OHIO ARCHIVIST

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FALL MEETING— HURRY AND REGISTER!

Registration is now open for the SOA fall meeting, "Inspire or Expire: How to Remain Relevant in the 21st Century." This year, SOA is partnering with the Ohio Local History Alliance for its annual conference on October 5 & 6 at the Holiday Inn in Worthington, Ohio. A meeting schedule is available at: http://www.ohiohistory.org/local-history-office/professional-development/alliance-annual-meeting.

The schedule for SOA sessions is:

- 9:00-9:50 Basics of Paper Conservation

- 10:05-10:55 EAD FACTORy: Getting Your Finding Aids Online

- 11:20-12:10 Archives Administration Forum

- 1:40-2:30 Introduction to Electronic Records

- 2:50-3:40 Outreach in the Archives

Participants will also be able to attend any of the great Alliance sessions on the Friday program, and have the option to attend on Saturday as well! SOA members should pre-register online through October 2 at noon through the Ohio History Store (the Alliance is using a different system). Pre-registration includes lunch. Registration October 2-4 will also be accepted, as well as onsite registration, but no guarantee of lunch.

Rates are: Friday $45 members, $55 for non-members; Saturday $20 members, $40 non-members. Friday night reception members $15, non-members $18.

For more information on hotels, please see the Annual Conference page. Questions? Contact Angela O'Neal, Fall Program Committee Chair, at aoneal@ohiohistory.org or 614-297-2576.

THE PRESIDENT'S MESSAGE

Dear SOA members,

A busy fall full of opportunities to learn, engage and network is upon us. Instead of our usual fall workshop, SOA is joining the Ohio Local History Alliance for its annual meeting with an archives track for the sessions on Friday, October 5. This is a great opportunity for SOA members to take advantage of the diverse selection of sessions offered by the Alliance while still having the opportunity to improve their archival skills. The wide array of history-based sessions include security, educational programming and interpretation, outreach, volunteer training, and many more. The flip side of this collaboration is that Alliance members will have the chance to learn more about the care of their archival collections, something not always addressed in-depth at their meetings. This exciting occasion achieves two of the goals I set out to achieve while president of SOA, namely to reach out to smaller historical societies and collecting agencies and to share resources with allied organizations. This can only strengthen ties among all of us who work to **preserve Ohio's heritage.**

MAC is holding its fall symposium just across the river from Ohio in Covington, Kentucky on October 19–20. The theme is "Engaging with Students: Primary Sources in the K–16 Classroom" and promises to be a great chance for archivists and educators to work together to develop lesson plans and promote dialogue. Join us if you can.

October is also Archives Month and once again we have a great poster thanks to everyone to submitted scans and the hard work of our Archives Month Committee and OHS team. Hopefully you are all planning events at your institutions so please be sure to publicize and share those events widely.

Speaking of publicity, did you know that SOA is on Facebook and LinkedIn? Join us there to get regular updates on news and events.

Christine Schmid Engels
President, Society of Ohio Archivists

This year's theme for Archives Month in Ohio is "The Peoples of Ohio." This year's poster has images from 11 different archival centers. According to George Bain, chair of SOA's Archives Month Committee, "There are several sites that will experiment with 'an evening of readings' event. Check with the Events and Activities page for information on these and other activities across Ohio in October." All members should receive a poster in the mail and a PDF is available for download. For more information, see the Archives Month page, or check with Bain at bain@ohio.edu or 740-592-3828.

DID YOU KNOW?

Council minutes, treasurer's reports, and even newsletters back to 2002 can be found on the SOA site at

http:// ohioarchivists.org/.

ELECTION RESULTS

The annual election for officers and Council was held during the business meeting on May 18. Chair of the Nominating Committee, Jane Wildermuth, announced the results of the election. Congratulations to the winners! We greatly appreciate all who stood for election and participated in the process. The newly elected are Treasurer **Emily Gainer** (re-elected) and Council members **Jacky Johnson** and **Lisa Rickey**. Jane commented that it was an extremely close election. Christine thanked the outgoing Council members Lonna McKinley and Jillian Carney for their service to SOA.

PROMOTING SOA TO NEW STUDENTS AT KENT

By Jennifer Long Morehart & Emily Gainer

On August 20 and 22, SOA hosted tables at the Kent State University School of Library and Information Science new student orientation. Jennifer Long Morehart (ELCA Region 6 Archives) staffed the table at the Columbus location, and Emily Gainer (Center for the History of Psychology) worked at the Kent location.

Many students were interested in archives and museum studies. Emily and Jennifer engaged students and answered questions about SOA. Emily and Jennifer also promoted the opportunities for students to learn and participate in SOA, including student membership, the annual meeting (and the availability of student scholarships), the newsletter, the Listserv, and the Facebook page. Jennifer and Emily handed out more than 50 membership brochures and other SOA materials, with more membership brochures requested. Representation at the Kent's SLIS new student orientation proved to be an effective outreach opportunity.

Awards Committee Chair Judith Wiener presented this year's award winners during the business meeting portion of the Annual Meeting on May 18. Thank you for your service to Ohio archives, Bill and Angela!

William C. Barrow, special collections librarian at Cleveland State University (CSU), is honored in recognition of his efforts in founding and directing the Cleveland Memory and Ohio's Heritage Northeast Projects. Together with the hard work and dedication of numerous colleagues and volunteers, the projects have flourished and provided a rich portal of the area's heritage. Preceded by the Cleveland Digital Library, the Cleveland Memory Project features a trove of rich documentation that links an array of collections and subject topics from across the Cleveland metropolitan area. Through its leadership in this field regionally, the CSU Library has also provided the server for a broad Ohio's Heritage Northeast platform that links universities, colleges, and a number of public libraries with histor-

ical photographs. For his on-going leadership of and involvement with these inspiring programs, it is fitting that the Society of Ohio Archivists presents Bill Barrow with a 2012 SOA Merit Award.

Angela O'Neal, director of Collections Services at Ohio Historical Society (OHS), is honored in recognition of her outstanding service to the Society of Ohio Archivists and promoting archives within Ohio. Angela served as SOA vice president 2005–2007 and president 2007–2009. She also served as either program chair or co-chair of many annual meetings, fall seminars, and joint meetings (most notably with MAC in 2007) from 2005 to 2009. An employee of OHS since 2000, O'Neal has continually expanded and moved to increasingly innovative ways for promoting archives and involving the end user, and especially doing more with less. For her energy and devotion to SOA and archives in general, it is fitting that the Society of Ohio Archivists presents Angela O'Neal with a 2012 SOA Merit Award.

SOA ANNUAL MEETING SUMMARY

The 2012 Annual Meeting was held Friday, May 18, at the Conference Center at OCLC in Dublin. A rewarding time was had by close to 90 attendees. Jason Crabill of Ohio Historical Society delivered an inspiring and thoughtful plenary on **"Celebrations, Commemorations, and Collec**tions: Delivering Immediate Impact and Creating **Lasting Value"** (*see the text elsewhere in this issue*). Beyond the plenary, the program included 6 concurrent sessions, an employment roundtable, and 7 posters—both student and professional. The business meeting, held over lunch, featured elections, reports, and award presentations. A record amount of $412 was cheerfully raised through the silent auction, to be applied to meeting scholarships. Many thanks to the Program Committee of Leni Anderson, Amber Bice, Eleanor Blackman, Jillian Carney, Jacky Johnson (chair), Suzanne Maggard, Liz Plummer, and Nathan Tallman.

The SOA conference page details the entire program; many of the sessions have the presentation slides available for download. An additional resource is Lisa Rickey's most excellent blog post with longer synopses.

SESSION SYNOPSES

Help us Help you: Using Focus Groups for Marketing Participants

Stephanie Dawson, Emily Gainer, and Joe Salem, University of Akron; Judith Wiener, moderator. (slides)
Synopsis by Judith Wiener.
The session presenters discussed how university archives staff worked within the University of Akron Library system to create a comprehensive marketing plan. The use of a focus group to gain marketing information was detailed. The presenters shared general focus group information, including initial set-up, composition, costs, and steps to take when creating such a group. The results of the focus groups used by the University of Akron libraries were also discussed, as well as how this information will be used to inform their specific marketing plan. The pros and cons of using a focus group as well as the challenges faced by university archives staff when being folded into a much larger group were also analyzed.

Meet your Patrons Where They Are: Social Media in the Archives

Beth Anderson, Wright State University (slides); Janet Carleton, Ohio University (slides); Liz Tousey, Bowling Green State University (slides); Jane Wildermuth, moderator.
Synopsis by Lisa Rickey.
Liz Tousey discussed ways to use the Flickr Commons, HistoryPin, and tumblr, and blogs that re-post others' materials (e.g., Letters of Note, My Daguerreotype Boyfriend) to promote archival collections. (*See Tousey's feature article in this issue.*) Beth Anderson talked about creating short, humorous YouTube videos to promote the WSU libraries, including the archives. She emphasized how easy it was, adding that each video took less than two hours to create. She also advised keeping the videos short, funny, and **catchy, which helps keep the audience's (especially students') attention.** Janet Carleton discussed social media activities revolving

around Maggie Boyd, the first female graduate of Ohio University whose diary for the year 1873 (her senior year at OU) was digitized 10 years ago for Ohio Memory. More recently, OU has **been repurposing Maggie's digitized diary in the** form of the @MaggieBoyd1873 Twitter feed, as well as WordPress blog posts and Pinterest **boards about various aspects of Maggie's world,** with the social media items linking back to high resolution images of the relevant original diary entries.

Mind Mapping for Archival Processing: Using Personal Brain Software to Facilitate Arrangement of the Auguste Martin Collection

Jillian Slater and Amy Rohmiller, University of Dayton; Nathan Tallman, moderator. (slides) Synopsis by Nathan Tallman.

Archivists Jill Slater and Amy Rohmiller discussed how they used the mind-mapping software Personal Brain to aid the arrangement of a complex and semi-unorganized collection of printed representation of the Blessed Virgin Mary. The original order was inconsistent or lacking throughout the 36.1 linear feet. Personal Brain uses a graphical representation, similar to what one would produce when brainstorming: a main thought in the center with spokes to sub-thoughts, and so on. One can quickly navigate the sub-categories and see the overall structure, as well as add new **categories. Some of Personal Brain's extra fea-**tures, such as ones that may have helped in mapping categories to a series/subseries arrangement, are only available in the paid, premium version. Overall, the archivists found the software useful to arrange a very complex collec-

tion. *(See feature article in this issue.)*

The Ohio Historical Records Advisory Board Regrants Program

Natalie Fritz, Clark County Historical Society (slides); Meghan Hays, Shaker Heights Public Library (slides); Ron Luce, Athens County Historical Society; Fred Previts, Ohio Historical Society; John Runion, Stark County Records Manager. Synopsis by Lisa Rickey.

The Ohio Historical Records Advisory Board (OHRAB) developed a regrant program to provide both preservation assistance as well as experience in applying for grants. Funded by the National Historical Publications and Records Commission, these grants provide assistance for organizing and preserving records as well as improving accessibility through digitization. In 2011, OHRAB awarded ten grants of $1,000 to $3,500. During this session, members of OHRAB discussed the background of the grant program and offered advice to attendees about applying for future OHRAB grants. Then, three of the 2011 grant recipients discussed their projects. Natalie Fritz and the Clark County Historical Society have been using their grant funding to rehouse probate records. Fritz shared some of the trials and tribulations of the project, as well as some of the interesting stories that have been uncovered. Meghan Hays talked about a project to digitize (and post online) a collection of Shaker Heights building information cards, which include facts such as when the building was constructed, original value, architect, etc. Ron Luce of Athens County Historical Society also discussed a project to preserve county probate rec-

ords, including new boxes and shelving.

Time has Come Today: Creating a Sustainable Library and Archives

Andy Leach, and Jennie Thomas, Rock and Roll Hall of Fame. (slides)

Synopsis by Suzanne Maggard.

