Archival Issues

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PUBLICATION REVIEWS

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EDITORIAL POLICY

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

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

Please send manuscripts (and inquiries) to Chair William Maher. Submissions are accepted as hard copy (double spaced, including endnotes; 1-inch margins; 10-point or larger type), or electronically (Microsoft Word, WordPerfect, or .rtf files) via E-mail attachment or CD-ROM.

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Archival Issues reviews books, proceedings, Web publications, and other materials of direct relevance or interest to archival practitioners. Publishers should send review copies to Publication Reviews Editor Jennifer Thomas. Please direct suggestions for books, proceedings, Web publications, other materials for review, and offers to review publications to the publication reviews editor.

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Awards

A panel of three archivists independent of the journal's Editorial Board presents the Margaret Cross Norton and New Author awards for articles appearing in a two-year (four-issue) cycle. The Norton Award was established in 1985 to honor Margaret Cross Norton, a legendary pioneer in the American archival profession and the first state archivist of Illinois. The award recognizes the author of what is judged to be the best article in the previous two years of *Archival Issues* and consists of a certificate and $250. The New Author award was instituted in 1993 to recognize superior writing by previously unpublished archivists, and may be awarded to practicing archivists who have not had article-length writings published in professional journals, or to students in an archival education program. Up to two awards may be presented in a single cycle.

Margaret Cross Norton Award

The winner of the Margaret Cross Norton Award, given to the author of the best article published by any author in volumes 29 and 30, was Joel Wurl, for his article, "Ethnicity as Provenance: In Search of Values and Principles for Documenting the Immigrant Experience," in volume 29:1. In making the award, the committee noted that the article will become a classic in the field because he used his personal experience to write an essay challenging archivists to rethink provenance for ethnic archives in which stewardship replaces custodianship.

New Author Award

For the New Author Award, which recognizes superior writing by previously unpublished archivists, the committee chose Colleen McFarland, for her article, "Documenting Teaching and Learning: Practices, Attitudes, and Opportunities in College and University Archives," from volume 29:1. The committee found the article was both interesting and provocative about an area that is relatively unknown to archivists, the scholarship of teaching and learning. It reminds archivists to look beyond the walls of scholarship to enhance understanding of areas we are trying to document and by proposing a new strategy for documenting teaching and learning.

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RETHINKING THE BUSINESS OF SMALL ARCHIVES

COLLEEN MCFARLAND

ABSTRACT: Managing a small archival program, particularly a solo archivist shop, is no easy task. Employing Peter Drucker's writings on management, this article critically examines the assumptions archivists, especially lone arrangers, bring to their work. In cases where conventional wisdom undermines their success, solo archivists are urged to reexamine the environments in which they work, the core mission of their archival programs, and the skills required to sustain a thriving archival program. When solo archivists embrace a user-centered approach to archives management, the nimbleness of small repositories uniquely positions them to expand archival services beyond traditional boundaries.

Life after MPLP

The publication of Mark A. Greene and Dennis Meissner's "More Product, Less Process: Revamping Traditional Archival Processing" (MPLP) unleashed a flurry of discussion among American archivists about current arrangement and description practices. Minimal processing took center stage in our professional conferences, journals, newsletters, and informal conversations, as archivists experimented in implementing the broad-brush, user-centered processing style recommended by Greene and Meissner. Early adopters of minimal processing generally agreed on its utility not only in providing access to archives users but also in helping archivists regain intellectual control of their collections and emotional control of the perennially understaffed and seemingly underappreciated modern archives.[1] The American Heritage Center's archives user survey on "More Product, Less Process" methods, launched in spring 2008, will add a critical piece to the evaluation of minimal processing's efficacy—the opinions of researchers who must navigate archival and manuscript collections.[2]

As an early adopter of minimal processing, I have shared my experience making the transition from full processing to minimal processing.[3] While the habits of prior practice were initially difficult to break, arrangement and description at McIntyre Library's Special Collections and Archives Department at the University of Wisconsin–Eau Claire are no less professional than they have ever been in the past. Within about two years of implementing MPLP in this lone arranger shop, the estimated 350-linear-foot backlog shrank to a manageable 30 linear feet. But every careful reader of Greene and

Meissner knows that the slaying of backlogs is not an end in and of itself. Rather, it is a necessary task in managing archival programs efficiently and effectively, and a step toward "professional maturity"—the honest assessment of what is and is not possible given the conditions under which we work.[4]

An attendee of the 2006 Midwest Archives Symposium on minimal processing asked "what was new" about minimal processing, citing years of similar processing practices in his shop. Indeed, in some ways, this attendee was correct that nothing was new; some archivists had implemented MPLP long before it was known as such. But, as Matt Gorzalski points out, Greene and Meissner "collected and formally presented these ideas to the profession," lending them professional credibility and heightened visibility.[5] Additionally, Greene and Meissner gave archivists both practical reasons and permission to set their sights beyond the care and maintenance of our collections.

In that vein, this essay considers what comes after MPLP. For the solo archivist, the elimination of the backlog might be viewed as a double-edged sword. On the one hand, it represents a great achievement—in many cases, single-handedly overcoming a resource-starved work environment to provide unprecedented access to materials. But, on the other hand, a lone arranger without a backlog might feel like Sisyphus without his boulder. The professional identities of many lone arrangers, and perhaps many archivists employed in larger shops, seem to have been shaped by years of serving the endless needs of documents—accessioning, appraising, arranging, describing, and preserving. When a large backlog has been processed using minimum standards, it might be tempting to indulge in the fantasy of returning to partially processed collections and finishing the job. But would that be the best use of our limited resources?

General Management Considerations

Before delving into such projects, we would be better served to step back and reconsider the assumptions that solo archivists bring to their work. A solo archivist may be either an archivist who works completely alone or an archivist assisted only by paraprofessional staff. The worldview of the solo archivist is most visible in his or her management practices—how the solo archivist uses his or her time, prioritizes tasks, and nurtures the archival program. Management, commonly understood as the supervision of personnel and budgets, might seem irrelevant to lone arrangers working in a small archives that may lack one or both. Unfortunately, the management of such one-person archives is largely overlooked in our profession. Many solo archivist position descriptions do not overtly mention managing, and a small archives typically occupies an obscure corner of the larger institution's organizational chart. Yet in 1963 management expert Peter Drucker wrote that the manager's job "is to direct the resources of business towards opportunities for economically significant results."[6] Because many of us in the archives world are not accustomed to thinking about profit, if his statement were modified to read "a manager directs the resources of business toward socially, culturally, or economically significant results," then there would be no question that every solo archivist is a manager.

In his 2001 article "Leadership of Archival Programs," Bruce W. Dearstyne identifies many reasons why archivists generally like to keep their distance from management—management activities are perceived to be too demanding, not that important, or simply beyond the scope of archival practice. Too many of us consider our technical archival work—mostly processing—as the "real" job, while our management work is dismissed as "getting the job done in the least possible time and lowest possible cost," or simply "common sense."[7] Management, a discipline within the field of business, also bears the stain of association with corporate America and consumerism, which are distasteful to some in our profession.[8] Yet as Barbara L. Craig argued in 1990, archivists have long applied concepts from the business world to their work because they "helped archives to clarify their role in a changing record environment."[9]

Because lone arrangers manage their programs primarily by managing themselves—both in terms of their time and their approach to their work—they cannot afford to neglect the managerial aspects of their jobs. And yet just embracing management is not enough—solo archivists must also scrutinize the assumptions upon which their management practices rest. Management based on false beliefs may be worse than no deliberate management at all.

In a 1994 article, "The Theory of the Business," Drucker describes an all-too-common management phenomenon—the stagnation and decline of organizations with long and successful histories. Drucker argues that the problem in such situations lies not in sloppy, inefficient, or ineffective practices, but rather in the dissonance between the environment in which the organization flourished and the current conditions in which it now functions. When an organization clings to outdated assumptions, Drucker argues, it operates from a core set of beliefs about itself, its customers, and its environment that inflict more harm than good. These beliefs, which Drucker calls the "theory of the business," play a critical role because they "shape any organization's behavior, dictate its decisions about what to do and what not to do, and define what the organization considers meaningful results."[10]

Drucker's "theory of the business" rests on three distinct sets of assumptions regarding the environment or climate in which the business functions, the mission and goals of the business, and the necessary skills to accomplish the work of the business.[11] Ironically, given the importance of these assumptions to organizational health, they often remain unstated and therefore may be difficult to recognize and to change. Seeking to explore the current theory of the small archives business, we can apply Drucker's paradigm to the literature on archives and archives management, particularly the management of lone arranger shops. After examining explicit and tacit assumptions in the small archives business, alternative visions of small archives management will be proposed. While the following recommendations are based on experience, they are grounded in the professional literature on management and library and information science.

Environment: Solo Archivists versus the World

One of the impediments to writing about the management of small archives is the lack of literature on the subject.[12] Archives management texts do not address in any depth the possibilities and pitfalls of managing oneself and an archival program simultaneously. Furthermore, while the literature that exists on lone arranger shops is engaging, humorous, and useful in providing practical tips, it is also well seasoned with negativity, cynicism, and an acceptance of the lone arranger's lack of power. Erik Nordberg's column, "The Lone Arranger," published in the *MAC Newsletter* from 1997 to 2002, provides a prime example of this genre. Nordberg's cast of characters (the "Big Archives Machine," or large repository), provocative titles ("The Customer's Always Right? What a Bunch of Bunk!"), and concluding statements ("Of course, the Boss probably has no idea what's in those [archival] boxes. But this is as it should be.") typify the sarcasm that underlies many articles and conference sessions aimed at solo archivists.[13]

Some lone arrangers, it seems, truly identify with our namesake, the Lone Ranger; we are underdogs who fight for truth, justice, and the archival way. Our long list of enemies includes demanding users, insensitive and ignorant bosses, and privileged archivists employed by large and well-funded (or at least better-funded) institutions. All of our actions serve an abstract and lofty goal—the preservation of the historical record—and we operate under truly adverse conditions.

Additionally, it seems that some of us really do not mind wearing the Lone Ranger's mask. A fear and loathing of archives users pervades the literature on small archives management. Well-controlled outreach efforts are ideal, for truly informed archives users might overwhelm us with reference questions or requests for materials we are not yet ready to show—materials in a state of physical or intellectual chaos, or unprocessed materials that might contain confidential information.[14] In sum, it appears that far too many lone arrangers understand their work environment as a small fortress under siege and approach their work as a solitary struggle against the overwhelming external forces stacked against them. The lone arranger seems to lack control and agency at the workplace.

The comparison of lone arranger management literature to that of solo librarians reveals striking differences in management approaches and cultures. Works written by and for solo librarians are optimistic, but not unrealistic, and demonstrate business savvy unknown to lone arrangers.[15] Three distinct themes emerge from the solo library management literature. First, the solo library management literature embraces public service as the core mission.[16] Library functions, including cataloging, collection development, and facilities and technology management, provide means to the end of outstanding service to library users. Second, the literature exhorts solo librarians to accept limitations inherent to their positions and work around them. It does not dwell on the activities and resources of bigger and better-funded libraries. Rather, solo librarians are reminded to reflect upon the "big difference between limited services and substandard ones" and prioritize accordingly.[17] Third, and most important, the one-person library literature devotes much attention to the solo librarian's personal characteristics. "The success of a one-person library and its services is often a direct reflection of the attitude and personality of the librarian in charge."[18] Authors identify specific traits—adaptability, an ability to work independently, a willingness to take risks, and an ability to advocate on behalf of the library—as indispensable and, in the end, more important than funding, facilities, and other external resources.[19] The literature on solo library management empowers librarians to control their work environment rather than being controlled or defeated by difficult situations. "YOU [author's emphasis] are your library," one solo librarian declares.[20] Complaining about problems beyond one's control is universally condemned in the literature as a waste of valuable time and energy.[21]

Comparing the literature on small archives and small library management, it seems fair to conclude that the business of small archives and the business of small libraries have less in common than one might assume. Lone arrangers tend to focus on the limitations of their environments, while solo librarians seek the possibilities inherent in those same limitations. Similarly, many lone arrangers attribute failure to external forces and appear willing to content themselves with small victories won in the hard-fought war of archives administration. Solo librarians, as represented in the literature, attribute failure to internal forces and seek lasting and meaningful solutions to long-term problems in themselves. Are we to conclude, then, that lone arrangers are the Eeyores and solo librarians the Tiggers of the information science world? Perhaps not, but our respective literatures certainly give that impression.

Would the mission of small archival programs change if our assumptions about our environment exchanged defeatism, fear, and helplessness for optimism, confidence, and agency? Would we be any less committed to the core values of the archives profession if we swapped our external locus of control for an internal one? Absolutely not. In fact, we have everything to gain by abandoning our "lone arranger" moniker and declaring a cease fire in the fruitless battle that hurts nobody but ourselves. Our perceptions of success and our abilities to achieve them, however, might change in such a way as to breathe new life into stagnant archival programs and build ties between solo archivists and their users.

Mission: Which Comes First, Collections or Users?

In fall 2007, the Society of American Archivists (SAA) sponsored a "Best Elevator Speech" contest in honor of American Archives Month. Contestants were instructed to compose an "elevator speech," or brief explanation under 30 words, "to eloquently explain your professional calling."[22] The winning speech, penned by Lisa H. Lewis, reads: "Archivists bring the past to the present. They're records collectors and protectors, keepers of memory. They organize unique, historical materials, making them available for current and future research."[23] An honorable mention went to Jacquelyn Ferry, who wrote, "Archivists acquire, manage, preserve, and help patrons identify and use historically significant collections of unique materials, such as government records, manuscripts, photographs, films, and sound recordings."[24]

Striking about these brief summaries of the archival profession is the presence (or absence) of the archives user. The winning entry makes no mention of archives users, though their presence is implied by the reference to research at the end of the speech. The honorable mention winning statement places "patrons" at the end of a long list of archival functions involving archival materials. Others have previously noted this tendency among archives professionals. In the early 1990s, Gabrielle Blais and David

Enns observed that traditional understandings of archival work neglect public services and regard public programming "primarily as a luxury."[25] While it has been argued that our founding fathers, Hilary Jenkinson and Theodore Schellenberg, recognized the importance of use for a very different public than we serve today,[26] current formulations of our mission as archival professionals put the records first and the archives users last—a telling phraseology in this attempt to discern assumptions behind the theory of our business.

Blais and Enns were not the first to notice the absence of the user in archival theory and practice and identify it as a serious problem. In 1985, Elsie T. Freeman's seminal article, "Buying Quarter Inch Holes: Public Support through Results," alerted archivists to the importance of records use. Freeman maintained that we must demonstrate "how the use of records saves money, increases efficiency, promotes good causes, or gives pleasure."[27] To do that, she argued, archivists must understand why users research in archives and what constitutes the end products of archival research. Shortly thereafter, in a special issue of the *Midwestern Archivist* devoted to user studies, Roy C. Turnbaugh and Jacqueline Goggin published evidence that archives users are not who we think they are. Although Turnbaugh and Goggin reached very different conclusions, they agree that the prized scholarly users of archives are far outnumbered by administrative, genealogical, student, or avocational researchers. While Turnbaugh recommended that archivists interpret collection management duties as part of archives use, Goggin placed user behaviors and preferences close to the heart of all archival functions.[28]

As mentioned above, the solo librarian literature emphasizes library users and their satisfaction over the collection. Despite nearly 25 years of archival professional literature to the contrary, the archives party line continues to advocate the opposite approach. In considering the mission of any archives—small or large—it is important to remember that even archives users have choices when it comes to information sources.[29] Student researchers, for example, might decide to work with published primary sources instead of archival material. Local historians and genealogists might content themselves with information found on the Web rather than verifying that information or seeking additional sources in the archives. Staff at your institution might choose to work with institutional memory or the oldest files in the office rather than calling the archivist. So, while our collections are unique, we should not delude ourselves that the majority of our potential users *must* come to the archives. They do not, and many of them choose not to.

Furthermore, the more we identify our mission with the care and preservation of archival and manuscript materials, the harder we have to work to bring potential users through the door. Like most workers in the modern American economy, archivists work in a service industry. The identification of our mission primarily in the "production" of processed and preserved collections threatens to eclipse or undermine our ability to thrive as service providers. We must dedicate ourselves more earnestly to producing satisfied users rather than collections that primarily satisfy our own professional ideals.[30]

Not only solo librarians but business owners and advisers are very clear about what they provide in the service industry. They provide experiences—ideally ones that bring high satisfaction to patrons or customers. What do patrons and customers like about satisfactory experiences? Consistency, community, and comfort.[31] These experiences may come with a product, but ultimately it is the service accompanying the product that makes customers return.

Accessing information in historical documents constitutes part of the archives user's experience, but not all of it. It is easy for archivists to assume that users value the same things that we do when using archives and manuscripts—their organization, description, and appearance. But after years of observing archives users, I believe that archivists and users value entirely different aspects of the archival experience. Many users cast aside carefully constructed finding aids in favor of poking around in the material on their own. Anecdotally, it seems that messy collections do not faze archives users—particularly those with little archival research experience. Rather, most seem to enjoy the challenge and the excitement of going where nobody has gone before. Finally, and perhaps most surprising, the physical space of the archives may function as a "third space," a social space that is neither home nor workplace, neither dorm nor classroom. The student users of the University of Wisconsin–Eau Claire Special Collections and Archives come not only to do research but also to vent stress and frustration, to ask for help from or socialize with other students, and to laugh over the oddities they confront in their collections and in their history classes. For some, the Special Collections and Archives functions as a sort of Switzerland—a neutral space. For others, it is more like Las Vegas—what happens in the archives stays in the archives. Regardless of its metaphorical geographic location, it is a safe place for student researchers.[32]

Embracing a new understanding of the archival mission—one that places the needs of users on par or above the needs of the documents—requires a radical change in thinking for many archivists. Ultimately, however, this shift will bring the theory of the business of small archives closer to the expectations of potential users. Archival mission statements might be restructured to place user needs ahead of collecting policies, so that the mission statement becomes a living document that guides daily work. Days in which nothing is preserved or processed might still be considered highly successful because users received the information and services they requested. Archivists might challenge themselves to treat the users with more care than the archival materials themselves. We might consider trying to protect our users from exposure to poor service with the commitment and zeal that we previously have applied to the protection of documents from environmental hazards. Goodwill might become the most important metric by which we assess the success of small archival programs.

