates, but only scraps of information were surfacing. Where were those engaging life stories that I was always prattling on about in class? People didn't answer their phones; several people apparently didn't have phones. Some had moved, and some had died—sometimes after tangles with the law, according to public records. The students, largely inexperienced in talking to people outside their own age bracket and racial and educational backgrounds, were getting apprehensive about meeting these people. And there was the issue of collaboration. Most of the class was getting along swimmingly, but a few students couldn't help but inquire, did I realize that a couple of students weren't quite pulling their weight? Yes, they knew that public history depends on collaboration, but…they were going to get grades, right? I emphasized that class participation and collaboration were in themselves significant parts of the grade, and that students would get a chance to do peer evaluations at the end of the semester, but that people needed to stick together and that this period of uncertainty was in itself part of the learning process. Soon the project was going to take off, I assured them. And I crossed my fingers.

Then, thankfully, it did begin to take off. A few people did call the students. Two of the large daily newspapers in the area and the Greensboro-based African American paper picked up the story of the UNCG students whose nutty professor had asked them to become historical detectives. Two students and I attended a service at the Seventh-day Adventist Church and gathered several more names. More people began returning calls.

The students who did the first interviews came back thrilled. The people were so *nice*, they reported, so eager to share, and so full of fascinating, difficult, inspiring, and complicated stories. Other students gained confidence and began throwing themselves into the project. Key anecdotes and themes began to emerge: the power of Baldwin's Bible-based instruction; her liberal use of "the Switch" to enforce dedication; her generosity in waiving tuition for struggling families; her penchant for RediBurger meat substitute (Seventh-day Adventism preaches vegetarianism); and the

keep a sharp eye on interns who are less detail-oriented (and remember that the interns who work quickly are not necessarily the same ones who are less detail-oriented!). Most interns have different class and work schedules, so it might be helpful to keep their work schedules posted in an easily accessible area. Having a posted schedule will not only help them to remember their hours but will also help you remember who comes in on which day and at what time.

6. Remember your own training.

Chances are, you were once an intern on your way to becoming a full-time archivist. Many of the statements made above probably applied to you then, as many of them applied to me. Remember that your interns are archivists-in-training and do not have the same level of training and experience that you do. If they did, they would already be full-time archivists and would not need your guidance!

I would like to leave you with these final thoughts. Mentoring interns is a rewarding experience, but it is also time-consuming and must be approached in a structured manner, otherwise the internship will not be learning experience. Potential mentors should not avoid interns because of these aspects of the job, but must keep them in mind in order to provide a satisfactory environment. Internships are essential for budding archivists to learn what our profession is about, and, who knows, you might learn something new from your mentees.

Dawne Howard Lucas has been the head of technical services at the Duke University Medical Center Archives since January 2007. She received her BA degrees in Journalism and Mass Communication and History from the University of North Carolina at Chapel Hill, her MA in Public History will ask questions because they know you will answer them faster than they can find it in the manual.

More often than not, their questions will not have anything to do with your procedures, but more about the profession and life in general. Topics of conversation include which courses they should take, professors, applying for jobs, résumés, cover letters, professional organizations, and buying houses. These discussions will often not be of the brief variety, so schedule your day accordingly, making sure you have enough time to get your tasks done as well as time to answer questions. If there are certain days of the week during which you usually have a full schedule, it might be best to ask inexperienced interns not to come in on those days. Also, do not take on more interns than you can handle at any given time, no matter how badly you need the extra help. The interns do not benefit if you do not have enough time to spend with them, and you do not benefit if you do not have enough time to get your own work done.

5. Remember that every intern is different.

There is no one-size-fits-all rule for interns. Expect interns to come to you with a range of experiences. Some interns will have previous processing experience; others will have none. Some interns will have a definite interest in the archival profession; others will come to you in order to figure out if they are interested. Some interns will have previous encoding knowledge, even if they have never coded in EAD; some will have never used HTML. Even though your interns will all be different, you are one person and must meet the needs of each of them. Remember to be flexible and to go with what works. Be prepared to assign additional collections to interns who work quickly, and be prepared to

mixed results that de-segregation brought to the neighborhood.