Since planning began for the Rock and Roll Hall of Fame more than 20 years ago, both a library and archives were envisioned as being a part of the museum, but opening was delayed until the library and archives could be both successful and sustainable. Andy Leach, director of the Library and Archives, and Jennie Thomas, head archivist, outlined the factors that finally led to the building of the Library and Archives, the processing of materials accumulated over 20 years, and making the library and archives available to researchers. Thomas described how archival material was brought to the archives from four different locations, the creation policies and procedures, and the tedious task of identifying and processing collections with mixed library, archival, and artifact material, and few fully-executed gift agreements. Thomas also discussed the selection of a content management system. Leach described the state-of-the-art library and archives facilities and **demonstrated the website and the catalog's user interface available at http://catalog.rockhall.com/**.

We Look at Giants: The University of Cincinnati Archival Grant Projects

Kevin Grace, Doris Haag, Laura Laugle, and Stephanie Bricking, University of Cincinnati.

Synopsis by Lisa Rickey.

This session focused on two federal grant projects of University of Cincinnati special collections divisions, examining their implementation and the efforts to build diverse research audiences throughout the grant periods rather than at the conclusion of the projects. Kevin Grace and project archivist Laura Laugle discussed the NHPRC-funded Theodore Moody Berry Project, which has involved processing the papers of Ted Berry, the first African American mayor of Cincinnati. Doris Haag and project archivist Stephanie Bricking discussed the NEH-funded project to process the archives of Albert B. Sabin, inventor of the oral, live-virus polio vaccine. Important to the success of both grants was the concerted effort to develop outreach methods that effectively generated public support as the work progressed, as well as to clearly convey the national or international importance of the individuals whose papers were the subject of the grants. In this way, the sustainability of the projects and the preservation of the heritage they represent has been strengthened for future research and pedagogical assignments from secondary through collegiate levels, as well as by professional scholars and journalists. One of the ways that this outreach was accomplished in both grants was through the use of blogs. Laugle and Bricking spoke at length about the various ways they have used the blogging to promote the collections. *(See Bricking's feature article in the spring 2012 issue.)*

By Christine Schmid Engels

I was honored to be a part of the Ohio History Day finals on April 29, held at the Ohio Union at The Ohio State University. Each year since 1999 SOA has awarded Junior and Senior Division awards to students whose project demonstrates exceptional research and use of primary sources to include at least two of the following: letters, speeches, diaries, newspaper articles from the time, oral history interviews, documents, photographs, artifacts, or anything else that provides a first-hand account about a person or event. These sources must all be cited accurately in their bibliography and they also must physically go to at least one research institution that houses the sources they used. Award recipients are given a certificate and a $100 cash award for a winner—individual or group—in both the Junior and Senior Divisions. See the SOA History Day Awards page for more information, including past winners.

The 2012 winners:

Kirstin Burnette and Jayla Wolford, South Gallia Junior High School, for their Junior Division exhibit "'If Not Us, Then Who? If Not Now, Then When?'" The Revolution, Reaction, and Reform of the 1961 Freedom Rides."

Anna Katz and Emily Maury, Shaker Heights High School, for their Senior Division exhibit, "Salt in the Wound: Testing Allegiance to a Coercive Government."

I'd like to thank Charlie Arp, Laurie Gemmill Arp, George Bain, and Janet Carleton for assisting with the judging for the SOA awards. Congratulations to the winners!

SOA President Christine Schmid Engels presents the SOA Ohio History Day Awards.

NEW PROFESSIONAL CONFERENCE SCHOLARSHIP AWARD: JACQUELINE RUIZ—"I AM TRULY HONORED"

Thank you Society of Ohio Archivists for giving me an opportunity to attend the annual meeting on May 18, 2012 as a scholarship recipient. The experience of being among other archivists and learning about their projects was an invaluable experience. Also, thank you for selecting the Asian Indian Heritage Project to be among the posters presented.

The Asian Indian Heritage Project (AIHP) started out as a need to document the history of Asian Indians in Northeast Ohio. Just this past November I had an idea about archiving the Asian Indian community and today the project has grown into a fully supported community group. AIHP has had many successes in the past months and has grown at a monumental rate.

Some of the highlights under my leadership as project director include: officially recognized by Cleveland Mayor Frank Jackson twice, breaking the national record for a community event on Asian digital archiving, creating a unique archival model based on a local and digital archive, and creating the first prototype eBook in the nation with embedded oral history videos. In addition, AIHP has been invited to participate in the Oral History Association annual conference this year.

Among the workshops I was fortunate to attend was **"Meet your Patrons Where They Are: Social Media in the Archives." The presenters demon**strated how to effectively use social media, on a tight budget, and get a following. One of the impressive accounts came from Janet Carleton who taught me about the power of using tweets to share history. Carleton showed how she took a diary from 1873 and tweeted the entries as they appeared in the diary of Maggie Boyd.

I am also thankful for the opportunity to have presented a poster. During the session I got some great feedback on the project. Also, I really felt

rewarded by having archivists of color show their support for AIHP and congratulate me for starting a project which documents histories which are often left outside the mainstream. Furthermore, a couple of archivists said they would take my research on the software for the oral history eBook and implement the findings in their own work.

Since attending the SOA's annual meeting I have expanded the social media influence of AIHP. Currently we have over 170 videos about Asian Indians on The AIHP YouTube Channel, an easily accessible archive worldwide. The AIHP blog has grown in scope also, recently our first written portrait (community historical portraits of Asian Indians) was posted. Also, advertising of the AIHP blog has been more aggressive and today one of our comments came from a reader in Nepal.

I am truly honored to have been selected for the SOA professional scholarship. I learned an incredible amount of information through the workshops and personally speaking with archivists. Thank you for believing in such a young project and giving me the opportunity to quickly grow and learn. Our future successes are greatly based on the knowledge gathered through the SOA annual meeting.

I look forward to a long lasting relationship with SOA and its membership.

STUDENT CONFERENCE SCHOLARSHIP WINNER: CHRISTOPHER BILLS—"THANK YOU"

Thank you to the Society of Ohio Archivists for the 2012 Conference Scholarship. I am honored to have been chosen for this recognition by a group of professionals in a field that I am currently pursuing.

I have recently graduated from the Public History graduate program, at Wright State University, specializing in archives and information management. Throughout my academic career, I have taken various opportunities to explore my enthusiasm for history by working and volunteering at museums and archival libraries. During my undergraduate tenure at Bowling Green State University, I worked as student employee at the Music Library and Sound Recording Archives, the largest academic music collection in North America. Through this opportunity, I developed an interest in archival collections while receiving exposure to some of the major preservation challenges of maintaining such a massive archival library.

I went on to take an intern position at the Toledo Museum of Art, assisting with research and development for historical exhibits. After graduating from BGSU in 2008, I was awarded a summer internship at the Newport Historical society in Rhode Island, conducting exhibit research and leading walking tours of colonial architecture. These early experiences gave me important career insight into the different ways I could apply the skill set and interests that I developed from studying history.

This past spring, I completed an internship at the Medical Heritage Center at The Ohio State University, processing a sizeable archival collection containing a variety of media types. I especially enjoyed working in an academic archival environment because as an archivist, you play an important part in the research process for both scholars and the general public.

Attending the Society of Ohio Archivists Conference in May was meaningful experience for me because it was a great opportunity to learn from the perspectives of local established professionals in the field. I found the presentations about various archival projects regarding historical figures especially interesting because, having the opportunity to work with collections that are historically significant is primarily why I am pursuing a career in archival preservation. For me, these projects were as a reminder that Ohio has a rich cultural and historical heritage, that are often relevant even when considered in a broader national historical context.

Just as interesting however, are the ways in which these archivists utilized technology to track and share their processing experiences. With social media and new collections management software, it is becoming increasingly easy to demonstrate how various collections are being accessioned into the archives, while providing online access to colleagues and researchers. This is important because the concept of online access has become interconnected with the idea of online institutional promotion, and as a result, implementing this technology has become a high priority for many archival institutions.

I greatly appreciate this award. The SOA membership and experience of attending the conference will be valuable resources for me as I continue to pursue my professional aspirations of a career in the field of archival preservation.

CELEBRATIONS, COMMEMORATIONS AND COLLECTIONS: DELIVERING IMMEDIATE IMPACT AND CREATING LASTING VALUE

By Jason Crabill, Ohio Historical Society

Editor's note: Jason kindly agreed to publication of his notes for his plenary at the Society of Ohio Archivists Annual Meeting, May 18, 2012.

Good morning! Thank you, Christine, for that introduction! I was honored to be asked to give the plenary speech at this year's Society of Ohio Archivists Annual Meeting. I should mention that I speak to you today, not solely as an archivist, but as a cultural heritage professional, more broadly. I do have my M.L.I.S. from Kent State and I have worked directly with digital archives and collections in the past, but, as I'm sure most of you know, OHS' collections are wide and varied in terms of the breadth and depth of material culture, with archival materials making up just one portion of that collection. The majority of my professional work has been in the seemingly strange, transitory netherworld which attempts to connect archival materials with the three-dimensional "ephemera" collections that the society holds. In truth, I may not be so alone in this, as I suspect many of you also deal with the many complications and opportunities that come with such an arrangement. But what it also means is that I'm going to focus less on "archive-specific" issues this morning, and more on some of the broader concerns that all cultural heritage organizations face, not the least of these being archives themselves.

So, where do we begin? Well, the title of this talk is "Celebrations, Commemorations, and Collections: Delivering Immediate Impact and Creating

Lasting Value," and I was asked to focus on the Civil War Sesquicentennial as a primary lens with which to have this conversation. That title may seem pretty straightforward—in fact, it did to me at first—but there is actually a lot to unpack in that statement. In order to unpack it, I am going to focus on 4 things:

- What do we mean by "celebrations" and "commemorations" and why is that distinction important?

- What did they do the last time there was a CW anniversary?

- How are the commemoration efforts differently today and why?

- What does all of this mean for each us as we consider our own opportunities for current and upcoming Sesquicentennial projects?

I am going to focus on the Civil War as a case study, but the big ideas I'll talk about translate well to any commemoration event, whether it is the bicentennial of the War of 1812, centennials of things like the statewide flood of 1913 or the inauguration of Warren G. Harding in 1921, or an important local event in the city or county that you represent. I'm also going to spend some time focused on digitization projects specifically, as these present unique challenges to us in the commemoration context which we'll discuss in more detail near the end of this talk.

Part 1: Definitions

So, I say there is a lot to unpack from the title, because, well, just look at the first part of it: Cel-

ebrations, Commemorations and Collections. A nice alliteration, but those are three rather distinct things. Even just the first two: Celebrations and commemorations, which seem like pretty similar ideas—when examined more closely actually mean very different things, if you think about it.

The word celebrate in relation to an anniversary, for example, is defined in Webster's as "marking (as an anniversary) by festivities or other deviation from routine." And if you think about it, when we celebrate something (a birthday, a graduation, a retirement, a football victory) it is usually with great fanfare and joy.

A commemoration, on the other hand, suggests an altogether different kind of experience and intent. Again, according to Webster's, to commemorate is to "Call to remembrance" and to "mark by some ceremony or observation"… No talk of festivities there. Commemorations tend to mark things we believe to be solemn or require some reverence that requires something other than a celebratory atmosphere. By today's standards, certainly, events that result in human casualties and shocking loss (such as 9/11, the current military conflicts, the Holocaust, WWII, the list goes on and on) would seem to fall under this second category, including those where people argue that the reasons or outcomes related to the events are fair, righteous, or justified.

Why do I mention this? Well, as we think about what it means to mark the Sesquicentennial of the Civil War and consider our own efforts, the question of whether it is a celebration or a com-memoration is an important one.

Part 2a: The Centennial

This question has been one of the most important ones asked among the numerous state Sesquicentennial committees around the country today, tasked with organizing, promoting and supporting the various CW150 efforts currently underway. I'll talk about that in more detail in a bit, but, as the old cliché goes, those who ignore history are doomed to repeat it, and so the history of the last time the Civil War was celebrated is an important one to consider.