Skills: The "Right Stuff" to Run a Small Archival Program

Archivists have observed for decades that the "craft aspects" of our work have been overemphasized at the expense of other professional values.[33] And yet most of us continue to cling to our craft for dear life. John Fleckner's well-known SAA presidential address, "'Dear Mary Jane': Some Reflections on Being an Archivist," articulates the technique-oriented values that archivists have prized and deliberately passed on to future professionals.[34] Of course, Fleckner also discusses archival roles that are far more important than the technical prowess—namely, archivists' commitment to furthering a "just society" through the information carried in the archival record.[35] But as we make our way daily through our work, it can be difficult to keep our attention on the ideological underpinnings of archival practice.

At least one researcher has looked to archivists' personalities to explain our passion for our craft.[36] Another explanation has to do with power rather than personality: processing is the area of archival administration over which the archivist has the most control. We cannot always please our users; we sometimes have to accept material we do not want; we may not have the resources to carry out necessary conservation work. But we *own* processing—particularly when there are no other professional archivists on staff to question what constitutes processing. Furthermore, we feel comfortable processing. Processing is a hallmark of the archival profession. It distinguishes archivists from librarians and records managers, and it allows us to impose order on the messy and chaotic world around us. In the age of MPLP, Fleckner's "Dear Mary Jane" appears on 15 archives management course syllabi available on the Internet; Steven L. Hensen's lesser-known "Revisiting Mary Jane, or Dear Cat: Being Archival in the 21st Century"—an article that emphasizes the growing similarities between librarians and archivists and the importance of data and content standards in the digital world—appears on only three syllabi.[37]

Our passion for processing has created problems, which, of course, Greene and Meissner pointed out—backlogs. Backlogs create disappointed archives users and resource allocators, which in turn damages our professional reputations.[38] At this point, we might even conclude that processing owns the archival profession. We can justify our behavior by appealing to the needs of the collection, our potential users, or our professional standards. But by turning away from our most prized skills as archivists, we can ask what skills our users need us to possess.

We may take some comfort in knowing we are not the only professionals who focus on technique or craft to the detriment of all other considerations. A brief look at the popular literature on small business management reveals that our processing problem is common. Michael Gerber, a small business consultant, concisely states the flawed thinking that can undermine small shop archivists and small business owners alike: "The Fatal Assumption is: *if you understand the technical work of a business, you understand a business that does technical work*."[39] If you make this assumption as a lone arranger, the freedom and flexibility inherent to your work are eclipsed by a sense of enslavement to your collections and your physical environment. No matter how good your craft is, archivists will not succeed by craft alone. We must pay attention to the bigger picture and cultivate skills that may not be unique to archivists—skills associated with keeping a business afloat.[40]

Aside from our prized technical skills, what other skills might a lone arranger need to create and maintain a successful archival program? Many readers will be relieved to hear that accounting, marketing, and strategic planning are not the most important skills solo archivists should possess. Rather, we must cultivate skills that help us "sell" ourselves and our repositories in the most genuine and sincere way possible: self-knowledge and empathy.[41] In the ever-growing world of digital information resources, these might not seem to be the skills that will carry our profession into the future. But it is precisely these skills that will make encounters with a small shop archivist both enjoyable and memorable to users—whether that encounter be face to face, through E-mail, on a Web site, or through Facebook.

Self-knowledge is critical to helping lone arrangers understand with whom they work best and to whom their archival programs will appeal most. Proceeding from our first revised assumption about the small archives business—that we, the solo archivists, exercise control over the success of our programs—it stands to reason that our personalities and preferences may attract some users and repel others. Ideally, we will attract more than we repel, but it is unrealistic to think that everybody will flock to your archival program if you market yourself loudly and abundantly enough. By understanding yourself and the people who gravitate toward you, you can deliberately cultivate a "fan base" that will become your best ally and advocate.

Because we do not want archival programs that appeal only to fellow archivists and historians, we need empathy to understand, respect, and effectively communicate with other archives users—potential and actual. Without empathy, we cannot invest ourselves in finding out what our users need from their archival experiences and making the fulfillment of those needs our top priority. A recent article in *Strategy & Business*, a professional journal for business executives, discusses libraries' efforts to remain not only relevant but vibrant, as free Web-based information providers supercede many print resources in libraries' collections. The authors argue that the libraries successfully managing the challenge of Internet competitors are those that are "redefining the business [they are] in."[42] These libraries, mostly public, have implemented user-centered programming and services to create satisfying experiences for their users. In contrast, the authors maintain, research libraries struggle because they have continued to cultivate collections without asking whether these collections suit their users. Familiar with libraries' perpetual lack of financial resources, the authors suggest that research libraries spend fewer resources on collections and more on innovative user services that will build communities and offer a personalized and human touch to information seeking.[43] As repositories of record, archives may be more similar to research libraries than public libraries, but archival programs must take seriously the needs of our users and develop initiatives to meet those needs.

What might these initiatives look like? That will depend very much on the users that each individual repository serves. A successful initiative in one community of archives users might fail in another. At the University of Wisconsin–Eau Claire, the archival program functions primarily as a support service provider for selected academic departments. We started with the history department, of course, but have now expanded into the women's studies program and the English department. My small student and paraprofessional staff and I provide as many additional services as possible while we locate and retrieve documents for use. The archives serves as a "one-stop-shopping" point not because we provide instant access—historical research is not about instant access. Rather, we provide a range of services, some of which seem far out of the scope of traditional archives work, so that students and faculty are not tossed from one library or campus office to another for assistance that falls outside of the archival world. In other words, we provide archival and non-archival services together, with the understanding that most archives users do not structure their lives around the categories "archival" and "non-archival."

As a result, our archival program devotes substantial time to activities beyond traditional archival functions. We not only help the students find paper topics, but we make time to listen to them talk through their topics when the research and analysis get tough. We teach students to analyze primary and secondary sources on the fly. We act as informal advisers to students who cannot connect with their adviser of record, recommending courses to fit students' interests and fulfill distribution requirements. We cultivate inside jokes that create a sense of community and belonging—for example, giving out silly door prizes to remind both students and faculty that "all this hard work pays off" in more than one way.[44] We help them find non-archival information—even if it is for a biology class. We proofread students' bibliographies before they turn them in for final grades, and we even proofread their papers and correct their grammar if they ask us to. These last activities win us gratitude and goodwill not only with the students but also with the faculty who would otherwise have to correct the bibliographies and grammatical errors.

All of these non-archival activities, paradoxically, have made our archival program stronger. They build up our reputation as a good place with helpful people. They keep our user numbers high, even if those users are students who stop in simply to say hello, report on their research, and enjoy the archives community rather than use archival materials. They encourage students and faculty to ask us for other things they need. There is no question that we retain our identity as an archives and continue to perform core archival functions. But rather than being just the room in the library with old stuff, restricted hours, and no coffee, we are an archives that seeks to make users' lives easier through our services. We are committed not only to records in the context of their creation but also to users in the context of their lives.

Opportunities in the Business of Small Archives

Elsie T. Freeman introduced archivists to a fundamental principle of marketing: "people do not buy possibilities; they buy results." In the archival world, this translates into an understanding that archives users "do not want to know what an archives contains, or what archivists do. They want solutions to problems."[45] Just a few years later, Timothy L. Ericson proposed a new mission statement for archival enterprise: "To ensure the availability and use of records of enduring value by identification, acquisition, description, and preservation." This formulation that prioritizes users' interests, he argued, would compel archivists to "concentrate on why we are doing what we are doing, rather than simply how well we are doing it."[46] These two articles provide a recipe for a successful archival program—promoting our services and collections from the users' point of view and administering our repositories in the larger context of our users' lives. While the profession has for some time acknowledged the importance of public services and outreach, they still are not central, unfortunately, to our understanding of our jobs; particularly in smaller archives, the records themselves and the difficulty of managing them continue to hold a grip over our intellectual and emotional energy.

In the future, the survival of archival programs will depend on our ability to remain positive under adverse conditions, to put the needs of our users before the needs of our collections, and to understand our users and their needs in the digital world. Released by MPLP from the burden of meticulously grooming our collections, we can finally turn our attention from our professional microcosm to the larger context in which archives users operate. Small archival programs are uniquely positioned to be innovators and leaders in this area. Because lone arrangers are providers of both public and technical services, we can focus on users by reallocating our time and attention—actions that seldom require formal approval from our supervisors. We have the freedom and flexibility to try new programming and services, quickly assess their success, and continue or discontinue them accordingly. We can cultivate individual relationships with users and come to understand and anticipate their needs. If we can allow ourselves to see them, the opportunities lone arrangers can enjoy in revolutionizing archival public services and programming are countless.

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NOTES

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28. Roy C. Turnbaugh, "Archival Mission and User Studies," *The Midwestern Archivist* 9:1 (1986): 27–33; Jacqueline Goggin, "The Indirect Approach: A Study of Scholarly Users of Black and Women's Organizational Records in the Library of Congress Manuscript Division," *The Midwestern Archivist* 9:1 (1986): 57–67.
29. Both Freeman and Goggin remind us that archival research is seldom essential. In many cases, published works contain adequate information for researchers of all types. Freeman, "Buying Quarter Inch Holes," 90; Goggin, "Indirect Approach," 60–61.
30. The concept of users as "products" of archives is well articulated by Barbara Craig. Craig, "What Are the Clients," 141.
31. There are many excellent books about customer satisfaction and how to create it. See, for example, Harry Beckwith, *What Clients Love: A Field Guide to Growing Your Business* (New York: Warner Books, 2003).

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THE OHIOLINK EAD FACTORY: CONSORTIAL CREATION AND DELIVERY OF EAD

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ABSTRACT: This article describes the development and implementation of the OhioLINK EAD Finding Aid Creation Tool and Online Repository project. Collectively referred to as the OhioLINK EAD FACTORy, the consortial project includes two major resources—a Web-based application that allows for the creation of EAD finding aids without the user needing to know about EAD tagging or code and a centralized finding aid repository that allows EAD from across the state of Ohio to be searched and browsed. The authors include a discussion of how the project, led by an OhioLINK-appointed task force, evolved, objectives of the project, and outcomes to date, as well as issues and challenges encountered. They also detail the functionality of both the encoding tool and repository search engine, training programs for users, and future needs and goals of the project.

Introduction

The creation of a consortial environment in Ohio for encoding, displaying, and searching archival finding aids has taken place against the backdrop of many years of collaboration among libraries. The state of Ohio has been recognized for its development and implementation of cooperative library programs, most notably including the Online Computer Library Center (OCLC), originally established as the Ohio College Library Center in 1967. Twenty years later, the state created the Ohio Library and Information Network (OhioLINK), a cooperative academic library system that established joint purchasing of electronic resources and provision of interinstitutional lending across Ohio. Founded in 1987, OhioLINK is a statewide library consortium, now comprised of 88 members, that brings an extensive array of resources and services together to meet the information and research needs of Ohio students, faculty, staff, and a broader community of citizens. "OhioLINK and its member libraries provide access to 46 million books and other library materials, millions of electronic articles, 12,000 electronic journals, 140 electronic research databases, and 25,000 e-books," among other resources.[1]

OhioLINK has also initiated projects that support institutions in making their own unique content and local collections more widely accessible to both state-level and worldwide communities of users. In 1999, it established the Digital Media Center (currently evolving into the Digital Resource Commons[2]), which archives and provides centralized access to both commercially purchased multimedia content (such as educational films and art images) and unique collections of materials digitized and contributed by member institutions (such as archival photograph collections and audio recordings of oral histories).[3]

One of OhioLINK's operational committees, the Database Management and Standards Committee (DMSC), includes members who primarily specialize in technical services, cataloging, metadata, and systems operations. The DMSC had taken a leadership role in producing metadata standards for the OhioLINK Digital Media Center, but was not in a position to oversee development of standards for specific encoding schemes, such as Encoded Archival Description (EAD). It was generally ascertained that many institutions, though interested in adopting EAD, lacked the expertise, systems support, and staffing to easily or effectively utilize it.

EAD is one of many varieties of eXtensible Markup Language (XML). XML is a language that allows for meaningful structuring of document data, as well as formatted presentation of the data for electronic transmission, primarily through the World Wide Web. EAD is a type of XML designed for the specific needs of archivists as they describe the collections in their holdings. It allows for structuring of traditional finding aids in a standardized set of data fields, making it possible to index, search, and display their contents online. EAD was created as a Document Type Definition (DTD), essentially a set of instructions about how the document may be structured.[4] Although EAD has been accepted as an international standard, many practitioners have found it difficult to effectively adopt and administer it.[5]

In an effort to encourage adoption of EAD and metadata standards for digital archives, a number of consortial and state-based projects, such as the California Digital Library, North Carolina's NC ECHO program, and the Kentuckiana Digital Library, have arisen. Despite differences in the specifics of implementation, these and similar projects across the country tend to include three major components: use of content guidelines or standards for preparation of finding aids and metadata for digital objects, provision of templates or other tools to assist in the EAD encoding of finding aids, and consortial delivery and centralized searching of finding aids and other digital files to enhance access to archival collections. The OhioLINK EAD project articulated many of these same goals, primarily the creation of content standards for all EAD finding aids produced and the development or utilization of an encoding template or tool that would make EAD adoption as easy as possible within the state of Ohio.

In 2002 and 2003, The Ohio State University Libraries (OSUL, an OhioLINK member) was developing templates for encoding finding aids in accordance with the EAD standard, with the goal of producing a system that could be used across all its special collections departments. Finding aids encoded in EAD were converted to HTML and uploaded to OSUL's Special Collections Web site. However, OSUL Special Collections staff also wanted data search and retrieval capability for these documents. This would have required implementation of complex systems software, which could not be accomplished in-house with the resources available at the time. Accordingly, they began a dialogue with OhioLINK staff about consortial delivery of EAD that would benefit institutions statewide. OhioLINK, in turn, was interested in developing such a project, but stated the need for a group of people who could guide the process and, as EAD is a specialized metadata standard tailored to archival practice, write clear and specific content guidelines. The OhioLINK DMSC appointed an EAD Task Force in late 2004, with the general charge of finding a way to implement the creation of EAD finding aids within the OhioLINK community. A more detailed charge given to this new task force included the following directives.

1. Develop a specifications template (content standards) for EAD documents created within the OhioLINK community.
2. Follow the progress of EAD software enhancement requests (at the national level).
3. Customize a software toolkit for the creation of EAD finding aids in a multi-institutional environment.
4. Generate marketing and training ideas to encourage the use of EAD among OhioLINK members.
5. Educate members of the DMSC on progress and findings.

The Task Force's roster, selected by DMSC members, was comprised of archivists, special collections librarians, catalogers, and metadata specialists.[6] Some Task Force members had strong technical backgrounds in EAD, metadata, and cataloging, while others had less technical expertise but had significant experience in providing access to collections, working with researchers, and responding to requests from off-site users. This proved to be a good mix of skills and sensibilities when it came time to begin working on EAD content standards, one of the group's first major projects.[7] For example, those with technical experience with EAD were able to identify which elements would need to be included for a valid finding aid, and were also familiar with common encoding practices, while those with stronger public service backgrounds were familiar with the type of information about collections researchers commonly seek and which fields might be required within the OhioLINK setting.[8] The Task Force also periodically consulted with selected personnel from historical societies, both large and small, in an effort to help ensure that the content guidelines and its general approach to the project were realistic and on target from the perspective of non-collegiate institutions.

Inherent in this broad appeal to practitioners in diverse settings was the desire to make EAD creation in Ohio a possibility for all types of institutions. The specifications template would have to satisfy the requirements of archivists serving different types of users, and therefore institutions would have very different, locally driven descriptive priorities. Fortunately, EAD makes possible this sort of diverse practice. However, the standard's very flexibility can lead to problems in creating a collaborative discovery environment, one in which an XML-aware search engine is programmed to comb a large collection of documents for regularly encoded pieces of data, and display them uniformly.[9] Task Force members decided that, in the interest of standardization, the OhioLINK EAD project would restrict contributors to certain patterns of encoding, while allowing for as much variation in finding aid creation as possible. For instance, many institutions consider it valuable to include highly granular encoding of personal names in association with individual items in archival collections. The Task Force decided not to make this capacity a part of its encoding template or tool, however. Offering the option of including the large set of EAD elements available, in various configurations, at increasingly specific levels of description would make guidelines for encoding practice overly complicated, working against the goal of making the guidelines easily understandable for people at all levels of technical expertise. In addition, it would work against consortial delivery of finding aids through a shared search engine, as noted above.

Discussions of standards for the project offered surprises from time to time. One group of Task Force members assumed a biography or history note for each collection would be required. Another group took issue with this, arguing that in the real world of archival practice, the personal or corporate history of a collection's creator may be unavailable or collections may be compiled by an institution from numerous sources. Protracted discussion took place over this issue, until it was decided that the biography/history element would be designated "mandatory only if applicable." The discussion occupied more time than anyone on the Task Force had expected, but it became a good example of how dialogue between the technical practitioners and the managers of archives was useful in drafting standards that accommodated the day-to-day realities of archival practice.

The group's agreed-upon goal, then, became to write OhioLINK EAD content standards that took into consideration what the majority of finding aid authors would reasonably want to include in their encoding practice. Development of these standards took two years to complete. This effort, though at times quite arduous, proved to be of great benefit to the development of an encoding tool and online centralized finding aid repository, both of which were created during the second stage of the OhioLINK EAD project.