The hours each student spent on the project never did exactly even out, which continued to rankle some, but for most, passion for the work seemed to carry them through. The students mastered the PowerPoint program we used to design exhibit panels and supervised the output and mounting of panels by UNCG's University Graphics office. They devised a way to play digital excerpts from the oral interviews the group had conducted, and all of us went to the museum for a whirlwind afternoon of exhibit installation. And suddenly it was opening night. In the end, the students had identified thirty-five members of the class of '63 and conducted interviews with eighteen of them and their descendants or friends. Dozens of them and their families came to the exhibit opening, bestowing hugs on the students who greeted them at the door and, in turn, receiving corsages that designated them as guests of honor. Looking at the photographs and hearing the exhibit's stories generated more storytelling. Then the group gathered in the museum's auditorium, where the students formally introduced each person they had interviewed to the assembled group. The most emotional moment came when student Jeremiah DeGennaro paid tribute to Julius Clark's sister, Janis, a spirited storyteller who had died only three weeks after Jeremiah had interviewed her. Then all the students and their collaborators came to the stage to pose for a picture.

What turned the project around? Above all, I feel, the success of the *Class of '63* project demonstrates the power of the primary source—the mysterious, unidentified photograph; the life stories waiting to be told but slipping away; the voices that eventually emerged to tell their own tales. The press, our community contacts, and museum-goers responded to the thrill of historical discovery, of the past being reclaimed, and of using fragments from history to construct a story for the present. The *Class of '63* project recapitulated in microcosm every historian's process of brainstormed conception, fruitless research, despairing uncertainty, light-bulb discovery, and late-night efforts to make sense of it all. In this case, though, every stage was publicly exposed. Instead of trying to clean up the process for public consumption, this project sought to *involve* the public—community partners, newspaper readers, and museum audiences—in the messy but exhilarating process. People relished seeing primary sources being pieced together to tell a story.

Afterwards, I realized something more—that the public was responding not only to the past being rediscovered for the present but also to the notion of leaving a gift for the *future*. Almost without intending to, the *Class of '63* project had created a collection of materials that could be saved by an archives. Janis Clark's voice had nearly been lost to posterity, but now it had been saved. How could we avoid losing it again? We gave copies of our interviews to the Rosetta C. Baldwin Museum and to UNCG's archives. Cat McDowell, digital projects coordinator at UNCG, digitized these materials and created a public Web site showcasing them (http://library.uncg.edu/dp/baldwinschool). Working with Cat showed me that by not focusing on archival aspects from the start we had made her job more difficult: irregular sound levels, some disorganized record-keeping, and gaps in labeling of images complicated her archiving task. Nonetheless, Cat persevered, and the core of the Bald-

course requirements that tie them to projects that are not on the top of your to-do list. For example, the interns from NCSU had to process and complete a finding aid for a small collection. Given the nature of these expectations, these interns processed collections that could easily be completed in less than a semester. It is important to stick to their course requirements, as a professor likely will be grading them at the end of their internship. If interns finish their assignments before their internships end, they might be able to move on to processing other collections.

Other interns will come to you with no strings attached. You can assign these students to numerous tasks, including packing up collections, updating existing finding aids, and processing collections that they might not be able to finish. You also have more leeway to assign collections that contain subject matter they are interested in, instead of collections that satisfy a course requirement. Although these interns might not have a requirement to finish a specific task before their internship ends, they should still know what you expect of them. Even a simple, "I do not expect you to finish this project, but please complete as much as you can before you leave," might be enough guidance.

4. Be prepared to answer lots of questions despite structure and manuals.

Having a manual does not mean that your interns will suddenly be self-sufficient, never needing to ask you a question (and if it did, we all could have kept the thousands of dollars we spent attending graduate school). Sometimes interns will ask questions because they cannot find the answer they are looking for in the manual and sometimes they there is to know about your procedures; it is a matter of trial and error. It is easier than you think to accidentally leave out obvious procedures (I once insisted that information about determining extent was in the manual, only to realize later that it was not). There are also guidelines that you would never think of including in the manual until an intern gives you a reason. Before I beefed up my manual, I orally instructed an intern about labeling folders that have the same title. The following example is what I had in mind:

Correspondence, 1980-1981 (folder 1 of 2)
Correspondence, 1980-1981 (folder 2 of 2)

I thought these instructions were quite clear, until the intern did all of the numbering in Roman numerals. Although it had never occurred to me to specify the use of Arabic numerals, it became clear that I needed to include these instructions in the manual. I assume this update will not be the last.

3. Remember to provide clear expectations and structure.

Part of your manual should address general workplace guidelines and expectations. Such guidelines include dress code, rules about food and drink, timeliness, and who to contact in the event of tardiness or absence. Do not be afraid to re-address these expectations if interns are not meeting them. Remind interns that they need to treat this job as they would any other job, even if you are not paying them or they are only working a few hours a week. If you are evaluating interns for class credit, remind them that you will have to report repeated violations to their advisor. Remember that constructive criticism works best, but do not be afraid to be stern in the event of disciplinary problems.