I just used the term "celebrated" deliberately there, because the events of 50 years ago were very deliberately intended to be celebrations! The Centennial event planning was intended to be a very top down process with very specific outcomes in mind. As noted historian Robert Cook describes it in his book, *Troubled Commemoration*, interested parties, including the National Park Service and eager amateur Civil War enthusiasts lobbied Congress for the creation of a federal commission to oversee planning. In September 1957 Congress indeed created the US Civil War Centennial Commission, or the CWCC. This body was empowered to foster public interest in the Civil War and encourage the formation of state agencies to promote local commemorative events.

Much of the centennial planning and celebrations of the late 1950s and early 1960s were focused on the traditional "big man, big event, big monument" philosophy that has so typified classic his-

torical commemorations. To this point, 80-year-old Ulysses S. Grant III, grandson of the famous Ohio-born general and president, was named chairman of the federal commission overseeing the centennial events. Centennial organizers in the late 1950s wanted the event to be a genuinely popular and national one. Grant III wrote a column for the October 16, 1960, issue of *This Week* magazine in which he promised, "Colorful ceremonies will be held, exhibitions of war trophies and mementos organized. There will be memorials, parades, new historical markers and a great many special ceremonies."

As you know, history is complex and the history of the Civil War is certainly no exception. Indeed, the cultural memory and examination of it has shifted and changed continuously over the subsequent decades, to the point that there are still debates over the reasons for the war and the effects of its outcomes. In 1960, many people of a certain age (including Grant III) had even had direct personal connections to grandparents or others who had participated or been affected by the war and its immediate aftermath, giving them real, visceral connections to an event that had changed the course of history for the country and the world.

So, the intent of the organizers was to celebrate the efforts of these gallant men on either side of the conflict who had fought for what they believed was right (the most American of ideals, really); but far less attention was seemingly paid to what those actual ideals were, whether they be questions of slavery, state's rights, civil rights, or

reconstruction and its aftermath, just to name a few. Add to that the complex social and political environment of the early 1960s, in which the centennial was taking place, and the excitement and intended "colorful ceremonies," "parades," and "memorials" of the organizers were severely dampened by the very real questions, challenges, and social upheavals facing the culture. It has even been argued that the parallels between the issues of the 1860s to those of the 1960s were directly magnified and intensified by awareness raised by the Sesquicentennial efforts.

This is not to say that the Centennial was an abject failure…the celebration gave birth to a generation of rabidly enthusiastic civil war buffs, professional historians and researchers, including many of the people who have made it a priority to commemorate the Sesquicentennial half a century later.

Part 2b: The Sesquicentennial

Which now brings us to the question of what is happening with the CW150 commemoration efforts today…how has the past influenced the decisions being made and what are the desired outcomes of the Sesquicentennial efforts moving forward?

As I mentioned earlier, in preparing for the Sesquicentennial, organizers have used the lessons learned from the Centennial, to try to anticipate the many successes, challenges, and failures that come with a venture like this one. I believe that this, combined with the development of twenty-first century America's self-reflective, post-

modern perspective, has led many of the commemoration efforts, and their hoped-for outcomes, to look far different than they did 50 years ago.

First and foremost, is the shift away from the top-down, mediated organizational approach that had a federal commission, established by Congress, attempting to direct efforts unilaterally across the country. Today's efforts have taken on a much more organic, bottom up approach, with each interested state creating their own commissions, with their own priorities, agendas and initiatives. This is not to suggest that there is **no** coordination happening. In fact, there is, what might best be described as, a loose collaborative of state Sesquicentennial coordinators that hold regular quarterly conference calls to discuss issues, coordinate programs, and generally serve as a sounding board to support the efforts that each state is undertaking. But rather than being run by a federal commission, this effort was state initiated and is organized through the American Association of State and Local History (AASLH). The National Park Service, the Civil War Trust, and a few other national organizations now play a role, but they came on board only after the states had pulled the collaborative together.

The second big shift is the very deliberate move from a focus on "celebration" to one of commemoration. This does not mean that there are no object exhibitions, "colorful ceremonies," or re-enactments being scheduled (in fact there was a re-enactor's encampment event on the West lawn of the Ohio Statehouse just last weekend). But,

what it does mean is that the overall focus of the efforts is directed toward balancing these more celebratory "big banner" events with events that allow for more inwardly focused examinations of the conflict and its causes. As an example, the very first event held by the Virginia Sesquicentennial Commission was not an encampment, or a bell ringing or a cannon firing, but rather a symposium on the causes leading up to the breakout of war.

The focus on commemoration also offers an occasion for self-reflection as to just how our generation is choosing to use the opportunities afforded us by the Sesquicentennial anniversary. Just last week, I had a very interesting conversation with Jackie Barton, the CW150 Coordinator for the state of Ohio, who told me (and I'm paraphrasing here) that this Civil War remembrance has been a commemoration as much for the public history community as it has been for the general public. She is fascinated by the fact that the Sesquicentennial seems to be focused much more on examining **how** we commemorate, as it is on the commemoration activities themselves. Questions like "how do we reach out to minority communities" and "how are we record our own decisions about this commemoration" are just as important as scheduling the musters and creating the object exhibitions that are the traditional anticipated outcomes of a commemoration initiative. One of the biggest questions the state coordinators have tried to stay cognizant of is the question of "How we make sure that 50 years from now the **bi**centennial committees know why the decisions we've

made were made the way they were." This was not something that Ulysses S. Grant III and his committee seem to have been very concerned about…

The final major difference between the efforts of today and those of the 1960s is the shift away from a focus on "big man, big event, big monument" and more to a focus on personal stories and viewing the war through the lens of the everyday people that lived and experienced it and its aftermath. How interesting it is that those people who had the very real first person relationships with those who lived the events should be so committed to promoting the larger national stories, while we, using the 150-year-old primary sources available to us in our collections and our communities are so intent on trying to call out those individual, personal stories that help to make the facts of the Civil War come alive in this very bottom-up way.

Part 3

So, now let's turn from "What they did or are doing" to you and "what you are doing or are hoping to do…"

Understanding the thinking about how and why other people have conducted their commemoration efforts is important for shaping your own plans, but every situation is different and at some point each of us has to consider our own collections, resource, community needs, and desired outcomes that will dictate what path we ultimately take in our own commemoration or celebration efforts.

To this end, I'd like to use the last part of my talk with you today to suggest some key things to think about as well as some questions to consider as you embark on your own initiatives.

The first thing to ask yourself is simply: Why? Why are you putting resources into the commemoration effort in the first place?

- Because it is mission critical?

- Because your community expects it of your organization?

- Because it is a convenient lens by which you focus your activities?

- Because there is a larger message you are trying to share?

- Because it is an opportunity to expand your audience by tacking on to the energy of the commemoration movement?

- Because it provides a vehicle to leverage things like partnership opportunities or Conservation/preservation efforts of collections for future generations?

There are no right or wrong answers here, and what are perfectly legitimate reasons for one organization may be the absolute wrong reasons for another. The point is that it is highly recommended that you be aware of why you are undertaking the work, so that you have a guidepost by which to measure whether or not you are meeting expectations or straying from the original purpose of the exercise.

The other critical thing to ask yourself is:

- What is the legacy of the work you are doing? What are the long term implications of this commemoration effort?

- What is the relevance of your efforts for today and for the future? Why should people care?

- What stories can your collection tell that will enrich the dialog and leave your community in a better place after the commemoration is over?

- What kind of tools and resources are you leaving behind, beyond the limited length of the commemoration itself? Are you doing anything that will benefit the next round of commemorations?

- Are you able to provide a fresh perspective on the old ideas? What are you talking about historically that can provide opportunities to re-examine popular beliefs or provoke greater discourse about collective memory of the event being commemorated.

    War of 1812: Provides an opportunity to talk about the Indian removal and an awareness of the descendants that live in Oklahoma today

    Civil War: Issues of race, women's roles in society, technological advancements

This idea of longitudinal thinking with regard to commemoration efforts is an important one to the Sesquicentennial discussion, as I indicated before. This is especially true with regard to one other key consideration relevant for our current commemoration efforts that the Centennial generation could not have even fathomed as a possibility 50 years ago. That is the explosion of digital technology and the new media available which can connect people to the ideas and stuff that make up our commemoration efforts. As archivists, we are largely focused on the collections our organizations hold and are interested in finding ways to connect these collections to our users and communities, both virtually and in person. The ability to share collections digitally, to allow for self-curation and to help others share their personal connections to the larger Civil War story has opened up whole new channels of interaction and connectivity. But with these new possibilities come new expectations and challenges as well.

Part 4: Commemorations now and in the future

In the time I have remaining, I'd like to take a few minutes to explore the impact of digital collections and discuss some of the key considerations I believe are vital to a successful commemoration project.

If done well, digitization projects can provide lasting value as long-term resources with a reach far beyond the scope of the original commemoration event, including as the foundation for a more comprehensive digitization program within an institution or a cooperative. Without proper foresight and planning, however, these projects can leave behind loose ends and confusion that can bother an organization for years to come. Even digital projects with short-term expectations can have lives online and in the minds of users far

beyond their intended scope—considering the consequences of this possibility upfront can benefit the project and your organization long-term. In short, you should be considering from the very beginning if you will provide access to the resources beyond the life commemoration and if so, how you plan to make that happen.

So, what are some of the inherent opportunities and challenges to be aware of when developing a commemorative digitization effort? When planning for effective long term access, I recommend considering the following six elements:

- Standards and best practices: Are you creating metadata that is harvestable if you need to transfer your information from one host or software to another? Are you creating preservation quality files that will be accessible for as long as possible?

- Rights and reproductions: People will want access to the resources they find and will want to use them for purposes ranging from personal enjoyment to scholarly research to commercial publication. Have you considered what to do when those requests come in, often unsolicited? Will you decline all requests for reuse, or do you have a structure in place to handle those requests? Will you charge for access? Who will receive the fees?

- Ownership: One of the benefits of creating a digital repository is that you can pull objects from disparate sources together into one comprehensive portal. Maintaining intellectual control over ownership rights is an essential element to successful long-term access. When

working with materials from multiple sources, make sure that ownership is clearly defined in the metadata and/or the project records. This is especially true with digital collections that include submissions from private individuals.

- Audience: Recognize that a simple Google search will bring users from all around the world to your resource, from middle school history teachers in Cincinnati to Civil War buffs three states over to college students doing research in Prague. Determining who your intended users are, while recognizing the inherent value of your project for everyone else is a really important element.

- Community: Digital collections that include submissions from private individuals can be a great way to build community support and document significant historical collections in private hands. In the past, digitizing items from your own organizational collection would probably have been enough for most users, but the ease of digitization, the rise of social media and the raised awareness that the Sesquicentennial has caused, encourages private citizens with Civil War materials to look for ways to share their collections with the world.

- Preservation expectations: When digitizing collections, you are already handling your fragile objects and doing the time-intensive work of scanning or photographing them. Therefore, you might as well do it to a set of standards that limits the need to repeat the work in the future. Digital preservation standards are based on the ability to sustain and

access digital surrogates of your collections pieces over time and creating these images to a certain set of standards is usually as simple as making some minor adjustments to the settings on your scanning software.

Most of today's long-term digitization programs originally started off as short-term projects. Even if you have no current plans to extend your digitization efforts beyond the scope of your commemoration project, preparing for this potential transition up front can make a big difference over the life of your project and the future of your digital assets. When developing your Civil War digitization project, I would recommend you consider creating a product that stands alone, but that can serve as a foundation for future digitization initiatives not yet conceived of.

Specifically consider the following questions:

- Is the technical infrastructure flexible enough to expand should our digitization efforts grow beyond this specific topic or event?

- Are we using standards for metadata, imaging and online delivery that insures project interoperability—the ability to connect and work with other software and technology platforms we already use, like our website—moving forward?

- Are we documenting our practices and procedures, to avoid future duplication of work and ensure we can answer questions about our policies and procedures in the future?

- How and when will we evaluate our work and learn from our mistakes?

Ultimately, never lose sight of your ultimate goal of connecting users to resources and always check your progress against the guidepost you have set for yourself for why you have undertaken the commemoration project

Conclusion

So, that about wraps up my comments for today. We've traveled pretty far in the last half hour or so…from Ulysses S Grant III sitting on his famous grandfather's knee to a discussion of metadata standards and digital project interoperability, but such is the life of a modern day archivist intent on commemorating the Civil War! Right?