Encoding Tool and Finding Aid Repository

Encoding Tool

During the initial phase of exploration and development of finding aid content standards, Task Force members had also explored possible options for the development of a template that could be used by encoders in any standard XML editor. This notion, however, eventually gave way to the idea of creating a Web-based application that would offer a number of advantages to its users.[10] It would be accessible (with a login) from any computer with Internet connectivity and would not require the download of any piece of software, other than a Web browser. Ideally, the application would not require its users to have any technical knowledge of EAD XML tagging and would make all tagging completely invisible to the encoder. A wide range of finding aids, from simple collection-level descriptions to more complex and detailed documents including component-level description, would be accommodated.[11] The application would allow for copying and pasting of information from legacy documents into its interface. It would also offer the ability to locally download the raw XML file produced (for local archiving and other purposes). Additionally, it would facilitate uploading of any EAD finding aid created outside of the encoding tool (legacy EAD previously authored at local institutions, for instance), so long as the EAD was valid. Finally, user account creation and management would be as simple as possible, and would be controlled locally at each institution that registered to use the tool.

Perhaps the most significant objective for the application was that it not require users to know any XML EAD tagging. Task Force members realized that the technical complexity of XML tagging and the overwhelming number of EAD tags and attributes were often the biggest roadblocks to adoption of EAD. Explorations of XML editor software, even those utilizing templates, reinforced the notion that dealing with tagging on any level was likely to hinder widespread use of EAD. Furthermore, a review of professional literature on EAD adoption and reports of other consortial projects bore out the notion that one of the most effective ways to encourage adoption of EAD was to make encoding and publishing of finding aids to the Web as easy as possible. In a recent article on barriers to implementation of EAD, Sonia Yaco discussed the results of her survey of a range of institutions across the country. She concluded that there are three major impediments to adoption of EAD: lack of staff, the so-called middleware gap (an inability to deal with the technicalities of mounting EAD on the Web due, in part, to the lack of systems support), and the need to revise finding aids extensively before encoding.[12]

In its discussions with potential users at various presentations and meetings, the Task Force heard similar challenges voiced in relation to EAD adoption.[13] For instance, many institutions indicated a heavy reliance on student and volunteer staff to create finding aids, and a lack of time or resources to train such staff in the technicalities of EAD. In many cases, permanent or full-time staff also lacked adequate training in EAD encoding. Others not only lacked the expertise to create EAD finding aids, but they also had created no Web-mounted finding aids to date and were considering ways to present even simple, collection-level finding aids on the Internet. Even staff members who had been able to attend some EAD training expressed the limited success they had had with actually administering EAD at their institutions, often due to the lack of administrative and systems support in particular. Thus the Task Force determined that creating a tool that could address these issues would be better than simply offering templates for use in XML encoding software.

An individual Task Force member forged a connection with the Kent State University Libraries (KSUL) Systems unit to explore the possibility of codevelopment of such an application. The KSUL Systems unit has, for many years, developed customized Web-based applications to address a variety of needs, and the group had been in the tentative stages of planning for a tool that would allow the Kent State Department of Special Collections and Archives to create EAD finding aids on its own. If local development of such a tool was likely to take place, why not expand this development to the benefit of other OhioLINK institutions, was the thought that led to the eventual partnership with the EAD Task Force.

Once the commitment to this partnership was made, the encoding application was created during an intensive period of development from November 2006 through September 2007. The first order of business was for Task Force members to provide developers at Kent State University with specifications for the application, including all of the required and optional fields and their corresponding tagging structure, field labels, selection list values, and tagging specifications for the XML code that would be generated by the application. At the same time, the Task Force had to envision how the application should function from a user's perspective, what menu items should exist, and how an encoder should best work through the various stages of finding aid creation. There also needed to be a mechanism in place for storing data and allowing for files to be uploaded to a centralized finding aid repository (which was also being planned, but had not yet been created). Decisions had to be made about what elements or fields should be allowed at both the collection and component levels of description. Specifications also needed to address date normalization, embedding of ISO language codes,[14] and choices regarding MARC record encoding analogs[15]—and, above all, how to present these options to users with as little technical jargon as possible.

Some of the major issues encountered in the application development process included choosing what subset of EAD fields the application would support, how to implement formatting elements such as the various list styles allowed in EAD, and how best to allow component-level encoding. Another key concern was how the finding aids produced in the application would be uploaded and displayed in the public, search engine/repository environment. Additionally, decisions made during the creation of the application led to a reassessment of the content guidelines written during the initial phase of the Task Force's work. The original guidelines contained a good deal of technical detail, with encoded examples of each element. In light of the application's development as a product accessible to archivists without extensive EAD training, content guidelines were modified to emphasize the content and format of each element, not the XML tag set and its position in the encoded hierarchy. In their new form, the content guidelines took on a second function as a set of contextual help pages accessible from within the encoding tool.

Technical Architecture and Components of the Finding Aid Creation Tool

The OhioLINK EAD Finding Aid Creation Tool is comprised of a Web-based application written primarily in PHP (an open-source scripting language geared toward writing Web-based applications) and HTML.[16] JavaScript is also used to support dynamic generation of fields and screen-based validation. Finding aid data is stored in various tables within a MySQL database (an open source database system used widely in Web-based applications). For example, there are MySQL database tables named "accessrestrict" and "relatedmaterial," which correspond to those specific elements of the EAD. Nested component-level information is handled by storing the structure of the entire component level in the database, complete with the "parent" and "position" of each component level within the hierarchy. This highly structured database lends itself easily to rendering an EAD-compliant XML document.

In order to register to use the application, the requesting institution completes a publicly accessible form on the Web, which is submitted to an EAD Administrator, who oversees all institutional accounts within the application. The EAD Administrator reviews the information and creates the institution's profile within the application. This process automatically creates an administrative account for that institution and generates an E-mail to the administrative account holder containing his or her login information and simple directions for setting up local user accounts. The administrative account holder then has the power to create and edit all of the local user accounts needed at his or her institution. Access to the application is only granted to those with valid accounts; each account is configured to limit user access to the appropriate finding aids, depending on the access level assigned to each user.[17]

The user enters his or her finding aid information into the application via Web-based screens that are separated into the various components of an EAD finding aid such as the EAD Header, Collection Summary, Scope and Content, Preferred Citation, and a number of optional fields. Screen-based validation helps to catch errors upon entry, guiding the user toward an EAD-compliant resultant finding aid.

Although there are several additional functions that can be performed at any time (by clicking the appropriate link), they are most useful once a finding aid has been completely entered. These include validating the finding aid, previewing the finding aid, downloading the finding aid to one's local computer, and submitting the finding aid to the public repository (although uploading is not offered as an option until the finding aid has been properly validated). Behind the scenes, an XML file is automatically generated, which facilitates the operation of these functions. Validation of the finding aid occurs by specific programmatic checks being performed against the data, followed by verification of the previously generated XML file against the EAD DTD. Previewing the finding aid content is accomplished by transforming the previously generated XML document into HTML via an eXtensible Stylesheet Language (XSL) stylesheet.[18] Downloading a finding aid to the user's local computer is performed by prompting the user to save the previously generated XML document to his or her computer. Finally, submission of a finding aid to the OhioLINK Online Repository (discussed below) is executed by copying the previously generated and validated XML file to a "staging" area on the server. An automated script runs nightly to copy all submitted XML files to the public repository server.

The application's user interface consists of a series of Web-based forms, some of which are required (denoted by italicized, starred field labels), and others that are optional. The application utilizes standardized graphics throughout to designate various functions such as clicking on a pencil icon to enter into editing mode for a given field, or clicking on a question-mark icon to view the help page for a field. Rollover text is included with these icons in case one does not recall or initially know what the icons mean. The user (encoder) can opt to display all possible fields available in the left menu bar of the application or can hide fields that are optional. This feature can be helpful to the inexperienced user who may feel overwhelmed by the number of optional field choices displayed in the menu area. Some fields utilize drop-down menus that allow the user to select his or her choice from a range of standard values. For example, in the Extent field, a user can choose from "cubic feet," "linear feet," or "boxes" via a drop-down menu. Additionally, the application features what Task Force members refer to as "validation on the fly" in that a given section being edited cannot be saved unless required data fields are completed. This type of behavior is encountered on other commonly accessed Web pages such as on commercial sites that utilize forms for placing orders or survey forms utilized on a wide range of sites. Validation of this kind helps to ensure that required information is filled in as one works through the finding aid, instead of having to wait until a final validation check to locate instances of uncompleted required fields.

While a user must perform a validation check of the finding aid before it may be submitted to the Repository, he or she can utilize the application's validation function at any time when creating the finding aid. This can prove to be a useful exercise, particularly for beginning encoders, who will see which required areas remain to be completed or will be alerted to other validation issues as the finding aid is being constructed. There is also a finding aid preview function that allows the user to generate a preview of the finding aid at any time during encoding. This can help the user maintain a sense of the finding aid in its entirety, as data is being entered into the various sections of the application interface. The preview feature also allows the user to print out a copy of the finding aid for proofing or editing purposes, before it is downloaded locally and submitted to the OhioLINK Repository.

In addition to setting up local user accounts, administrative account holders have the ability to change institution profile data, including information such as institution name, address, and Web page URL. When information in these areas of the profile is changed, any finding aids with a status of "submitted" (to the Online Repository) are automatically resubmitted to the Repository by the application, so that the changes will be applied to all of that institution's published finding aids. Administrative account holders can also set institutional preferences for default language for some fields, such as Preferred Citation. This saves input time for users who do not have to retype standard language used in selected fields in each and every finding aid. It also allows the institution to maintain consistent language for selected fields. For a small number of fields, the application also offers the option to suppress public display of data entered, if the institution so chooses. These are fields that may contain information that institutions want to keep confidential in the Online Repository, such as physical location of the collection.[19]

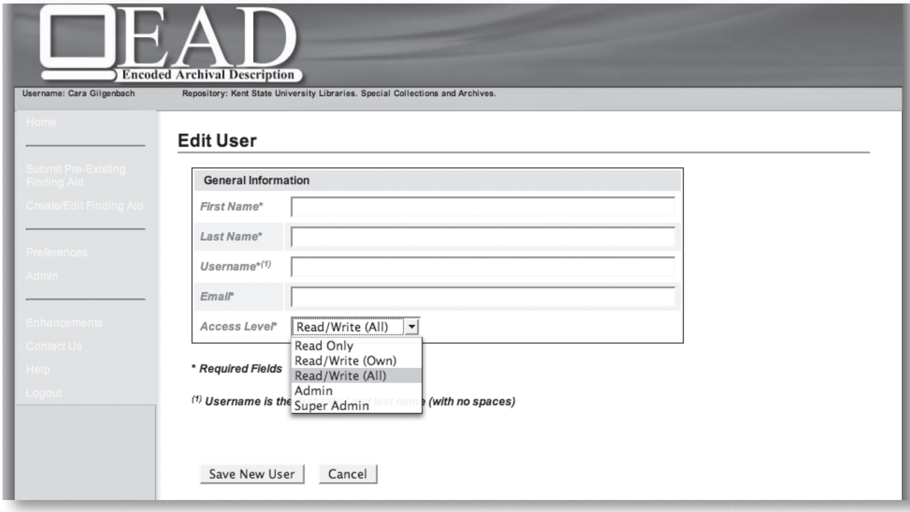

Illustration 1. The Finding Aid Creation Tool interface for creating a new user account.

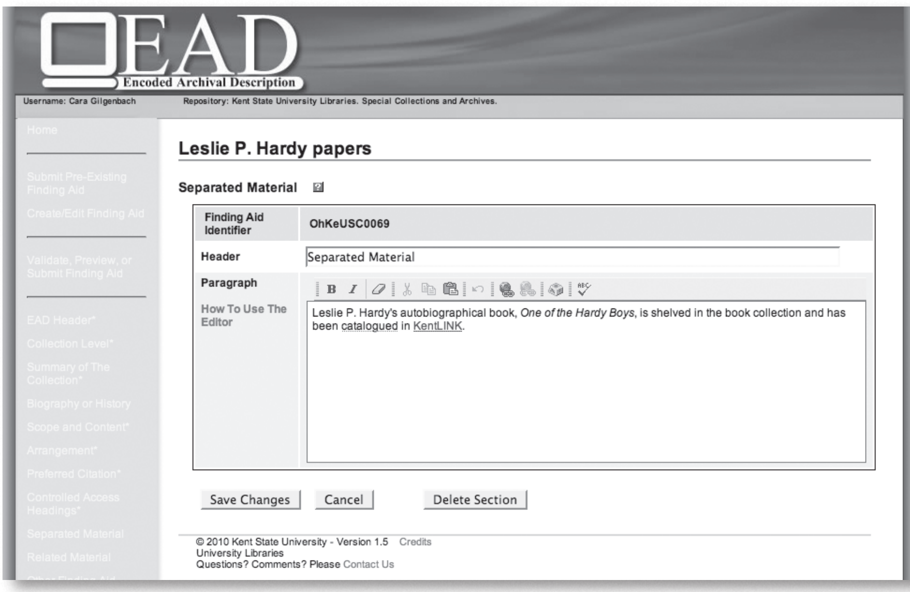

Illustration 2. A sample collection-level input screen in editing mode. Note that menu options to the left are made inactive (ghosted) until the editing screen is saved or canceled.

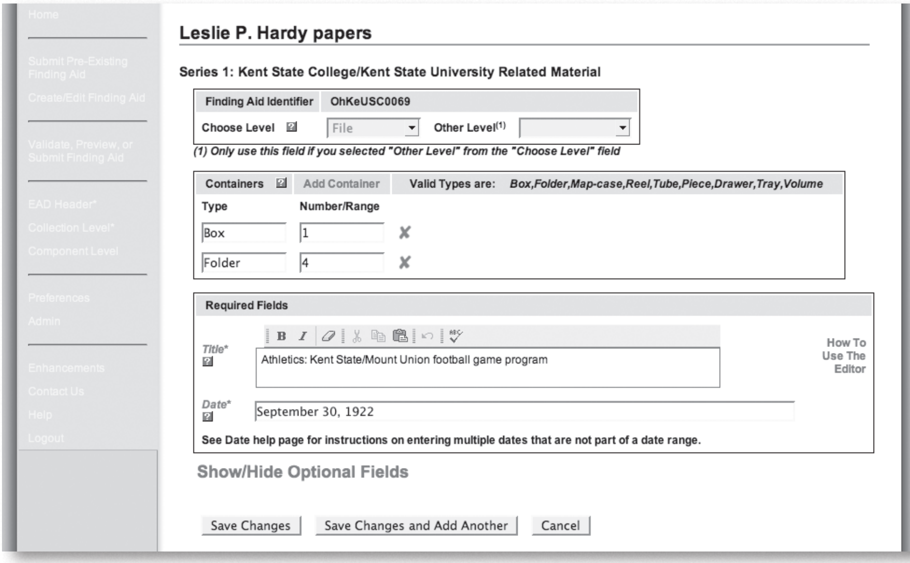

Illustration 3. A component-level input screen for a file-level item being described. There are a number of optional fields that can be attached to any component-level entry by clicking on the "Show/Hide Optional Fields" link.

Finding Aid Repository and Search Engine

At the same time as the encoding application was under development, work was under way to create a centralized, public repository where finding aids from participating institutions could be displayed and searched by the public. During the initial phase of work from 2004 to 2006, OhioLINK programmers tested three freely available search engines designed to work with EAD, including XTF, an open source software package developed by the California Digital Library (CDL). In 2006, OhioLINK chose XTF for delivery of its TEI (Text Encoding Initiative) E-books project. Given the similarities between the EAD and TEI standards, and the staff expertise in XTF development, OhioLINK decided that XTF should be adopted for EAD as well. Configuration of XTF (version 1.9) for the finding aid repository was undertaken and continued throughout 2007. The Task Force and OhioLINK systems developers were fortunate to have the cooperation and support of the XTF developers at the CDL, who provided advice early in the process, and included OhioLINK's senior systems developer in the testing group for new releases and upgrades of the software.

XTF, to put it very simply, consists of two layers of code, one of which is familiar to anyone who has modified standard XSL for EAD, the other of which is particular to the way XTF indexes and delivers data. There are two important points to be taken from this. For the first layer, one can simply modify the existing style sheet in order to configure the output to local customs or preferences. For the second layer, it is necessary to have a programmer who is familiar with XTF and can adapt the changes in the first layer to work with the second layer. The Task Force was fortunate to be able to work with OhioLINK's XTF programmer, whose expertise made it possible to configure the search and display features of the software according to the group's recommendations.[20]

Concurrent with the development of the software, the Task Force began making recommendations for a gateway page consisting of a simple search interface; a link to an "advanced search" page; a link for content contributors, connecting them to a page explaining how to sign up to use the EAD encoding tool; and options for browsing, rather than searching, the collection of finding aids. Since the Task Force was adapting OhioLINK's E-books application of XTF, it was necessary to redefine and rename fields and browsing options. This gave the Task Force the opportunity to focus its ideas about categories of accessible information, as well as the best terminology to employ in this interface designed for researchers and other end-users, that is, non-archivists.

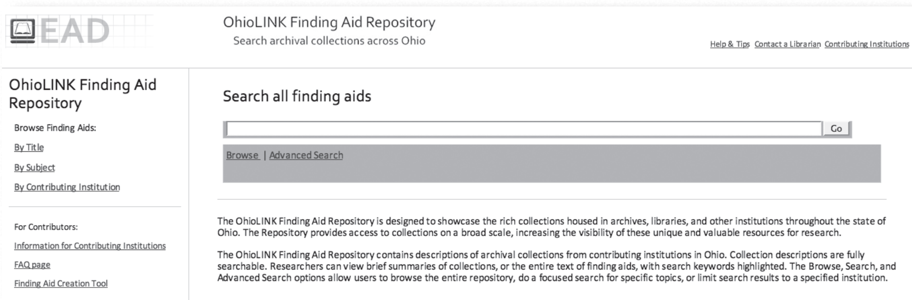

Illustration 4. The homepage for the OhioLINK Finding Aid Repository.