It is also important to remember that although interns can help you reduce your backlog, they might have

win school's stories will be available to future researchers and the descendants of our interviewees.

Both the students and I were learning on the fly for *The Class of '63*. Since then, I have been able to apply lessons from that project to my work with subsequent classes. For starters, I now pay attention to a project's archival potential from the outset. I contact UNCG's archivists at the start of a project to gauge their interest and ascertain which end products might be useful to them. I exhort the students to record all interviews at high quality and to carefully label every image and source.

More broadly, I also use new language in talking to students about public history's place in the world. I still do believe that public history has its own niche—a special allegiance to audience that makes it distinct from academic work and a respect for the rigors of historical scholarship that distinguishes it from some of the work of amateur history buffs. But I now see the boundaries between history-makers as more fluid. If public history is ultimately about making connections, I, myself, have discovered a new bridge between history's various factions. All historians, whether academic, public historians, or amateurs, share the thrill of discovery and the desire to leave a legacy. We all enjoy puzzling over a new piece of evidence, and we all want to leave a trail that our followers can ponder anew. Different kinds of historians ask different questions of their sources and share their answers in different formats, but, I now tell students, we carry a common interest in looking both to the past and to the future. We all set out to collect, save, and share. In that sense, we each harbor an inner archivist.

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interns have enjoyed working for me. Whereas people tend not to write negative comments in order to spare someone's feelings, they also tend not to write nice comments unless they really mean what they are saying.

2. Have a detailed processing manual and be prepared to update it constantly.

The Southern Historical Collection (SHC) at the University of North Carolina at Chapel Hill has its *How to Proceed* manual, a 162-page, routinely edited mantra of how to do anything and everything processing-related for its collections.[2] There is a reason why the SHC staff has put so much time into developing it and updating it: they have extensive procedures and a lot of graduate assistants. *How to Proceed* is an efficient way to ensure that graduate assistants generate products consistent with the SHC's guidelines.

When I began my job, my department had a basic nineteen-page processing manual. When I began accepting interns, I beefed up the manual, mainly by lifting a lot of the language from *How to Proceed* (with permission, I assure you).[3] Why reinvent the wheel when UNC had already done such a good job? Not so fast! Since UNC's procedures did not always match my procedures, I had to spend a lot of time editing. Although this work certainly took less time than starting from scratch would have, it ended up taking much more time than I anticipated. Also, I referred interns to the manual only to have them come back and tell me they could not always find the answers to their questions. As I discovered later, it ended up not being as thorough as it needed to be.

In my defense, I do not think there is a good way to determine when you have finished documenting everything had some limited supervisory experience under my belt. I also had an intern already working in technical services when I began my current job. What could possibly go wrong?

Alas, I soon discovered that being "supervisor by default" for my graduate student peers, supervising an intern who had worked at my institution longer than I had, and knowing how other institutions did things did not always provide me with the answers I needed. Now that I have mentored several of my own interns while holding a full-time job, I feel that I am better able to understand my interns' needs, and because of this I am a better teacher. I now refer to the aforementioned library school graduate volunteer as my guinea pig, and I would like to offer words of wisdom to other first-time mentors so that they never feel the need to refer to one of their interns in this way. The points discussed below do not cover everything you will encounter as a mentor, but do provide guidelines for what to expect.

1. Read *Archival Internships: A Guide for Faculty, Supervisors, and Students*.[1]

This publication is available at the Society of American Archivists bookstore. It is a great resource, and I wish it had been published *before* I began mentoring interns. Along with advice for how to manage interns and meet their expectations, this book also provides tips for advertising for interns and sample evaluation forms that your interns can use to evaluate you and your institution. I sometimes question how effective these forms are: Is the intern really going to make negative comments about you when he knows you will read them as soon as he walks out the door? On the other hand, I have received some suggestions to keep in mind for the future as well as very nice comments about how much

Hands-on Instruction in the Archives: Using Group Activities as an Engaging Way to Teach Undergraduates about Primary Sources

by James Gerencser and Malinda Triller

Abstract

This article presents an instruction model that has been applied at a small liberal arts college for introducing primary sources to history majors. This model involves four distinct interactive group activities that, when combined with relatively short lectures, prepare undergraduates for performing original research using primary source materials in archives and special collections environments.

