vol.1
issue 2

The Reading Room

a journal of special collections

an open-access scholarly publication focusing on special collections in a variety of settings including libraries, museums, historical societies and corporate environments.

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Volume 1, Issue 2

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The Reading Room: A Journal of Special Collections is a scholarly journal committed to providing current research and relevant discussion of practices in a special collections library setting. The Reading Room seeks submissions from practitioners and students involved with working in special collections in museums, historical societies, corporate environments, public libraries and academic libraries. Topics may include exhibits, outreach, mentorship, donor relations, teaching, reference, technical and metadata skills, social media, “Lone Arrangers”, management and digital humanities. The journal features single-blind, peer-reviewed research articles and case studies related to all aspects of current special collections work.

Journal credits

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Cover photo: Lockwood Memorial Library Polish Room at the University of Buffalo, circa 1957.

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Editors Note

Dear Readers,

Welcome to the second issue of *The Reading Room: A Journal of Special Collections*. We hope you share our enjoyment in our endeavor: to provide an open access and scholarly forum for all those working in, or with, special collections.

In this issue, we're excited to bring you five articles that explore the challenges and accomplishments of work in special collections:

- Aynur de Rouen and Jean Green share their experience in establishing the Vera Beaudin Saeedpour Kurdish Library & Museum Collection at Binghamton University, a collection that honors the history and culture of the Kurdish people, as well as their outreach with the Kurdish community in the Binghamton, New York area.
- April M. Hathcock explores the increasingly complicated world of copyright as it pertains to digital special collections, presenting the creation of a framework for special collections acquisitions at New York University.
- Megan Toups shares her experience at Trinity University, where curious students interacted with special collections on an extracurricular level resulting in live performances from musical scores found in Trinity's special collections.
- Andrew Huse and Matthew Knight report on the findings of their study which measured how special collections librarians feel about their role as researcher and author, and how that fits into our profession.
- Paromita Biswas and Elizabeth Skene discuss the process of implementing ArchivesSpace at Western Carolina University to create online finding aids for the archives, including the challenges in creating a new workflow at a small institution with little IT support.

As we review submissions, we are pleased to see the broad scope of research and practice taking place in special collections. Faculty, staff, and students in this field are often responsible for all areas of operations in their department, which, while challenging, provides a unique viewpoint and opportunity to engage with users and test new technologies. We feel that this issue represents this diversity of experience, and we hope subsequent issues will continue to represent the range of work being done in special collections and to connect practitioners with each other.

The editors wish to thank the almost 100 peer reviewers who contributed their expertise and time to this issue and the team at Scholastica and the UB Libraries, especially Kristopher Miller and Don Gramlich. We also extend to all of the authors who submitted articles and to you, our readers, our sincere thanks.

We are actively seeking partners and contributors at *The Reading Room*, and we invite you to consider submitting an article or serving as a peer reviewer. Additionally, we are soliciting images, particularly of reading rooms, for our next cover. Images should be a minimum 300 dpi and 8" x 10" in size. Questions and comments are always welcome. Please send all inquiries to thereadingroomjournal@gmail.com.

Whether as an author, reviewer, or reader, we hope you enjoy this issue of *The Reading Room*.

In appreciation,

Molly Poremski
Editor-in-chief

Amy Vilz
Editor-in-chief

Marie Elia
Guest Editor

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From Brooklyn to Binghamton: The Vera Beaudin Saeedpour Kurdish Library & Museum Collection at Binghamton University

Aynur de Rouen and Jean Green, Binghamton University

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Abstract

The Kurds number over 40 million and are a diasporic people scattered throughout the world, often far from their homeland. An American, Dr. Vera Beaudin Saeedpour started the Kurdish Heritage Foundation, Kurdish Library and Kurdish Museum all out of her home in Brooklyn, NY in the early 1980s. Her dedication to the documentation of Kurdish history and culture lasted until her death in 2010. Honoring her final wishes, Dr. Beaudin Saeedpour's children generously donated the entire collection to the Binghamton University Libraries. This article describes the efforts of Binghamton University Libraries' Special Collections to process and preserve this large collection and through collaboration, outreach, and the collection of oral histories with Iraqi Kurdish refugees who are currently living in the Binghamton area, continue the mission of Dr. Beaudin Saeedpour and honor the history, culture and struggle of the Kurds which has received little attention and remained relatively undocumented until now.

From Brooklyn to Binghamton: The Vera Beaudin Saeedpour Kurdish Library & Museum Collection at Binghamton University

Aynur de Rouen and Jean Green, Binghamton University

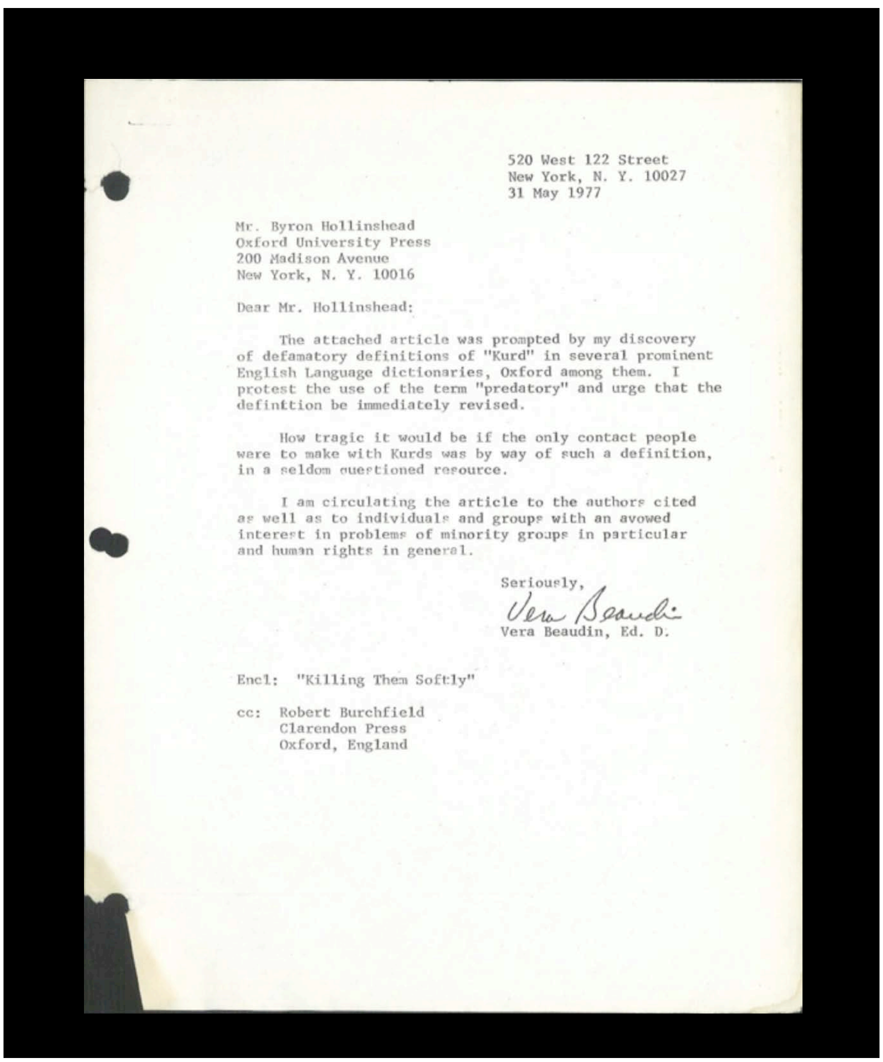
Southwest Asia has been home for the Kurds for several centuries. By the end of the twentieth century, many Kurds had left their homeland in the Middle East and started to migrate to the West. Long before the emergence of modern states in the region, the Kurds had engaged in a continuous struggle to create their own formal nation-state. The Vera Beaudin Saeedpour Kurdish Collection is a significant assemblage of materials documenting Kurdish culture and history and is regarded as one of the most comprehensive and well-documented collections of its kind in North America.

Upon receiving the collection in February 2011, Binghamton University Libraries' Special Collections began processing the collection, determining its preservation needs and creating digital surrogates of a variety of materials in the Saeedpour Collection. In addition, in January 2013, we began the development of an oral history program to further the documentation of Kurdish life and culture. The overall goal is to preserve and share the rich "collective memory" of the Kurdish people. Through our efforts at Binghamton University, we hope to provide worldwide access to this extensive collection, educate others about Kurdish culture, and provide recognition for the Kurdish people.

Who was Vera?

In the New York Times, Dr. Vera Beaudin Saeedpour, scholar, author and founder of the Vera Beaudin Saeedpour Kurdish Library and Museum, stated "I know the Kurds better than any Westerner living" (Martin, 2010). She devoted her life as a passionate activist publicizing the plight of the Kurds and documenting Kurdish history and culture.

Born in Vermont in 1930, Dr. Beaudin Saeedpour earned a Master's Degree in Philosophy from the University of Vermont in 1973 and a doctorate in Education from Columbia University. Dr. Beaudin Saeedpour's journey of collecting to document Kurdish history and culture began when she met an Iranian Kurd, Homayoun Saeedpour, a civil engineering student whom she married in 1976 while working on her dissertation. Unfortunately the marriage only lasted five years, as Homayoun died in 1981. Even though Homayoun Saeedpour objected



520 West 122 Street
New York, N. Y. 10027
31 May 1977

Mr. Byron Hollinshead
Oxford University Press
200 Madison Avenue
New York, N. Y. 10016

Dear Mr. Hollinshead:

The attached article was prompted by my discovery of defamatory definitions of "Kurd" in several prominent English Language dictionaries, Oxford among them. I protest the use of the term "predatory" and urge that the defintion be immediately revised.

How tragic it would be if the only contact people were to make with Kurds was by way of such a definition, in a seldom questioned resource.

I am circulating the article to the authors cited as well as to individuals and groups with an avowed interest in problems of minority groups in particular and human rights in general.

Seriously,

Vera Beaudin

Vera Beaudin, Ed. D.

Encl: "Killing Them Softly"

cc: Robert Burchfield
Clarendon Press
Oxford, England

Figure 1. Dr. Vera Beaudin Saeedpur's letter to Oxford Dictionary. (The Vera Beaudin Saeedpour Kurdish Library & Museum Collection).

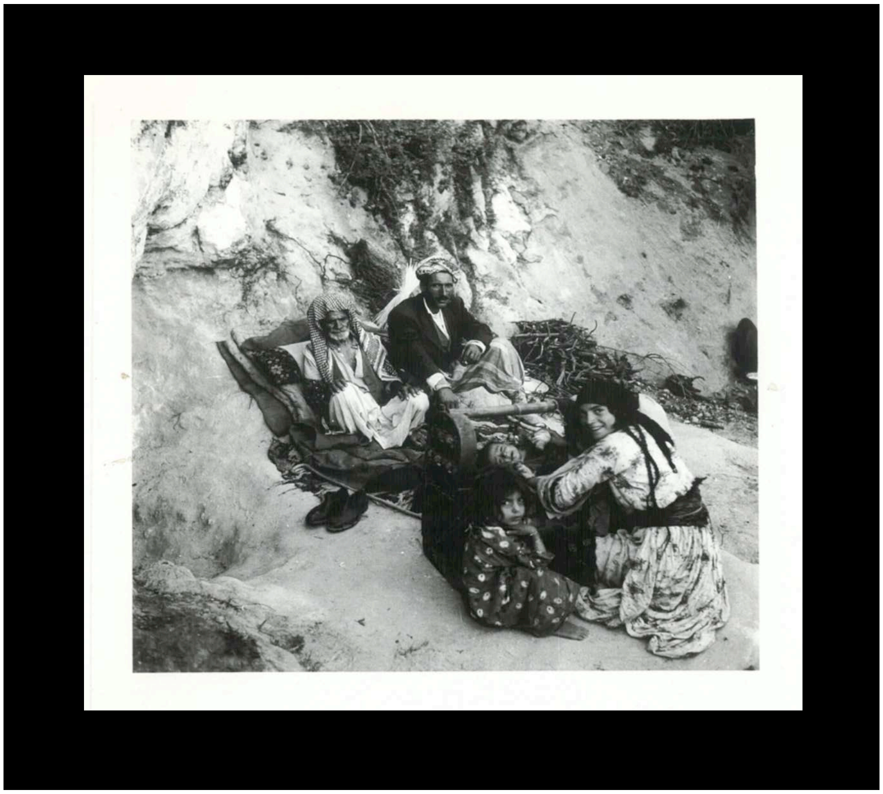


Figure 2. Iraqi Kurds Living in the Mountains, 1960s. (The Vera Beaudin Saeedpour Kurdish Library & Museum Collection).

to Dr. Beaudin Saeedpour's involvement in Kurdish affairs, she felt differently and, as she put it, "the responsibility that goes with knowing" created a path for her passionate work to learn about and to educate others on Kurdish culture and history and to give the Kurdish people a voice, which survived until her own death in 2010 (Mazzrins, 1991).