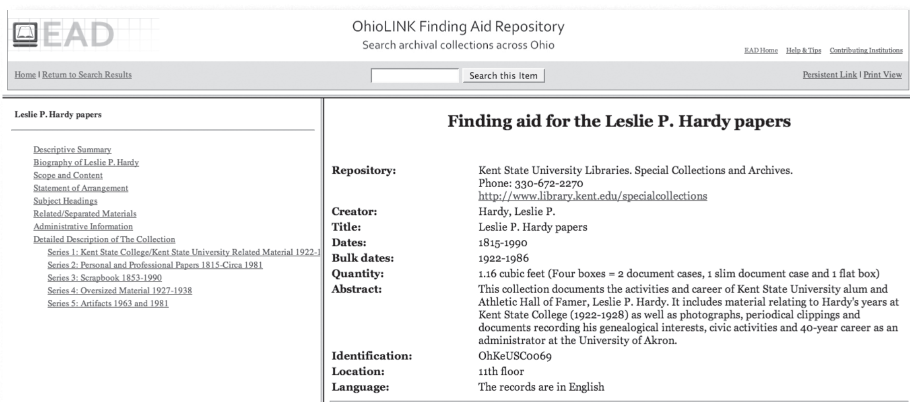

Illustration 5. A portion of a finding aid in default display mode. Note that the body of the finding aid is to the right, while navigational links to other portions of the file are available to the left. The "Print View" option allows the user to view the finding aid in its entirety in a printer-friendly format.

The EAD FACTORy in the Context of Other EAD Implementation Systems

The EAD FACTORy is one of many systems developed in the past decade to facilitate encoding of archival finding aids. Comparison to other such efforts helps to elucidate the particular decisions the Task Force made during the development of this project.

Two of the most significant EAD encoding products are the Archivists' Toolkit™ and Archon™. The Archivists' Toolkit™ offers a complete system for managing archival activities, from acquisition of a collection—with its attendant record-keeping requirements—to collection organization, and description in the form of a valid EAD finding aid. It is a powerful beginning-to-end tool for archives management, initially tested among a select group of universities and now used in institutions across the United States and in Europe.[21] Archon™ is a software package that makes it easy for an institution to create finding aids, MARC records, and digital object repositories for its local collections, integrating all three through linked provenance and subject headings, and generating a searchable Web site. As with the Archivists' Toolkit™, users across the United States and in Europe have downloaded Archon™ for use at their institutions.[22] While the Task Force recognized the value of both of these freely available systems, its members concluded that too many institutions in Ohio would decline to adopt either one, because both require that software be downloaded and installed locally. Even when the acquisition, installation, and use of software can be done without extensive local systems support, some archivists view this activity as too time-consuming, challenging, or demanding of scant local resources. Whether or not this perception is accurate, Task Force members agreed that it would be a barrier to statewide implementation of EAD. For much the same reason that distribution of XML encoding templates was ultimately set aside in favor of a Web-based interface, the Task Force decided to proceed with a new encoding tool and searchable repository, to be centrally hosted at Kent State Libraries and OhioLINK, respectively.

A pleasant surprise came, after the release and statewide adoption of the EAD FACTORy, when one institution reported using it for finding aid creation, while using Archivists' Toolkit™ for archival management and production functions. This suggests that the available tools supporting archival activity may be used in conjunction with one another, rather than exclusively. In fact, participation in the OhioLINK Online Repository does not *require* the use of the OhioLINK encoding application (although use of the application is strongly encouraged). Institutions with legacy EAD XML files and those that want to encode finding aids via another tool or application may still register with the project. In this scenario, the institutions utilize the encoding application only as a "pass through" mechanism to upload EAD files into the Repository. As long as numerous EAD tools are freely available, archivists will be able to decide how best to adapt them to their own needs.

Participant Feedback and Issues Encountered in the EAD FACTORy Project

The first public demonstration of both the encoding application and finding aid repository occurred in October 2007 at the Academic Library Association of Ohio conference, where the project was generally met with enthusiasm and interest. This led directly to a period of beta testing of the application with a larger group of test encoders who, importantly, had not taken part in the tool's development and had not used it before. Following beta testing and completion of modifications arising from that testing, the OhioLINK EAD Finding Aid Creation Tool and Online Repository (referred to collectively as the OhioLINK EAD FACTORy) were officially released for production use in early April 2008. To date there are 39 institutions, including some public libraries and other non-collegiate institutions, using the Finding Aid Creation Tool and submitting finding aids to the Online Repository. Currently, 121 individual user accounts are registered in the system. Several institutions report having registered volunteer and student staff to use the application to create finding aids. One institution has utilized the Finding Aid Creation Tool in conjunction with a public history graduate course in which each student is tasked with processing and then creating an EAD finding aid for a given archival collection.

In general, users have reported that they find the Finding Aid Creation Tool easy to use. Staff at a handful of institutions have noted that this is the first application they have used to create electronic finding aids, indicating that existing finding aids have not been accessible online in any format. Others have noted that the application is accessible enough to allow them to assign EAD finding aid creation to volunteer and student staff members. An archivist at a small liberal arts college, who is the archives' lone staff member, offered the following feedback:

> As someone with just enough technological skill to be dangerous, I can say that the tool has been very helpful, and as improvements and tweaks are made to it I think it's getting even easier to use. It allows the user to decide just how detailed and/or complicated a finding aid you wish to create. However, I have learned the hard way to carefully assess my in-house finding aids better to see if I can use them as a source for the EAD finding aid.

This archivist also stated that while she still did not have a lot of time to devote to finding aid creation, she has included in her department's strategic plan a goal of producing three to four new EAD finding aids on an annual basis.

Archives staff at a midsize state-funded university provided feedback indicating that the "tipping point" in the decision to implement EAD came when a viable consortial project emerged.

> Like many institutions, the department had long discussed creating EAD finding aids, but as a lone institution, the advantages were limited. The time in coding finding aids in EAD seemed to yield little advantage when our finding aids could be searched on the Web using a site search. While not a precise search, the resulting hits were not overwhelming. However, as a contributing institution of a *cooperative* project like the OhioLINK EAD Finding Aid Repository, the advantages to participation are enormous.

Among the advantages cited by this institution is that the encoding application allows the generated XML to be easily downloaded locally. The option of automatically generating a basic MARC record, which can save considerable time for institutions that produce such records for local OPACS and worldwide catalogs, was also viewed as a benefit. Finally, some of the advantages to end-users were noted.

> Our institution and research collections gain visibility from participating in a statewide repository as researchers search across collections in the state. Researchers are able to search our finding aids with greater precision by searching on meaningful fields while still having the flexibility to search by key word. We [the archives staff] are more knowledgeable about archival collections across the state related to our subject areas.

Additional informal interactions with contributing institution staff have generally yielded positive comments, along with enthusiastic suggestions on ways in which the encoding application and the finding aid repository might be enhanced. More formal recognition of the impact of the project came in 2009 when the project was awarded a Society of Ohio Archivists Merit Award, which recognizes "individuals or organizations that have by excellence in deeds, actions, or initiatives improved the state of archives in Ohio over the past year."[23]

Despite the generally positive feedback from participating institutions, there are challenges and issues that have arisen in relation to use of the encoding application. The two areas that consistently appear as more complicated are the templates for controlled access headings and the succeeding component levels (such as series, sub-series, file, and item) in the Detailed Description of the Collection section of the finding aid. No doubt this is due to the multilevel nesting inherent in these portions of EAD. Translating this structure to a simplified graphic interface was one of the more difficult parts of the application's development. Careful explanation appears to eliminate confusion in these areas, and so these sections of the Finding Aid Creation Tool are given ample time and emphasis in training workshops that are offered. The Finding Aid Creation Tool also allows the EAD Administrator to send out system-wide user messages that can address encoding problems as well as send out information on enhancements or changes made to the application.

While the Finding Aid Creation Tool provides a means of structuring content according to the rules in the EAD DTD, it does not exert any sort of control over the content entered in each defined section, with the exception of a few fields, such as those designating MARC values. This does, inevitably, allow for inappropriate use of data fields. For instance, the inclusion of container numbers or scope and content notes in a field meant solely for the encoding of unit titles has been noted in some finding aids produced. Indeed, this is a possibility that exists within EAD itself and could occur regardless of the software used to create the encoding.[24] The short-term consequence is the possibility that such finding aids will display incorrectly in the Online Repository. Longer-term implications include possible incompatibility with other consortial systems to which an institution might someday want to contribute its EAD files.[25]

The EAD Task Force has discussed how far to go in "policing" the use of data fields. To prevent such problems, use of the content guidelines and an "EAD Starter Kit" posted at the OhioLINK Web site, along with the contextual help pages included in the encoding tool, are heavily emphasized in training materials and when project leaders respond to requests for help by individual users. Ultimately, it is up to each contributing institution to study the guidelines and adopt the recommended best practices. A clear-eyed approach to building a cooperative EAD environment includes understanding that while valid document structure can be enforced (through the validation process described above), it is not possible to exert complete control over content placement within that structure.

Issues encountered with the deployment of the Online Repository primarily have had to do with proper display of finding aids, along with some concerns over more effective navigation. An anticipated area of dissatisfaction was the display of finding aids. The development team was concerned that the unified style of presentation offered would fail to meet the needs of encoders from different institutions with diverse styles of presenting finding aids. There has been, however, very little complaint with the style chosen. Requests for changes to the presentation are evaluated on the basis of whether they can be successfully applied across all finding aids. The bulk of the enhancement requests received in the first release of the repository were documented for implementation during the upgrade of the software.

Project Support and Future Viability

Work on this project moved forward without a budget being produced up front. While this seems unusual, it is a somewhat common practice within the OhioLINK community setting. Institutions generally have “bought in” to the notion that work for OhioLINK on behalf of statewide users is part of normal work life and job responsibilities of staff at member institutions. For instance, systems development time was “donated” by the Kent State University Libraries to allow for the creation of the Finding Aid Creation Tool and by The Ohio State University Libraries for Finding Aid Repository development. OhioLINK has allowed a senior systems developer to work on the Repository side of the project as time and other, higher priority projects have permitted. Task Force members were granted time by their home institutions to attend meetings, write content guidelines, conduct training workshops, and do presentations at statewide conferences. In all cases, key staff were able to garner institutional support that allowed them to devote some work time to the project.

One of the greatest risks facing the project, however, is the loss of this institutional support in a time when nearly all state-supported agencies, and many private institutions, have implemented hiring freezes and restrictions on filling vacated positions. Staffing is a major concern statewide, and could affect ongoing development and maintenance of the initiative. The reality is that much of the work is sandwiched in between competing projects. Additionally, state budget cuts could affect the viability of the project if those cuts significantly reduced staff at OhioLINK, particularly if cuts involved key systems staff who contribute to the project. The EAD project is not a full-time concern of any staff member at OhioLINK or at the Task Force members’ institutions.

The first four years of the project give reason to be optimistic, however. Two years into the Task Force’s existence, half of its members took jobs or educational opportunities outside the state of Ohio, ending the participation of some of the project’s key developers. The remaining members were able to recruit new people and successfully continue development of both the Finding Aid Creation Tool and the Online Repository, as well as designing a series of workshops and related training materials. It is expected that institutions that have already created and contributed finding aids, as well as those that have devoted staff resources to the EAD FACTORy, have an interest in the long-term success of the endeavor and will continue to contribute staff time to make it possible.

Continued systems support is a critical issue, as a specialized skill set is necessary to develop and support the complex architecture of both components of the EAD FACTORy. Kent State's contribution of programmer time is a fine example of how local expertise can be donated to strengthen consortial projects. The Task Force is interested in garnering similar support from university libraries throughout Ohio, as a widely distributed system of donated staff hours would provide a safeguard against loss of personnel at a single institution.

Current and Future Objectives

The current initiatives of the Task Force include creation and implementation of in-person and online training programs and more targeted outreach to libraries, archives, historical societies, and museums throughout the state of Ohio. In the future, attention must also be given to end-user interactions with the Online Repository in order to gauge the effectiveness of this site for researchers. The Task Force is also engaged in enhancing and upgrading both the encoding application and Repository on a continuing basis.

Training

In 2008, the Task Force conducted its first in-person, hands-on training in the form of a daylong preconference workshop during the Society of Ohio Archivists annual conference. Subsequent workshops have been offered in various regions of the state. The workshops, designed and taught by two members of the Task Force, focus on giving attendees an initial orientation in the use of the encoding application and allowing ample time for participants to gain hands-on exposure to the application as well as the finding aid Repository. A two-hour morning session is devoted to learning about the collection-level input fields, while two hours in the afternoon are devoted to completion of the optional component-level areas of the finding aid, along with review of the final steps of validating, submitting, and locally downloading the finding aid produced. Each demonstration period (no longer than 25 minutes in length) is followed immediately by a hands-on session to allow participants to try out what has just been covered. The time allotted for the hands-on work is equivalent to the time for demonstration. Instructors are available during the hands-on sessions to answer individual questions about input. Registration for each workshop has been limited to 15 attendees in order to allow instructors to give participants effective individual attention. Ideally, institutions send one or two staff members to the training who will then, in turn, be able to provide local training to additional staff at their respective institutions. Finally, a detailed workshop script, along with a standard schedule and set of handouts, was developed for in-person training so that other Task Force members and staff at contributing institutions can provide training sessions as needed.

In addition to in-person workshops, online training modules that will be accessible on the Web are being developed. The online modules will allow users to engage in individual, informal training as needed.

Outreach to Non-collegiate Institutions

The Task Force remains committed to making the encoding tool and finding aid repository accessible to as many institutions in Ohio as possible. During 2008, its core base of users (OhioLINK members and academic institutions) was primarily targeted, and in 2009 broader outreach to historical societies, public libraries, museums, and other cultural heritage institutions will be undertaken. This outreach may initially take a more basic form with less emphasis on the EAD FACTORy itself and more discussion of the value of finding aids in general. It will also be emphasized that it is acceptable to produce basic, collection-level finding aids if resources do not allow for more detailed description. In reaching out beyond the OhioLINK community, the Task Force hopes to enlist the assistance of professional organizations such as the Ohio Library Council, which primarily serves public libraries, and the Ohio Association of Historical Societies and Museums. The assistance of early adopters in the public library and historical society/museum communities might also be enlisted to help encourage participation by institutions not currently utilizing the program.

End-User Testing

To date the Task Force has not engaged in end-user testing of the Repository. It will be important to monitor use of this resource and solicit user feedback in order to improve the interface and search functionality from the perspective of researchers. The group has received informal feedback from the OhioLINK Users Service Committee and is currently taking this feedback under consideration for the improvement of the Repository site. One common concern both to end-users and staff at contributing institutions is that digitized content from archival collections be effectively linked to finding aids. The encoding application allows for links to be inserted to digital archival objects in many different areas of the finding aid, including any component-level entry created, but it remains to be seen whether end-users understand the relationship between finding aids and the digital files being accessed. A more basic concern is whether end-users understand what a finding aid is and the extent to which they are able to utilize these descriptive tools effectively.[26] This concern is especially applicable to precollege and undergraduate student users who, having had little or no exposure to archival research, may not be aware of finding aids and their functions.

Tool and Repository Enhancements

As with any application or database, enhancements and additions need to be made on a regular basis. This has become clear as increased numbers of institutions with a wide range of collections and descriptive practices have participated in the project. Enhancement requests are submitted and documented via the Finding Aid Creation Tool itself, and are reviewed on a case-by-case basis by the development team. Meanwhile, institutions already registered for use of the Finding Aid Creation Tool have been encouraged to begin populating the Online Repository, as that resource will only be useful if a significant number of finding aids from a large number of institutions are included. Several institutions holding "legacy" EAD finding aids have uploaded content into the Repository, and newly created finding aids are being added on a regular basis as well. To date there are 470 finding aids in the Repository.

The Task Force's work since the project's initial release has also included enhancements to the Online Repository. In 2009, XTF 1.9 was succeeded by an upgraded version, 2.1.1. A Task Force member worked with an OhioLINK senior systems developer to implement the upgrade. During the months preceding the anticipated upgrade, the Task Force asked its earliest implementers to send problem reports and requests for enhancements, so that the upgrade, bug fixes, and improvements could be integrated into one process, with the results of all three released at the same time. Implementers' requests centered around issues such as more effective displays of data elements with complex, multipart structures; supplying or correcting missing labels and headings; adding clearer navigation links to the searching and browsing interfaces; and programming an expanded search ability that would find not just subject headings but personal and corporate names, genre and format terms, and other controlled access headings regularly encountered in EAD. Some of these requests were handled in the upgrade of XTF itself; others were locally programmed into the code configured for the Online Repository. The improved Repository was announced to Ohio's EAD community in May 2009, with a specific list of enhancements sent to finding aid contributors.

Finally, the Task Force is monitoring changes to the structure of EAD itself as it has recently been moved to a schema structure. The timing of conversion of finding aids created by the encoding tool to this new structure is still under discussion.

Conclusion

The OhioLINK EAD project has allowed institutions in Ohio to create EAD finding aids without having to invest in extensive training for staff or proprietary software to load locally. The ease of registration, the user account set-up, and the accommodation of multiple levels of finding aid encoding (from very simple, collection-level documents, to detailed, hierarchical descriptions of collection content) offered by the Finding Aid Creation Tool make it highly accessible and appealing to the archival community. Feedback from current users and those exposed to the tool during workshops has been overwhelmingly positive. Perhaps the most promising aspect of the OhioLINK EAD program, however, is the publicly accessible Online Repository, which, if effectively populated with data, will prove to be an indispensable resource for students and other users seeking access to primary sources, manuscripts, and other archival materials. The advantages of being able to conduct a search of multiple institutions' holdings in one location cannot be overstated, as there is currently no easy way to accomplish this.

The concept of a statewide finding aid repository is, of course, not a new idea. The Task Force took much of its inspiration for Ohio's repository from similar programs, such as the Online Archive of California and the Five Colleges Archives and Manuscripts Collection site. As is likely the case with most projects of this nature, the success of the OhioLINK EAD project is due, in large part, to the commitment made by key

OhioLINK institutions, staff members serving on the Task Force, and others around the state who provided testing of and feedback on components of the project. This consortium-driven effort is yet another example of the cooperative environment that has become a hallmark of the library community in the state of Ohio.