Introduction

In today's increasingly wired world, where information of almost every type is available with a few mere keystrokes and mouse clicks, helping undergraduate history students to understand and appreciate the value of primary sources can be a challenge. Having keyword searchable access to the full-text, transcribed letters of George Washington through the Library of Congress's *American Memory* Web site can make un-transcribed, un-digitized letters by some unknown person from a past century seem rather quaint. For history majors at Dickinson College, a required Introduction to Historical Methodology course guarantees that these undergraduates will be exposed to original, non-digital resources relatively early in their college careers. For nearly forty years students enrolled in this class have been brought to the college's Archives and Special Collections Department for an introduction to primary sources.

In past decades, this introduction generally took the form of lecture and some show-and-tell of interesting materials among the collections. This was followed by assignments that forced the students to literally get their hands on original documents: Some assignments required transcribing and annotating a letter or essay penned in the eighteenth or nineteenth century; some assignments involved writing brief biographies of college alumni, based largely on the primary sources available in the archives; some assignments required examining, describing, and providing detailed context for a document, photograph, or artifact; and some assignments involved answering a unique set of questions using only the resources of the archives.

All of these assignments, while effective at developing some familiarity with primary sources and useful for building particular research skills, shared one notable drawback: all were done by students individually. The information learned was not easily shared among all the students in the class; one person's research challenges did not enhance another person's learning experience. Further, the lectures that preceded these assignments did not necessarily fully prepare students for the obstacles they might encounter when trying to complete them.

In recent years, we have tried to manage these shortcomings by limiting the amount of class time spent lecturing to students. Instead, we have developed more interactive approaches, utilizing a number of in-class group exercises that engage all of the students in the same research challenges and help them learn some of the same important lessons about research and the value of primary sources. Ideally, we meet with the students for two full seventy-five-minute class periods somewhat early in the semester. The

From Mentee to Mentor: Learning How to Manage Interns

by Dawne Howard Lucas

Abstract

Mentoring interns is a rewarding experience, but it must be approached in a structured manner in order to provide satisfactory experiences for both the mentor and mentee. This article outlines six guidelines to keep in mind when mentoring interns and is primarily geared toward archivists without previous supervisory experience.

At the Society of American Archivists 2007 annual meeting in Chicago, I met a library school graduate who was interested in volunteering at my institution while she looked for full-time employment. I enthusiastically accepted her offer, and she began helping me reduce the backlog that all archivists dread. Several months later, I began mentoring students completing a one-semester practicum for North Carolina State University's public history program, thinking that I would be providing a learning environment while receiving further backlog help. These interns did help me reduce my backlog, and as far as I know, I provided them with a satisfactory learning environment. However, what I found to be the most satisfactory part of the process was that the interns unintentionally taught me to be a better supervisor and mentor.

Since I do not have a budget to pay interns, I felt extremely lucky to have several students willing to work for no pay. As I had been a de facto weekend supervisor while working as a graduate student in the Special Collections Research Center at North Carolina State University (NCSU), I interactive experiences that will be considered valuable by all of the students.

Overall, the level of enthusiasm and active involvement by the students suggests that these teaching methods are more useful and more desirable than were the practices of the past. Through the development of these four group activities, we have been able to transform our primary source instruction sessions from mere presentations about archival materials to engaging and interactive experiences.

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Historical Methodology classes typically have twelve to sixteen students, so group activities and discussions are relatively easy to facilitate.

Too Many Birthdays

We traditionally begin our instruction in the archives with a group activity that impresses upon students the importance of primary sources and the need to evaluate all resources with a critical eye. We do this by challenging the group with some contradictory information about John Dickinson, the man for whom our college is named. Although Dickinson is a figure of some note, being among our nation's influential Revolutionary War era figures, his birth date is actually listed differently in various printed and online biographical sources. All sources agree that he was born in November, but some indicate that he was born on the second, some indicate the eighth, some list the thirteenth, and some suggest the nineteenth. John Dickinson was born on November 2, 1732, according to contemporaneous notes in the family Bible, which is now held at the Historical Society of Pennsylvania in Philadelphia. Whether through author or printer error, the incorrect date of November 8 was first published sometime in the late 1800s. Thereafter, most new sources merely cited previous secondary works, and the incorrect date of November 8 was propagated through many subsequent publications. Other sources adjusted dates to account for the change from the Julian to the Gregorian calendar, thus accounting for the other two dates. This apparent confusion of dates provides an excellent opportunity to encourage students to question the reliability of secondhand accounts.