Anyway, as a way of concluding this morning, I'd just like to re-emphasize one last time the lasting impact on a community that a commemoration done right can have, regardless of whether based on physical collections, programmatic elements, digital assets, or something else. I'd also like to remind you that there is help out there.

Ohio's CW150 program has been up and running for several years now and is a great resource for connecting individual organizations to the resources and community that can help kick start your Sesquicentennial project and enrich the very important resources you are bringing to your communities. I hope that you've found this discussion useful and somewhat interesting and I look forward to hearing all about the many projects on the horizon or already underway. Thank you and enjoy the rest of this year's SOA Spring Meeting.

NEWS& NOTES

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ORGANIZATIONAL NEWS

ACLU of Ohio

Though not an archives, the ACLU of Ohio has made great strides in making its history accessible to the public. Throughout her tenure, Executive Director Christine Link has prioritized preserving **and documenting the organization's history.** History associate interns, often recruited from Kent **State University's School of Library and Infor-**mation Science (SLIS), undertake this work, under the supervision of Deputy Director Ann Rowlett (also an SLIS graduate). Accomplishments include summaries of important legal cases, oral history interviews with ACLU leaders, and processing organizational records.

These ever-increasing resources, accessible at http://www.acluohio.org/about/History.asp, include a history of the ACLU in Ohio, historic litigation, a list of ACLU of Ohio archival holdings, and more. While the Ohio Historical Society has been **the organization's official repository since 1968,** many local chapters and leaders have donated their records to repositories across the state over the years. A list of these archival holdings is available on the website.

The ACLU of Ohio is also committed to assisting researchers. The office responds to inquiries from authors, lawyers, students, and other ACLU affiliates seeking information about legal cases and other activities. By making these resources available, the ACLU provides a valuable service while **highlighting the organization's historical significance in Ohio's communities and statewide.** For more information about these efforts, write to contact@acluohio.org.

Clark County Historical Society

The Clark County Historical Society in Springfield received OHRAB re-grant funds for the second year in a row to process Clark County probate court records. These records, dating from 1818 to the 1990s, include wills and estate settlements, and guardianship cases, and are a treasure trove for researchers. The society is fortunate to have more than a dozen dedicated volunteers working on the project. They expect to finish approximately 4,500 cases by the end of 2012, leaving only about 4,500 unprocessed cases remaining in the collection.

In other news, this year the society began highlighting unusual artifacts on its Facebook page in a **weekly "What is it Wednesday" guessing game.** This has generated a lot of interest (and even some new information about some items), and next year they plan to highlight photos from the **archives in a "Where is it Wednesday" game.**

Lloyd Library & Museum

The Lloyd Library and Museum (LLM) proudly announces the Inaugural Curtis G. Lloyd Research Fellowship for the academic year 2013–2014. The fellowship is for a period of one to three months, with a possible extension of up to three months for work that is primarily based on resources with-

in LLM Collections. Research topics can include, but are not limited to, the following: medical botany; organic/botanical/medicinal chemistry; natural history; early travel and exploration; ethnobotany; history of science, medicine, and pharmacy; pharmacognosy/natural product development; visual arts; cultural, ethnic, and social history; and Traditional Chinese Medicine (TCM). Applications are due by January 15, 2013. Contact: Anna Heran at AHeran@lloydlibrary.org.

The LLM will open a new permanent exhibit—*The George Rieveschl, Jr., History of Pharmaceutical Chemistry Exhibit*—on September 24. The exhibit features a patented Lloyd Cold Still built in Cincinnati and used at the University of Michigan and at AYSL Corporation; significant components of the Soxhlet extractor used by Drs. Monroe Wall and Mansukh Wani to isolate the anti-cancer drug Taxol® at the Research Triangle Institute in North Carolina; and culminates with a look at the anti-allergen drug Benadryl® and its creator, local Cincinnati scientist and philanthropist George Rieveschl, Jr.

A rare books exhibit—*The Magic and Myth of Alchemy*—will accompany the opening of the *History of Pharmaceutical Chemistry Exhibit* and will run through November 17. The featured historical texts on alchemy illustrate how the discipline helped de-velop the modern chemistry laboratory and fostered the scientific methods and pursuit of miracle cures that have aided in the development of today's pharmaceutical chemistry.

The George Rieveschl, Jr., History of Pharmaceutical Chemistry Exhibit is a new permanent exhibit at the Lloyd. Courtesy Lloyd Library & Museum

Medical Heritage Center (Health Sciences Library, Ohio State University)

In January 2011, the Medical Heritage Center started *Historical Reflections: The Medical Heritage Center Blog*, which is updated weekly by MHC curators. The information ranges from general updates about happenings at the Center to in-depth historical information about specific people, places, or events concerning Central Ohio health sciences history.

Oberlin College

The Oberlin College Archives announces its new digital collection, "Oberlin and the Civil War." This collection, created in partnership with the Oberlin Heritage Center, is available from the Archives' homepage, or directly from http://www.oberlin.edu/library/digital/civilwar/. It will continue to grow in the sesquicentennial years ahead.

Ohioana Library Association

On August 28, the Ohioana Library Association announced the winners of its 2012 Ohioana Book Awards and the Walter Rumsey Marvin Grant. This year will mark the seven-

NEWS & NOTES

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ty-first anniversary of the Ohioana Book Awards, the oldest and most prestigious literary prizes in the Buckeye State. The Ohioana Book Awards are given annually to recognize and honor outstanding books published the previous year by authors who were born in Ohio or who have lived in Ohio for at least five years, the exception being a book about Ohio or an Ohioan.

The recipients of the 2012 Ohioana Book Awards are:

- Fiction: *The Paris Wife* by Paula McLain
- Nonfiction: *Rin Tin Tin: The Life and the Legend* by Susan Orlean
- Poetry: *Weather: Poems* by Dave Lucas
- Juvenile: *Where Do You Stay?* by Andrea Cheng
- Young Adult: *The Girl of Fire and Thorns* by Rae Carson
- About Ohio/Ohioan: *Destiny of the Republic: A Tale of Madness, Medicine and the Murder of a President* by Candice Millard

The Ohioana Walter Rumsey Marvin Grant, awarded to an unpublished author under the age of thirty, will be presented to Sarah Menkedick.

The Ohioana Awards will be presented on October 26, and the public is invited to attend. The event will be held at the Ohio Statehouse Museum Gallery beginning at 6:00 P.M. with a reception, which will be followed by the presentation of the awards and an informal roundtable discussion with the award winners. Admission is $40 per person and reservations are required. For more information or to make reservations for the Friday reception please contact the Ohioana Library at 614-466-3831 or Ohioana@Ohioana.org.

Ohio Electronic Records Committee (OhioERC)

The Ohio Electronic Records Committee (OhioERC) is proud to announce its newest guideline "Social Media: The Records Management Challenge." Social media guidance is plentiful on the internet and professional resources. However, much of the current guidance deals with use policies and setting governance rules. The OhioERC had a goal of developing a document that addressed the records management and preservation needs that state and local governments need to take into account when they launch a social media page, for either internal or external use. The OhioERC's guidelines focus on social media as records. They address 10 records management challenges that organizations face when it comes to social media, including capture of content, ownership and control of data, implementation of retention policies, disposition of content, preservation and legal issues among others. In conjunction with the release of the new guidelines, the OhioERC is also conducting two interactive workshops on the topic of Social Media engagement on October 24 (full). Attendees will leave with an understanding of the guidelines and a sample social media engagement plan. The guideline can be found at http://ohsweb.ohiohistory.org/ohioerc/index.php?title=Guidelines#Guidelines.

The OhioERC also has active subcommittees working on Cloud Computing Guidelines, updating the General Schedules for Administrative Electronic Records, and reviewing the Guidelines for Electronic Records Management.

Ohio Historical Records Advisory Board

OHRAB made two awards of $100 each to recognize the best use of Ohio's historical records in a History Day project at the state finals on April 29. Winners were Hannah Cipinko, from Langston Middle School, for her paper "From Cincinnati to Oberlin: The Story of the Lane Rebels" and Maya Farhat, from Birchwood School, for her paper "Jane Edna Hunter: a Revolutionary Reformer in Cleveland's Black Community."

Projects must demonstrate exceptional use of Ohio primary sources, either originals or copies (in formats such as photocopies, microforms, or digital). Ohio primary sources are those either created in Ohio or held in an Ohio repository. Primary sources represent a first-hand account contemporaneous with the events or people researched. Primary sources may include: correspondence (letters, memos, email), diaries, sound recordings, moving images (films, video), photographs, architectural records, maps, and similar material. Individual or group junior or senior division entries in the following categories are eligible: paper and web site. For more information and to see past winners, visit OHRAB's Awards page.

Patterson Memorial Center

The Patterson Memorial Center and the Wright State University Special Collections and Archives installed the exhibit, "Personal Stories of the Civil War: Letters from the Patterson Brothers," in the Wright State University Paul Laurence Dunbar Library. The exhibit runs from August 1–December 31. This exhibit was supported by a grant from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities.

The Patterson Memorial Center and the Dayton Metro Library created a small exhibit, "Jefferson Patterson and the History of the Montgomery County Fair," for the Montgomery County Fair, which was displayed in the Fair's Agricultural Building from August 29–September 3.

OHRAB Chair Janet Carleton presents the 2012 OHRAB Ohio History Day Awards.

INDIVIDUAL NEWS

Emily Gainer was appointed the Special Collections Librarian/Assistant Processing Archivist at the Center for the History of Psychology on May 1.

Jacky Johnson, Miami University, is editor of the publication *Undiscovered Builders, the Work of African American Visionaries in Ohio*, which will focus on the contributions of African American architects, contractors, stone artisans, engineers, and devel-

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opers to Ohio's history. Anticipated publication date is fall 2014. If you know of any relevant collections or have conducted research in this area, please contact Jacky at johnsoj@muohio.edu.

Jen Johnson, Ohioana Library Association and **Judy James**, Akron-Summit County Public Library, have been elected to the 2013 Subject and Special Collections Division Action Council of the Ohio Library Council. Jen says: "I am very much looking forward to being a part of the Action Council."

Susan Miller, electronic records archivist, Cleveland Museum of Art, spoke at the Society of American Archivists annual meeting in San Diego on August 11. The session was titled "Strategies for Undertaking Electronic Records Management in Museums." Susan presented "First Steps in Electronic Records Management at the Cleveland Museum of Art."

Lisa Rickey, archivist, Dayton Metro Library, is the new Chair of the Miami Valley Archives Roundtable and was recently admitted to the Academy of Certified Archivists, both effective August 2012.

Biff Rocha, the new director of Evangelization and Missions for the Diocese of Toledo, is putting together a special collection of catechisms. He is seeking donations of catechisms written or used in the United States. If you have any books, articles, or catechisms you'd like to contribute to a special collection, please contact Biff at BRocha@ToledoDiocese.org.

OHIO GRANT NEWS

OPPORTUNITIES

ICA's 2012 Subsidized Survey, due November 12
Each year the Intermuseum Conservation Association (ICA) in Cleveland selects one collecting institution to receive a subsidized collections survey. The goal of the award is to help the recipient institution identify its preservation needs. Information gained through the assessment helps an institution prioritize preservation needs, and raise funds to address them. ICA offers one free collection survey focused on a select group of artifacts to

the winning institution. An ICA conservator will visit the recipient institution to examine the objects on-site for up to two days, and written condition reports and treatment recommendations will be provided. The selected institution will be asked to contribute only the travel costs associated with the on-site visit.

Any nonprofit cultural institution demonstrating a commitment to collections care is eligible to apply for this survey. Applications may be mailed, e-

mailed, or faxed to ICA. Deadline for submission is Monday, November 12, 2012. Questions? Contact ICA Education Outreach Officer, Jennifer Souers Chevraux at jennifersc@ica-artconservation.org or 216-658-8700.