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NOTES

1. "The Ohio Library and Information Network," October 3, 2008, http://www.ohiolink.edu/about/what-is-ol.html (accessed May 15, 2008).
2. "OhioLINK Builds Digital Resource Commons," *Advanced Technology Libraries* 35:8 (August 2006): 6–7.
3. Tom Sanville, "OhioLINK: A U.S. Resource Sharing Facility—Issues and Developments," *Interlending & Document Supply* 35:1 (2007): 31–37.
4. More recently, EAD has been made available as a schema—another way of expressing the same instructions found in the DTD. This article deals exclusively with the DTD version of EAD.
5. Elizabeth Yakel and Jihyun Kim, "Adoption and Diffusion of Encoded Archival Description," *Journal of the American Society for Information Science and Technology* 56:13 (2005): 1427–1437.
6. For information on the EAD Task Force rosters from 2004 to the present, see page 3 of the EAD Starter Packet, accessible online at http://platinum.ohiolink.edu/dms/ead/contentguide/EAD_starter_packet.pdf.
7. The Task Force used the Research Library Group's *Best Practices for the Use of EAD* guidelines as a model for the development of content standards. The RLG guidelines are available at http://www.oclc.org/programs/ourwork/past/ead/default.htm. The OhioLINK EAD content standards are available at http://silver.ohiolink.edu/dms/ead/contentguide.
8. For example, within the academic community OhioLINK serves, the preferred citation field was deemed to be of importance to users. Therefore, it was made a required data element for OhioLINK EAD finding aids even though it is an optional element in the EAD standard.
9. Elizabeth J. Shaw, "Rethinking EAD: Balancing Flexibility and Interoperability," *New Review of Information Networking* 7 (2001): 117–131.
10. A number of software template options were explored, but most involved the end-user needing to know and understand, on some level, EAD XML tagging. The Task Force decided that if actual EAD tagging was involved in the interface, many institutions would not be able to absorb the technical training and support required in the use of such applications.

11. In EAD, collection-level description applies to the entire collection of materials being described, while component-level description focuses on portions or components of the collection, such as series, sub-series, files, and items. Component-level description is optional, but is commonly included.
12. Sonia Yaco, "It's Complicated: Barriers to EAD Implementation," *American Archivist* 71:2 (Fall/Winter 2008): 456–475.
13. Starting in 2005, the Task Force made an effort to provide a presentation at one or more statewide conferences in order to gauge interest in the project, solicit feedback on the needs of the archives and special collections communities in Ohio, and spread the word about the goals and accomplishments of the project. Twice the Task Force members presented at the Academic Library Association of Ohio annual conference, and also provided presentations and a workshop at the Society of Ohio Archivists annual meetings. In addition, Task Force members presented on the project at a number of smaller organizations' quarterly meetings. Interactions at these meetings produced a great deal of important feedback on potential users' needs.
14. Universal codes that designate the language(s) used. See Library of Congress Network Development and MARC Standards Office, "Registration Authority: ISO 69-2," *Standards at the Library of Congress*, July 1, 2008, http://www.loc.gov/standards/iso639-2 (accessed February 19, 2009).
15. EAD tagging includes optional MARC encoding analogs that tie EAD fields to their MARC counterparts. These encoding analogs can then be utilized to more easily generate a MARC record for an archival collection.
16. Additional information about the application's technical structure can be found in the project's Technical Overview document, http://platinum.ohiolink.edu/dms/ead/EAD_Tool_Technical.pdf.
17. Current user levels allowed in the Tool are read-only, read/write own, read/write all, and admin. A special user account (super-admin) is assigned to project leaders who are administering the Tool and can create institution accounts and perform other maintenance and enhancement functions. In this article we have referred to a super-admin account holder as the "EAD Administrator."
18. XSL is typically used to transform an XML document into HTML or other formats suitable for viewing via the Web, PDF Viewer, and so forth.
19. When utilizing this option, encoders are warned that the "suppressed" data will continue to exist in the XML file itself, so use of the finding aid file on a local Web site or other venue will not include display suppression for these fields. However, the data will not be displayed in the OhioLINK Finding Aid Repository itself.
20. Sheila Yeh, Senior Systems Developer at OhioLINK, has completed the XTF programming for the Finding Aid Repository.
21. Archivists' Toolkit™, "List of AT Users," http://www.archiviststoolkit.org/support/ListofATUsers.htm (accessed July 21, 2009).
22. Archon™, "List of Implementors," http://www.archon.org/implementors.php (accessed July 21, 2009).
23. Society of Ohio Archivists, "Merit Awards," http://www.ohiohistory.org/ohiojunction/soa/merit.html (accessed July 13, 2009).
24. See *EAD Application Guidelines for Version 1.0*, Chapter 3, especially Section 3.3.2, http://www.loc.gov/ead/ag/agcre1.html (accessed February 12, 2009).
25. Ibid., Section 3.3.1.
26. C. J. Prom investigates this question in "User Interactions with Electronic Finding Aids in a Controlled Setting," *American Archivist* 71:2 (Fall/Winter 2004): 234–268.

ACCESSING THEIR VOICE FROM ANYWHERE: ANALYSIS OF THE LEGAL ISSUES SURROUNDING THE ONLINE USE OF ORAL HISTORIES

DEJAH T. RUBEL

ABSTRACT: This article reviews the legal issues surrounding the online dissemination of oral histories, including copyright, right to privacy, and defamation. Whenever possible, the author argues for increased access to materials within a conservative legal framework, as most oral histories were intended to be used by future scholars. The donor agreement is the mediating instrument throughout this process, however, and its role is discussed when applicable. In addition, the University of Alaska's Web site, designed by Karen Brewster, is referenced as a model for oral history presentation because its site use agreement and streaming content limit researchers in their ability to download and misquote materials out of context. Finally, a model legal release form is given, which would allow for future uses of oral history materials while still leaving room for the donor to apply restrictions, if desired.

Introduction

As broadband connections proliferate, more repositories are considering presenting at least part of their collections online. Because of its unique nature, oral history is especially suitable for this form of distribution, as the speaker often clearly intends for his or her words to be used by future researchers. However, many institutions are still wary about allowing open access to their collections. Their concerns are certainly valid, as there are several legal issues to consider regarding online access of oral histories, including terms of copyright, privacy rights, the possibility of defamation, and uncontrolled access or use of a collection. This essay discusses how the primary document for each interview, the donor agreement, determines whether and how an oral history can be used. It also describes how some institutions have chosen to present their collections. Finally, the author analyzes these issues and gives some potential solutions for the problems described, including a model donor agreement in the appendix.[1]

Historical Background

The study of oral history in the United States began at the Columbia University Oral History Research Office, which was founded in 1948. At first, these "early programs found little support from skeptical history departments or from archivists who were critical of oral history's reliance on faulty memory."[2] This lasted until the rise of the social history movement of the late 1960s and early 1970s, when "oral history become a widespread means to recover 'history from the bottom up.'"[3] As oral history began to become more accepted by historians, the Oral History Association (OHA) began to emphasize oral histories' special place in supplementing existing documentation by allowing different viewpoints to inform the collection.

In 1981, the Society of American Archivists (SAA) oral history committee became an affinity group, and in 1983 it became its own section. This branch of SAA, despite some archivists' skepticism regarding the value of oral history,[4] was at the forefront of developing methods to manage oral history collections. It also worked with the OHA and the American Historical Association to provide, in 1989, a collective "Statement on Interviewing for Historical Documentation," in which they described some standards for interviewing that would improve comprehension of future oral histories. These methods include fully informing the interviewees of their rights and the anticipated uses for the material they are contributing as well as ensuring that the material itself is recorded accurately on the best equipment available and is treated with utmost respect and professional sensitivity. Because many oral historians are volunteers, these kinds of statements are valuable by helping to ensure some consistency among the interviews.

"Since the early 1990s, however, few archival and library publications in the United States have addressed the role and use of oral history in research institutions."[5] This is quite curious because "oral history was at the height of its popularity among historians during this period."[6] Many archivists even recognized that "oral history will have an important documentary role in the twenty-first century as more and more information, crucial to historical understanding, is disseminated over electronic media,"[7] which is transient unless deliberately captured. In addition, "over the past three decades, oral historians have produced well over ten million pages of interview transcripts,"[8] and that was in 1987! If this boom continues, online access to these resources will become even more significant as the number of researchers utilizing oral histories will also increase. But first, the donor agreement must be consulted.

Donor Agreements: The Basics

Because an oral history is created by at least two people, the interviewer and the interviewee, a legal release between the two of them and a subsequent donor agreement, provided it is available, regulate almost all of the legal issues discussed below. Release forms are designed to ensure the orderly and permanent transfer from the interviewee and the interviewer of all rights unless designated otherwise.[9] Good legal releases specify competent parties, acceptable subject matter (for example, no discussions of illegal activities), and mutuality of assent, consideration, and copyright.[10] In a perfect world, these agreements would release all the rights to the archives with no restrictions on access, but this rarely occurs. A recent option that has emerged is to place the oral history into the public domain, but most archives would prefer to hold the rights themselves because "assigning copyright to the public domain vastly simplifies administration but offers little control over uses of the material."[11] This decision can become especially problematic for both archives and interviewees of potentially defamatory oral histories as public domain status allows open access to these materials with no obligation for protection against misuse.

In 2007, Neuenschwander surveyed 72 agreements from a wide variety of programs and found that there were three major types of agreements: deeds of gift, contracts, and hybrids, all of which varied regarding their descriptions of future uses of the interview.[12] Older donor agreements, if they are present at all, may omit these discussions entirely or be limited in their specifications, leaving confusion as to what can be done with these materials. As most oral histories are recorded with the intent of future use, some repositories have chosen to present them online so they will reach a wider audience, but this lack of clear acceptance by the donor can make more risk-averse archivists pause. Ritchie advises, "Newer projects should build the Internet into the operating plans . . . drafting deeds of gift that specifically permit digital electronic reproduction of the interviews, and preparing transcripts in formats convenient for downloading."[13] Even if such technologies are not specified, broad language describing terms of use that do not exclude future technologies for reformatting or delivery, such as transfer to all known and future formats, should be included.[14] In fact, the latter method is preferable because it allows future archivists to provide access to these assets by any means they see fit. But because most donor agreements have not been so designed, archivists must also understand the legal issues surrounding oral histories.

Current Copyright Law

Definition

Copyright law for oral histories is based primarily on the Copyright Act of 1976, which states: "In order to be copyrightable, a work must be 'fixed' or recorded in some format and must be original . . . independently created by its author. Copyright protection begins as soon as an original work is fixed in a tangible medium of expression."[15] Currently, protection limits are 70 years beyond the life of the author, or 120 years from date of creation, or 95 years from date of publication for "works made for hire." Because oral histories technically have two authors, one of whom is often working for a specific institution, managing these rights can be difficult. The spoken word also differs from the written word, which is why there are several cases pertaining to copyright that are useful to examine.

Right to Publication

In regards to publishing rights, the first case to consider is *Estate of Hemingway v. Random House Inc.*, in which Hemingway's widow sued A. E. Hotchner, a close friend of Hemingway's, for writing a posthumous biography about him that relied on quotations from conversations they shared. The court ruled that conversational speech could not be copyrighted unless there is a specific authority to publish that is implied by the speaker.[16] In another publishing case, *King v. Mister Maestro and the 20th Century Fox Record Corporation*, Martin Luther King Jr. sued for his exclusive right to make records available of his famous "I Have a Dream" speech.[17] He won over CBS and Mister Maestro records in 1963 despite having handed out outlines and summaries of his speech to the press that did not have the benefit of a copyright notice.[18] The precedent from these cases indicates that the law often follows intent. For libraries and archives, this would suggest that unless the creators implied they were going to publish their statements at some future date, which most contributors to oral histories do not, the content within these recordings may be considered as relatively free of copyright.

Section 107: Limitations on Exclusive Rights: Fair Use

Fair use is the most prominent exception to the exclusive rights of copyright, and it is often used by educational institutions to justify their reproduction of various materials. Determination of fair use, however, is subject to courts ruling on the following factors: purpose and character of the use, nature of the copyrighted work, amount and substantiality of the portion in relation to the whole, and effect of use upon the potential market or value for the entire work.[19] Insofar as ownership of the recording is held by the creator, even if the archives has custody of the physical embodiment of that interview, the fair use exemption would not affect transfer of copyright; it merely limits the applicability of specific copyright violations that would occur otherwise. As fair use cases have arisen and been adjudicated, this limitation has resulted in some repositories only posting clips and tape summaries, not entire interviews. Some institutions have sidestepped this issue entirely and have only posted transcripts or finding aids. At the moment, there are no concrete solutions for oral histories in particular, so it may be best to err conservatively unless the repository is willing to risk becoming the next test case.

Section 108: Limitations on Exclusive Rights: Reproduction by Libraries and Archives

In contrast, the Section 108 exception allows libraries to make three preservation copies of copyrighted material, provided "any such copy or phonorecord that is reproduced in digital format is not otherwise distributed in that format and is not made available to the public in that format outside the premises of the library or archives." This can be seen as both liberating and restrictive. Granted, archives can now preserve precious materials that are under copyright in order to ensure they are available for research, but these materials still cannot be used in a digital form outside the building. This limitation makes sense for many items under copyright because they are often produced with the intent of monetary gain. For other items like oral histories, however, this policy against distribution may actually impede research because many of these assets were designed for unrestricted use, even if such use is not made explicit in the donor agreement or the agreement does not exist.

Orphaned Works

While not yet formally part of copyright law, the concept of "orphaned works" has emerged in recent years to describe those works whose copyright owners have been extremely difficult or impossible to locate, which may be the majority of oral histories lacking donor agreements.[20] This status may also reflect those oral histories with donor agreements if these agreements do not transfer full copyright to the archives. In either case, reproduction and distribution of such works entail some risk because copyright law is still applicable if the rights holder comes forward, especially in cases of litigation for misuse. For less risk-averse archives, however, this probability may be small compared to the greater good of online distribution, especially when considering the special nature of oral histories. Granted, due diligence must still be exercised before making such a decision, but some have noted that this option "may open up opportunities to digitize library holdings in which copyright status is ambiguous."[21]

Copyright Transfer

To obtain copyright, the repository needs to have it transferred in writing; the clearer and more general, the better, as the interviewee will have no perfect guarantee as to what use his or her words may be put or what technology will arise for preservation and distribution. For copyright transfer to occur, the Copyright Act specifically mandates using a written agreement that is signed by the owner of the rights conveyed.[22] However, this document does not need to use the word "copyright" to be valid,[23] although "the parties' true intent must be clearly discernible from the language used."[24] Certainly, the clearer and more binding the agreement is, the more defensible it will be if the archive is ever challenged, but such specifications may also allow older interviews to be accessible even if they do not transfer copyright explicitly.

In regards to future uses of the recording, the best donor agreement will balance considerations of fully informing the interviewee or rights holder of potential uses of his or her contribution without limiting unknown future uses of the material.[25] A good example of such design, mentioned earlier, is including broad language in the agreement, such as transfer to all known and future formats, rather than naming the digitization process specifically.[26] Because many repositories are hampered by older release forms that do not include online use, updating these forms before new recordings are accessioned may prevent this problem from occurring in the future. It is imperative, however, that donor restrictions, including sealing the interview, are honored in good faith. In the coming years, however, copyright should become less of an impediment as the oral history community learns to craft legal releases that adequately cover both current and future uses of the interview.

Privacy Rights and Restricted Access

Right to Privacy

The four basic privacy invasions are: "intrusion upon the individual's seclusion or solitude, or into his private affairs, public disclosure of embarrassing private facts, publicity that places the individual in a false light in the public eye, and appropriation, to another person's advantage, of the individual's name or likeness."[27] A good case to illustrate one aspect of this problem, public disclosure, is *Cox Broadcasting v. Cohn*, in which a local radio station copied the name of a rape victim off of an indictment of the alleged rapist and broadcasted it. It was a low moment for the station, but the victim eventually lost her case in a significant Supreme Court decision that upheld the First Amendment right to publish facts obtained from public documents, which is especially interesting because "in privacy, unlike libel, truth is not an absolute defense."[28] Of course, this implies that such a public document was legally accessed in the first place. If not, then there could still be a suit for breach of privacy in the case of such disclosure. This ruling does seem a little harsh to the rape victim, but it also sets the precedent that publicly available information can be republished elsewhere without violating the subject.

False light, defined as "something which is not quite defamatory; it isn't libel, but it's not true either,"[29] is a big factor is many privacy suits as well. One good example of this is *Time, Inc. v. Hill*. In this case, Hill and his family survived a hostage situation in 1952 that brought them involuntary notoriety. A subsequent novel, entitled *Desperate Hours*, appeared soon after with a plot similar to their experience. This novel was eventually made into a play, which *Life* magazine described as a reenactment, using photographs of scenes staged in the former Hill home. Alleging that the article knowingly gave the false impression that the play depicted the Hill incident for promotional purposes, Hill consequently sued for damages.[30] *Time, Inc. v. Hill* is quite important because this decision laid down a constitutional rule regarding false light, which said that "you had to have actual malice (a deliberate falsehood or recklessness in ascertaining the truth)" in order to make a claim for privacy violations under false light. Merely locating the family against their wishes was not enough. This does give some hope to institutions with interviews that do not have explicit access specifications because they may still be presented under the stipulation that the repository does not intend malice. On the other hand, erring conservatively may be best when the possibility of legal fees is examined and winning a suit is nearly as costly as losing one.

Restricting Access

Despite the participants' knowledge that they are recording their words for posterity, many times the recordings have access restrictions imposed on them by the interviewee, which must be respected. "The information gained through oral history interviews must never be treated lightly. Caution should always be exercised so that oral history accounts do not find their way into local gossipvines," Neuenschwander advises.[31] Schlesinger concurs: "If someone gives an oral history interview, I see no reason why he should not both close it as long as he wants to and require specific permission for each quotation used from it."[32] While the latter point seems a tad extreme considering the democratic nature of most oral histories, the right to individual privacy is an important one to respect. Ritchie does advise, however, that restricted material should only be a portion of the audio recording or transcript, not the entire work. This would allow the rest of the interview to be accessible while still informing interested parties that it has been redacted. "By not announcing the existence of closed interviews, the archives favor those who happen to be present when the records open, a circumstance that too often has made researchers suspicious that favoritism was being shown."[33] In order to prevent projecting this image and to make oral histories more accessible, such announcements may be a solution for those interviews where it is obvious which sections to omit. At the very least, it does broker a balance between protecting a donor's privacy and allowing researchers to gain as much information as possible.