At the beginning of class, we provide each student with a unique reference book, monograph, pamphlet, or printout of a Web site that includes a biographical sketch of John Dickinson. We then ask each student to share with the class the date on which Dickinson was born according to their unique document. The students quickly discover that their sources do not agree on this basic piece of information. At that point we facilitate a discussion about the steps the students would take to determine John Dickinson's true birth date.

We ask the students to question each hypothesis they explore. They may, for example, try to argue that "majority rules." They may consider the authority and quality of each individual resource, comparing authors, dates of publication, monographs versus reference sources, and the like. The students may also brainstorm possible primary sources that might provide clues to the true date. When the students have exhausted their options for potential ways to answer the question with some certainty, we reveal to them the correct birth date and explain how this discrepancy likely developed.

This activity is generally quite effective in getting the students to acknowledge that even seemingly straightforward information cannot be taken for granted. Although it is very convenient for us that the man who lent his name to this college happens to be the center of some historical confusion of fact, any information that may be in dispute can serve as fodder for this exercise.

Touching the Past

Once we have addressed the importance of primary sources, our next objective is to provide students with the

Conclusion

In order to reinforce what is learned through these activities, we work closely with history faculty members each semester to design additional out-of-class assignments that will build on these skills and at the same time contribute to the learning goals for the course. We try to tailor these assignments so that students will recognize connections to the topics of their final projects and further explore the resources of the archives in their research. Our own goal is to have the students make effective use of resources in the archives for their own projects, applying their initiative and creativity in the use of primary sources that they locate, and then interpret, independently.

In order to assess the value of both the in-class activities and out-of-class assignments, we have recently begun asking students to evaluate the archives component of their Historical Methodology course at the same time that they complete their end-of-semester course evaluations. The responses have been quite positive, with most students giving better than average to excellent marks for how useful they find the archives portions of the class. Many students have commented on the evaluations that they would prefer even more hands-on time with documents and less lecture time, which affirms the value of the interactive exercises that we have developed. Some students do provide lower marks on the evaluations, and they typically comment that these activities are less relevant since their larger semester-long project topics are not directly supported by the resources of the archives. In response to this feedback, we continue to work with the faculty in an effort to further improve upon the instruction we have developed through the years by designing if not, we reread the question and ask the group to offer a new approach.

Students often offer suggestions that we know will not produce the desired answers. We allow them to pursue their theories regardless, since discovering what does not yield results will be just as instructive as discovering what does. It is valuable to remind students that one dead end does not require abandoning the search altogether, reinforcing the need for creative thinking and flexibility. We also look for opportunities to instruct students further about the format of information sources that are likely to be unfamiliar to them, building on what they have learned through the earlier activities.

We have found that this activity works best if students are able to answer the questions posed to them by using a fairly controlled selection of materials, and we recommend devising questions related to a relatively narrow topic or to a particular collection or record group. It is possible to add an element of difficulty by making the answer to each question an integral clue to solving the next. We have also learned to test the questions we provide to the students to ensure that the answers can be found in our collections and to identify if there may be multiple ways to answer particular questions. We keep this in mind when gathering materials for the easy-access cart or shelf and, if possible, have a staff member on hand to retrieve unexpected items that students may request. Despite these preparations, however, we find that this exercise is most successful if we are prepared to improvise.

tools they need to understand and interpret the kinds of historical documents they may encounter in the course of their research. Specifically, we want students to appreciate the importance of context in interpreting primary sources and to develop the ability to extract information from documents in order to use them as evidence to support an argument. We aim to do this by placing archival materials in the students' hands, so they can engage with the past in a tangible way.

In preparation for this hands-on activity, we gather documents, photographs, and artifacts that represent a wide range of formats, functions, and points of view. We try to select materials that may be of interest to the students, particularly those that may help tell interesting stories or that are somehow connected to well-known national or world events. Letters and diaries of past undergraduates, college newspapers, student handbooks, reports of the faculty and trustees, copies of student work, and college catalogs are examples of the types of items selected. We distribute one document to each member of the class and then ask the students to examine their items for a few minutes as they consider the following questions:

What type of document do you have (letter, photograph, ledger, etc.)?
Who created the document?
When was it created?
Who was the intended audience?
What function did the document serve?
What information can you learn from this and similar documents?
How does this document compare to modern sources of information?