The first bold step Dr. Beaudin Saeedpour made regarding Kurdish advocacy was in 1977 when she contacted the Oxford Dictionary to remove the derogatory description of "Kurd" in their dictionary, which included the adjective "predatory." As Dr. Beaudin Saeedpour included in her letter, "How tragic it would be if the only contact people were to make with Kurds was by way of such a definition, in a seldom questioned resource" (Figure 1) (personal communication, May 31, 1977). This led Dr. Beaudin Saeedpour to pursue her advocacy for the Kurds. At first, she initiated the Kurdish Program under *Cultural Survival*, a nonprofit organization based in Cambridge, Massachusetts which is dedicated to defending the rights of indigenous people. With the expansion of the program, she opened the Kurdish Heritage Foundation of America with the Kurdish Library in 1986. Her success with these initiatives inspired the creation of the Kurdish Museum in 1988 in her Brooklyn Prospect Heights brownstone, where journalists, scholars, students, politicians and others came to research Kurdish history and culture under the guidance of Dr. Beaudin Saeedpour. The


RONAHÎ

NEWROZ

TERORA SAHÊ IRAN LÎ KURDISTAN

SERKETINA ŞORIŞA GELÊ VÎETNAMÊ DIJÎ EMPERYALÎZMA AMERÎKAYÎ

Serdema Nû

BÎRANÎNA PÊŞEWA

NEWRUZE WE PÎROZ BE

KONGRA 7 YA FEDERASYONA

Figure 3. Newspaper sample. (The Vera Beaudin Saeedpour Kurdish Library & Museum Collection).

collection Dr. Beaudin Saeedpour compiled over the years consists of more than 3,000 books, journals and newspapers along with oral histories, artifacts including jewelry and musical instruments, clothing and textiles, maps, photographs, artwork, and other unique materials (Figure 2, Figure 3). Correspondence with politicians, universities, Kurdish friends, writers and people of all different backgrounds documents the evolution of this collection. This assemblage of materials, which documents the Kurdish heritage, is reported to be the largest of its kind in North America.

A tireless researcher and activist, Dr. Beaudin Saeedpour also wrote extensively and lectured both domestically and internationally on Kurdish affairs. Her publications, *The International Journal of Kurdish Studies and Kurdish Life*, feature scholarly articles on Kurdish culture, history and contemporary affairs and are part of the collections of leading university libraries. Later in life, Dr. Beaudin Saeedpour and her collection moved to Fort Plain, NY, located in Montgomery County, NY, where she fell ill. After her death, nearly a year later, Dr. Beaudin Saeedpour's children donated the collection to Binghamton University in February 2011.

Our Efforts

Upon receiving the collection, our primary goals were to arrange and describe the materials to be used by patrons in the Special Collections reading room (Figure 4). We also wanted to create both permanent and

Figure 4. Before and after: from the basement to a processed collection. (Photograph by authors, 2011).

Figure 5. Before and after: from bins to a cultural exhibit. (Photograph by authors, 2011).

online exhibits in a respectful and culturally correct manner (Figure 5). The majority of the processed materials are stored in acid-free boxes that cover over 700 linear feet. These boxes are housed in the secure stacks within our Special Collections department, and are available for use and reference by request. The remainder of the materials is displayed as a permanent exhibit in our library in the Kurdish Room, which patrons can visit and learn about Kurdish heritage and artifacts. The goal is to digitize the entire collection and make it available online for national and international scholars and researchers.

The Vera Beaudin Saeedpour Kurdish Library & Museum Collection was publicly introduced on September 26, 2012, which included a lecture by Janet Klein, Ph.D., Associate Professor of History at the University of Akron followed by a reception. It was during this event that several Kurdish students brought it to our attention that there is a significant local Kurdish community living in the Binghamton area, most of whom migrated to the United State in large numbers by the end of the 1990s. This was not the first time the Kurds had to flee their homeland.

Brief history of the Kurds

This article makes no pretense of providing comprehensive overview of Kurdish history. Yet, some historical background is essential to understand the position of the Kurdish refugees in the Binghamton area. The Kurds have been living in southwest Asia for centuries (Figure 6). Today, about 40 million Kurds live in Turkey, Iraqi Kurdistan, Iran, Syria and parts of the former Soviet Union. In the last decade of the 1900s, a substantial number of Kurds migrated to western countries such as France, Germany, Sweden, and the United States. Although they do not have their own nation-state, Kurds have remained a large and influential minority group in the Middle East by protecting their cultural identities and national struggle. Since the rise of nationalism and the repression of minorities during the last phase of the Ottoman Empire, the Kurds have struggled to establish a state of their own in place of a divided homeland. Kurds faced physical pressure and violence, cultural assimilation, and ethnic cleansing in the nation-states they lived in. And, in some countries such as Syria and Turkey, their identities were not even recognized. At the end of World War I, the Treaty of Sevres in 1920 included the creation of Kurdistan, which was never implemented (McDowall, 2005, p. 115). Furthermore, Turkey, Iran and Iraq engaged in an agreement not to recognize independent Kurdistan. All of these developments led to a series of Kurdish rebellions and harsh retaliations by Turkish and Iranian governments in addition to their assimilation policies

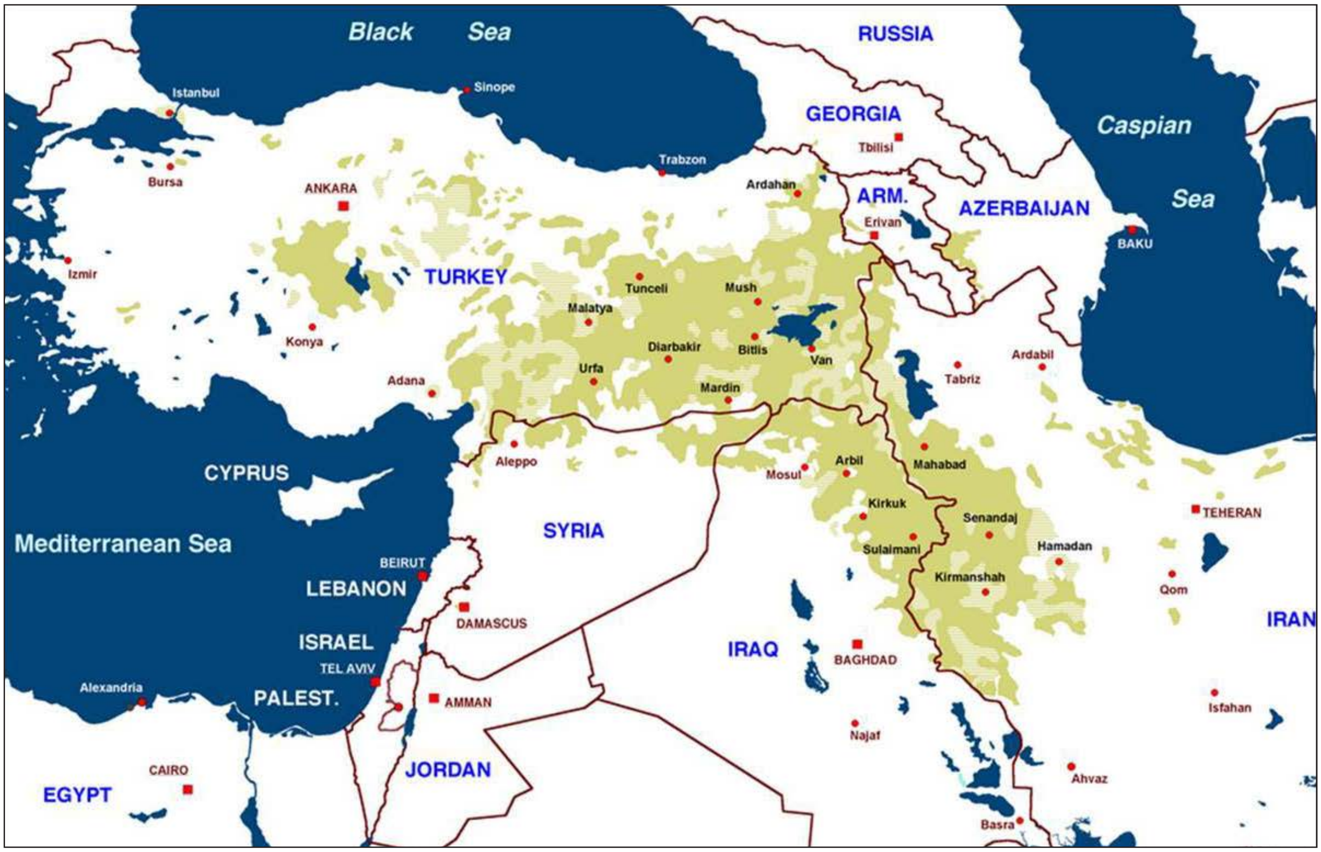


Figure 6. Distribution of Kurds in Middle East.

(Meiselas, 1997, p.64). In Iraq, Kurds have faced similar repression. The situation gradually worsened and reached a point in 1970 when the United Nations had to interfere, which resulted in a ceasefire. Reforms implemented by the Autonomy Law of 1974 came to an end with Saddam Hussein's attack on Kurdish villages in 1975. Events later took a turn for the worse, when Kurds supported Iran during the Iran-Iraq War between 1980 and 1988. This time, Saddam Hussein retaliated by bombing Kurdish villages and using chemical weapons. In 1988, Saddam Hussein launched his infamous Anfal campaign in Iraqi Kurdistan during which between 50,000 and 100,000 Kurds were killed and disappeared, according to Human Rights Watch (Kinsley, 1991). In the town of Halabja, the Iraqi regime's warplanes gassed five thousand Kurds in March 1988 (Wahlbeck, 1999, p. 52). Later, during the Iraqi invasion of Kuwait in 1991, the Kurdish uprising was put down by Iraqi troops, which caused at least one million Kurds to flee Iraq and stay in refugee camps in Iran and Turkey. Finally, a no-fly zone was created by the coalition forces. However, starting in 1992, two Kurdish Iraqi fractions started a war for power, which finally resulted in a power-sharing agreement in 1998. It was during this time that thousands of Kurds migrated to the United States. The majority of these migrants settled in Nashville, Tennessee, but some families chose to settle in the Binghamton area, where we initiated our oral history project.

Adding to the collection - the Kurdish Oral History Project

The Kurdish Oral History Project, which began in February 2013, is an effort to enhance the Vera Beaudin Saeedpour Kurdish Library & Museum Collection. We have undertaken this project with the goal of interviewing approximately sixty-five Kurdish families, mainly refugees from the Iraqi region. Interviewees included both men and women between the ages of 18 and 65, all of whom reside in the Greater Binghamton area. The questions posed to these refugees pertain to their life in their place of origin and how they constructed their lives in diaspora, as well as the oppression they faced, their culture, and family.

In order to connect with the local Kurdish population and create trusting relationships, we decided to immerse ourselves in their community. Interviewees were selected through official networks such as KRG (Kurdish Regional Government), AKC (American Kurdish Council, New York Chapter), and social networks such as university-based organizations. Additionally, we developed relationships with individuals and families by attending celebrations and commemorating Kurdish events. Once these individuals agreed to meet with us, in-depth interviews were conducted either at their residences, which allowed us to observe their current domestic setting, or in our offices at Binghamton University. However, it became clear that interviewing at respondents' residences made the interviewees feel more at ease, which made the interviews significantly more productive. In a comfortable and relaxed setting, the interviewees were more engaged and revealed more information, treating us like friends or relatives. Each informal interview session lasted a minimum of two hours. Interviews were recorded so that we could return to the interview at a later time to transcribe them and gather crucial information. The collective memory, and individual accounts of the past, oppression, assimilation, exclusion, and "othering," along with the intertwining relationship between the struggle and resistance, contributed to the strength of the Kurdish identity. The narratives provided explicit details of their forced departures from their homes to survive from violent uprisings and wars, struggle against the imposed order, and harsh conditions in the mountains, refugee camps and diaspora. Their desire to escape conflict, search for protection, and obtain human rights played an important role in Kurds leaving their homeland as it is clearly stated by one of the Kurdish refugees:

> When I was born, there was war going on in our village. When I was about 6 years old, we had to leave our village, because the regime wanted to burn the houses and kill the Kurds. We went to the mountains, and spent 10 days there. No water, no food, no anything. Many people were dying, many people were sick. We eventually made our way back here, I mean the city of Dohuk. But in 1991, everything was worse. I remember losing one of my shoes during the twelve-day walk to Turkey. This was one of the most difficult times in my life. The refugee camp was a nightmare! (Anonymous interviewee, personal communication, May 25, 2013).