Defamation and Libel

"Defamation is traditionally defined as a false statement that injures the reputation of another."[34] In cases where a statement is published, it is called libel. In order for a libel charge to occur, the party libeled must be alive and identified because the right of action cannot be inherited. This is fortunate for historians since many of our contributors are deceased, and "no one can libel or slander a dead person."[35] Publication must also occur. This means that the information must be communicated to a third party, that is, to a person other than the speaker and the person allegedly being defamed.[36] The statement must also appear highly defamatory so that an injured reputation results. Neuenschwander notes four categories of such statements: "those imputing falsehood, dishonesty, or fraud; those imputing crime and immorality; those injuring one's business or professional reputation; and those imputing unfitness for or misconduct or criminal acts while in office or employment."[37] Fortunately, the statute of limitations for most libel law is short, generally one year, though these laws do vary by state, so legal counsel is advised for any material that may be considered defamatory.[38]

There are several common defenses to a libel suit, some of which may prove useful when considering publishing material like oral histories. The first is the truth. If the statement is found to be true, it cannot be libel. The second defense is a defense of privilege, which means that the public has a right to know certain information—for example, judicial proceedings or legislative business. Malice on the part of the writer invalidates this defense, however. There is also the defense of fair criticism that can apply to some interviews, which allows speakers to voice "an opinion on matters of public concern, based on accurate facts which are susceptible to the opinion given."[39] Thus, there exists a gray area for those statements that can seem defamatory at first glance, but are actually just personal opinion. From an archivist's perspective, however, it can still be very difficult to discern opinion from defamation, so legal counsel for borderline materials is strongly encouraged, though more risk-averse institutions may want to eschew such publication entirely.

In regards to case law, there are several cases that have set precedent in order to illuminate these issues more thoroughly. The most significant of these since *Time, Inc. v. Hill* is *New York Times Co. v. Sullivan*.[40] In this case, Sullivan brought suit against the newspaper alleging that he had been libeled in an advertisement, which included statements (some of them false) about police action against students in a civil rights demonstration. Although this advertisement did not mention him by name, Sullivan claimed the statements referred to him because his duties involved supervision of the police. Here, the Supreme Court held that to commit libel, the party had to act with "actual malice"—that is, one would have to intend to do harm, knowing the statement was false, which was not found to be the case for Sullivan because he was a public official and the advertisement commented on his official conduct. As Eustis suggests, "Privacy in the courts has gone pretty much toward freedom of inquiry and allowance of some margin for mistakes up to the deliberate lie.'"[41] Without such intended malice, however, there is no claim for libel as the speaker's intent was unclear.

A good case to exemplify this situation arose recently in *Levin v. McPhee*.[42] In this case, McPhee wrote a book based on five interviews with friends of artist Evgeny Rukhin, a dissident Russian artist who died suddenly as a result of a fire in his Leningrad apartment. Three of the five published versions of his death made a direct accusation against Ilya Levin, the plaintiff. "Levin complained that he had been libeled because the accounts, falsely implicating him in Rukhin's death, state or imply that he was working with the hated KGB and accuse him of cowardice."[43] Insofar as libel law falls equally on the institution publishing the libel and on its author, McPhee was fortunate in that the case turned on whether the offensive statements were fact or opinion, not whether they were truth or fabrication. Because McPhee clearly designated these accounts as fictional, even going so far as to label two of them "imagined," the court found that these stories were statements of opinion, not true libel.

A more recent case that would seem to have significance is *Hebrew Academy v. Goldman*. Although this case raised the issue of whether a library providing oral history transcripts to the public could be sued for defamation based on comments made in an interview, in the end its disposition rested on questions of "single publication" and statute of limitations in California. Still, the circumstances do call attention to some potential for litigation relating to putting oral histories on the Web. The source material here is the oral history of Richard Goldman, who criticized the management of the Hebrew Academy by Rabbi Pinchas Lipner in one of his interviews. Although Goldman did have control over its presentation because he was allowed to review and correct the transcript before it was published in a bound volume, the University of California was also named as a defendant in the case because copies of the transcript had been placed in the university's Bancroft and Charles E. Young Libraries. For eight years this material had the limited accessibility that would come with materials available only in print in a reading room. Then, a researcher, Miriam Real, found the statements and forwarded them to Lipner, who believed they were defamatory. Because of the nature of California law in relation to defamation, the case came to focus on whether placement of the transcript in the libraries had constituted a "publication," thus "starting the clock" for the statute of limitations for Lipner to make a claim. In response, Lipner argued that the clock should not start until he had discovered the defamation. His pleading stated that "prior to receiving the two pages of the Goldman oral history from Real, 'I did not know, and could not with reasonable diligence have known, that defendants had published such statements, in that the transcripts were never distributed to the general public, but were available only in a few locations.'"[44] Thus, the case raised two major issues for oral history practitioners: whether a library could be liable for defamation made by a third party in an interview and whether a library could secure any protection by simply making a limited number of physical copies of the transcript available for walk-in researchers, as opposed to publication or distribution, such as through online dissemination. While the 2005 Court of Appeals decision had sided with Lipner and the Hebrew Academy that they should be able to claim delayed discovery since the transcripts had only a limited distribution, in late December 2007 the California Supreme Court overturned that earlier ruling and instead found that even though the transcript had limited circulation, it was "accessible to the public" by being in the library since 1993, and thus Lipner had missed the statute of limitations.

While the *Hebrew Academy* case on first appearance might have seemed to promise guidance on key issues of interest to oral historians, in the end it does not provide much assistance. The courts never ultimately examined the question of whether a statement in an interview could be defamatory (instead, they decided the issue more on the matter of the statute of limitations). Likewise, they did not clarify whether a research library could be held responsible for defamation by simply holding an interview transcript. Still, given the particulars of this case's examination of the "single publication rule," the more cautious repository might focus on the fact that for at least one year they may have to take editorial responsibility for the statements that are included in oral histories, but then after that year, placing the interview online would be much safer from this sort of claim. Unfortunately, this ruling is only directly applicable in California, but it still may be instructive for large library digitization projects, which might be able to use it to support digitization of interview transcripts previously only available in reading rooms in California.

Unfortunately, enforcing the right to delayed discovery past California's one-year statute of limitations for libel, however, may reduce this ruling's effect because repositories must still determine how they are going to manage the risk of potentially damaging statements in their collections during that year while balancing the need for greater access. For libraries outside of California, this ruling clearly cannot have much applicability. While it would be ideal to have a federal decision on such a case for nationwide applicability, defamation judgments are typically rendered at the state level, and defenses against such allegations must be made within the confines of each state's legal system. While it might be suggested that oral history programs could begin vetting interview transcripts for libelous and defamatory statements, such work would require an overwhelming amount of fact-checking and also run counter to the objective of oral history to record the authentic voices of individual actors in events. Regardless, specific legal counsel is highly recommended when considering online publication of interviews, including whether a statement disclaiming the repository's endorsement of any statement made in an interview might limit institutional liability.

Who, Where, for What? Access Issues Regarding Online Assets

Most archivists already understand the benefits of better access, but oral history in particular offers some additional benefits for researchers unfamiliar with archival materials. Compared to other primary sources, oral history can be considered a more structured narrative in that it more readily speaks for itself rather than needing interpretation, as would manuscript items. Thus, it may be more intellectually accessible for younger researchers just learning how to interpret historical material. Oral histories also can be very democratic and unpretentious, so "it seems contradictory for oral historians not to avail themselves of the most universal and cost-effective means of mass communication and dissemination of information ever devised."[45] In addition, oral histories can offer an entry point into many archives for less-experienced users:

"In an age in which secondary historical literature is plentiful and readily accepted as the basis of historical research, archivists need every device to entice educated minds to the joy of using primary sources."[46] Students raised to search electronically may benefit the most from placing these resources online, as "university archivists report that use of manuscript collections and other materials whose finding aids are available online far exceeds that of collections whose catalogs exist only on paper."[47] Such students are not the only users who would benefit, however. The repository itself would also benefit because electronic access to any collection often "pull[s] the archives out of the basement and into the public light by creating more awareness of the archives' holdings and expanding its user base."[48]

In addition to the compelling nature of the material, the format of oral histories also aids in their online dissemination. "Oral history is better suited for interlibrary loan because it does not need to be shipped out in its original form."[49] Because the interview is often considered the original document, altering the audio and transcript into a more usable format for the Internet does not fundamentally alter the archival integrity of the oral history, which is not always the case for foldered manuscripts and records. In fact, it may aid in the preservation of oral histories, as they are more likely to be refreshed and migrated if they are hosted on the institution's server and presented on its Web site, than if they are merely sitting on the shelf. In regards to displaying transcripts, the archives should take note of one observer's comment that "the Internet has not proved conducive for reading book-length manuscripts. . . . The Internet does best with screen-sized chunks of information,"[50] which means that most transcripts may not be read entirely online. Granted, since the time that remark was made more students are using the Internet for their studies and the rise in PDFs for exchanging text documents has proliferated, but the concept behind it is still true. Many researchers and casual readers still prefer to handle large chunks of information in hard copy. Until there is a large cultural shift to using electronic documents exclusively, "the probability is that most interviews will attract researchers seeking to locate specific information instead of casual readers who will peruse the entire document."[51] Nevertheless, the now widespread availability of Optical Character Recognition (OCR) may greatly enhance oral history transcripts by allowing users to find appropriate references without examining the entire interview. This would also aid in sharing information, especially with the addition of user-generated tags and commentary, even if those matters go beyond the scope of this article.

It is, however, the casual users that should concern archivists the most. By not being physically present when the collection is accessed, regardless of the format, the archivist relinquishes both the ability to show the materials in context and ensure that professional standards are applied for their use. "Archivists and librarians must find ways to ensure that oral history transcripts and audio are utilized by researchers in complete adherence to the wishes and legal restraints outlined by their curators."[52] This entails much preparation on the front-end when designing a Web site beyond merely vetting the interviews for the legal issues noted above. It also entails determining how the institution wants these materials to be found because the repository cannot always assume that users will access the interviews though the archives' homepage, where terms of use are provided, but instead through more indirect access, perhaps as a result of an Internet search, meaning that important statements about terms of use may be skipped or overlooked or never even encountered. Therefore, the repository needs to consider if its index, or even the page displaying the audio files, should be searchable in engines like Google®. Should there be a registration process to access the holdings? If so, what sort of process? Could users go online and access the materials immediately after creating an account, or would they need to be approved by a staff member? Each institution must answer these questions to its own satisfaction because there are few consistent approaches to evaluate at this time.

Brewster's analysis of 64 Web sites, published in 2000, illustrates some options various institutions housing oral history collections have chosen. At the time of her writing, many Web sites had not published detailed statements of copyright or access restrictions. "Some sites include a copyright statement or disclaimer about the ownership, protection, and preferred uses of the material . . . which may be in place of or in addition to seeking permissions. Most do not mention whether they sought extra permissions from interviewees or relied upon their existing release."[53] She also noted that "nobody discussed the respectful use of their material or established any access provisions."[54] She found that the most common access restrictions were to require researchers to contact the archives directly, but most of the sites with this policy also did not have their material available online. This may be a judicious way for some institutions to avoid legal problems regarding the issues discussed here, but it could also be seen as limiting access. The main purpose of archives must be equitable access or there is simply no point in collecting. As it stands, "some oral history projects . . . have given so little attention to access that one might be considered lucky to find them in only nineteen-hundred years."[55] As the electronic age progresses, archives must find new and more creative ways to present material while still retaining control over its use and access. Experimenting with online access to oral history holdings may be a good starting point, as users find the content and format attractive, and there are often fewer legal issues with these materials because their creators clearly them intended for future use.

Analysis and Conclusions

Although one cannot fault previous archivists for the limitations of their donor agreements, modern archivists can use these documents as a starting point for developing their own, more inclusive legal releases for future oral history acquisitions. As discussed throughout this article, such agreements should include broad language about publication and reformatting to allow for future preservation and distribution despite technological changes. Granted, there are some significant arguments against online publication, such as a lack of control over access and use, but the profession, just as the rest of the world, is moving toward more online access, not away from it. Considering the unique nature of oral histories, online access to these materials needs particular emphasis, but if a risk-averse institution believes that audio clips are the best way to prevent legal action, that may be a reasonable compromise.

However, if an archives is seriously considering republishing these materials online, then it should search through its oral history collections and try to present as many as possible within the bounds of copyright, privacy, and defamation laws. For those interviews for which the archives had not obtained copyright permission for electronic release, the archives should consider presenting them regardless, provided it first examines the donor agreement to understand the spirit of the donation. Since most oral histories were designed with future use in mind, many of these interviews would seem unlikely to face legal challenges, provided the archivist follows due diligence in examining the agreement for privacy restrictions and the transcript for anything that might be defamatory. Beyond that, however, questions of specific copyright for online access to these collections should not deter repositories from presenting this material, though specific issues should be discussed with legal counsel.

In regards to access restrictions, Karen Brewster's University of Alaska Web site, based on the well-known Project Jukebox CDs and designed from her findings, offers a good balance between presenting the material within context, controlling its use, and allowing new users to access it. Brewster did this by creating a Site Use Agreement, similar to Microsoft's, that users had to read and click "I Accept" in order to enter the site. This agreement delineated that there was no right for users to copy or publish the materials beyond limited quotation without written permission, the material could not be used for commercial gain, complete references to the project must be made if it is quoted, and users could not repost or link this site to others on the Web. Unfortunately, although such an agreement should be tenable in court, it is hard to track abusers, making this agreement more like a code of honor than a form of security. This issue is why Brewster decided to add another layer of control by making some areas password protected, due to community concerns about sensitive cultural material being open to any user. Finally, she decided to add yet another layer of security by having the user's audio media player access the content solely from the server instead of downloading it to the user's desktop, thus preventing its unauthorized capture and reuse, unless the user decided to make an unauthorized use of some form of audio capture software to circumvent the controls. Although she does not discuss search engine access to their project, the combination of these other technologically advanced tools functions well to attract new users to the material while making a good faith effort to protect the cultural and intellectual property of the archive.

In conclusion, it is much easier to theorize about these issues than it is to put them into practice. Many repositories simply do not have the funding to undertake such projects in the near future, but these ideas should be on their radar if they have an oral history collection. As demand for online access to primary source materials grows, archives should consider oral histories as a favorable "sandbox" to develop technological solutions and well-drafted donor agreements for online access and any other future uses that may arise. Granted, there are many legal issues to consider when uploading oral history interviews to an online environment, but these should be seen as opportunities for creative solutions instead of stumbling blocks. As a profession, we tend to be conservative when it comes to technological change because we want to be certain it is the right change. However, we also need to recognize the changing mind-set of a growing population of new researchers who expect to find such materials indexed and accessible online. By doing so, we will be able to demonstrate how useful archives are in uniting users with primary sources, regardless of their location or format.

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Appendix A: Model Donor Agreement

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LEGAL RELEASE FORM
(RELEASE OF RIGHTS IN AUDIO AND VIDEO RECORDINGS)

I, ______________________, hereby grant, give, assign, and transfer, forever, to the University all rights, titles, and interests to the recorded audio or video and any copies thereof and any documentation that accompanies these recordings for use by said University and its patrons in any lawful way including publication or broadcast on a worldwide basis for educational purposes and duplication or migration to all known and future formats for preservation of the material therein, except for the conditions specified below, if any:

______________________________ (Donor Signature)	University Acceptance:
______________________________ (Address)	__________________________ (Representative)
______________________________ (City) (State) (Zip)	__________________________ (Date Accepted)
______________________________ (Date Signed)	

NOTES

1. Please note the author is not an attorney, and this article does not offer legal advice. Legal counsel specific to each institution is recommended before undertaking projects similar to those described.
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23. Ibid.
24. Ibid., 7.
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26. CDP Digital Audio Working Group, Digital Audio Best Practices, 51.
27. A. J. Wright, "Legal Aspects of Oral History Collections" (Birmingham: Department of Anesthesiology of the University of Alabama, 1989), 5.
28. Eustis, "Get It in Writing," 11.
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30. *Time, Inc. v. Hill* (Court of Appeals of New York No. 22, 1967).
31. John A. Neuenschwander, *Oral History: As a Teaching Approach* (Washington, D.C.: National Education Association of the United States, 1976), 23.
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33. Ritchie, "Legal Considerations," 153.
34. Stephenson, "Protect Your Collection," 27.
35. Ibid., 28.
36. Romney, "Legal Considerations," 72.
37. Stephenson, "Protect Your Collection," 28.
38. For those interested in the specific libel laws of their state, individual state laws can be found at www.freeadvice.com/resources.

39. Romney, "Legal Considerations," 73.
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Preservation Management for Libraries, Archives and Museums. Edited by G. E. Gorman and Sydney J. Shep. London: Facet Publishing, 2006. $125.00. 206 pp. Hardcover.

Considered by heritage professionals to be a pivotal event, the destruction caused by the 1966 flooding of the Arno River accelerated a growing awareness of conservation principles and practices, changing the way libraries, archives, and museums approached their commitment to the preservation of cultural and historical resources. Editors G. E. Gorman and Sydney J. Shep have collected eleven thought-provoking articles, written to mark the fortieth anniversary of the Florence Flood by authors from the United Kingdom, Canada, Australia, New Zealand, and the Netherlands, on how that commitment continues to evolve.

The editors' intent is to portray diverse approaches in the contemporary practice of preservation management. Gorman and Shep state that the articles that make up the volume represent the cutting edge of preservation—looking beyond the present and into the future. The book addresses policy development, media preservation, and social issues that impact preservation efforts, as well as the preservation of manuscripts, books, artifacts, and digital information. A recurring theme found throughout the articles is that preservation should be at the forefront of everything that information and heritage management professionals do, and it should shape all other activities.