LSTA (Minigrants), due October 24

The FY13 LSTA Minigrant program is now open. Minigrants for eligible libraries in Ohio run from April 1 through August 31. The federal request may not exceed $24,000 and a 25% cash match of the total project cost is required. Grant proposals may be initiated by eligible public, school, academic, research, or special libraries. Applications are due at the State Library by 4:00 P.M. on October 24, 2012. Contact: Ms. Melissa Lodge, Associate State Librarian for Library Development, 614-644-6914 or mlodge@library.ohio.gov.

OHRAB Re-grants

The Ohio Historical Records Advisory Board (OHRAB) believes its re-grants to institutions for archival projects will be funded again for 2013. The grants are funded by the National Historical Publications and Records Commission, an arm of the National Archives and Records Administration. Funded past projects include archival preservation, processing, cataloging, and digitization projects involving records documenting courts and local governments, businesses and industries, schools, theater and entertainment companies, and religious organizations. See the Re-grants

page for past projects and reports. When the next grant application opportunity is announced in early 2013, it will appear there. Contact: Judith G. Cetina at 216-443-7262 or jcetina@cuyahogacounty.us.

Ohio Historical Society's History Fund Grants, due October 29

The OHS History Fund is a matching grants program funded by voluntary contributions via Ohioans' state income tax returns and by gifts to the Ohio Historical Society designated to the History Fund. Tax year 2011 marked its first year of operation, making it one of four "tax check-off" funds found on Ohio's personal income tax form. It is currently the only such fund dedicated to supporting history-related projects.

History Fund grants are competitive and require a match from recipients. Eligible history projects fall into one of three broad grant categories: Organizational Development, Programs & Collections, and Bricks & Mortar. A body of representatives from history-related organizations across Ohio determine grant recipients, and OHS provides program support and administration. Apply online by October 29, 2012. Contact: Ohio Historical Society Local History Office at 614-297-2340 or localhistory@ohiohistory.org.Awards

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OHIO GRANT NEWS

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AWARDS

IMLS Connecting to Collections Implementation Grant

The State Library of Ohio will partner with the Ohio Historical Society, the Ohio Museums Association, the Public Library of Cincinnati and Hamilton County, the Follett House Museum, and Ohio University's Kennedy Museum of Art to conduct a two-day preservation boot camp.

Both practical and tactical, this focused, educational event will bring together 176 individuals in 88 teams comprised of museum/history staff and library staff. Sessions will address environmental controls, demonstrations for disaster recovery, collections care, and digital preservation basics. Discussing local issues and sharing problem-solving ideas will help develop a core community to continue information sharing after the training. Attendees will be encouraged to provide outreach and information to other cultural organizations in their home areas, and they will have the opportunity to apply for one of eleven follow-up preservation site surveys. Ongoing discussions, site survey reports, and boot camp documents will be posted on the [Ohio Connecting to Collections website](), an ongoing resource and repository for those interested in preservation and cultural heritage issues. Contact: Ms. Melissa Lodge, Associate State Librarian for Library Development, 614-644-6914 or [mlodge@library.ohio.gov]().

LSTA Grants (Full)

The State Library of Ohio is pleased to announce that the State Library Board recently awarded federal [Institute of Museum and Library Services LSTA grants]() to 6 organizations, of those, 2 projects are archival in nature. "The funded proposals range from what is perceived as a traditional library service, the purchase of a bookmobile to digitization, a library service that is becoming more prevalent as libraries seek ways to provide greater access to materials, particularly historical materials" said Missy Lodge, Associate State Librarian for Library Development.

Ohio Historical Society, to microfilm and digitize the Ohio State Journal. This was the primary paper for Ohio throughout much of the nineteenth and early twentieth century and is widely used by scholars, students, and genealogists. Following digitization records will be loaded into Ohio Memory. Additionally, OHS staff will conduct training to assist other libraries interested in undertaking local newspaper digitization projects.

University of Cincinnati Libraries, to digitize historically significant photographs and negatives from 1920–1956. These images, approximately 8,100, from the archives of the City Engineer, City of Cincinnati, provide a comprehensive documentation of the development of Cincinnati as well as a general record of urban development.

Contact: Ms. Melissa Lodge, Associate State Librarian for Library Development at 614-644-6914 or [mlodge@library.ohio.gov]().

DiGITaL:
Digital Guidance,
Information, Tips,
and Lingo

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Daniel Noonan, editor
e-Records/digital resources archivist
The Ohio State University

by Daniel Noonan, The Ohio State University

Recently, I was assigned to a task force for The Ohio State University Libraries to develop a digital preservation policy framework. As the other task force members and I embarked on the assignment to assess our current digital preservation state and investigation of best practices for policy framework, I began to consider the topic from the broader archival point of view of how digital preservation fits into the task of archival administration.

Before we get started, we should define what "digital preservation" means. As archivists, we currently need to look beyond our profession for an official definition, as a review of the Society of American Archivists' *A Glossary of Archival and Records Terminology*[1] turns up no definition for "digital preservation." However, we can look to our colleagues in the library field who developed the following definition in 2007:

- Digital preservation combines policies, strategies and actions to ensure access to reformatted and born digital content regardless of the challenges of media failure and technological change. The goal of digital preservation is the accurate rendering of authenticated content over time.[2]

So how does digital preservation fit into the administrative framework and functioning of an archival organization? This question can be addressed from the conceptual point of view a model of archival activities—appraisal, accessioning, providing access, and preservation—and from a more tangible instrument that every archive should have, its mission statement.

The following figure visualizes the interaction of the four basic archival activities. Appraisal decisions will be informed by an archives' mission statement and collection development policy. Items that meet repositories archival requirements will be accessioned, transferring legal and physical custody, and beginning the process of preservation. It is the responsibility of the archives to provide access to those materials through the act of processing, describing, promoting, and educating users about the materials. In addition, the repository needs to provide an appropriate preservation environment. All of these activities should be articulated in policy and procedures documentation.

In considering this issue from the point of view of a repositories mission, Greg Hunter[3] suggests that an archives' mission statement should consist of three basic components:

- definition of the purpose of the archives

- identification of the archives users community

- a statement regarding preservation

DIGITAL PRESERVATION POLICY DEVELOPMENT

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Daniel Noonan, editor
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It is this third leg of the mission statement that separates archives from many other organizations—we are in the business of preserving documentary heritage.

Due to the lag-time in which most archives receive materials from donors and/or their parent institution, we may have had the luxury of not having had to grapple with the issue of digital preservation just yet. However, as we are now in the second decade of the twenty-first century, addressing digital preservation is more likely than not becoming part of the mission of our repositories.

Historically, we have articulated—in policies and procedures—how we handle the preservation of the paper-based documents within our repositories. Therefore, one might argue that conceptually preservation is preservation is preservation; do we really need a separate policy? However, there is a difference; we as a profession define preservation as:

- The professional discipline of protecting materials by minimizing chemical and physical deterioration and damage to minimize the loss of information and to extend the life of cultural property.

- The act of keeping from harm, injury, decay, or destruction, especially through noninvasive treatment.4

This definition infers the preservation of the original artifact, whereas previously defined the objective of digital preservation "...is the accurate
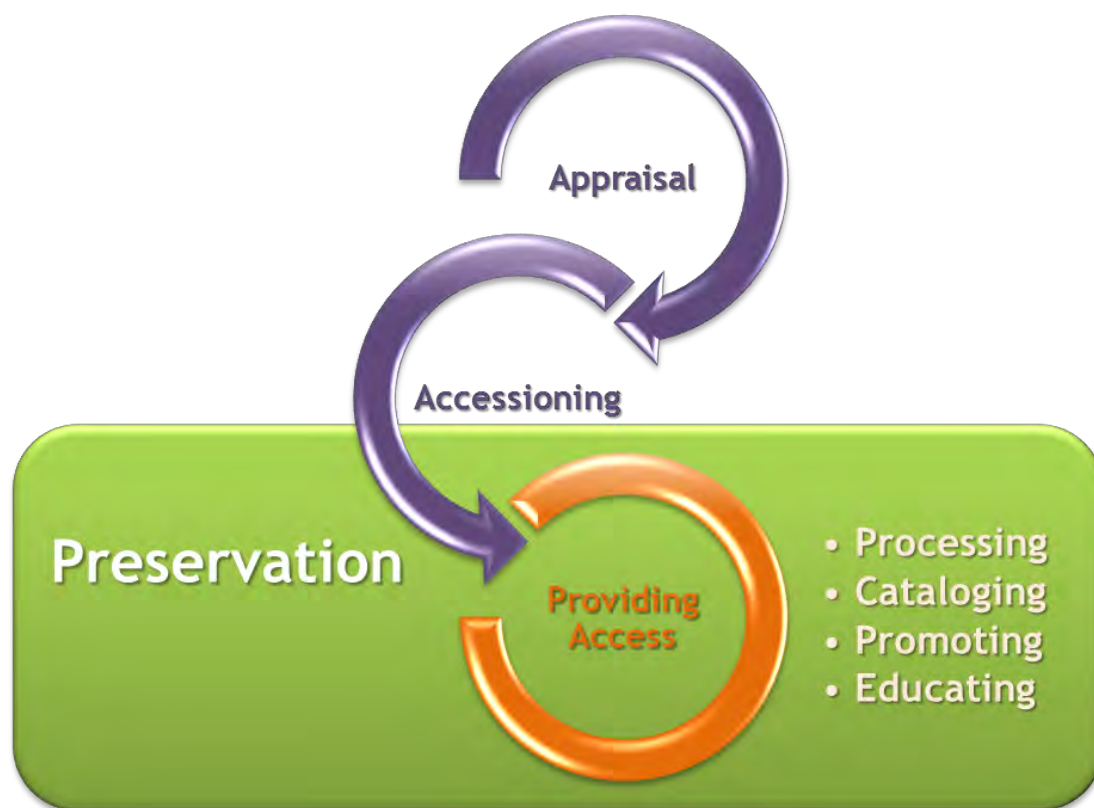
Conceptual model of archival activities
[Courtesy of the author].

rendering of authenticated content over time." By definition we are not guaranteeing "preservation" of the actual digital artifact, but the informational value and how we perceive the artifact. Consequently, how we philosophically approach digital preservation is significantly different from traditional preservation warranting a dedicated policy.

With a successful track-record for establishing preservation policy for paper-based objects, we have a number of definitive standards we rely upon to monitor our effectiveness. However, when asked to address digital preservation, more often than not, we are likely to feel that we are experiencing that recurring dream where we are sitting down for a final exam only to realize we have never come to class the whole semester—Ahhhhhhh! Do not panic and do not try to re-invent the wheel. There are plenty of our colleagues in the archives and library profession that have been blazing trails for us in this area.

At OSU, our task force approached our assignment by conducting a review of more than a dozen digital preservation policy frameworks for repositories that range from national libraries to academic libraries to one dedicated solely to research data. The best policy documentation is succinct and to the point, as it should be easily digestible and understandable to all throughout an organization. It should address what should be accomplished and why; how it should be done is a separate procedural document(s).

The vast majority of the frameworks we analyzed were four to six pages in length. Our analysis revealed the following common components that constituted a good digital preservation policy:

- Introduction or Purpose: contextualizes the need for the policy

- Mandate: addresses legal, institutional and/or unit requirements to preserve digital objects

- Objectives: describes the **intentions of one's digital** preservation program, possibly tied into the organiza-

tion's mission statement

- Scope: establishes boundaries as to what the organization will preserve and more often than not establish priorities amongst various materials; examples include but are not limited to born digital, digitized with analog original, digitized without analog original, and commercially available digital materials

- Challenges: identifying and articulating the challenges and risks associated with the process of digital preservation

- Principles: addresses the principles by which an organization operates its digital preservation program

- Roles and Responsibilities: identifies the various roles in the digital preservation process; it may aggregate the roles at an institutional or unit within an institution level, establish group roles, or identify individual roles

- Collaboration: an acknowledgement that digital

DIGITAL PRESERVATION POLICY DEVELOPMENT

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preservation is a shared community responsibility and identifies steps to be taken to cooperate and collaborate

- Selection and Acquisition: establishes criteria for the selection and acquisition of materials to be preserved, **tied to a repository's collec**tion development policy

- Access and Use: addresses the concept of open access as well as levels of restriction; further, it addresses our likely inability to render the original digital artifact and that the effort will be made to deliver the best possible surrogate

- References: identifies other standards and policies referred to within the policy document

- Glossary

One typical administrative item that was missing from all but one of the policies reviewed was a statement to maintain the currency of the policy through a regular review process.