These refugees linked their troubled past to the present in order to establish their "Kurdishness." The collective Kurdish identity in diaspora was further emphasized with their attachment to their homeland. This longing for home added further to their identity, which had a profound impact on the ways in which the older generations are currently raising their children in America. These Iraqi Kurds used memory of original place to form a community in which they continue their commemoration practices, everyday life and socio-spatial practices. Efforts through which these refugees share their experiences and their collective past in Kurdistan act to teach with the younger generations about the Kurdish traditions – values, gender norms, interaction patterns – and for the continuity of their "Kurdishness." Living in a close community helps them not only to preserve these customs, but also to keep their collective memory growing.

Upon completion of interviewing in the Binghamton area, our goal is to expand our reach to Nashville, Tennessee, where currently about 11,000 Kurdish refugees reside: the largest Kurdish community in the U.S. Eventually, all interviews will be provided for public use through the Libraries' discovery and delivery tool. We are also planning to transcribe each interview thus providing access to the interviews in print format, which will be especially helpful for hearing-impaired students. Access to these culturally important interviews to students, faculty and staff throughout campus will provide them with global knowledge of an often unfamiliar people.

We feel that both the Saeedpour Kurdish Collection and the Kurdish Oral History Project have not only significant scholarly implications and recognition in both the national and international communities, but also align with the University's overall scope dealing with sustainable communities. Binghamton University has significant existing history in researching sustainable communities. Until now, the University's main focus had dealt with Middle Eastern and

Turkish Studies. By including Kurdish Studies in the University's reach, we feel that perhaps both the Vera Beaudin Saeedpour Kurdish Library & Museum Collection and the Kurdish Oral History Project could be used to establish the foundation for scholarly research for this marginalized group. These efforts would contribute not only 'expertise in the area of sustainable communities' in the Binghamton University Libraries' Special Collections, but also within the University as a whole. Furthermore, it is significant that there is no large Kurdish collection or ongoing oral history project in North America such as ours.

The interviews combined with the materials already held in the Vera Beaudin Saeedpour Kurdish Library & Museum Collection have the potential of creating an important and internationally-known research collection related to the Kurds. Such a collection would be crucial to any scholar worldwide researching Kurds and Kurdish culture. In addition, there are many opportunities for collaboration between the curator of this collection and faculty in the fields above including research, teaching, and presentations.

It is even possible that this project will plant the seeds for partnership with universities in Erbil, Kurdistan, providing future opportunities for exchange of teaching and research faculty, study abroad opportunities for BU students, and the attraction of Kurdish students to study at BU. We feel that we are picking up where Dr. Beaudin Saeedpour left off with our oral history project in providing a voice for the Kurdish people. Adding these oral histories to the collection will further serve our goal of preserving and sharing the rich traditions and history of the Kurds.

Conclusion

Dr. Beaudin Saedpour made it her life mission to document all aspects of Kurdish culture and to act as an activist for Kurds everywhere. The Kurdish American Education Society (KAES) stated that "it would not be an exaggeration to call her the mother of Kurdish cultural studies in this continent" and *Kurdistan Commentary* called her "a passionate advocate for truth or justice." Our goal is to preserve and share the rich traditions and history of the Kurdish people, providing a balanced perspective and enabling researchers to examine and evaluate a diverse culture. Through our efforts at Binghamton University, we hope to provide worldwide access to this extensive collection, educate others about Kurdish culture, and provide recognition for the Kurdish people. This will enable a better understanding of Kurdish history, culture, and lifestyles of Kurdish refugees in both Iraqi Kurdistan and the diaspora to the Binghamton area. While referring to her collection, Dr. Beaudin Saeedpour once stated that "There is nothing for the Kurds like this anywhere (Goldberg, 1986, p.12)." We will continue to collect and enhance this collection for both the legacy of Dr. Vera Beaudin Saeedpour and all of the Kurds around the world.

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From Dusty Boxes to Data Bytes Acquiring Rights to Special Collections in the Digital Age

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Abstract

Acquiring the rights to special collections material is of increasing importance as special collections are increasingly being digitized and placed online. Greater access to materials can lead to greater risk of copyright infringement, but for materials being acquired currently, it is possible to reduce the risk by acquiring rights at the point of accession. At New York University, key stakeholders addressed these issues by creating a framework for special collections acquisitions agreements that covers common circumstances surrounding the transfer of intellectual rights to special collections material, specifically with an eye to the possible digitization and placement of the material online.

Keywords: archive agreements, digital collections, rights management, digitization, copyright

From Dusty Boxes to Data Bytes Acquiring Rights to Special Collections in the Digital Age

April M. Hathcock, New York University

Acquiring the rights to special collections material is of increasing importance as more and more special collections are being digitized and placed online for broader use by the research public. Greater access to copyrighted materials naturally leads to greater risk that a copyright holder may dispute the broad ways in which her work has been made available. Some level of risk is to be expected and may never be fully eliminated, but for materials being acquired currently, it is possible to greatly reduce the risk involved by acquiring necessary rights to the material and making clear to donors from the outset the extent to which their materials are going to be used. This type of discussion and negotiation is always a concern in the realm of special collections acquisitions but becomes even more important when access begins to extend beyond the in-person visitor to an archival reading room to any number of remote visitors accessing material over the Web.

The key is to take a holistic approach to managing the rights of special collections, taking care to craft and use clear and precise accession agreements that allow for widespread digitization and access of materials while providing for broad accessibility for the future. By taking the time to work with donors to craft and execute clear acquisition agreements that permit a broad spectrum of digitization rights, archivists and curators of special collections can ensure that materials are well-documented and fully accessible to the widest range of patrons.

At New York University (NYU), these challenges were of particular relevance to the special collections libraries: the Tamiment Library and Robert F. Wagner Labor Archives, the Fales Library and Special

Collections, and the University Archives. There was a recognized need to place more special collections materials online and make them available to patrons not physically present in the libraries. Bringing together such key university stakeholders as librarians, archivists, counsel, and technologists, the NYU Division of Libraries worked to craft a framework for special collections agreements that would clearly and effectively address the question of rights for new acquisitions. The result was a template for future acquisition contracts that reflects four common situations surrounding the transfer of intellectual rights to material: 1) using a Creative Commons license, 2) transferring full copyright, 3) granting a license, and 4) providing physical transfer only. With this template to clarify rights-related issues from the outset of the acquisitions relationship, the NYU Libraries are now better equipped to document intellectual ownership of newly acquired materials for future digitization endeavors.

Digitization and Rights in Special Collections

Managing rights to special collections materials is never an easy task and is but one of many that is involved in the successful acquisition, processing, preservation, and display of archived material (Briston, 2015; McKay, 2015). With the advent of the digital age and the increase in digitized collections, curators are faced with a greater need to document intellectual rights to the materials in their collections (Behrnd-Klodt & Prom, 2015; Hirtle, Kenney, & Ruttenberg, 2012). As Peter Hirtle (2015) notes,

> The digital age presents new opportunities but also seemingly new threats. Digital reproduction and distribution can provide unparalleled access to our rich archival holdings. Yet at the same time, the visibility that digital access provides may increase the risk that a copyright owner could complain about archival practices. (p. 2)

Effectively managing rights to digitized collections centers on risk assessment and a collecting library's risk tolerance (Briston, 2015; Hirtle, Hudson, & Kenyon, 2009; Smith, 2012). As a general rule, archivists tend to be exceptionally risk averse, even going so far at times as to avoid potentially legitimate uses of material; yet complete avoidance of risk is by no means feasible (Briston, 2015; Smith, 2012). Archives with public missions to provide access to primary research materials, particularly those affiliated with educational institutions, have an obligation to navigate the risk involved and make their holdings as accessible as possible to their patrons (Briston, 2015; McKay, 2015). This responsibility to patrons extends to providing clear and accurate rights information for collections so that patrons may make further use of the materials through scholarship and knowledge-building (Briston, 2015; McKay, 2015).

Thus, institutional mission can likely render some level of risk unavoidable and careful risk assessment a necessary process. Moreover, given the changing nature of copyright law and technology, the process of risk assessment is an iterative one, requiring curators to assess and reasses their activities to maintain a tolerable level of risk for the institution (Hirtle, 2015). As an added complication, rights assessment often requires examination on the item level, as there exist no standardized best practices for assessing the copyright status and associated risk for digitizing materials on the collection level (Briston, 2015).

Ideally, the best way to eliminate risk and provide the broadest possible access to a collection would be to clear rights with each copyright owner (McKay, 2015). Unfortunately, the world of special collections is not ideal and attempting to identify, locate, and contact copyright owners, or their heirs, to clear permissions can be a very messy, time-consuming, and cost-prohibitive process (Dickson, 2010; McKay, 2015). The next best approach, then, is to attempt to secure rights to materials at the point of accession whenever possible in order to conserve much-needed resources for other aspects of curating and maintaining a special collection (McKay, 2015).

Clarifying Rights at New York University

Given these issues of rights and risk associated with digitizing special collections materials, the Division of Libraries at NYU recognized a need to clarify effectively the rights status of materials being curated in its three special collections libraries. In addition, curators and archivists at NYU realized the importance of crafting deeds of gift that were simple and easy to understand from the perspective of donors without legal backgrounds and, as was often the case, without legal representation. The deeds of gift being used at the time varied between special collections libraries and even, at times, between collections. Moreover, they were several pages long and contained language that was difficult to understand and negotiate. The accession process, which can be lengthy even in the best of circumstances, took even longer because of hesitation on the part of donors unclear as to the legal ramifications of the documents they were signing. Even when collections were successfully accessioned and processed, there was hesitation on the part of the Libraries to digitize popular material for mass access because the rights status of the materials was never clear. While NYU may have acquired the rights to house, preserve, and provide in-person access to the materials, it was unclear whether the agreements, as they currently stood, allowed for the digitization and online display of materials. As a particularly risk-averse institution, NYU's stakeholders were not willing to push too far in light of the rights expressed in deeds of gift or exceptions to copyright law when making materials available to the research public.

Thus, NYU librarians, counsel, archivists, and technologists came together to craft a framework for special collections acquisitions agreements that would help clarify the rights and responsibilities of both donors and the libraries. In particular, the goal was to craft template deeds of gift that would clearly and explicitly demonstrate the current and future uses the libraries could make of the materials being acquired. After several months of drafting and revision among the different stakeholders at the university, the result was a template for all future deeds of gift used by the special collections libraries. The NYU template is similar to the model deeds of gift created by the ARL Working Group on Transforming Special Collections in the Digital Age (Hirtle, Kenney, & Ruttenberg, 2012) in that it covers common circumstances surrounding the transfer of intellectual rights to special collections material, specifically with an eye to the eventual digitization and placement of the material online. The framework covers four main transfer options: 1) using a Creative Commons license, 2) transferring full copyright, 3) granting a license, and 4) providing physical transfer only.

A Word on Third-party Material

While the stakeholders at NYU focused on creating general templates for the rights information related to special collections materials, they nonetheless recognized the eclectic nature of rights involved in acquisitions. Very rarely will a new collection solely contain material created and owned by the donor. In many instances, third-party material will be implicated, requiring consideration of the intellectual and privacy rights of individuals not directly involved in the accession process. That being the case, NYU curators are careful to modify the template agreements to denote the exact extent of the donor's transfer of intellectual rights:

> Donor agrees to give Library non-exclusive, worldwide, digital and print publication rights in perpetuity for non-commercial use of the collection. These publication rights apply only to those materials for which Donor owns copyright. This grant of publication rights to Library does not include material, such as third-party correspondence, artwork, images, etc., for which Donor does not own copyright. (NYU Libraries, 2014)

Curators also work conscientiously to obtain from the donor all information in her possession relating to third-party rights in the material. While the donor may not have the authority to transfer copyright or waive privacy concerns for a third party, she can still play an invaluable role in helping the library make contact with the authorized owners of third-party material. In the University Archives, for example, NYU holds a collection of radio programs from the 1980s and early 1990s produced by the campus radio station WNYU and featuring music by third-party creators. Because there is a marked research demand for these materials, the Archives have been working closely with WNYU to contact the copyright holders of third-party content and clear permissions for digitizing and providing access to these radio performances. As the donor, WNYU has contacts and information that can facilitate the clearing of necessary permissions far beyond what the staff of the Archives could do on their own. By collaborating with the donor of the material, NYU archivists will able to pursue the permissions necessary for opening up this third-party content to researchers online. In this way, curators at NYU bear in mind and work to protect the intellectual and related rights of third parties while negotiating rights transfer options with donors within the deed of gift framework.

Creative Commons Licenses

The first transfer option within the framework, and perhaps one of the best options for a new acquisition, is for the donor to agree to place the materials under a Creative Commons license. Among the benefits of a Creative Commons license include the ability to choose from a variety of options that help to balance the free accessibility of the material with the donor's wish or need to exert some level of control over the materials' future use. With a Creative Commons license, not only the special collection but also the collection's patrons and scholars can make use of the material without having to check for rights and permissions with the donor or the curators. Once the material has been processed and fully accessioned into the collection, curators no longer need to worry about managing when and how access takes place or what further uses scholars or the archive may wish to make of the material. The material can be digitized and placed on the open web; it can be used in promotional materials; it can become the focus of special events—the options are wide and varied.