Notably without an American voice, the contributing authors discuss technical strategies, such as the use of surrogates, data migration, and the practical cost analysis of conservation, as well as the challenges of audiovisual media and born-digital information. Consideration is given to human-made threats, including war and civil unrest, along with the more common hazards of natural disasters and deterioration. At the heart of any preservation discussion is the seemingly irresolvable conflict of upholding the rights of access while still preserving the material through controlling use, but pioneering collaborative and cooperative efforts, especially through the use of digital technologies, are changing the preservation paradigms. More than just a simple collection of articles on preservation, the chapters attempt to present an interrelated framework for preservation management.

The first chapter sets the tone for the volume. John Feather defines heritage as a leisure activity, the result of a globalization of cultural heritage. Preservation, he argues, is a value-added activity, twinned with access and the growing sense of the public's right to access. Feather suggests that it is the social responsibility of cultural resource professionals to meet that need and uphold that right. He notes a trend toward "the desire to *create* as well as *preserve* the heritage," and asserts that it is our duty not only to preserve but also to interpret.

Following on the heels of Feather, Mirjam Foot claims that the "increasing tendency in many parts of the library world away from ownership and collecting is in favor of provision of access," a central paradigm of twenty-first-century archives and libraries. But such a tendency, Foot alleges, actually "*reduces* [an institution's] long-term ability to fulfill the research needs of future generations." Foot draws a sharp distinction between the function of libraries and archives, asserting that libraries do not necessarily look at every acquisition as a commitment to permanent or even long-term preservation. The chapter makes a strong case for preservation policies specific to the needs of individual institutions. It also emphasizes the role of policy in strategic planning, and its direct effect on accessions, access, and risk management.

Canadian authors David Gratton and John Moses address issues of native cultures in a way the preceding U.K. writers, in the absence of an extant aboriginal culture, cannot. They expand the definition of heritage to include the intangible: embracing customs, language, and regional cultural variations as indispensable to the whole, and stating that "globalization is a threat to intangible heritage." Though mainly addressing museum object collections, their philosophy is equally relevant to archival material: "[for] objects to be preserved, they must engage the user in some way, they must have a constituency among the public that cares about their survival." Documentation, including digital capture and data migration, is a preservation strategy that captures elements of intangible heritage. An example is given of preserving Canadian aboriginal languages through written and aural media.

Having placed preservation within a global cultural context in the first few chapters of the book, the majority of authors tackle familiar challenges and new approaches to the physical characteristics of different media. Marilyn Deegan delves into the sometimes ambiguous relationship between original documents and surrogates. The dilemma of whether to keep an original in poor condition or a high-quality digital facsimile is affected by the ability of an institution to provide long-term access to digital information. The proliferation of born-digital records and the ease with which multiple copies can be made bring into play questions about authenticity and verification. The management of surrogates, whether for access or preservation purposes, forces a critical evaluation of an institution's ability to protect and provide access to its holdings.

Yola de Lusenet builds on the concept of surrogacy with a critical look at the need for developing a robust strategy for reformatting material. Digitization is the usual approach to reformatting for access, but that fails to address long-term preservation concerns. Preservation microfilming, while embraced by professionals, is disliked by users. De Lusenet proposes a strategy that uses high-resolution microfilm, with the multicentury lifespan associated with optimally stored microfilm, capable of producing good-quality digital images. Such a hybrid approach attempts to address user preference, wedding the longevity of microfilm to the versatility and accessibility of scanned images.

Henk J. Porck, Frank J. Ligterink, Gerrit de Bruin, and Steph Scholten present the most theoretical article in this compilation with their report on paper conservation research as conducted in Dutch manuscript collections. The desired goals of such a research program are the discovery of activities that result in new or improved conservation measures or lead to the discontinuation of ineffective processes. The team proposes a series of "success formulas," against which the effectiveness of new conservation techniques may be tested. Competition for scarce financial resources necessitates the need for the demonstrable value of new preservation techniques, but the testing of this model is best left to those involved directly with conservation research.

Shifting away from the material side of preservation, Bob Pymm cautions that preservation responsibilities do not simply end with the adoption of a preservation plan, but that the process requires an ongoing commitment and significant investment of resources, especially within the realm of new media. Examining the difficulties posed by multimodal user interfaces, Pymm questions whether it is enough to preserve content and metadata, or if measures need be taken to maintain the applications within which meaning and content reside.

Barbara Reed confirms Pymm's commitment to maintaining the methods by which a user accesses new media. She charges heritage institutions to actively pursue preservation of born-digital resources but acknowledges a lack of public support, specifically the funding to do so. She suggests that the widespread adoption of personal electronic devices, such as digital cameras, will create a broad base of stakeholders that can potentially be leveraged toward the pursuit of stable, long-term preservation of digital information.

The final portion of the book looks at policy and procedural issues. René Teijgeler addresses the threat of human-made disasters, such as war, to cultural heritage, claiming that the end of the twentieth century saw some of the worst atrocities committed to cultural heritage collections in many hundreds of years. The Hague Convention of 1899, intended to prevent cultural resources from becoming war booty, has been only marginally effective. The author endorses contingency plans for the shutdown of institutions, procedures for concealment, and the transfer to safety of cultural documents and artifacts. If prepared for the worst, there is at least a chance to protect collections from the potential damage of human conflict and civil unrest. Can cultural resource managers plan for every possible contingency? It is a daunting task, and the recent Cologne disaster is an unfortunate example that even when voices of caution are raised, they are often expediently ignored.

Preservation policy should be framed within terms of continued access and ought to consider the legal, ethical, and social responsibilities of providing that access. Helen Forde warns us not to allow preservation to take a backseat to access as a political priority but that it be considered hand-in-hand with financial support—preservation and access being two faces of the same coin. That being said, preservation needs must be fully articulated and their value demonstrated so that when financial support is sought, those funds will be sure to facilitate not only the digitization of collections but the preservation of continuing access as well.

Editors Gorman and Shep close out the volume by examining the shift from collection development to collection management, with a particular consideration of preservation over acquisition. Integrated collection management embraces preservation as an essential pursuit that affects collections across the board—digital media no less than tangible collections—and seeks to ensure that the delivery of digitized material will maintain its context and provenance. Heritage institutions must redefine themselves, individually and collaboratively, within the context of user expectations for digital access and the ability to develop preservation management strategies to manage and maintain collections through evolving technologies.

In conclusion, this collection of articles provides multiple insights into the current state of preservation and ponders the probabilities and possibilities of the future. It is never stated why the editors chose to limit their contributors mainly to professionals from the United Kingdom and several of its former territories. The addition of several authors from the Netherlands adds a European note to the compilation, but the ideas presented here are not unique to their countries of origin. It is an expensive volume at

$125.00 and, as such, is better suited to an institutional purchase than an addition to a personal library. More questions are posed than answered, but the authors intend these questions to spur discussion and invoke deeper analysis of the multinuanced activity of preservation. Though almost every article uses illustrative examples, this is not another book on the practical application of preservation techniques. Rather, it unflinchingly places cultural resource managers at the heart of changing paradigms about the nature of collections, the responsibility for preservation, and the identity of the institutions that collect, manage, and make accessible the cultural records of the past.

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Restoring Order: The Ecole des Chartes and the Organization of Archives and Libraries in France, 1820–1870. By Lara Jennifer Moore. Duluth, Minn.: Litwin Books, 2008. $32.00. 320 pp. Index. Softcover.

In 1821, the Restoration government of Louis XVIII created the École des Chartes to train students in the art of deciphering medieval manuscripts. If you are familiar with the École des Chartes' modern incarnation as France's national training ground for archivists and librarians, this probably will not come as a surprise to you. But the school was originally created to train historians, not necessarily archivists. It would only be much later—50 years, perhaps, after the school's creation—that it became known primarily as a school focused on educating archivists. And, as Lara Jennifer Moore, the author of *Restoring Order: The Ecole des Chartes and the Organization of Archives and Libraries in France, 1820–1870*, argues, this shift was the result of political disputes rather than a reaction to any aspect of the "nature" of the archives or the library.

Although Moore uses documents and events associated with the École des Chartes as a way to center her history, the school cannot truly be seen as the book's main focus, and anyone looking for a complete administrative study of the important school will have to search elsewhere. Instead, Moore is far more interested in how libraries and archives acted as major sites of tensions regarding national identity and cultural heritage in revolutionary France. The author presents the convincing argument that, during most of its early (pre-1870) existence, the mission of the École des Chartes was constantly molded and remolded by the shifting needs of those in power. Moore argues the school was created to address the needs of the Restoration government. These needs included establishing national control over a cultural heritage of once-private ancien régime archival and library collections strewn across provincial France, but they went beyond this gargantuan task as well. Moore contends that the school was created at least in part to help the Restoration government find some kind of legitimizing tie to the Old Regime. Graduates of the school—called *chartists*—could be dispatched into those hidden regional archives in order to decode royal charters, ideally to find a precedent that would win the Bourbon Restoration the vital support of the reactionary and absolutist Ultraroyalists, who opposed Louis XVIII's monarchy by charter (or anything more revolutionary, really, than the divine right of kings).

The government of Louis XVIII would not be the last to interpret and shape the role of the school, its graduates, and the significance of archival and library resources. During the July Monarchy, the decidedly more liberal era that followed the overthrow of the Bourbon Restoration, those who controlled the direction of national libraries and archives and the École des Chartes again sought to establish "order" onto the organization of France's knowledge repositories; but the documents they were interested in reflected the history and the importance of the bourgeoisie rather than the nobility, and therefore they served to defend the July Monarchy's own conception of French identity and governance.

What unites most of the pre-1870 approaches to French organization of archival materials was the tendency to view the records created before 1790 as fundamentally different from those that came after and to often place the documents that originated from the period between 1790 and 1800 (the "revolutionary archives") outside of mandated classification schemes. This effectively placed the years 1790–1800, as Moore writes, "outside of history." While the influential 1841 circular, which set out the "framework for the classification of the various archival *fonds* kept in prefectoral depositories," mandated that archival materials created before 1790 (called "civil archives") be divided into nine subject-based *fonds*, and those created after 1790 (called "departmental archives" and actually constituting one *fonds*) separated into 14 subject-based series, all documents created between 1790 and 1800 would be lumped, regardless of content, into the special "Series L." The implications of this classification scheme, as well as other archival policies and practices explored in this rich history, reveal much about how archival practices act as extensions and reinforcements of political will.

As you might guess, *Restoring Order* is not aimed at an archival audience. It is instead an academic study that intends to reveal the archives as another non-neutral space involved in the "cultural production of knowledge." But unlike many other books that take on this often densely packed and challenging task, *Restoring Order* deserves to be read by non-academically inclined archivists interested in the history of their profession and the origins of its bedrock values. Archivists (and librarians) will find interest in how a country unsettled by revolution undertook, again and again, the enormous task of trying to establish order to what they hoped would be a network of cultural memory repositories, and how this task and the idea of what constituted "order" were influenced and altered by the needs of different political actors.

Lara Jennifer Moore initially wrote *Restoring Order* as her dissertation at Stanford University. She later became a librarian at Princeton and, sadly, passed away in 2003. If it were not mentioned in the preface, I would have no reason to believe that Moore did not rework her dissertation for publication. Perhaps if given the opportunity, Moore would have further livened up her book for the education of a broader audience. Nonetheless, *Restoring Order* is unusually accessible, even for archivists like myself who cannot be considered by any stretch of the imagination as scholars of French history. The research is solid, painstaking, and based on astoundingly exhaustive archival research; the arguments are crystal clear, the narrative grounded entirely in the time period under examination; the writing is impeccably professional. I also feel duty bound to mention one other compelling reason for the book's value outside of history or French departments: unlike many other studies of the archives from non-archival perspectives, *Restoring Order* is entirely uninterested in philosophical questions or complex intertextual analyses that often leave a large segment of potential readers wincing in pain or annoyance. Neither Derrida nor Foucault is mentioned more than once.

Of particular interest to archivists is Moore's research into the circumstances that gave rise to the archival principle *respect des fonds*. Far from being a concept "organic" to archival practice, Moore makes the case that it originated as merely one method of classification used in conjunction with others (that is, in *theory*; in practice, it was used even less) in elaborate classification schemes such as the one described above. We are also reminded that *fonds* initially had nothing at all to do with original order. The idea of archival material as "organic" and "authentic" is explored and its early significance contested here. Through Moore's extensive research, we also see the archivists and librarians of almost two centuries ago dealing with issues that still are very much relevant to us today: accessibility, privacy, the power of professional organizations, and cooperation between repositories.

One of the few criticisms I have about *Restoring Order* is that information and analysis of the school's curriculum, student body, and other aspects of early archival education are not as central to Moore's work as I had initially hoped. This gap is probably due to scarcity of materials that would have told us more about the early life of the school. But the relative dearth of this material does not detract from what to me seems the most powerful lesson here: the inherent fallacy in the task of "restoring" order—the fallacy being that such "order" never existed and is one of the myths we, as archivists, tell ourselves about history in order to make sense of our role in the world. Our own relationships to the archives are perhaps not directly analogous to those of historical auxiliaries, "restoring order" to a country that envisioned itself as being torn into unrecognizable chaos by a tumultuous period of revolutions. But perhaps this does not excuse us from continuing to ask questions about what ideas and values we uphold and reinforce through our own archival practice.

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Copyright for Archivists and Records Managers. By Tim Padfield. London: Facet Publishing, 2007. $95.00. 306 pp. Softcover.

Copyright for Archivists and Records Managers reflects the changing nature and complexity of the legal issues that surround the issue of copyright. In only six years, three editions have been published. The author, Tim Padfield, is an expert in copyright for archives at the National Archives in the United Kingdom. He is also an archivist, and the book is written from that perspective rather from that of a legal scholar. This book is a useful resource for any archivist handling materials that fall under U.K. copyright.

Copyright within the United Kingdom is more expansive than copyright legislation within the United States or other European Union countries. In many ways, the approach to copyright is fundamentally different, and the book delineates that. The first chapter provides definitions of copyright and outlines the restrictions on digitization and written publications and other publishing programs. Possible examples of infringement are also described. Additional intellectual property rights are summarized in Chapter 8, including moral rights, database rights, design rights, and performance rights. The protection for databases is particularly relevant to archives that create catalogs and do not specify in contracts with volunteers/employers that these are works-for-hire. These rules are also substantially different from current U.S. legislation. If material by U.K. authors is created while residing in the United States, the copyright protection cannot be any longer than that for U.S. authors, which makes some of these rules less relevant for U.S. archivists.

Chapters 2–4 cover the various rights of copyright protection. Chapter 2 is a straightforward description of rights according to the type of work (literary work, sound recording, and so forth). Each category is further broken down into known author, unknown author, and Crown and Parliament authorship. Under each category listed above, a few sentences providing an interpretation of copyright are provided. These interpretations are followed by the relevant statutory authority citation. Descriptions are concise, clear, and easy to understand. There is a separate chapter on ownership and the implications for copyright. The style of writing is like that in an encyclopedia—a brief description of each instance of copyright is followed by a detailed explanation.

Chapter 5 covers the use of materials that fall under copyright and provides definitions and examples of the fair use provision, which is more restrictive than in U.S. law. Considerable space is spent on the concept of secondary infringement as it applies to archivists and records management officers. Secondary infringement of this kind can occur simply by accepting deposits of copyrighted materials from an unauthorized source, or by taking legally allowed material from a collection and exhibiting or distributing it in an unauthorized way (which includes providing equipment that can be used for making infringing copies). Archivists in many cases must require researchers to fill out declaration forms stating that copies are for personal use only. Such forms must also be retained in the event of an infringement action. There are much stricter rules for classroom use, including those for an initial copy, made by the archives for the researcher/professor, and for any additional copies made by the professor outside of the archives for the intent of classroom distribution. Additional copying is generally prohibited. The author also focuses on transferring copyright at the time of gift or deposit. Because of the narrow definition of fair use, or "fair dealing," it is necessary to provide examples of how archives and government authorities need to address this issue.

The book is substantive in its content. The encyclopedic format works as an efficient way to present the massive amounts of information. The bulleted structure allows for differentiation of topics within each chapter. The table of contents, which lists not only the chapter titles but the topics included, provides a general guide for archivists needing a quick reference. Including an additional level of subtopical description would have made it even more useful. An extremely detailed index also provides easy access when searching for the rules of a particular copyright instance.

A special chapter on copyright in the electronic environment seems out of place, however. Instead of placing it after the chapter on use, it might have been more relevant as a part of one of the other chapters on copyright. The electronic environment has become more of a normal working environment than the "special cases" that are reflected toward the end of the book, including performers' and artists' rights and registered designs. Appendixes, including copyright charts, regulations, model licenses, and examples, add to the book's usefulness.

In many respects, this publication and the valuable information contained within it would be more practical as an online publication, much like Peter Hirtle's "Copyright Term and the Public Domain in the United States." The fact that the book has been substantially revised every two years means that similar revisions are likely to be necessary in the future. The lag time between writing and publication makes it a dated publication before it ever reaches the bookstore. Because of the structure of the book, it is also more likely to be used to look up a particular instance of copyright rather than be read in its entirety.

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What Are Archives? Cultural and Theoretical Perspectives: A Reader. Ed. Louise Craven. Burlington, Vt.: Ashgate Publishing, 2008. $114.95. 196 pp. Hardcover.

In the preface to *What Are Archives? Cultural and Theoretical Perspectives: A Reader*, Louise Craven, head of cataloging at the National Archives, United Kingdom, argues that archivists need to abandon their insular self-perception and "adopt a wider perspective: looking at archives from the outside, rather than the inside." To implement this new research agenda, Craven and members of the British Society of Archivists brought together scholars from multiple disciplines in 2006 around the question: "what are archives?" The resulting essays, loosely revised for this volume, demonstrate that much valuable commentary on archival theory and practice can emerge when archives and archivists are seen in relation to other academic disciplines and in relation to other information professions.

Dialogue is a persistent theme across the book and was also presumably critical to the success of the day-session that led to this publication. Rather than provide conclusive answers to the question of what archives are, the authors instead offer brief snapshots of how the question could be approached from different disciplines, with different methodologies. Such a project invites debate. It is unfortunate that Craven did not complement the print publication with a virtual forum in which readers could discuss the tantalizing issues raised by the book's contributors.