Our task force's work at establishing a digital preservation policy for the OSU Libraries is only just starting and we will be using the aforementioned components to begin to construct our policy. Hopefully what we have learned thus far can provide a starting point for other archivists and their repositories to contemplate where digital preservation fits into the administrative and operational framework of their organization.

NOTES

1. Richard Pearce-Moses, *A Glossary of Archival and Records Terminology*, Society of American Archivists (Chicago: 2005), http://www2.archivists.org/glossary/terms/d, (19 September 2012).

2. Association for Library Collections & Technical Services, **"Definitions of Digital Preservation," (2007),** http://www.ala.org/alcts/resources/preserv/defdigpres0408, (19 September 2012).

3. Gregory S. Hunter. *Developing and Maintaining Practical Archives: A How-to-do-it Manual*, 2nd ed. (New York, NY: Neal-Schuman Publishers, Inc., 2003) 43–47.

4. Richard Pearce-Moses, *A Glossary of Archival and Records Terminology*, Society of American Archivists (Chicago: 2005), http://www2.archivists.org/glossary/terms/p/preservation, (19 September 2012).

FEATURE ARTICLE: GEORGE BAIN, FEATURES EDITOR

Reflections of and Recollections from a Retired Archivist by Raimund E. Goerler

The invitation to write a reflective essay about changes in an archival career that spanned thirty-four years (1976–2010) was both an honor and a challenge. Like Rip Van Winkle, the archivist who fell asleep in 1976 would have awakened in bewilderment in 2012. In 1976, the IBM Selectric II typewriter, which had a correcting ribbon, represented the highest standard of technological modernity. To communicate, archivists called and typed letters, not emails, or postings on the Internet. Meanwhile, photocopiers had only recently replaced carbon paper—although the former

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were large, expensive, and most organizations had few. The Society of Ohio Archivists had a membership of 165 individuals but struggled to print and mail the *Ohio Archivist* on time. (On the positive side, a gallon of gasoline was sixty-one cents or $2.34 in current dollars).

Rather than list all the nearly countless changes, this article will focus only on three: the reshaping of archival perspective; the partnering of records management and archives; and the leadership of the profession in Ohio.

First, archives and archivists centered more on users. An introductory class in archival administration in the 1970s would have underlined that archives had a memory role, both organizational and cultural. Identify the archives as the memory that is necessary for the institution or organization to work, and the archives—and

archivist—will prosper.

Indeed, this author as a newly minted professional was fond of saying to all that an institution without a well-functioning archive was as functionally weakened as a person without a memory. His first article about the Archives for the Friends of the OSU Libraries highlighted the memory role and compared the institutional archives with personal diaries, though less portable.

Since then, much has appeared in archival literature which says that memory, cultural or personal, is complex. Using it to advance the archives is to oversimplify and to distort.[1] One reason is that there are different types of memory; another is that political forces, ideologies, and other causes can shape cultural memory. More important is that the memory analogy for archives is essentially passive. It appears only when needed—a legal case, a dispute about the origins of a policy, or the

Reflections of and Recollections from a Retired Archivist, continued.

interest of a single scholar. Its emphasis is on preservation and protection, and the archivist stands as the gatekeeper to the treasury of documentation that makes up evidential memory.

Today's archivist must be both more assertive in seeking users and more flexible in working with them. User studies began in the 1980s, as did much of the literature about outreach. Now, it is fundamental for archival programs to integrate themselves with the primary roles of the institutions and organizations that host them. Teaching about and from the archives, hosting classes, posting exhibits on the Web and other work, is primary, not secondary, in the mission of the archives. So, too, is the use of social media such as blogs, wikis, Facebook, Twitter, and more that actively engage potential users to work with archivists in the description and administration of records and papers. A recent work, Kate Theimer's *A Different Kind of Web: New Connections Be-*

tween Archives and Our Users (SAA, 2011), is worthwhile reading that presents both case studies and thoughtful essays about the impact of social media in archival work.

Much of this change to a user-centered model for archives may be because of the impact of librarianship on archival work. In 1976, describing and managing archival and manuscript collections differed so greatly from print collections. Also, many archivists came from historical backgrounds, sometimes as a second choice to a dwindling market for history professors. Descriptive standards in libraries applied to printed materials largely; and the machine-readable catalog, only in its infancy, ignored the idiosyncrasies of manuscript collections that lacked title pages. Researchers of manuscripts and archives called, wrote letters, checked lists in professional journals, and consulted the always out-of-date National Union Catalog of Manuscripts. MARC-AMC led the way in what was only the be-

ginning in breaching the barriers between formats of information by providing common standards for description. Digitization of both print and manuscript collections quickened the pace of change by integrating formats and making finding aids widely available and 24/7.

While archivists took part in and helped to guide this change, library leaders had the budgets to invest and the strategic goals to bring it about. In 2003 the Association of Research Libraries, the largest libraries, officially embraced special collections. In brief, the ARL stated that member libraries should characterize in communications that special collections were fundamental to the mission of the library, provide suitable funding and staffing, and include them in the overall strategic planning and library development. As more archivists graduated from library schools and held the MLS degree they have helped strengthen the professional affinity between libraries and archives.

Another major change from the 1970s has been the view among archivists of records managers. That generation of archivists referred to records managers as rivals who had different goals. While archivists concerned themselves with long-term value of records for legal, cultural, and historical and administrative reasons, records managers looked chiefly at costs and the less kept the better. Also, archivists dealt with records at the end of their life cycle; records managers took an interest in their creation and management while as active records.

The differences between the professions proved to be artificial. Especially in Ohio, archivists in Ohio had a special influence in records management, especially in polices for records retention and disposal. In many colleges and universities and other not-for-profit institutions, archivists became the records managers because their institutions had no special staff for records management. They took responsibility for compliance with state records laws that mandated that none

could destroy public records except by following approved records retention schedules. Legal concerns aside, the archivist, whether in public or in private institutions, had a vested interest in making certain that the repository did not fill up with useless records. Even curators at historical societies benefited from receiving records of businesses and other organizations that had records retention and disposition schedules.

In the 1970s in Ohio, a state records administrator and a state records commission reviewed and approved all records retention schedules, whether filed by the State Liquor Bureau or The Ohio State University. A major development took place in the early 1990s when the State of Ohio exempted public colleges and universities from the state records program but not the requirements of state records laws. College and university archivists worked with the Inter-University Council of Ohio, which represented the public universities of the state, in creating a manual for decision-

making about records retention. Based on the work of consultant Donald Skupsky, *Records Retention for Public Colleges in Ohio: A Manual* (1992), changed the basis of records retention policies. Rather than the deliberations of a state commission, the new approach used specific state or federal laws and historical concerns to shape records schedules. Also, the manual focused chiefly on what records do—buying, paying, hiring, defending, and more—rather than only on the titles of records series. This made it easier to apply retention rules to records that varied in title from institution to institution.

Eventually, Ohio developed an extraordinary records retention manual, one that some states and institutions copied almost word for word.[2] Further refinements, propelled once again by archivists, attorneys, and records managers working with the Inter-University Council, and a consultant, created an online manual with an up-to-date database of laws and regulations. All in all, this was a

Reflections of and Recollections from a Retired Archivist, continued.

great improvement over the government-driven program of the 1970s and one for which archivists acting as records managers deserve credit. Unfortunately, the contract with Information Requirements Clearinghouse, which developed the software, restricts nonmembers of IUC from accessing the entire database but the general schedule is available.

Concerns about electronic records further moved archivists and records managers together. Because electronic records exist only in ever-changing hardware and software, rather than in static paper, the life cycle idea so prevalent in the 1970s seemed irrelevant and even dangerous. If archivists waited until electronic records became inactive, the hardware and software needed to read them could be obsolete. Clearly, archivists had to work with records managers, administrators, and information technology professionals in the beginning of the design stage of electronic records.

In 1998 the Ohio Electronic Records Committee began and consisted of archivists, records managers, and others interested in the topic. Leadership of the state archives, especially Charlie Arp, was critical in its early years. Gradually, the committee created guidelines and made them available on the web. A continuing concern is that the guidelines are statements of best practices and as useful as they are they are not legal requirements.[3] Decentralization of authority for records keeping within the state, the number of counties, municipalities, and other public entities, and the relative lack of leadership of the state, especially in matters of records management, undermines coordination and compliance.

No account of the last three decades or so in Ohio would be complete without some attention to leadership of the profession in the state. As the largest historical repository, the Ohio Historical Society played a leadership role in the founding of the Society of Ohio

Archivists. It led an effort to survey historical collections in Ohio, many of which were not in repositories, and created a network of repositories that stressed cooperation rather than competition.

Alas, that spirit of initiative, with some exceptions such as the Ohio Memory project, disappeared as roughly thirty years of budget cutting lessened staff and undermined morale. Even as archival programs began or expanded in colleges and universities or in local governments, OHS either stagnated or declined in staffing and budget. In 1994 Roland Baumann wrote: "... the largest archival program in the state, the Archives/Library Division of the Ohio Historical Society, must be willing to exercise leadership and foster collaboration. Over the next twenty-five years the Archives Library Division of the Ohio Historical Society must be better poised to participate in collaborate research and development efforts with other states of other programs. Since 1980,

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the state record for leadership on such collaboration has not **been good."**[4] One could add that the years since 1994 have not been kind either.

All of this is not to cast blame but to state facts and ask questions. Is OHS willing and able to have a leadership role? Is this expectation unrealistic if the goal of the institution is self-survival, not professional leadership? If not OHS, then is there any organization or institution that can assume that responsibility for statewide initiatives?

One possibility is the Ohio Historical Records Advisory Board. Changes in the bylaws have strengthened that organization, which former members considered little more than a useless appendage of OHS.[5] A program of re-grants, funded by the perennially threatened NHPRC, has been critical in the revival. Still, the governor appoints its members and there is no budget, apart from what NHPRC provides and what OHS is willing to contribute in staff time. Perhaps it is time to consider broadening the membership to include SOA, and representatives of small and large archival repositories, the State of Ohio, all of whom would pay dues to support the collective work. Sometimes, crises lead to new ways of thinking. Often, it leads to retirement.

Speaking of retirement, what does a retired archivist do? One retired professor called into an NPR radio show and said that as an emeritus professor, which some archivists are, he was someone who was not very useful but not quite dead! Like all retirees, travel, reading, subscribing to health related newsletters, and doing exercises take up much time. Staying connected—to friends, colleagues, and the profession—is important also. One way of maintaining ties to archives and history is to serve as an expert interviewer in an oral history program. Another is to write essays that reflect **and recollect about one's ca-**reer and the profession in Ohio. My thanks to *The Ohio Archivist* for this opportunity to stay connected!

NOTES

1. See Margaret Hedstrom, "Archives and Collective Memory: More than a Metaphor, Less Than an Analogy," in Terry Eastwood and Heather MacNeil, eds. *Currents of Archival Thinking* (Libraries Unlimited, 2010): 163–179.

2. http://www.iuc-ohio.org/wp-content/uploads/2010/08/IUC-Model-Schedule1.pdf (31 July 2012).

3. http://ohsweb.ohiohistory.org/ohioerc/ (31 July 2012).

4. Roland Baumann, "Managing Archives in the 21st Century," in Raimund E. Goerler, ed., *From History to Pre-History: Archivists Face the Future* (Columbus, Ohio: Society of Ohio Archivists, 1994): 36.

5. http://ohsweb.ohiohistory.org/ohrab/ (31 July 2012).

21st Century Special Collections: Embracing Challenges and Leveraging Opportunities
By Lisa R. Carter

Today's special collections and archives exist in a fast-paced, dynamic, information-rich world. In an environment where knowledge building is increasingly scattered, virtual and tenuous and general library collections become more homogenous and widely shared, attention is turning to our special collections for new discovery and rich learning experiences. At the same time, the resources available to support the activities necessary to bring these significant collections to the fore are static or decreasing. The call to have greater impact in judicious and efficient ways—to do more with less—has never been more clear.