As part of the acquisitions process, the curator has a responsibility to review the Creative Commons licensing scheme with the donor and provide a full overview of the donor's options. While the curator is not responsible for providing legal advice to the donor, there is a natural responsibility in the donor/curator relationship to provide as much information about the options as possible so that the donor may make a fully informed choice. In particular, it is essential that the donor understand the full ramifications of a Creative Commons license, particularly the fact that it is meant to be permanent and universal and, depending upon the option chosen, can potentially allow for commercial uses of the material.

Once the donor has selected a Creative Commons option for her material, the acquisition agreement should reflect the licensing chosen and the material itself should be marked accordingly. For example, if the donor should choose to use Creative Commons licensing to dedicate the material to the public domain, effectively relinquishing all intellectual rights to the material and allowing a full range of access and reuse, then the acquisition agreement could read as follows:

> Title to the physical papers and other materials in the Collection shall pass to Library as of the date of the signing of this Agreement. All copyrights and related rights held by the Donor shall be waived and placed in the public domain to the fullest extent permitted by law. This transfer of rights will be marked by a Creative Commons CC0 license.

Transfer Full Copyright

Another option for acquiring rights to potentially digitized special collections is for the donor to transfer full copyright to the library:

> Title to the materials in the Collection as well as all rights of copyright, privacy and publicity, which the Donor possesses in the materials in the Collection shall pass to Library as of the date of the signing of this Agreement.

With this option, the library owns all rights, physical and intellectual, in the material and can control how it is accessed and used. Materials can be digitized and placed online, and scholars and researchers wishing to reuse the material can be vetted and receive permission directly from the library. There is no need to return to the donor with permissions requests as they arise.

Transferring full copyright can also be a preferable option for collections that include sensitive material or items that raise privacy concerns. For example, the Downtown Collection in the Fales Library chronicles the arts and culture scene of downtown New York City from the 70s to the early 90s and includes a number of materials of a graphic nature (Fales Library & Special Collections, 2011). All of these items form an important part of the history and culture of downtown New York and need to be preserved and made available to researchers; but there are also concerns for the privacy of the people written about or depicted in some of the work. For collections with such privacy concerns, NYU coordinates with donors to achieve the best balance between scholarly access and individual privacy. Some items are only available for viewing on-site, either physically or via a locked digital portal. Other items are placed in a dark archive for fifty years after accession, at which point they may be made available, both onsite and digitally, as future curators see fit. In all cases, curators take their roles to preserve and protect the material seriously; fulfilling these roles is made much easier when full intellectual rights have been transferred to the collecting institution. In the case of the Downtown Collection, NYU has obtained the copyright in many of those materials, facilitating the effective management of access and protection of privacy.

License Digital Rights

Donors may not wish to relinquish their copyright ownership in the material or make it available under a Creative Commons license, and when that is the case, the best option within the framework is to secure a license for digital rights for the library. NYU drafted its template license clause to be clear and broad, permitting the library to provide sufficient access to the material to researchers. In addition, the terms allow for new uses that may become necessary for providing access to the material in the future. Technology changes rapidly and it would be far better for the library to already possess a license that encompasses potential new uses rather than having to reconnect with the original donor or locate new rights holders as time progresses. For example, one of the earlier iterations of the NYU deed of gift provided for "print and online" publication rights, limiting potential digitization rights to those involving web publication. That clause was later modified to encompass "digital" publication rights, allowing for digitization efforts that may result in publication in alternative forums other than the Internet.

Thus, an effective license under the framework grants universal and unending noncommercial rights to the library, allowing for current and future scholarly and research uses of the material: "Donor agrees to give Library non-exclusive, worldwide, digital and print publication rights in perpetuity for non-commercial use of the collection." Obtaining a license to publish the material online at the point of accession allows the library to avoid having to rely on the uncertainty of copyright exceptions, which is often the case when the agreement only constitutes a physical transfer of the material.

Physical Transfer Only

While not ideal, there are instances when the donor does not wish to transfer or license any intellectual rights to the material. In that case, the library can still make the material available to patrons, including in digital format, under the framework but will have to rely on exceptions in copyright law to do so. In particular, the doctrine of fair use in section 107 and the library exceptions of section 108 make allowances for libraries providing access to research material (Copyright Act of 1978). Under fair use, libraries will need to consider the four factors—purpose and character of the use, nature of the work, amount and substantiality of the use, potential market effect—when providing access to the material (Copyright Act of 1978). Under the library exceptions of section 108, the library may create limited copies of the material and make it available to patrons, in both digital and print format, for use on library premises (Copyright Act of 1978).

At NYU, two resources have proven invaluable for assessing risk and evaluating fair use and section 108 claims for digitizing special collection material. One is the Society of American Archivists' *Rights in the Digital Era* (Behrnd-Klohdt & Prom, 2015). In particular, Module 4 on the basics of copyright law and risk assessment (Briston, 2015) has been helpful for NYU curators seeking greater understanding of how to manage risk and assess use of copyrighted materials under fair use. Another is the Association of Research Libraries' ([ARL], 2012) *Code of Best Practices in Fair Use for Academic and Research Libraries*. Practice #4 details the considerations and limitations that should be considered for digitizing material in archives and special collections (ARL, 2012). While it is generally considered fair use for libraries "to create digital versions [of material] and to make these versions electronically accessible," it is important that libraries implement appropriate restrictions to limit access and distribution of the material and to ensure the protection of privacy (ARL, 2012, p. 20). Taking these extra steps of caution is particularly important in reducing the risk associated with digitizing and providing access to copyrighted material for which permissions are not granted.

Rights Metadata

Having a clear statement of rights in the acquisition agreement allows the collecting library to maintain clear rights metadata relating to individual items in the collection and to the collection as a whole. The goal is to be able to provide as much rights information as possible for scholars looking to reuse materials in their research. As the stakeholders at NYU Libraries developed its template deed of gift, they did so with the ultimate goal of making information about those rights clearly available to library users.

Rights Statements

Ideally, a clear rights statement will accompany each item in the collection, informing patrons of the copyright status of the work in question. These statements are simple for materials over which the library maintains copyright ownership. For example, the United Automobile Workers District 65 photograph collection housed at the Tamiment Library and Robert F. Wagner Labor Archive (Fig. 1), for which NYU owns the copyright, includes the following rights statement in its finding aid description:

Any rights (including copyright and related rights to publicity and privacy) held by United Automobile Workers of America, District 65, the creator of this collection, were transferred to New York University in 1997. Permission to publish or reproduce materials in this collection must

65ers picket Woolworth in support of Southern Negro Anti-discrimination Drive (Pepper, 1960).

be secured from the Tamiment Library. (Tamiment Library & Robert F. Wagner Labor Archive, 2014)

On the other hand, rights statements can become more complex—and more important—for materials with copyright residing in the donor or a third party. NYU collections for which the library does not own copyright are accompanied by an indication of the collection's copyright status as well as the identity, if known, of the copyright holder:

> These materials are protected by copyright. Transmission or reproduction of protected items beyond that allowed by fair use requires the written permission of the copyright owners. Requests for permission to use the work should be directed to the copyright owner at [name and contact information].
> (Hathcock, 2015)

Curators also request that donors contractually agree to provide contact information for patrons requiring copyright permissions and to respond to such requests in a timely manner:

> The Donor shall use all reasonable efforts to respond to requests for assistance from researchers and other persons working with the Collection at the Library including, without limitation, giving prompt consideration to all requests for copyright permission and assisting such persons in obtaining permissions from third parties in connection with the Collection. Such requests shall be made to the donor, in writing, at [contact information]. (NYU Libraries, 2014)

Noting this permissions information in the acquisition agreement, particularly when copyright has not been transferred to the library, can ensure that patrons have adequate access to the material for possible reuse.

Take Down Policies

At times, despite a curator's best efforts and even the clearest of acquisition agreements, the library is unable to identify or contact the copyright holder of digitized material. When that is the case, it is important to have a clear take down policy in place to help mitigate potential liability and possibly prevent arising disputes (McKay, 2015; Smith, 2012). Take down policies are based on the safe harbor provisions available to service providers in copyright law (Copyright Act of 1978, sec. 512) and, while not legally applicable to online special collections, can still prove useful in managing risk related to digitization projects. NYU Libraries uses the following take down policy for all of its special collections and many other of its digitized collections:

> Digitized collections are made accessible for purposes of education and research. NYU Libraries have given attribution to rights holders when possible; however, due to the nature of archival collections, we are not always able to identify this information. If you hold the rights to materials in our digitized collections that are unattributed, please let us know so that we may maintain accurate information about these materials.
> If you are a rights holder and are concerned that you have found material on this website for which you have not granted permission (or is not covered by a copyright exception under US copyright laws), you may request the removal of the material from our site by submitting a notice . . . .
> [W]e will remove the allegedly infringing material from public view while we assess the issues identified in your notice. (Fales Library & Special Collections, 2014)

The take down policy includes a request for the copyright holder's information, including a description of the allegedly infringing material, a statement of the copyright holder's good faith belief in her ownership of the material, and a physical or electronic signature. While it is always preferable to be clear about the rights status of materials, effective takedown notices allow libraries to make available materials that may otherwise remain hidden from view.

Conclusion

Digitization is becoming an increasingly common practice among special collections, rendering greater visibility to materials that were otherwise limited to physical reading rooms. With this increased visibility comes increased risk when it comes to providing access to copyrighted materials. One of the most effective and low-risk means for special collections to manage the risk of putting materials online is to clarify rights status in donor agreements at the point of accession. At NYU, having a framework for future acquisition contracts that reflects common situations surrounding the transfer of intellectual rights—1) using a Creative Commons license, 2) transferring full copyright, 3) granting a license, and 4) providing physical transfer only—has been invaluable in clarifying the rights status of newly acquired materials in each of the special collections libraries. Having explicitly delineated rights where possible has in turn reduced the need for engaging in complex rights assessment for those materials. Acquiring rights, through the use of well-executed agreements, to the materials curated in special collections allows archives to provide a broad level of access to patrons both within the immediate library communities and throughout the world, access that can continue for years to come.

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When the Curioso Meets the Curator: Engaging Students Outside of the Classroom

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Abstract

University special collections librarians and archivists have a primary mission to engage students with the material in our collections. For small liberal arts schools this engagement has traditionally happened in a classroom setting, mediated by faculty. In this paper, I advocate for an important *extracurricular* role for special collections and archives, a role that engages students at their locus of personal interest regardless of its curricular relevance. This new role helps to support our students' lifelong learning goals and helps fulfill the mission of liberal arts schools to foster self-directed learning. After reviewing current literature relevant to this issue, I present a case study of a recent collaboration between Trinity University's Special Collections and Archives and two Trinity freshman students to illustrate how this extracurricular role can impact student learning and the wider campus community. A discussion follows addressing issues of significance, scalability, and sustainability at both small and large institutions.

Keywords: special collections and archives, outreach, undergraduate students, extracurricular, curiosity, serendipity

When the Curioso Meets the Curator: Engaging Students Outside of the Classroom

Megan L. Toups, Trinity University

One of the primary roles of college and university special collections and archives is to support the teaching and learning activities of our campuses. Engaging students in a course related setting has traditionally fulfilled this function as, for example, when a professor brings her class to special collections for formal instruction on using primary source material for research. Not surprisingly, most of the literature on outreach to students in special collections and archives focuses on supporting these curricular goals. However, outreach to students should go beyond conducting instruction sessions for classes. It is important that we broaden the scope of our outreach to engage students with our special collections and archives when and where they care, *regardless of any curricular relevance*, in order to encourage lifelong learning skills. This is especially true for special collections and archives departments at liberal arts institutions where lifelong learning skills are considered an essential component of a successful education.

In order to do this we need to first reframe the way we think about our student users. We must treat our students first and foremost as people—*unique, multi-faceted individuals*—and eschew preconceived notions of what these "students" are looking for. They are not merely students; being a student is simply one of their many facets. We must gamble on their curiosity, find ways to connect them to new learning opportunities, and let them inspire us with new ideas for outreach. This is risky: we invest time with no guarantee that a particular interaction will bear fruit, focusing on fuzzy notions such as curiosity, serendipity, inspiration, and luck. I propose, at least for the purposes of this article, that we call these curious students "curiosi" (sing. curioso), an archaic term for someone "curious in matters of science and art". This term helps to distinguish two of the facets of these young people—the *curious person* from the *formal student*. Librarians and archivists excel at reaching the formal student through information literacy programs, but we can do more to reach the informal curiosi side of the young people on our campuses. The time has come for the student-teacher-librarian relationship to become more fluid, for students to direct their own learning by identifying material of interest to them, and for special collections librarians and university archivists to engage in a direct collaboration with students in ways that may or may not immediately involve their professors.

After a brief literature review I will present a case study highlighting how outreach to these curiosi worked in practice in Trinity University's Special Collections and Archives and explore the potential for similar interactions at other schools.