Despite this design limitation, the authors' rich citations are one of the book's most valuable elements. Since each author approaches his or her essay with different perspectives on what are archives, their citations offer glimpses into how different communities perceive archives in different ways. From an American perspective, simply reading how British archivists see themselves offers valuable insights. For example, numerous authors in the book point out that the success of the BBC's *Who Do You Think You Are*? has made "archives" "a household word" in the United Kingdom. Based on such an insight, one could ask what cultural and popular influences impact how American users perceive the archival profession.

Unfortunately, the volume lacks any sustained analysis of popular conceptualizations of archives. Focusing more on *theoretical* perspectives than on *cultural* perspectives, each of the book's contributors views archives through a particular disciplinary lens, which is valuable in considering how different academics understand archives but does not begin to address the important issue of how the general public sees archives and archivists. Even in considerations of community archives, the authors seem more engaged in disciplinary debates than in engaging the general public in a conversation about what archives are and the roles they play in society.

Much more important for many of the authors of this volume is the question of how archives have been positioned throughout time within a cultural heritage environment that includes libraries and museums. Andrew Prescott uses postmodern theory to analyze the preoccupations of Sir Hilary Jenkinson, the progenitor of British archival theory. Prescott argues that anxieties about archivists' place within the heritage sector have existed since the very founding of the archival profession, inspiring us to see contemporary professional divides and tensions in a new, historically grounded light. Later in the book, Caroline Williams reinterprets the difference between manuscripts and archives from a British perspective. Finally, Gerald P. Collins examines how the historical division between archives and museums has in some cases been made problematic by the diffusion of digital technology.

A final theme that permeates the book is the consideration of how archival practice and theory need to adapt in a networked society. Andrew Flinn examines how the activities of international antiglobalization activists stress traditional archival wisdom, since they use highly transient Web 2.0 technologies to mobilize globally. He laments that “any archival trace” of unorthodox protest movements from as recently as 2005 “have probably already largely disappeared.” Perhaps in response to this problem, Jane Stevenson argues that in order to respond to technological changes in the way records are produced, the archival profession needs to proactively attract individuals with strong technological backgrounds. She worries that without this competency “wired” into the profession, individuals without archival training will begin assuming more and more responsibility over archival records, ultimately leaving archivists with very little power or control over how their archives are managed. Craven worries that the process has already begun, with too much of modern records retention having shifted “to technical colleagues” working without any archival oversight.

An example of the integration of technology and archival theory can be found in Andrea Johnson’s essay. Adapted from her dissertation in computer science, Johnson’s essay reports on research into the behaviors of digital archives users. Drawing on a number of schools of thought, including ethnography, human-computer interaction, and archival theory, her rich description of how users approach and interact with virtual archives showcases how interdisciplinary research into archival practice has the potential to positively affect future professional developments.

At the end of *What Are Archives?* one is left with the sensation that the contemporary archivist’s theoretical and practical toolbox must be enormous in order to address all the issues raised by these authors. However, a more positive interpretation is that the numerous competing conceptualizations of archives floating around within the academy and among the general public indicates the continued societal relevance of archives. The final message is that archivists do not need to provide the final word on what archives are. Rather, archivists need to enter the ongoing conversations to make sure their perspectives and insights are heard and remain relevant.

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Building Digital Libraries: A How-to-Do-It Manual. By Terry Reese and Kyle Banerjee. New York: Neal Schuman Publishers, 2008. $75.00. 277 pp. Index. Softcover.

Oregon digital information specialists Terry Reese and Kyle Banerjee have attempted to write a comprehensive guide to building a digital repository, and in many respects, they have succeeded. At times, it seems they have not precisely identified their audience, alternately providing too little or too much technical information. Still, the authors provide good advice on the innumerable elements that must be considered when embarking on a digital repository project. While they focus on their experiences with the state government and universities in Oregon, they provide examples from other successful digital repositories as well. These examples laudably feature libraries, archives, and records management scenarios rather than focusing on just one type of information center.

The book is divided into ten chapters that trace digital repository development from the planning stages. The first chapter, "Planning a Digital Repository," guides the reader through the beginning steps of such a large-scale project. This chapter includes general advice about articulating goals for the digital repository project as well as more technical information on the types of files that might reside in a digital repository. Sticky problems like changing file formats and technology obsolescence are discussed as well as the need to plan for long-term maintenance.

The second chapter, "Acquiring, Processing, Classifying, and Describing Digital Content," helps the reader plan work-flows to populate the digital repository with documents, images, or other files. The authors describe the challenges of defining and organizing collections of electronic resources, while they also discuss technical details like batch uploading.

In the third chapter, "Choosing a Repository Architecture," the authors lay out the basic criteria that librarians, archivists, and records managers should look for in content management software, and they evaluate common platforms like DSpace, CONTENTdm, and Fedora, among others. The fourth chapter, "General Purpose Technologies Useful for Digital Repositories," generally describes metadata and how libraries and archives use XML and its various related languages to store and display this information.

While good general information can be gleaned from Chapter 5, "Metadata Format"; Chapter 6, "Sharing Data: Metadata Harvesting and Distribution"; and Chapter 7, "Federated Searching of Repositories," some of the details become very technical in nature, more so than in other parts of the book. These chapters describe the numerous standards that have been developed and that are still developing regarding the documentation and storage of metadata, such as MARC, Dublin Core, Metadata Object Description Schema (MODS), and Metadata Encoding and Transcription Standard (METS). The authors also explain methods for sharing these metadata beyond the library walls, such as the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), microformats, and metadata crosswalking. Finally, the authors highlight how metadata sharing can be put to use in federated searching. They discuss how federated searching developed and the various protocols used to facilitate it, such as

Z39.50, SRU/SRW (Search Retrieval via URL/Search Retrieval via Web), OpenURL, and Digital Object Identifier (DOI).

Chapter 8, "Access Management," calls the reader's attention to copyright and other access restriction considerations. This chapter goes from the very basic and general usage questions familiar to all archivists, to the very technical electronic control mechanisms that can be employed in a digital repository, such as LDAP, Shibboleth, OpenID, and Athens.

In the final two chapters of the book, "Planning for the Future" and "Conclusions," the authors ask the same general questions information specialists have been asking for the last several years—in particular, "what is the librarian's new role in this digital world?" They also look to the future by detailing new avenues of research being developed in the digital repository field, like federated collection management and federated vocabularies.

In all, this book provides a little something for everyone. The authors speak both to the analog practitioner suddenly put on the digital repository development committee as well as the technical expert cochairing that committee. Sometimes this dual audience can confuse the reader, shifting between the too-basic and the too-technical fairly quickly. This swift movement makes the book a bit difficult to navigate if read straight through, and the editorial oversight evident in the frequent omission of words and appearance of sentence fragments only makes navigating the text more difficult. At the same time, however, this multilevel approach ensures that many perspectives and angles are covered and makes for a more comprehensive, one-stop-shopping guide to building a digital library. Treated as a reference source, this book will certainly provide useful information to most librarians, archivists, and records managers tasked with building a digital library from scratch or with improving their current system.

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Personal Archives and a New Archival Calling: Readings, Reflections, and Ruminations. By Richard J. Cox. Duluth, Minn.: Litwin Books, 2009. $35.00. 418 pp. Bibliography. Softcover.

Personal Archives and a New Archival Calling is a series of essays by Richard Cox, arranged around the topic of personal archives and the "new nature of memory." The essays were originally published in *Records & Information Management Report* and on Cox's blog, "Reading Archives." Within the essays, he presents arguments for the increased education of records creators and the need for archivists to reexamine their approach to selection and appraisal in light of changes in technology, society, and records-keeping practices.

Very few archives and manuscript repositories have the luxury of taking in and completely processing every print item or electronic record they deem worthwhile. An increasingly large amount of family and local history is recorded online, via family trees, blog discussions, and genealogy forums. Archives are faced with the prospect of larger percentages of useful information being held elsewhere, such as online or in personal collections, stored on hard drives, CDs, and other short-lived media. Cox discusses these challenges, laying out his observations of a shift in the public's attitudes and actions regarding archives and how the role of the archivist needs to evolve, as well as other trends that affect the gathering and preservation of manuscripts.

In this volume, Cox explores why people value the documents they hold in their personal archives, what those documents can tell us about human existence, and changes in the way the historical record is created and preserved. Throughout this discussion, he weaves the thread of archival responsibility—providing not only a thorough discussion of the romantic attitude that exists regarding historic documents and their intrinsic value but also the pointed argument that archivists need to more actively teach the general public how to preserve their documentary history rather than continuing to ignore an expanding and changing population of records holders and genealogists.

Cox also examines how archival activities and the public perception of archives may be changing as technology moves forward. He devotes two chapters to the impact of electronic records—specifically any historically significant information that would have previously been recorded in paper documents but now residing in an electronic form in E-mail or on a Web site or blog—and the need for archivists to reexamine their role as educators of personal records keepers regarding the preservation of such electronic records. Even readers who may disagree with the latter supposition will likely find mutual agreement on the topic of electronic records. Cox effectively argues the case for the public's lack of knowledge regarding the amount of records now created electronically and the ease with which such records can be damaged or lost. If not active educators, archivists can certainly be advocates for selective electronic records preservation, and those genealogists and family historians who conduct their research online may prove to be allies in the effort to educate those who hold personal archives and other significant collections.

Overall, *Personal Archives* provides a practical, realistic view of the near future for archives and manuscript collections. Cox argues that funding and storage shortfalls do not allow for repositories to take in all that they would like or all that is worthy of preservation. Although additional funding would alleviate some of these pressures, Cox does not present increased funding and activism as the only answers. Instead, the solution he focuses on is a shift away from the archivist as collector—attempting to gather all that is worthwhile—toward the archivist as educator—teaching the masses to collect for themselves. Combine this commitment to empowering the records holder with Greene and Meisner's "more product, less process" approach, and a significant reallocation of traditional archives activity is evident. While not entirely contrary to traditional archival theory and practice, this reallocation of effort does represent a more pragmatic approach to providing the best possible product to researchers while balancing the requirements of proper preservation of electronic resources.

The research conducted here by Cox is insightful and thorough. He provides a detailed bibliography, utilizing a variety of scholarly sources. The volume encompasses library history, archival theory, and the practice of genealogy, while providing examples of how these issues are playing out in an increasingly digital world. Even if the reader does not agree with Cox's approach toward the future of archival practice, the bibliography is well worth examining.

Although they originated as individual essays, the chapters work well both as free-standing monologues and also as part of the larger narrative, which is easily followed. Archivists at various stages of their careers can benefit from this straightforward, yet expansive, overview of what the author sees as the future of archives. For newly minted archivists or archives students, this book is a chance to gain insight from an experienced leader in the field as he looks forward to what is next. For established archivists, the volume invites readers to reexamine their approach to the profession and attempt to anticipate the trends of the near future.

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Oral History and Public Memories. Edited by Paula Hamilton and Linda Shopes. Philadelphia: Temple University Press, 2008. $29.95. 302 pp. Softcover.

I find myself connecting what I do every day as an archivist to the deeper purpose or meaning that connects me to the profession. *Oral History and Public Memories*, edited by Paula Hamilton and Linda Shopes, speaks to this connection. This book is a significant contribution to the literature of several different fields in one fell swoop.

This book connects oral history with public history, anthropology, sociology, cultural studies, and, yes, archives—on various levels. It explores just how oral history helps to make collective or public memory. The book looks at this from a number of different viewpoints and voices all over the globe, including Australia, Kosovo, Canada, Singapore, South Africa, Colombia, New Zealand, Turkey, Greece, and the United States. The book is divided into three sections: "Creating Heritage," "Recreating Identity and Community," and "Making Change." These sections emphasize three different but connecting themes.

"Creating Heritage" explores how oral history is used by official, state-sanctioned institutions. Oral history can help to make the history of a nation, a people, a community, much more complete than any official record ever can. It can, in effect, give voice to people who have not been a part of the traditional record. David Neufeld begins the discussion with his essay, "Parks Canada, the Commemoration of Canada, and Northern Aboriginal Oral History." Neufeld looks at the way that Canadian history has been told overwhelmingly from a Eurocentric viewpoint. Parks Canada is using oral histories to recognize that there is a parallel First Nations viewpoint and that these two viewpoints can find parity. The next essay, "History from Above: The Use of Oral History in Shaping Collective Memory in Singapore," by Kevin Blackburn, presents the opposite side of the coin: that oral histories can be used to support a state's agenda, and a selective history can be created that excludes particular voices. "Mapping Memories," by Maria Nugent, explores how place can be experienced in very different ways by two communities—and how much race, and racism, has been a part of that difference. In "Moving Beyond the Walls," Isil Cerem Cenker and Lucienne Thys-Senocak interview inhabitants of two Turkish villages and see how their sense of history is not necessarily linear. In "Private Memory in a Public Space: Oral History and Museums," Selma Thomas discusses the fine line that any oral historian treads in presenting oral history content in a museum exhibit.

The second section of the book, "Recreating Identity and Community," explores how oral histories have been used to represent, speak for, and extol identity. The chapters in this section examine the cross sections of memory and identity. Often these articulated identities run counter to the prevalent, or "official," narrative. These collective memories can be at once healing and empowering, and create more hopeful futures. In "Imagining Communities," Sean Field looks at two museums in the heart of South Africa's former apartheid state, and how memory has become a place of remembering subjugation as well as resistance. Gail Lee Dubrow examines how oral history and other community history projects have opened up discussion on the very unfinished business of the Japanese American experience and discrimination during World War II. Senk Bozic-Vrbancic listens to two very different narratives presented at museums that depict the New Zealand gum industry: one from the Maori viewpoint; the other from the British viewpoint. Horacio Rocque Ramirez finds that his oral histories with those in the gay, lesbian, and transgendered Latino and Latina community in San Francisco do much to explore how the layers of race, sexuality, culture, and immigration intersect. Robert Jefferson asserts that instilled with heroism, exclusion, and activism, the memories of African American veterans of World War II have much to do with the present—and future.

The third section of the book, "Making Change," concentrates on how oral history can be—and is—used as social activism. Much of oral history is driven by creating a more complete, democratic public history. Yet as the authors of this section make clear, oral histories can be used to take the next step forward—to bring awareness, to give voice to those who have been silenced in the past, and to help enact social change. In "Public Memory as Arena of Contested Meanings," Riki Van Boeschoten explains her use of the oral histories of recent immigrants to Greece in her anthropology classroom in order to help her students confront their own preconceived prejudices. Daniel Kerr describes his work with Cleveland's homeless community to give voice and power to an alternate view of the rebirth of that city—what some see as a wonderful success is not felt as such by all of its inhabitants. Silvia Salvatici helps to illuminate the experiences of Albanian women during the war in Kosovo in the 1990s and how those memories run counter to the predominant, male-dominated collective memory of the war. Finally, Pilar Riano-Alcala shows how memory workshops have been used in Colombia to give sanction to those expressing the deep loss, pain, and suffering that they have experienced through warfare.

Oral History and Public Memories presents the reader with very interesting questions to consider. It gives the archivist a good framework in which to place oral history. Those memories that we help to record come from complex places in cultural histories and come laden with multiple meanings. This volume helps us to see that it is far more than simply recording someone's interview. Oral history is not static by any means. It has the ability to help give voice to those formerly voiceless—and to make others listen.

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Beyond the Archives: Research as a Lived Process. Edited by Gesa E. Kirsch and Liz Rohan. Carbondale: Southern Illinois University Press, 2008. $35.00. 192 pp. Softcover.

As someone who has spent a lot of time studying archival users and user needs, I am always interested in hearing their voices and perspectives. Thus, when the opportunity to review *Beyond the Archives: Research as a Lived Process* came up, I grabbed it. The book did not disappoint. *Beyond the Archives* is a series of 17 essays by academics from different disciplines who use archives in their research. The book is divided into four sections: (1) when serendipity, creativity, and place come into play; (2) when personal experience, family history, and research subjects intersect; (3) when personal, cultural, and historical memory shape the politics of the archives; and (4) when the lives of the research subjects parallel our own. While the divisions are nice constructs, most of the essays contain several of these themes.

The "archives" in these essays are broadly construed: from formal repositories to the attics of the writers and the basements of their subjects. The physical interaction among these archives, the records and manuscripts contained therein, and the researchers is only part of the larger research process. At the same time, archives are always present in these essays, resonating in the researchers' minds and hearts.

The essayists pursue a variety of research questions, ranging from the history and place of rhetoric in the academy to writing a fictional biography of a Japanese academic in the late nineteenth century. Yet these essays detail the affective as much as the intellectual impact of archives on the user and the importance of these connections for the research process as well as for personal development. Thus, the title of this book is a misnomer; the personal nature of these essays reveals that one can never truly get "beyond the archives."

The authors in this book remind us that the distance to the archives is not only geographical but also temporal, cultural, and emotional. They also underline the importance of our materials: "I returned because I was learning how much those words mattered, still matter." No matter how cruel, seemingly inconsequential, or isolated the materials may be from the past, the writers of these essays are driven to make connections and create coherent meaning between the present and the past, the societal and the personal. "Like lived memory, every source of information was incomplete; taken together, however, a whole began to take shape."

Beyond the Archives is not primarily written for archivists. The book is written by archival researchers for archival researchers, initially as more of a methods book aimed at "the process of finding and sustaining a research project." As the essays developed, however, the book began to revolve around how "virtual, historical, and lived experiences intersect." The book never achieves its initial purpose, but it does succeed in elucidating the connections in the latter theme. It also gives us insight into what sustains researchers throughout a lifetime of scholarship.

As the unintended audience, archivists will still get a lot out of these essays. The book is not always easy reading for archivists. We may cringe at the research methods used or at some of the comments about formal repositories, but this collection of essays is well worth the read. It is also rewarding to contemplate that, while the outcome of archival research may be books, articles, films, and so forth, the impact can be much deeper and more personal and can carry researchers far beyond the archives.

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