As we rise to the occasion, archives and special collections should embrace three trending themes of our times which present both challenges to our existing operational models and opportunities to leverage our expertise and unique materials:

- We must engage and expedite participatory modes of research and learning.

- Collaboration should frame and fortify every aspect of our work.

- We must provide concrete, demonstrable evidence of the value and impact of our collections and services.

Participatory Research and Learning

At the core of our mission in special collections and archives, we connect people with scholarship$_1$ and the resources to build new knowledge. Connection in the digital age is user-driven, **iterative and expedient. Today's** users interweave work, life and learning—increasingly designing their own academic outcomes, and accessing information everywhere, anytime, and on their terms. To be where our patrons are we need to enhance discoverability at the surface of the web, mobilize our collections and partner to connect outside our offices and reading rooms. Adoption of methodologies such as archives on demand, interlibrary loan, social networking,

search engine optimization, faceted browse, recommender systems, and visualization can improve usability and impact.

At OSU, we have mobilized campus history; linking facts and archival photos to the campus map in the app we call Buckeye Stroll. Our special collections, like many others, have been blogging and creating Facebook pages. The University Archives' blog, "From Woody's Couch" is often mirrored in University Communication's blog. The Rare Books and Manuscripts Facebook page offers photos of new acquisitions and classroom engagement. The Billy Ireland Cartoon Library and Museum blog has received help from avid followers in identifying items in the collection. These are just a few examples of presenting archives and special collections in more user-centered ways.

To achieve higher impact, we must get more of our materials out there faster. By providing basic, online, collection level information for all the collec-

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tions we hold, we broaden possibilities for researchers who need to know that we have relevant materials today. Sufficient processing and large-scale digitization efforts that prefer expedient access over detailed description provide an online experience not unlike the traditional archival reading room experience and returns research activity to researchers. And rather than thinking of our finding aids as finished publications or our collections as static treasures, we should think of them as dynamic, developing resources to be iteratively enhanced over time and through use.

Beyond increasing online accessibility, we need to engage our users in the acts of describing and revealing unique and distinctive collections. Numerous archives have mobilized scholars in locating, processing and identifying collections—from University of Chicago's "Mapping the Stacks" project, to the University of Illinois' "Ethnography of the University" to the Library of Congress' Flickr Commons to New York Public Libraries' "What's on the Menu" and so many more. Special collections and archives need to leverage "crowd accelerated innovation"[2] and "cognitive surplus"[3] to create deeper access and impact. The users who help us process our collections, describe our images, uncover hidden texts, and see connections between works become better scholars, connect with creativity, and gain critical learning habits. We can transform learning and research by shifting our goal from collections consumption to user participation.

Collaboration

In an online, global, interactive information environment, knowledge building transcends boundaries; users find and connect sources everywhere. "In a networked world, local collections as ends in themselves make learning fragmentary and incomplete. Twenty-first-century collection management will therefore require increased collaboration within and among institutions . . . multi-institutional approach is the only one that now makes sense."[4] For special collections and archives, we must find ways to celebrate and leverage our distinctiveness while breaking down silos and become more externally oriented in our action.

Coming together is the key to staying relevant; we much partner or perish.[5] Within research libraries, there is increasing attention to "incorporating special collections, staffing and expertise into the common asset base of the library"[6], a concept which is often shorthanded to

21st Century Special Collections: Embracing Challenges and Leveraging Opportunities, continued.

"mainstreaming" or "integrating" special collections. As archivists and special collections librarians, we must drive this movement by reaching out to our internal colleagues who have expertise in areas where we can grow or need help. At OSU, special collections librarians and archivists are increasingly working within a web of expertise across the libraries to improve donor relations, promote exhibits and events, purchase items, and enhance access. We must partner with and **utilize our organization's web** developers, subject liaisons, collection analysts, communications staff, development officers and metadata, instruction and technology librarians to expose our collections and reach their constituencies. **"Our" collections are "their" collections too, just as "their" constituencies should be "ours." We are all in this** knowledge building enterprise together.

Further, institutional competition around collections is giving way to cooperative collecting and shared access. While librar-

ies continue to celebrate their distinctive treasures as signifiers of excellence7, value is increasingly defined by what libraries are doing with these collections. As our institutions recalibrate investment around collective action, special collections and archives must contribute our unique collections and expertise to the broader aggregate of knowledge resources.

Here in Ohio, as my colleague Raimund Goerler points out elsewhere in this issue, we have a legacy of shared investment and coordinated decisions. The successes of records schedule development in the Inter-University Council of Ohio, the Ohio Historical Society, Ohio Memory, Ohio Historical Records Advisory Board, the Ohio Electronic Records Committee, not to mention OhioLINK and the entity that started out as the Ohio College Library Center (OCLC), had our state leading the world from the late 1960s

into the 1990s in collective action to manage and expose the scholarly record. We must regain this collaborative spirit and refocus on collective effort for our special collections and archives to effectively support teaching, learning and research in the twenty-first century.

Advocacy and Assessment

As archives and special collections gain more attention "as components of the academy's knowledge resources"8 while, at the same time, the budgets of our cultural heritage institutions are static or decreasing, we must enhance our ability to articulate the value proposition of our collections and services. The continuing economic crisis and the rapid transition of educational models have increased the need for data-driven deci-

sion making and evidence-based demonstration of impact. It is no longer enough to claim that our special collections and archives operations have value just because our collections are **unique, rare and "special." We** must increasingly prove that our collections and activities have verifiable impact on the core missions of our institutions, i.e. teaching, learning and research.

Our profession, increasingly, shows interest in tackling archives and special collections assessment. Many projects, from Archival Metrics**, to ARL's** *Celebrating Research* **and "**Age of Discovery: Distinctive Collections in the Digital Age**," to** OCLC Research's "Taking Our Pulse**," to articles across the** professional literature call for better ways to measure the effectiveness of special collections. ALA/ACRL's RBMS recently charged a task force to study current assessment practices and make recommendations for new community-based definitions and guidelines. This fall, a special issue of *RBM* will feature several essays on various approaches to undertaking assess-

ment of special collections and archives. Archivists and special collections librarians must come together to establish pragmatic and common best practices for evaluating success.

We should also use tools already supported by our parent organizations. At OSU, special collections librarians and archivists enter data about reference transactions into the same database as the librarians on the main reference desk. We will be using the same information gathering tool to document use in the classroom as our colleagues that are doing more general library instruction. The **Libraries' coordinator for assessment** is helping us figure out how to evaluate the reach of our physical and online exhibits. In this way, we are collaborating to measure our work in ways that align with the **broader library's assessment** environment.

As we develop strategies for assessing success in archives and special collections, it is critical that we stay focused on impact. Measuring the outcomes of making connections, collabo-

rating, developing partnerships, building critical thinking skills, and advancing research agendas is our next big challenge. We need to ask ourselves if the data gathering we are doing shows how we are impacting teaching, learning and research for our main constituency. When we demonstrate how our distinctive collections map to areas of strength at our institutions and what impact our experts are having when they connect these materials with constituents through distinctive services, we can better advocate for increased resources. We need to have a robust toolkit of strategies for providing resource allocators with the information they need to make data driven decisions. And we need mechanisms that help us better understand where to put our efforts to have the most im-

pact on teaching, learning and research.

Conclusion

Today's learning and research environment provides an exciting opportunity for special collections and archives to come to the fore. But to successfully take advantage of this evolving situation, we must embrace user-centered practice that delivers collections into the hands of users in the places where they work and explore. We must engage a diverse range of users to more effectively expose our collections, create dynamic scholarly resources and cultivate intellectual inquiry. Collaboration is an essential way of working and we must partner outside our departments, libraries and institutions to have greater impact on knowledge building. And as we succeed, we must document, assess, and provide evidence of our relevance and the value proposition of our most distinctive collections and services. With this evolution of our approach, we will secure a more central role in the transformation of teaching, learning and research in the twenty-first century.

NOTES

1. B. I. Dewey, "Through Any Means Available: Connecting People with Scholarship," Journal of Library Administration, 49:5 (2009): 534. Dewey explores the role of the research library specifically in connecting collections and users, but the principle is easily extended to any special collections and archives.

2. Chris Anderson, "How Web Video Powers Global Innovation," TEDGlobal 2010 (September 2010), http://www.ted.com/talks/chris_anderson_how_web_video_powers_global_innovation.html (31 July 2012).

3. Clay Shirky, "How cognitive surplus will change the world," TED@Cannes (posted June 2010), http://www.ted.com/talks/lang/en/clay_shirky_how_cognitive_surplus_will_change_the_world.html (31 July 2012).

4. Chris Avery, Sue Baughman, and Judy Ruttenberg, "21st-Century Collections: Calibration of Investment and Collaborative Action," Association of College and Research Libraries, Issue Brief: 1 (2012), http://www.arl.org/bm~doc/21stctfreport_11may12.pdf (31 July 2012).

5. OSU's president, Gordon Gee, points to the transformation that must happen in higher education as shifting from publish or perish to partner or perish, as he told the faculty in an address, "Building a Vibrant University," on May 4, 2010, http://president.osu.edu/speeches/faculty_05042010.html (31 July 2012).

6. H. Thomas Hickerson, "Rebalancing the Investment in Collections," ARL Research Library Issues 277:5 (2011), http://publications.arl.org/rli277/6 (31 July 2012).

7. Philip N. Cronenwett, Kevin Osborn, Samuel A. Streit, eds., *Celebrating Research: Rare and Special Collections from the Membership of the Association of Research Libraries* (Washington DC: Association of Research Libraries, 15, 2007), http://www.celebratingresearch.org/intro/intro.shtml (31 July 2012).

8. Chris Avery, Sue Baughman, and Judy Ruttenberg, "21st-Century Collections: Calibration of Investment and Collaborative Action." Association of College and Research Libraries, Issue Brief: 1 (2012), http://www.arl.org/bm~doc/21stctfreport_11may12.pdf (31 July 2012).

Photos courtesy of author.

Mind-Mapping Software as a Tool to Facilitate Archival Arrangement: A Case Study
By Jillian Slater and Amy Rohmiller

This case study outlines and reflects on the authors' experience using the mind mapping software, Personal Brain, to facilitate the process of physical and intellectual arrangement of a conceptually complex archival collection. The article is [based on their session](#) presented at the Society of Ohio Archivists 2012 annual meeting in May.

The Marian Library at the University of Dayton, a Catholic and Marianist institution of higher learning, is a religious Special Collection with books and primary source materials related to the Blessed Virgin Mary. It is recognized both nationally and internationally as **having the world's largest collection** of printed materials on Mary, the Mother of Jesus. The collection includes more than 90,000 books and media as well as archival materials that support undergraduate course-**work, the masters' and doctor**al programs in Religious Studies, and the International Marian Research Institute.

In January 2012, archivists began collaboratively processing an extensive collection of rare and unique holy cards, religious ephemera and art research materials pertaining to the Blessed Virgin Mary and saints. The materials were acquired by the Marian Library around the late 1980s and had once belonged to French collector Mr. Auguste Martin. Almost nothing is known regarding the collector or acquisition. Donor, custodial, and related collection data were not collected at the time of acquisition and approximate dates and geographical data were inferred from the materials. Other than what could be determined from the collection itself, provenance and acquisition information remains mostly unknown.

Prior to processing, most of the boxes in the 36 linear feet of the collection were damaged from a leaking roof and exposure to sunlight. Many were unlabeled and there was little shelf order. After extensive as-

Holy card, circa 1880s, Auguste Martin Collection, Marian Library.

sessment, it appeared that thousands of holy cards had been dismantled from original order and re-filed. The scope of the collection was difficult to comprehend; for example, many materials received item-level treatment, but no controlled vocabulary was applied. Overall, determining a plan for arranging and describing the

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Mind-Mapping Software as a Tool to Facilitate Archival Arrangement: A Case Study, continued.

disparate materials presented a challenge. Out of the entire collection, less than 5 percent appeared to be in original order. These materials included holy cards arranged by publisher.