Literature Review

Matthew C. Reynolds (2012) wrote in "Lay of the Land: The State of Bibliographic Instruction Efforts in ARL Special Collections Libraries" that "library literature is clear on the value of bibliographic instruction in libraries in general and, in the last 30 or so years, in special collections settings" (p. 14). Bibliographic instruction, oftentimes in the form of information literacy sessions, is an important part of our support of the curricular needs of our students. There is no shortage of innovative class design case studies in special collections and archives. Books on the subject include: *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives* (Mitchell, Seiden, & Taraba, 2012) and *Using Primary Sources: Hands-On Instructional Exercises* (Bahde, Smedberg, & Taormina, 2014). In addition, the Society of American Archivists Reference, Access, and Outreach Section's "Teaching with Primary Sources Bibliography" (2012) compiled citations to a number of relevant articles on this subject.

With this in mind, it is not surprising that the scholarship that addresses serendipity, curiosity, and inspiration in college and university special collections and archives is largely devoted to the role these phenomena play in courses. At the Library Orientation Exchange (LOEX) conference in 2014, Anne Jumonville and Dr. Kelly Carlisle described their efforts to inspire students' writing for Dr. Carlisle's Creative

Nonfiction Writing course by incorporating opportunities for serendipitous moments in Trinity's Special Collections and Archives (Jumonville & Carlisle, 2014). These efforts included opening a portion of Special Collections and Archives to student browsing for one class period. Amy Roberson, former Trinity University Special Collections Librarian and University Archivist, taught students how to handle the material properly and allowed them to take material down from the shelf. The experience gave the students an opportunity to find unexpected connections to the material and to weave their findings into writing assignments they completed later in the course.

David Pavelich, writing from the University of Chicago, has also used special collections to support creative writing classes. He noted that "such examples are always local, of course, and tied to the strengths of unique collections, so I offer them simply as models with the hope that fellow librarians will look at their own collections (physical and electronic) and ask, 'What are the possibilities?'" (Pavelich, 2010, p. 295). Such case studies serve to illustrate practical ways that university special collections and archives departments can engage with their students using materials in their own collections.

In addition to practical scholarship, as noted above, more theoretical scholarship has addressed the issues of curiosity and serendipity in special collections libraries and university archives. Martin Aurand (2011) wrote of viewing "the library as *Wunderkammer*, or a cabinet of curiosities, explored through the senses". He noted that this "is not a new idea, but one that is commonly lost in today's disembodied digital universe" (p. 12). The idea of special collections and archives as a cabinet of curiosities underscores the idea that students can encounter the material in our collections as sources of inspiration and creativity. Special collections and archives become places not just of scholarship, but of play. This contrasts with the strict research focus of information literacy and bibliographic instruction in our collections. Aurand acknowledged this strain, stating that "information literacy suggests that learning is about information seeking and directed research, and limits the role of the library to these ends. This is not so much wrong as incomplete" (p. 13). Special collections and archives contain a plethora of material, and therefore the connections to young curiosi are potentially quite varied—from sorority members looking at old scrapbooks to history students studying archival documents to artists perusing rare art books. These connections inherently reach beyond the classroom and do not fit neatly in the current approach to information literacy instruction.

In order to achieve these extracurricular connections, we must expand our efforts beyond the departmental faculty we are used to working and go beyond the traditional way to reach the young people on our campuses. Over fifteen years ago Susan M. Allen made the case that faculty were "the key" to changing the perception of special collections from treasure rooms to humanities laboratories (Allen, 1999, p. 111). Since her article was published, many special collections libraries have begun ongoing collaborations with faculty who bring students in to use special collections. I believe we can now consider that students are also a crucial key to opening up special collections to a diversity of new uses. We have the ability to directly market services to students. In this way we can be not only humanities laboratories and treasure rooms, but also inspiration stations for the curiosi we encounter.

Practical barriers do, however, stand in the way of students' access to the collections held in special collections and archives departments. How can a student be inspired by something they cannot see? Sidney Berger noted in his recent book, *Rare Books and Special Collections*, that "despite the superior access to collection information that we now have with online systems (which allow virtual browsing), the lack of direct access to books and manuscripts is still off-putting for many patrons" (Berger, 2014, p. 342). While there are important security and preservation reasons for having closed stacks, it is equally important to find ways to make our collections less "off-putting", especially to those students on our campus who can truly be called curiosi.

The archival and higher education literature provides examples of ways to overcome this barrier to access. One practical example is an idea proposed by Bruce W. Dearstyne in his article, "Archival Reference and Outreach" (Dearstyne, 1997). Dearstyne noted that "in many programs, reference is regarded as a reactive function—the archivist responds to the people who happen to call, write, or visit", but "historical records programs should regard reaching out to researchers as a substantial priority" (Dearstyne, 1997, p.189). He proposed that exhibits, publications, conferences and other avenues will fulfill this new proactive mission, and he drew attention to the "sea-change in information technology [that] may significantly redefine the relationship between archival repositories and researchers…further erod[ing] the already dissolving distinction between 'reference' and 'outreach' activities" (Dearstyne, 1997, p. 196). In fact, as will be seen later in this article, breaking down the reference/outreach distinction is vitally important to engaging our curiosi outside of the classroom.

Another practical example from the literature is focused on how our interactions with patrons change the depth of their engagement. Do we really listen to the needs of the curiosi that come into our special collections and archives? And are we overly focused on "serious" researchers to the detriment of our curiosi? James M. Lang (2015) asked recently in *The Chronicle of Higher Education* if we are "handing out plates of knowledge without offering students a human connection". While he was referring to his experience as a faculty member in the traditional classroom, university special collections librarians and archivists should pose the same question. Lang has challenged us to "think more about the 'pedagogy of presence' in higher education—about the value that comes from humans' being present with one another in teaching and learning" (Lang 2015). Just as Martin Aurand suggested that information literacy is incomplete if it does not foster wonder and exploration, our attempts to create an environment of inspiration and discovery also will fall short if these attempts do not include being *present* in our interactions with curiosi. This includes not just physical availability at the reference desk, but also being intellectually and emotionally engaged as well. Lang noted, "personal relationships are what students document as the most profound and memorable aspects of their college experience" (Lang 2015). Special collections and archives should be providing these personal relationships as well. Living a pedagogy of presence is not an empty theoretical idea. While Lang admitted that it "can perhaps never be measured completely", it is still one that "students view as essential" and that we can foster by listening to their needs.

The following case study highlights how being engaged deeply in a pedagogy of presence and being open to collaborations directly with students has the potential to offer fruitful creative learning experiences for both the young curiosi on our campuses and the librarians and faculty who mentor them.

Case Study

Every fall Trinity University's freshman students come to the library in groups as part of New Student Orientation (NSO). They proceed from station to station throughout the library to learn about essential services—circulation, reference, the stacks, and so on. Special Collections and Archives is one of the many stations in the library, one that we have informally dubbed "the inspiration station". As the students come by they see a display, learn about the services we offer them, and have the opportunity to ask questions. Typically, this is their first interaction with Trinity's Special Collections and Archives. For those students who never return for a class, it may also be their last. It is important to engage these students as this may be the only opportunity to make a connection with them.

During the New Student Orientation in 2014, I was staffing our station. Two freshman students approached me separately with very specific questions about the collection holdings. Because I did not have an immediate answer for them, I gave each of them my business card and encouraged them to send an email, which they did. During the first week of class they returned to Special Collections and Archives together, asking if we had "old sheet music". After I showed them how to search the catalog, they discovered several pieces of interest in the Tuesday Musical Club collection, a collection comprised of mostly musical scores donated by a local philanthropic organization of the same name founded in 1901 and dedicated to the promotion of music.

Of particular interest to these curiosi were three parts from George Frideric Handel's *Overtures from All His Operas & Oratorios for Violins in Four Parts*, published by J. Walsh in the mid-1700s. Serendipitously, these curiosi had their instruments with them that day. As one of the students subsequently explained in a recent interview in Trinity University's campus newspaper, the *Trinitonian*, "'We went in, and we happened to have just finished practicing so we had our instruments with us, and she gave us the music. Since no one was around, we asked if we could play a bit and [Toups] told us to go ahead. It was really cool to play the music'" (Gomes, 2015).

Not willing to let a golden opportunity for collaboration and further education slip away, I asked if they had any interest in performing a concert in Special Collections and Archives, to which they both replied

Courtesy of Megan Toups, Special Collections Librarian and University Archivist, Trinity University, San Antonio, Texas in the affirmative. I proposed the idea to our library director, who then approached the music department chair, Dr. David Heller. All parties were intrigued in the idea of a concert in Special Collections and Archives.

These two curiosi returned to Special Collections and Archives at least seven times to either work with the music, get help finding music resources, or to study. Their dedication to studying the music inspired me to suggest that they consider not only performing a concert in Special Collections and Archives, but to also approach the music faculty about getting course credit for their work. They enlisted the support of Dr. Heller and were able to revive a class that had not been offered in over ten years (D. Heller, personal communication, February 2015). The class, Collegium Musicum (MUSE 1196), is "a performance course in music of all eras. Early musical instruments will be used when possible and investigations into the performance practices of the time will be undertaken. Open to all students by audition" (Music Course, n.d.). The two freshman students, along with three other students, enrolled in spring 2015 in the semester-long class. They practiced as an ensemble accompanied on harpsichord by the professor for the course, Dr. Heller.

The end result of this course was a final performance held on the last day of spring classes, May 1, 2015, in Special Collections and Archives. The ensemble played for nearly an hour, with an intermission during which the audience was given the opportunity to question the two curiosi about the process of developing the concert and class. The concert was a resounding success—for the students, the music department, and the library. Twenty-five people came for the event, including members

Courtesy of Megan Toups, Special Collections Librarian and University Archivist, Trinity University, San Antonio, Texas of the music faculty. After witnessing what the students could do in collaboration with Special Collections and Archives, faculty from the music department have approached the library about doing similar collaborations with Special Collections and Archives the future. For example, one faculty member who was at the concert contacted us about using the space for a summer concert by music educators on campus. We were able to host this concert in June 2015.

In addition to providing the space and inspiration for the concert, Special Collections and Archives supported the student work in this course by digitizing portions of the *Operas & Oratorios* for their use in rehearsal and performance; creating a display of the music of Special Collections and Archives mounted to coincide with the concert; and producing promotional material for the event, including posters and programs. While the two freshmen curiosi and their incredible enthusiasm have been at the heart of the entire endeavor, Special Collections and Archives served an important role in supporting them in their personal interest in music. This was made possible by our willingness to engage with the students directly, being open and present in our interactions with them.

DISCUSSION

Significance

While the freshman in our case study managed to revive a course and performed a concert in Special Collections and Archives, it all started with two curiosi's personal search for "old sheet music". By being open to supporting them in this personal capacity, Special Collections and Archives inadvertently contributed to the revival of a formal course, the Collegium Musicum. By engaging in what Lang called a "pedagogy of presence", we found an area of direct collaboration with these curiosi. For those who doubt the usefulness of such personal and serendipitous outreach to the lifelong learning of our student patrons and the campus at large, perhaps this case study will serve as an example of the possibilities that exist. In the future, with other students, who knows where their interest might take them? These events show that *we never know how far a student might run with their interest in special collections and archives once their curiosity has been kindled*.

Another unexpected result was the length these students were willing to go to help us promote our collections to other students and to the campus at large. As one of the freshman noted in his interview with the *Trinitonian*, "'Special Collections is, in my opinion, tragically underused… It's a really, really cool resource. I mean the music that we are playing was published in 1750, and it's the original text'" (Gomes, 2015). Their enthusiasm and willingness to work with Special Collections and Archives helped us to promote to campus the idea of using our space for other cultural events. One of the curiosi wrote to me of his experience, "Working with the Special Collections was a fantastic experience. Though Special Collections is not usually the first place that comes to mind when you think of 'concert', I believe that it should be utilized by everyone on campus as a place for study, for congregating, for displaying art and performing music…It is like a private oasis in the library…we were happy to be able to perform in Special Collections, for the benefit of Special Collections. And, we would gladly do it again." (J. Cohen, personal communication, June 2015). Clearly this was truly a collaboration in which both the students and Special Collections were enriched.

Scalability

The small size of our institution did make the direct collaboration with students much easier than it might be at a larger institution. Trinity University is a small liberal arts school with a total undergraduate student population of under 2,500. The staff of our Special Collections and Archives consists of one full-time librarian/archivist and a few part-time employees, including student workers. This means that, as the Special Collections Librarian and University Archivist, I am often in direct contact with undergraduates in our reading room when staffing the reference desk. However, similar interactions and activities are possible at larger institutions as well.

At a large institution, special collections librarians and university archivists might enlist their student workers in reaching out to patrons, friends, and classmates about what would most interest them, and then develop formal programming events based on the feedback. Another idea would be to conduct a contest in which student teams compete to have their favorite topics turned into exhibits and have these students (now curiosi) directly work with special collections to mount the exhibit. This could be a collaboration with any number of departments on campus where curiosi are given course credit for their collaboration with special collections and archives. No matter the size of the institution, the important thing is that the curiosi on our campuses are heard and their interests are being supported by our special collections and archives departments.