While the students are examining their documents, we circulate among them to answer any questions they may have and to help them interpret information and forms of documentation that may be unfamiliar to them, such as formal correspondence or financial ledgers. In this age of keyboard communication, many students struggle to decipher handwritten documents, so we try to select documents that are reasonably legible or else provide transcriptions to which they can compare the original.

After a few minutes, we ask each student to describe his or her document to the class and answer the questions listed above. We also encourage them to compare and contrast their individual documents with the others. For example, do some students have documents that deal with a common issue but differ in format, purpose, or content? This exercise provides an opportunity to discuss how document format, intended audience, point of view, and date of creation influence the type of information and evidence a primary resource might provide. We conclude by asking the students to consider the types of questions these documents might help to answer and how they might make use of them in their own research.

The advantage of engaging in this activity as a group, rather than having students do an out-of-class document analysis exercise, is that the students are exposed to a variety of primary sources and can begin making connections between various types of sources. We find that students are able to make these connections more easily if we consciously select documents that have some element in common, such as topic, function, author, or date. We also find that students are most engaged in this activity when we choose materials

to books and other published material, and we provide a few examples to illustrate that point. We then introduce students to finding aids, card catalogs, and other research tools that they might use to find relevant resources.

Following this overview of the archival research process, we reinforce the short lecture portion of the session with a group activity adapted from the traditional library scavenger hunt. In order to make this exercise as interactive as possible, we divide the students into small groups of six to eight with an instructor assigned to each group. Each instructor then presents his or her group with a research scenario similar to one the students might encounter when working on a history paper. We ask the students to imagine that they are attempting to write a biographical sketch of a specific notable individual from Dickinson's past and provide each student with a list of questions they might ask themselves while researching that individual's life.

Once we have set the stage, we read each question aloud and ask the students to work as a team to brainstorm where they might look for the answers. As students offer theories, we ask them to test their ideas "live." The students use finding aids, catalogs, Web sites, and other resources available in the reading room to determine the existence and location of the resources they have in mind. We prepare for this activity by gathering materials the students are likely to request and placing them on a cart or shelf in the instruction area prior to the class session. When a student identifies a specific folder or document using the discovery tools, we pull that item for the student and ask him or her to peruse the document and determine whether it contains the answer the group is seeking. If it does, we proceed to the next question;

that document student life, items that provide today's undergraduates with a glimpse at college experiences of the past.

What's That?

Once students are aware of the kinds of information they can gather from different types of primary sources, we teach them how to apply this knowledge in order to find the most appropriate sources to answer specific questions. We encourage students to begin thinking of themselves as information detectives—to question, explore, and probe in creative ways and to adjust their search strategies when they discover new information or when they run into dead ends. We strive to convey to students that research is a process of discovery that takes effort, persistence, and imagination.

In order to get students thinking along these lines, we have developed an activity we call "What's That?" The purpose of this activity is to prompt students to brainstorm ways in which they might go about identifying and establishing the context for something unfamiliar to them. Any document, photograph, or artifact that is not readily identifiable but contains sufficient clues as to its origins, such as a date or name, could be used for this exercise.

The item we generally use for this activity is a calling card case from the early twentieth century that was distributed as a party favor during a dinner honoring a relatively obscure public figure. The card case is inscribed on the front with the honoree's name and the date of the dinner and on the back with a list of names of members of the event planning committee. We pass the item around the class so that each student has the opportunity to examine it closely. Most students are unfamiliar with the practice of using calling cards, and the names engraved on the case do not generally

resonate with them. When we pose the questions "What is this and why is it significant?" they are genuinely stumped.

At this point we ask the students to don their detective caps and consider how they would go about researching the object to uncover its identity and importance. We remind the students of the different questions they should ask about what the item is, who created the item, when and where it was created, and why. We then ask students how they would answer those questions, what sources they might consult, and where they might find those resources, encouraging students to offer specific search ideas rather than generalizations.

Students today, as one would expect, believe that information about the object can be found with relative ease online. We invite students to test their ideas by stepping up to a computer. They quickly discover that not all questions can be answered by Google. Throughout the discussion, we reward the brainstorming efforts of the students by offering additional clues when they propose sound research strategies that we know would yield results if pursued. When the students have exhausted their options for potential ways to fully identify the item and its context, we tell them what we know about the object and share with them the search strategy, with all its dead ends and other challenges, that we ourselves followed.

Team of Detectives

After the students have begun to think creatively about how to locate information to address a particular question, we talk with them about how they can apply those research skills specifically within an archival context. We begin this portion of the instruction session by briefly discussing how historic records are typically organized, in contrast