Gathering collection and series-level control would allow the archivists to discern overarching patterns existing within the collection. Establishing this holistic view would allow the archivists to identify meaningful access points as well as physically arrange and describe the materials appropriately and in a reasonable amount of time.
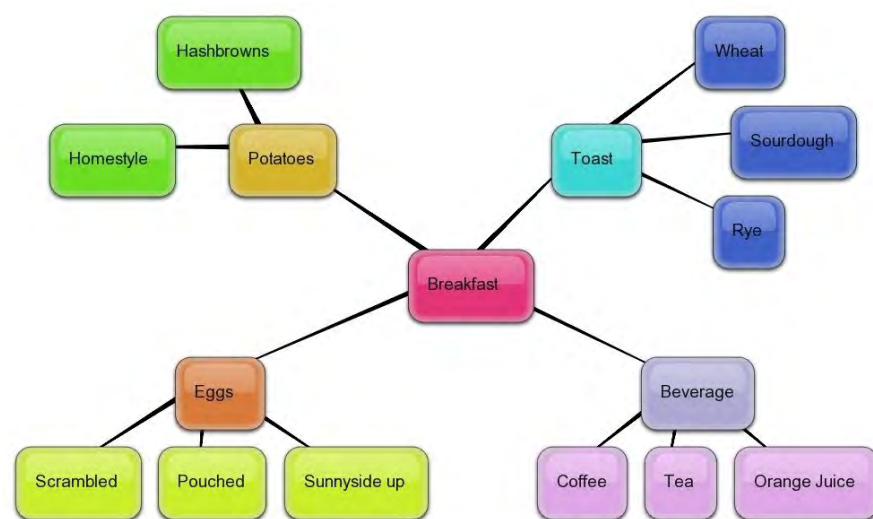
Why Mind Mapping?

This project lent itself to experimentation and thinking outside the box because it was so conceptually overwhelming: traditional approaches to arrangement weren't working.

After some discussion and research, we identified the concept of mind mapping as a tool that may help to facilitate the arrangement process. Mind mapping is visual and flexible, allowing graphical representa-

Example of a mind map.
Image via http://mededlit.blogspot.com

tion of difficult concepts. In past projects, the archivists had found this to be a way to make a very large, complex project less overwhelming. It reduces information overload to allow the archivists to view small pieces and determine if and how they relate to each other. Another important feature that the archivists identified was that the basic struc-

ture of mind mapping already mirrors the basic structure of archival arrangement: the parent, child, and sibling relationships of a mind-map parallels series, subseries, and components in archival collections. By graphically representing the concepts in the Auguste Martin Collection, it provided the archivists a completely different way of looking at the information and facilitated teasing out relationships between the disparate pieces.

Why Personal Brain?

After identifying mind mapping as a tool, the archivists quickly realized there is a variety of mind-mapping software available. Because it fit the archivists' needs well, they decided to use the Personal Brain software (TheBrain Technologies). Because the archivists were working with limited re-

Screenshot of Personal Brain software.

sources—both technical and financial—the decision was made to use this package. Technically, Personal Brain is very easy to use. If you can click, drag, and drop, you can use this software. There are tutorials and a help function available as well. The archivists also had no budget to purchase any new software. While Personal Brain is available in both paid and free versions, the free version did everything that was needed for this project:

- It facilitated a flexible, collaborative process and can sync to a website, "WebBrain," that allows multiple people to look at the same mind map (or "brain") in different locations.

- A user-friendly visual map ("brain") was conducive to altering arrangement during processing. Features allow the user to add and "forget" thoughts with a single click.

- The notes field allowed the archivists to enter basic scope and content notes while arranging the collection and used the labels field to identify series and subseries.

- Other useful features include search capabilities, attaching a file (box list or inventory), drag and drop, shortcuts, and linking a "thought" to a webpage.

Using Mind Mapping to Facilitate Archival Processing

Using Personal Brain software alleviated the complexity of arrangement for this particular collection. Personal Brain allows any thought to become the central or "active" idea. Viewing relationships relative to the active thought helped to reduce information overload. Graphical representation of data helped the archivists to identify patterns and themes, and facilitated piecing together series and subseries from many small, fragmented categories. Being able to literally see the arrangement and share information in this way helped us to communicate ideas and facilitated collaborative processing. It also worked well because both archivists identify with a visual learning style.

They had previously been using Excel spreadsheets and using this new tool encouraged enthusiasm in the midst of a daunting project.

The archivists also encountered some elements in this process that were not ideal. They encountered technical difficulties when syncing the project to Web Brain; this feature would have greatly facilitated more seamless information sharing. Since this was an experimental approach, they used the trial version of the software. After the one-month trial, certain features went away. No data was lost, but some features in the upgraded version (like attaching a file or hyperlink to a thought) would have been helpful. Because the archivists had a limited time frame to work collaboratively and did not intend to use the software for future projects, they did not create a project workflow or develop use standards. This was not problematic because of the temporary and experimental nature of the project, but would be essential if the software was a permanent or frequent part of the processing workflow.

In summary, the archivists felt that using Personal Brain as a tool to assist in visualizing and organizing complex data supported them during the arrangement process. They were able to arrange the collection in a logical and meaningful way while reducing information overload and enhancing the collaborative experience. Although the archivists are pleased with the results, they foresee limitations to the software's **practical application** within the archival community. More specifically, it may be excessive or unnecessary for collections that necessitate an MPLP (more product less processing) processing approach. While they would hesitate to recommend such an experimental approach as being applicable in daily processing tasks, they did conclude that concepts used in mind mapping have significant potential **in other areas of an archivist's** work. Possible application in activities such as developing or revising a classification scheme, visualizing data from a collections assessment—such as strengths and gaps in holdings—and of course, project management (for example, graphical representation of a digitization project workflow.)

In closing, the archivists reflect on a quote by Chris Prom and Ellen Swaim, who suggest that **archivists must "develop proactive, innovative, and collaborative approaches to fulfill their institutional mission. Amidst evolving responsibilities…** processing is at the heart of **archival work."**[1]

NOTES

1. M. Manning and J. Silva, "Dual Archivist/librarians: Balancing the Benefits and Challenges of Diverse Responsibilities," *College and Research Libraries*, 73: 2 (2012): 164–181, http://crl.acrl.org/content/73/2/164.full.pdf+html (31 July 2012).

Photos courtesy of author.

FEATURE ARTICLE: GEORGE BAIN, FEATURES EDITOR

Social Media for Archivists by Liz Tousey

This article is based on [Tousey's session](#) presented at the Society of Ohio Archivists 2012 annual meeting in May.

Part 1: Creating Social Media Accounts: Big Commitment, Big Payoff?

Social media seems to be a pretty big deal these days—so much that you can barely escape it. For most, the internet is part of our daily life, and social media sites are some of the heaviest used out there. Even the search engine Bing has added a social media component. But this explosion brings up even more questions for libraries and archives: which media should we use to best promote our services and collections? How much of it do we use? And who has time for all of this online social butterflyery when our jobs keep us plenty busy?

In a series of two articles, I hope to present several social media options out there that librarians and archivists can use to promote your collections, increase patron outreach, and generally create warm fuzzy feelings about archives. Part one will cover social media that one can join, but that require account creation and the investment of time and energy. Part two will cover places where you can submit collection gems and engage in social media in a one-shot approach.

It is certainly not necessary to create accounts with *all* of these sites; the goal, rather, is to inform those who are interested on what's out there, and aid the in discovery of what fits best for you and yours. And though they are definitely excellent options for your library, we'll skip Facebook and Twit-

ter. You probably know the gist of how they work.

The Commons in Flickr

As you may know, Flickr is a vast photosharing website, where users can upload images, provide descriptions, and then share this data with the rest of the world. What makes Flickr particularly useful to archives is its reputation for being copyright-friendly, because many Flickr users publish their images with [creative commons](#) licenses. If you've ever needed pictures for signs, blogs, or Lib-Guides, Flickr is a go-to site.

[The Commons in Flickr](#) is a portion of Flickr that is specifically for cultural heritage institutions. [As stated on its website](#), the two main goals are: "To increase access to publicly-held photography collections" and "To provide a way for the general public to contribute i n f o r m a t i o n   a n d

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FEATURE ARTICLE: GEORGE BAIN, FEATURES EDITOR

Social Media for Archivists by Liz Tousey

knowledge." ("More about the Commons," http://bit.ly/P6JmYX)

Before you sign up: Flickr requires that a Commons account be used only for images in the public domain. Any recent photos of public relations campaigns or showing off new renovations should be in a separate, standard Flickr account. On the time/energy scale of commitment, being part of the Commons is equivalent to getting married and includes additional terms of agreement with Yahoo, **Flickr's parent company. They** expect regular updates to your account, and timely responses to users who leave comments or have questions.

Best part: One of the coolest interactions that you can have in the Commons is the feedback from users about unknown images. For example, to quote Library of Congress, "we asked for help on December 24th to identify 22 travel

views. Within a few days, Flickr members had identified every single photo." (*Mystery Pictures – Solved!*, http://bit.ly/QIA05T)

Historypin

Historypin is what you would describe as a type of "geotagging" website. In partnership with GoogleMaps, Historypin allows users to upload old photographs of people and

places, and digitally "pin" them on the map where the pictures were taken. You can even do a **"then and now" comparison** using Google StreetView, or with a free smartphone app. Users can wander around a city or town virtually and compare sights of times past to what areas look like today.

Before you sign up: If you want to create your own chan-

nel in Historypin, customization and item submission appear to be quite easy. They also provide a fair amount of analytics information, such as number of picture views, comments, tours taken, etc. In fact, Historypin very much wants archives and other cultural institutions to participate in this project. They even include a laundry list of reasons why your institution should create a channel.

Best part: But **wait, there's more!** A few other ways that Historypin users can highlight photos is with collections and tour. Collections are photos from varying places and times, but grouped around a theme. For example, a few popular collections are Women in the Military and Facial Hair Through Time. Tours are photo surrounding a particular place with added description. Great examples of tours are Lost Louisville and Washington Slept Here.

Tumblr

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Last and lightest on this list of social media that require commitment is Tumblr**. If you're on** the market to change your blog platform, or want to start a new blog, Tumblr is a good option to consider. Tumblr can be described as rather a blog-Twitter hybrid. On the surface, it seems pretty much exactly like other free bloghost websites such as WordPress or **Blogger. But like Twitter, it's** much more social and has its own community of users.

Before you sign up: When you create posts on Tumblr, you may want to consider how your content will be viewed by both internal and external users. Tumblr users who subscribe to your feed will see your posts in their dashboard, whereas outside users will interact with the public blog that you choose and customize. Posts can be long or quite short—for example, compare the posts of bloggers who used the hashtags of history and vintage. If you **keep digging, you'll find that** many Tumblr blogs are solely of images.

Best part: In this platform, users are more likely to re-share content they find on your blog, and the tagging system makes your posts more discoverable. One of the bonus features of Tumblr is feeding your posts to Facebook and Twitter, so, you can go to one place to upload your posts to three different social media sites simultaneously. However, this only works if you post *from* Tumblr. If you prefer to post from Facebook and have your posts upload *to* **Tumblr, you're out of**

luck. Like Historypin, Tumblr blogs are very customizable. Great examples of Tumblr blogs for archival collections are the The TumblrWeed Times from the National Archives at **Riverside (touted as "an acid and lignin free publication")** and the Atlanta History Center.

In closing, these kinds of social media all need commitment and time to create accounts, provide continual content, and

maintenance of relationships with users. They also provide you with a forum where you can have control of your content and customize your presentation to users. And with some TLC, you could have a big public relations pay off. **From my library's experiences** with social media, one of the greatest benefits has been not increased use of our special collections, but that of increased and more intense patron outreach.

THE OHIO ARCHIVIST

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Founded in 1968, the Society of Ohio Archivists' mission is to exchange information, coordinate activities, and improve professional competence in Ohio's archives and manuscript repositories. Membership in the society is open to the public, and we invite anyone with an interest in archives and manuscripts to join.

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