Sustainability

Nevertheless, one can legitimately ask how we can engage in these direct collaborations with students when we are already juggling other duties such as teaching classes, answering reference questions, and processing incoming acquisitions. A simple first step is to implement "proactive reference". Proactive reference is a term we coined to describe a hybrid of reference and outreach that actively solicits reference questions from patrons who stumble upon special collections and archives departments. Dearstyne's prediction that advances in technology would dissolve the barrier between reference and outreach has come true (Dearstyne, 1997, p. 196). Rather than waiting passively for reference questions to come in, we can now actively solicit questions from patrons who happen across our reading room or our staff.

For example, at Trinity University's Special Collections and Archives patrons must sign in to the rare book reading room whether they have come for research, for a class, or simply to study. When they are signing in, we engage in proactive reference by encouraging them to note their email address and any topics they are interested in. Next, we search the catalog for pertinent material and check for any archival holdings that might be useful to their topic. Finally, we send them an email that includes 1) the catalog and archival information requested, 2) a short video tutorial on how to search the catalog for special collections material, and 3) a link to our online Libguide that states our hours and other relevant information. Many students use our reading room for study. By encouraging them to reveal their individual interests, we are able to offer tailored reference/outreach that opens our "invisible" collections to them. Since implementing this service in September 2014, many students, faculty, and outside researchers have noted areas of interest they would like to be contacted about. A professor has even brought his class to Special Collections and Archives as a direct result of this service. This simple step—instituting "proactive reference"—takes very little time to implement and carry out. It can be undertaken in almost any special collections and archives setting regardless of size. It can also be implemented at the reference desk and anywhere there are exhibits displayed. After instituting this basic step, any special collections and archives unit can slowly increase their extracurricular student outreach as time, staff, and resources allow.

Conclusion

On every campus there are intensely curious students. In order to serve these highly motivated young people, we need to improve our services and change our attitudes towards their "extracurricular" interests. Of course, special collections and archives should continue to support curricular needs, but the most engaged curiosi will also have personal educational goals that surpass what is supported formally within the curriculum. Special collections departments are a gold mine for the right curioso. Our job, as curators of these collections, is to help these curiosi to deepen their engagement with whatever subject they are interested in, whether it is for a class paper, a debate project, or a personal interest. Unlike departmental faculty who are focused on a particular subject, we are uniquely situated to help these students deepen their appreciation for any subject they fancy, whenever we have something related to that subject in our collection. By lowering the barrier of access to our collections, we help foster a love of learning in these bright curiosi.

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Research First? Assessing the Role of Special Collections Librarians in Academia

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Abstract

In academic libraries, one of the lesser-explored discussions surrounds the value and validity of research done by librarians outside of their own professional literature (LIS). For this study, the authors surveyed seventy-five special collections librarians to assess their research activity; perspectives on non-LIS research; and experiences in the workplace regarding credit for non-LIS research. The quantitative data shows a large majority of respondents favored research outside of LIS, while the qualitative responses revealed strong opinions on research in and out of the profession, what constitutes a superior librarian, and the tenets of academic freedom. Almost all respondents agreed that the special collections librarian needs to make scholarship a priority in order to succeed and advance in the profession. Given the responses, this study should be considered a first step toward a fuller discussion of the value of research in academic libraries.

Research First? Assessing the Role of Special Collections Librarians in Academia

Andrew Huse and Matthew Knight, University of South Florida

Introduction

Studies attempting to gauge the importance of research to the career of an academic librarian are nothing new; more uncommon are attempts to examine the importance of research done by professional librarians outside the field of librarianship. Rarer still are any investigations into the role of the special collections librarian in the academic research library. That being said, the impetus for this particular study grew out of a library faculty meeting in which the guidelines for a revised promotion document were discussed and debated. An opinion surfaced which suggested that research done outside of the field of librarianship should be weighted less in consideration for promotion, while research in the field of librarianship should be weighted higher. This led the present authors to wonder if opinions like the above were common at other academic libraries, and, if so, how librarians felt about the issue. Being special collections librarians, the authors chose to focus this study on colleagues in special collections and archives across the country. The objectives were twofold: to assess the importance of research in and outside the field of librarianship; and, perhaps more importantly, to gauge how research outside the field of librarianship is valued by administrators and fellow librarians. Three themes organically developed out of the received comments: research, especially outside of the field of librarianship, advances the profession; research advances the librarian and his or her collections; and all scholarly research must be respected in terms of the ALA's tenets of academic freedom.

Literature Review

Montelongo, Gamble, Brar, & Hernandez provided evidence in their 2010 article that conducting research outside of librarianship, in subject disciplines or areas of expertise, can not only benefit a librarian's own institution, but will also boost his or her status and personal job satisfaction. Further, they demonstrated that librarians who do not hold an advanced degree in another subject field are not as adequately prepared to conduct research and serve as subject specialists. Sassen and Wahl (2014) concurred, demonstrating that, while the profession has indeed seen an increase in the requirements for research in academic libraries, library school instructors are simply not preparing future academic librarians to do quality research: in reality, library schools are producing professionals and not scholars. Kennedy and Brancolini (2012) would agree, and found participants in their survey believed that their LIS Master's Degree program may have prepared them to appreciate research but did not prepare them to conduct it. Coker, vanDuinkerken, and Bales (2010) cited numerous studies that conclude that librarians should not be made tenured faculty because the MLS degree does not prepare graduates to conduct the necessary research. Fleming-May and Douglass (2014) advanced this discussion, insisting that librarians need to take it upon themselves to pursue a more active research agenda in order to enhance their status in the academy, noting the need to increase and publicize their own research, and to seek collaborative opportunities with faculty outside the library. Further, they stressed the need for academic librarians to publish in high-impact, peer-reviewed journals and to participate in high-impact conferences, specifically mentioning non-LIS disciplines as preferential.

Berg, Jacobs, and Cornwall (2013) found in their investigation that, since library administrators are essential to any discussion about librarians and research, the administrative perspective must be a part of any study focused on academic librarianship and research. Certainly, if the administration at any given library shares the view that research should be somehow weighted in one direction or another, then librarians need to know where they stand in their institution, and act accordingly. Montelongo, et al., (2010) also affirm that librarians who want to pursue non-library research need the support and encouragement of their library administrators. They also found that the most support came from administrators who themselves contributed to research in and out of the field of librarianship. Further, those administrators who also pursue an active research agenda provide crucial professional and financial support for library faculty to engage in scholarship. As Sassen and Wahl (2014) note, however, while most administrators agree that more research support is needed for faculty, and that time to engage in research was an issue, suggesting mentorship programs to assuage these time constraints is often the only proposed solution. Lastly, Perkins and Slowik (2013) demonstrated that administrators do find a multi-tiered value to research by their library faculty to the institution, the university, the profession, and, of course, to the librarians themselves.

The above research notwithstanding, there are still librarians who adhere to a seemingly out of date model of what a research librarian should be. For example, Gorman (2000), and others who follow his approach, still see the library profession as less academic and more professional. Ilesanmi (2013), for example, claims—channeling Gorman-- that the roles of a research librarian are: "collection development, knowledge management, preservation of resources, users' services, and personnel management." Research and scholarship seemingly do not play a role for the academic research librarian in this framework. Clark, Vardeman, and Barba (2014) attempted to measure the effects of the "Imposter Phenomenon" on research librarians reluctant to pursue research, but their findings still suggested that the pursuit of an active research agenda needs to be a highlight of the library profession, and excuses need to be laid aside. Given the high expectation for research at most institutions, coupled with a normally small allotment of work time allowed for research and scholarship, the situation can often look forbidding. Further, if an active research agenda is required, are all areas of scholarship created equal? It is this question that we wished to put to colleagues in other special collections departments.

Methodology

A link to a survey was sent to the 2484 members of the "Ex Libris" listserv, generating 75 total respondents who were professional librarians working in special collections or archives. All 75 of the respondents started and completed the survey. The approach was both quantitative and qualitative, as we wished to discover statistically how research was treated in other institutions; but, more importantly, we wanted to hear the extensive comments from colleagues in the field about their individual experiences, concerns, and philosophies about research in and outside the field of librarianship. To our surprise, respondents overwhelmingly shared similar feelings toward the principles and philosophy behind research in academia, and these complementary opinions helped shape the discussion below. All the names and corresponding institutions have been kept confidential for the purposes of this article.

Discussion

Of the 75 respondents to the survey, 39% were tenure-track faculty, 23% were non-tenure track faculty, and 39% did not have faculty status (all percentages have been rounded up or down). Years of service were quite consistently distributed, which was expected given the wide population covered by the survey. Respondents overwhelmingly supported the idea of librarians publishing research outside Library Science (LIS) literature, with only 4% disagreeing. The general consensus, however, reasoned that librarians should only publish in subject areas in which they were experts. In that light, more than two-thirds of the respondents had published or presented on topics outside of Library Science, most notably in history, literature, and the history of the book. Only 25% of the respondents did not publish outside the profession, and of these many were librarians who did not publish or actively pursue any research agenda. Respondents almost universally recognized the value of research and writing outside LIS, with 32% saying it was more important than research within LIS, 57% saying they were of equal importance, and only 3% believing that LIS scholarship was most important. Well over half of those surveyed (57%) thought supervisors had no right to designate their areas of research, with some citing academic freedom; these views greatly outnumbered the 19% who believed supervisors could designate areas for research. Almost all respondents did not think (61%) or did not know (31%) if their institutions gave more credit toward promotion for one discipline over another, while 4% each thought their institutions favored LIS or non-LIS research. Although we did ask about the requirements to publish for promotion and reappointment in each respondent's institution, the question was often misunderstood, rendering the results problematic. For this reason we have left out the question and answers devoted to these requirements.

Taking the qualitative responses as a whole, it soon became clear that respondents to the survey focused their most substantive comments on three major issues; most significantly, perhaps, none of these issues was specifically mentioned in the survey. The three major themes were as follows: 1) research affects the perceived status of librarians and their research compared to other academics, 2) research in other disciplines makes for better librarians, and 3) the notion of academic freedom cannot be ignored.

The Perceived Status of Librarians vs. Other Academics

The most common theme mentioned in the responses was the status of librarianship and its respective research literature. The fact that 32% (n=75) of respondents thought research in other disciplines was more "important" than LIS, while only 3% of librarians defended LIS research as more important, indicates that special collections librarians might not think particularly highly of LIS research. Many respondents found LIS research to be far too confining and unrewarding. "I strongly believe librarians should publish outside of the narrow boundaries of librarianship," wrote one non-tenured faculty member, while another chided, "Library Science or Book History are [each] too secret a science." Another faculty librarian indicated succinctly that, "it is more impressive to publish in an academic journal than a library journal."

Many respondents questioned the legitimacy of LIS research literature, using strong language in their assertions. "Most library literature is crap," one faculty member curtly wrote, while another called it "so lame." A tenured librarian offered a more judicious comment: "Library science publishing isn't particularly rigorous." Several respondents argued that LIS research is of low quality and little relevance, and were not reluctant to speak their minds: "There is more than enough library literature as it is. We don't need to drown in 500 more nearly-identical case studies," wrote one faculty librarian, while another added, "There is too much mediocre library literature." Tenured faculty members were no less pointed in their comments, with one saying, "Let's face it, much of 'library science literature' is cookie-cutter analysis. How many citation surveys are really necessary?" Another tenured librarian added, "Most library research is poorly written and irrelevant…and most non-librarians do not regard library science literature as scholarly." A non-faculty librarian chimed in with, "Anything that cuts down on the 'here is the cool thing we did at my library' without any 'so what' to it is a good thing."

A handful of other faculty respondents even questioned why library literature existed at all. For these individuals, the motivation for most LIS research is selfish, with one faculty member claiming that most LIS literature exists solely to provide repositories for promotion-related activities: "I've always assumed that a great deal of publishing in the library literature was done by people who were seeking tenure in places that granted it." Mandating research in this way, wrote another faculty librarian, is likely to lead to poorer scholarship: "When research and publication becomes a job responsibility, quantity is likely to be privileged over quality." However, some librarians still find this to be too much of a burden, according to another librarian with tenure: "Library faculty at our institution must produce scholarly work in order be promoted in academic rank, but many choose not to seek promotion and remain at the level of assistant professors." Another tenured librarian concurred, noting, "Most librarians publish enough to get tenure at associate [rank] then stop." In a straightforward opinion, one tenured respondent opined, "If you don't want to do research, then I wouldn't recommend being an academic librarian/archivist. I feel it goes with the territory."

A large number of respondents (66%, n=75) felt that limiting librarians to LIS research was far too confining and unrewarding. "I believe that librarianship is too narrow a field to encompass all of the intellectual interests librarians bring to their jobs," wrote one tenured librarian, while another faculty member admitted, "Library literature is fine, but it falls mainly into the 'how to' field. That is not my publication interest." Another tenured respondent plainly stated, "There is no reason a librarian should give up his subject matter interests when he chooses to enter the profession." Finally, another touched upon the different roles of librarians, and how that might affect their research, declaring that publishing outside of LIS is "more important for special collections librarians, slightly more important for most other librarians with assigned duties elsewhere. Publishing within the profession is perhaps most important for those in cataloging or technical services areas of academic libraries."

Regardless of the subject matter pursued, however, respondents overwhelmingly agreed that special collections librarians needed to research and publish in order to solidify their place in the academy. One exacting faculty librarian had particularly strong words for colleagues who did not engage in research, suggesting they "bag at Walmart," claiming librarians "are equal to faculty in the departments, not servants. It is time the academic library wakes up and shifts away from slave, second class academic citizen mentality to become first among equals with all departments on campus [and] beat them at the academic game. Publish, publicity, research, development etc." Another tenured respondent shared a similar sentiment in a decidedly more graceful way: "We [at my institution] tend to think of ourselves as faculty first, then as librarians--and we hire accordingly."

Better Librarians, Better Collections

Many respondents to the survey strongly believed that research outside the library profession can build better librarians and better collections. In their comments, these individuals pointed out that librarians interested in outreach, collection development, intellectual creativity, and professional status all had something to gain from research outside LIS. One tenured faculty member felt that, "Librarians in collection management/special or area studies collections should reflect a broader research and publication focus consonant with their individual subject expertise." Further, some respondents thought librarians could offer new and unique perspectives on other academic disciplines and their research faculty. Said one tenured librarian: "Many of our users and researchers are from outside the library profession and therefore it is good to have articles published in a variety of venues. This not only expands your research profile, but also can expand usage of special collections material by exposing those outside the library profession to materials you have and what types of research is being done with the collection." Two other tenured faculty members put it simply: said one, "[External research] builds subject knowledge, research skills, and credibility with other faculty," and the other, "If you are a librarian with a second subject masters or doctorate you should use it. It connects you more closely with colleagues in teaching departments."

While these views made clear that subject specialists are important in the library profession, it was also stressed that the best specialists should stay active within their chosen fields. That said, a tenured faculty member did note, "Generally speaking, an 'outside' field of interest should have some relation to the faculty member's job." Another tenured librarian agreed, noting, "We have many faculty here who publish in subjects other than librarianship. However, we tend to expect that the subjects are directly related to their primary responsibilities. For example, it would be normal for our Judaica librarian to publish on Jewish culture/history, but it would be unusual for her to publish on art education even if she's an expert in that area." Since special collections "librarians are ideally situated at the intersection of a number of different disciplines," said one non-faculty librarian, they "can bring new, less insular perspectives to their research."

Several respondents noted that research within one's own collections can not only advance the career of the individual librarian, but increase awareness of the collections themselves. Said one tenured librarian, "True curatorship of the objects in our care can only come about by the in-depth examination of them, and their content, as artifacts." A non-faculty member agreed, noting that, "At the very least, it provides us with an opportunity to approach our collections from a researcher's perspective. Moreover, in doing research we learn more about the collections in our care." Summing up all the above opinions, a faculty member reasoned: "[Research in other disciplines] broadens our intellectual horizons; demonstrates familiarity with our collections; [and is] essential to respect from most academic teaching professors."

Significant research, then, is one of the most important qualities expected of a special collections librarian, and the majority of those surveyed agreed that an active research agenda is crucial. One tenured respondent even declared that there were two classes of special collections librarians: the "bureaucrat" and the "curator": "The number of bureaucrat Special Collections librarians I encountered is discouraging and perhaps detrimental. So I've been on both sides of the Special Collections reference desk and have come to the conclusion: Oh, what a better world it would be if special collections were staffed by subject-matter experts who happen to also have library degrees."

Overall, however, most respondents clearly acknowledged the necessity of LIS literature alongside the prestige and challenge of publishing outside the profession. One non-faculty respondent wrote, "Publishing outside of library literature gave me an opportunity to highlight collections in my library to an audience that might like to research those collections, while publishing in library literature is an opportunity to share insights, advice, and research with other library colleagues. I think both are valuable and important." That said, librarians had strong opinions about whether their research areas should be mandated or left up to their professional judgement, bringing up the concept of academic freedom and how that translates to the academic library.

Academic Freedom

The subject of research relating to promotion can be controversial, and some respondents felt institutions and supervisors unfairly make research and publishing demands upon library faculty without providing equitable time and resources to perform these activities. Adding to these difficulties is the fact that some employers give more credit for one kind of research over another. Several respondents pointed out the vastly uneven expectations between faculty librarians and the administrators who judge them, and one tenured faculty member wrote curtly, "leadership must lead by publishing." Another tenured librarian observed, "academic freedom should still have a prominent place at all institutions. In any case, at the institution where I work I think the total publications by the library administration in the past five years would amount to 5 articles by the 5 senior administrators." Such a rate of publication would be unlikely to convince a promotion committee with respect to a librarian seeking advancement.

Another theme evoking calls for academic freedom surrounded the creativity and personal interests of the librarians themselves. "It is important for librarians to publish what interests them," one non-faculty librarian wrote. "It is quite natural," wrote another faculty member, "to research and publish in areas that relate to our collections or our interests, which may or may not reflect our collections." One non-faculty respondent pointed out that librarians who research according to their own interests will likely be much more enthusiastic than someone simply fulfilling a demand for promotion: "It makes sense to take the individual's qualities and interests into account (he or she will probably excel in those fields anyway)." Special Collections librarianship draws subject specialists whose intellectual curiosity serves them well in their profession, states one tenured faculty member: "Librarians work closely with collections and have a diversity of interests [and] these should be celebrated and encouraged." Limiting librarians to a certain subject, claims a non-faculty librarian, would not only limit individuals' academic freedom, but would hurt the disciplines they contribute to: "To confine us all to one box seems counter-productive, both in terms of individual advancement and in terms of scholarship - our specialized skills lend themselves well to research in all areas, not just the library profession." The wider interests of special collections librarians were also noted, with one faculty librarian noting: "I hope that [supervisors] would take a broad view about what contributes to the profession. The nature of scholarly work, which must be very narrow, is often diametrically opposed to the broad interests that special collection librarians must have."

Instead of forcing librarians into subject-specific corners, perhaps administrators should be guiding employees to be better researchers in general, claimed several respondents; and, instead of a one-size-fits-all approach, perhaps librarians should be judged on their individual merits and aptitudes. Said one tenured librarian: "I think that supervisors and administrators should help develop and guide research activities, particularly for junior faculty, but not outright designate them. It should be up to the individual librarian to determine their best research plan, in consultation with supervisors and peers, unless of course the librarian is hired specifically to accomplish particular research activities." This same librarian openly states that, "I would not support an environment where specific disciplines were outright pre/proscribed." "In an ideal world," responded another tenured faculty member, "scholarship guidelines would be set at the department level. This is how the academic colleges work. Libraries, however, rarely do that and that's where the conflicts occasionally arise."

There were dissenting opinions, of course. Some respondents (19%, n=75) felt that the leadership or administration could designate areas for librarians' research; a few insisted that research should be directly associated with one's job, while others admitted that employers could make demands on the direction of research. More than 58% advocated academic freedom for special collections librarians, however. But the most important factor in research, those respondents wrote, is the quality of one's research, not the subject matter: "Publications should be gauged by their content and their impact on whatever profession is being impacted," wrote one tenured librarian, while another agreed, stating, "Library administrators and T[enure] & P[romotion] Committee members should leave such matters to the individuals to decide, as long as the resulting product meets professional standards and is accepted for publication in a peer-reviewed journal." Young, non-faculty librarians also took up the case, with one saying, "I think I should be free to determine which disciplines I publish in. They have a right to designate how many articles of what level of scholarship, but limiting to specific disciplines feels an awful lot like censorship." Another new librarian added, "The librarian should be able to make a case for why a discipline is appropriate for his/her work." Faculty librarians agreed with their younger colleagues, noting, "What matters is publishing good stuff, regardless of the field," and, "I don't think [administration] have a right to require publication in an outside discipline, nor to disregard extra-disciplinary publications for the purpose of promotion." Regardless of the areas of research pursued, therefore, the majority of special collections librarians hold tight to the tenets of academic freedom.

Limitations and Future Study

The limitations to a study such as this are clear: only special collections librarians took the survey and offered their comments. However, this selectivity did offer some useful information as to how special collections professionals view themselves in comparison with their colleagues in other areas of the field, and how they felt about restrictions and limitations involved in pursuing an active research agenda. There seems to be a clear need for studies like this to expand to cover the entire profession, so that conclusions like those found in Montelongo, et al. (2010) can be further substantiated. In order for a project like that to have maximum impact, however, a much larger pool of respondents would be desired. The demand for research from administrators and institutions is not going away; therefore it is time that research librarians to accept this fact and find a way to achieve a more respected tier in the academy.

Conclusions

The origins of this article lay in a discussion concerning librarians and promotion: should research done in the field of librarianship be weighted higher than research done outside the field? As special collections librarians, the authors felt strongly that research should be judged on the merit of the scholarship, not the focus. But we wanted to survey a broader group of special collections librarians to gauge their assessments of the issue. 88% of respondents (n=75) agreed that a balance should be struck between scholarship undertaken in and outside the field of librarianship, and nearly two-thirds believe that such a balance should not be mandated in the interests of academic freedom. As this study has shown, it is clear that special collections librarians have strong feelings on the subject of research and how it should be undertaken; but despite our anticipated channels of discussion, the most significant findings from the survey were the unsolicited comments from respondents. Yet whether librarians fell in the 3% who would agree that "Our job is to continually improve and advance the library profession" while neglecting all outside research, or in the 32% who felt outside research was more significant than LIS, nearly all recognized that an active research agenda is necessary to solidify librarians' roles in the academy. Perhaps it is time for special collections librarians to lead the charge to make ours a more dignified and well-respected profession; and, if we are successful in our scholarship, contributions to LIS publications may be seen more favorably. Regardless, according to our findings, the way forward starts with research first.

Appendix I: Quantitative Survey Results

How long have you worked in a Special Collections setting?

0-5 years: 15

6-10 years: 18

11-15 years: 17

16-20 years: 4

Over 20 years: 21

Are you a faculty member at your institution? If so, are you a tenure-track faculty member?

Tenure: 29
Faculty: 17
Non-Fac: 29

Do you feel that librarians should publish research outside of the library profession (history, arts, humanities, other disciplines?)? Why?

Yes: 66
No: 3
Maybe: 6

Have you published research/articles outside of strictly library literature? What disciplines have you published in?

Yes: 56 (28 in history, 9 in literature)
No: 19

Do you feel that publishing outside the library profession is more important, less important, or of the same importance as publishing in the field of library science?

Same: 43
More: 24
N/A: 6
LIS: 2

Do you think the leadership and/or peers at your institution have a right to designate which disciplines you should publish in for credit toward promotion and/or tenure?

No: 43
Yes: 14
Maybe: 7
N/A: 11

Does your institution give you more credit for publications in one academic discipline over others?

More for LIS: 3
More for other: 3
No: 46
N/A: 23

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From Silos to (Archives)Space: Moving Legacy Finding Aids Online as a Multi-Department Library Collaboration

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Abstract

Prior to 2014, finding aids from Hunter Library's Special Collections did not have a publicly accessible online presence and resided as Microsoft Word documents on an internal library server. In 2014, Hunter Library began transferring these finding aids to ArchivesSpace, an open source archives information management application. ArchivesSpace allowed librarians to publish and export EAD finding aids on the web. This article discusses the project as an interdepartmental collaboration among Special Collections, Cataloging, and Digital Projects. The authors consider this paper useful as a workflow model for libraries which lack technical infrastructure but want to transfer legacy collection descriptions to ArchivesSpace.

Keywords: ArchivesSpace; Finding Aids; Special Collections; Project Workflow; Collaborative Models; Legacy Collections

From Silos to (Archives)Space: Moving Legacy Finding Aids Online as a Multi-Department Library Collaboration

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The Special Collections department at Western Carolina University's Hunter Library houses archival materials that showcase southern Appalachian life and natural history, with particular attention to Western North Carolina. Notable collections focus on Horace Kephart, renowned naturalist, author, and promoter of the Great Smoky Mountains National Park, and George Masa, whose photographs of the Appalachian region were used as promotional materials to support the establishment of a national park in the Smokies. However, these collections remain largely inaccessible outside of the library's walls. The approximately 700 finding aids for these collections reside in Microsoft Word format and are available only to users who physically visit the Special Collections department or contact the department via phone or email.

Background

Hunter Library previously attempted to make key finding aids accessible online with the help of "North Carolina Exploring Cultural Heritage Online" (NC ECHO), a statewide digital library program run by the State Library of North Carolina from 1999 to 2012 ("North Carolina ECHO," n.d.). The goal of the NC ECHO project was to use the internet to increase public access to cultural heritage resources held by libraries, museums, and archives in North Carolina by providing grants, developing best practices for digitization and creation of metadata for digital content, and offering workshops on metadata standards such as

Encoded Archival Description (EAD) and Dublin Core. In 2010, as part of an effort sponsored by NC ECHO to coordinate metadata creation for the state of North Carolina, Hunter Library received templates for creating EAD finding aids. EAD finding aids enable archives and special collections to present information online in a standard manner ("Encoded Archival Description, Version 2002 Official Site," n.d.), so the library's participation efforts in this process were deemed justifiable. Consequently, Hunter Library's Head of Cataloging and the Metadata Librarian created detailed EAD documents in Notepad++ based on the Microsoft Word finding aids. Hand coding the finding aids into EAD in Notepad++ was, however, an extremely time consuming process. Furthermore, Hunter Library was limited to the generic templates provided by NC ECHO; though the templates could be modified, to do so required technical expertise Hunter Library's staff did not possess at that time. Publishing EAD finding aids online also required working with elaborate style sheets, another area in which the library staff lacked expertise, and ultimately, only 35 EAD finding aids were migrated to the web as HTML documents.

Those 35 finding aids are currently accessible under Hunter Library's "Special Collections" webpage. Despite the fact that nearly 700 collections have finding aids available, with so few online, these unique collections of the library remained hidden. As the university library of a mid-sized academic institution, Hunter Library has limited finances and staff time. Though there had been considerable interest in making these finding aids more accessible, lack of dedicated personnel who possessed technical knowledge to migrate them online prevented further progress.

Literature Review

Much of the research on migrating legacy finding aid data online has been done in light of the adoption of EAD, which was first introduced in 1993. EAD finding aids published online provide the user with access to subject information contained in historical and biographical notes, series summaries or scope and content notes and container lists (Hostetter, 2004). Yakel and Kim (2005) postulate that the adoption of EAD may hinge on the decision to convert "outmoded access tools to modern finding aids or updating analog finding aids into digital documents" (p. 1435). While over half of archives and libraries are now using EAD (Gracy & Lambert, 2014), at times its implementation has been a source of frustration and uncertainty.

One of the major challenges that libraries and archives faced from the very beginning when implementing EAD was a lack of resources. In 2008, Sonia Yaco surveyed librarians and archivists on their perceptions of EAD. Twelve of 16 survey respondents listed “lack of staff” and 8 of 16 identified “lack of infrastructure/IT support” as barriers to implementation (p. 466). Hostetter (2004) found the three most common reasons institutions do not have their finding aids online were a lack of time, staff, and money, with lack of staff being the top barrier (p. 123).

Creating EAD finding aids requires a certain level of familiarity with XML and reworking existing staff workflows to incorporate new tools has been difficult for many who are implementing EAD. As Roth’s (2001) survey found, making the time needed to develop encoding routines has been one of the biggest challenges (p. 229). In their 2005 article, Goulet and Maftei question whether it is “not enough to simply introduce the staff to EAD, as part of their general culture in archival science, and to focus the training on one or two staff members” (p. 51).

Another factor contributing to delayed implementation of EAD is that many archivists view the online migration process as an opportunity to rewrite legacy finding aids. Yaco’s (2008) survey found that many archives planned to rewrite their finding aids before implementing EAD so that their descriptions would meet Describing Archives: A Content Standard (DACS) or current archival standards. In fact, 10 of Yaco’s 16 respondents noted that they planned to “augment, update, or rewrite existing finding aids” (p. 468). Likewise, James Roth’s (2001) survey of 47 institutions implementing EAD found that, if resources were not an issue, they would use those resources to convert the inconsistent content of finding aids (p. 228).

The process is further complicated by the fact that many archivists consider availability of online finding aids as a double-edged sword: “While they help bridge the distance gap, they also place more demand on the archives staff and resources” (Hostetter, 2004, p. 136). More online patrons create a larger user base for online finding aids, meaning archives which publish findings aids online may see more users who “did not even suspect the existence of archival repositories and of archival resource” and would need the help of an archivist to focus and guide their search (Goulet & Maftei, 2005, pp. 51-52). In reality, even after finding a perfectly marked-up finding aid online, researchers might still need a reference archivist’s help (Roth, 2001, p. 228). According to Altman and Prange (2015) online finding aids that supplement printed bibliographies and catalog entries promote research in special collections. However, they too note that librarians and archivists may find themselves assisting users even more as the latter now have to sort through multiple sources of information (Altman & Prange, 2015). Finally, some archivists believe that the creation of web-based finding aids should not supersede appraisal and description activities (Hostetter, 2004, p. 135).

Perhaps the most significant barrier to implementing EAD has been the need for a tool that transforms the EAD XML finding aid data into a web-accessible format suitable for use by researchers. Earlier studies by Richard Higgins (1998) and Jill Tatem (1998) note that major obstacles for implementing EAD have been tied to unavailability of easy-to-use software on both publisher and user ends. In 2005, Yakel and Kim found that archivists reported a great need "for an end-to-end, off the shelf software solution, and the need for more boxed systems that did not require knowledge of scripting, middleware, and server modifications" (p. 1434).

Choosing ArchivesSpace

Hunter Library, like many other libraries and archives, lacked the staff time and technical expertise needed to successfully encode and migrate EAD finding aids to the web. ArchivesSpace filled this need by allowing organizations like Hunter Library to move through all stages of encoding and publishing, as opposed to using as many as six applications for encoding a single finding aid (Yaco, 2008, p. 461). A community-developed, open-source archives information management application released in 2013, ArchivesSpace combines features of two archives management systems—Archon, which has the capacity to publish descriptive archival information on the web without any encoding ("Archon," n.d.), and Archivists' Toolkit, an open source archival data management system with the ability to export EAD finding aids ("Archivists' Toolkit," 2009). These ArchivesSpace offerings provided Hunter Library with the ability to present its finding aids on the web and export EAD finding aids without additional technical training for staff. Since EAD finding aids are a "fundamental building block of sharing archival descriptive metadata" (Riley & Shepherd, 2009, p. 99), the library wanted to have this option available even if it did not envision exporting EAD from the start of the migration process.

This background also explains why Hunter Library, despite licensing CONTENTdm to host digital collections, did not use it for hosting its archival finding aids. Although CONTENTdm allows for the mapping of what Cornish and Merrill (2010) consider an "acceptable cross section" of the EAD tag library, it can only ingest EAD-finding aids, not create them (p. 159). As the authors point out, the CONTENTdm solution "assumes that a library or archives is creating EAD content using an external editor, which can be a complex and expensive proposition" (Cornish & Merrill, 2010, p. 161). The benefits CONTENTdm holds for institutions that are pressed for resources, such as the ability to generate a publically accessible, full-text searchable HTML document from an EAD finding aid using the default stylesheets provided in the Project Client Finding Aid Wizard, were therefore not applicable in Hunter Library's context. Even for institutions that have EAD finding aids, CONTENTdm is not without problems. Bill Fliss (2010) pointed out in his presentation, delivered at the Midwest CONTENTdm Users Group Annual Meeting, that while CONTENTdm is able to deliver the EAD finding aids to the user through the use of style sheets that render finding aids into HTML, the Finding Aid Wizard lacks a batch feature. So, only one finding aid can be created at a time. Furthermore, prior knowledge of XSLT is needed to manipulate the Wizard's default stylesheets for correct display of the finding aids on the web (Fliss, 2010).

Fortier's (2010) CONTENTdm Users Group Meeting webinar demonstrates how finding aids written in Word can be exported to CONTENTdm. He describes converting the Word finding aids to multiple page PDF files and uploading them as compound items. Fortier (2010) recommends formatting the finding aid information into the broad categories of "descriptive summary," "administrative information," "collection description," and "collection inventory." These categories make subsequent mapping to DublinCore fields in CONTENTdm easier. However, while this solution allows finding aids to be added to CONTENTdm without having to be first encoded in XML, it does mean that the finding aids need to be added to CONTENTdm one at a time and cannot be imported in batches.

Finally, within Hunter Library itself, the use of CONTENTdm for hosting the library's digital collections meant that CONTENTdm had come to be viewed primarily as a software for managing digital image collections rather than a system which could also be used for hosting finding aids. For example, the Head of Cataloging, who had been extensively involved in creating EAD finding aids in Notepad++, considered CONTENTdm to be designed more for digital collections of images and audio recordings. For all these reasons, use of CONTENTdm for the finding aids was never an option for Hunter Library, and ArchivesSpace became an obvious choice for making the library's special collections available to the public.

The ability to use a hosted instance of ArchivesSpace from LYRASIS, a regional membership organization of American libraries and the "organizational home" (Matienzo & Kott, 2013) of ArchivesSpace, was another important consideration behind Hunter Library's choice. Since the library did not have the required server space or a technical team who could manipulate an open source software to meet institutionally specific needs, LYRASIS' offering helped meet a critical need. As the "organizational home," LYRASIS is responsible for software development, operational support, and community engagement, all of which are supported through a robust membership and governance structure (Matienzo & Kott, 2013). Hunter Library thus secured hosting for ArchivesSpace through LYRASIS, becoming the third university library to do so. Under this arrangement, LYRASIS provides server support, technical assistance, and system upgrades for ArchivesSpace. This support is invaluable, as it provides Hunter Library with needed technical infrastructure support. LYRASIS charges two fees for relevant services: the cost of ArchivesSpace membership and the cost of LYRASIS for ArchivesSpace hosting and support. As a medium-sized university, Hunter Library pays $3,000 a year in membership fees, $4,032 for server hosting, and $360 for support. Altogether, Hunter Library pays $8,235 annually. LYRASIS also charged a one-time setup fee of $1,200. The ArchivesSpace membership is optional, but it gives Hunter Library access to user support, community forums, training resources, and the ability to serve on the ArchivesSpace Governance Board ("ArchivesSpace membership," n.d.). Additional privileges of membership include regular notification from LYRASIS about updates to user documentation content and the ability to vote on prioritizing software development tasks.

LYRASIS offered some limited customizations for Hunter Library's instance of ArchivesSpace at no additional cost as part of its hosting services. For example, LYRASIS created the subdomain "wcu.lyrasistechnology.org" under the "lyrasistechnology.org" domain name. They also created one plugin as part of the setup which applied the library's logo, the university's purple and gold colors, and some localization of language in public and staff landing pages of the library's ArchivesSpace instance. The library did not modify this plugin or add any other additional plugins to its instance of ArchivesSpace. Since the library lacked the necessary technical support, the initial configurations done by LYRASIS were helpful, and they meant Hunter Library only had to provide certain basic information (such as organization code, collection, and website names). The library's Systems Librarian, who oversaw the contract with LYRASIS, holds an administrator user account and is responsible for adding and editing ArchivesSpace user accounts. The customizations were made available to Hunter Library a week before the agreed "go-live" date, that is, the date the system could be used for production purposes. The one week period provided a buffer during which the library could assess the branding and make sure logins and user accounts were active and working. Hunter Library staff members were also provided with three hours of interactive webinar training on creating and editing repositories, editing user accounts and groups, and creating and modifying metadata.

Once Hunter Library's instance of ArchivesSpace went live on June 23rd 2015, the library could use LYRASIS's ticketing system to request technical support for ArchivesSpace. Overall, the Digital Technology Services section of LYRASIS, which is responsible for hosting and support of ArchivesSpace, has been responsive to the library's email questions and provides timely notification of bug fixes, upgrades, and reboots to the software. LYRASIS also seeks feedback on the quality of their hosting services.

A Collaborative Workflow

Once ArchivesSpace was in place, the library had to determine the workflow for transferring the finding aids to ArchivesSpace. As noted, Hunter Library lacked strong technical infrastructure, particularly programming and developer support. Due to these deficiencies, a large-scale import of the finding aids from the library's server into ArchivesSpace was not a feasible option. Rather, migration of the finding aids would involve copying and pasting from Word documents and adding controlled vocabularies, such as names and subject headings, that would help users search the library's ArchivesSpace repository. Additionally, a key component in this migration process would be mapping data from the finding aids created by the library's Special Collections to corresponding fields in ArchivesSpace. Upon migration, each finding aid would have an "accession" and a "resource" record in ArchivesSpace. The accession record would store information about receipt of materials by Special Collections, and the resource record would provide the bulk of the information, for example, description of the archival material and information about creators and topics ("ArchivesSpace User Instruction Manual," n.d.).

Assembling the skills needed to complete this project required interdepartmental collaboration. Hunter Library is comprised of four departments: Content Organization and Management (COM), which is responsible for the library's cataloging and metadata; Digital, Access and Technology Services (DATS), which provides public services, technical support and digital projects management; Research and Instruction Services (RIS), which is responsible for reference and classroom instruction; and Special Collections, which collects and archives materials related primarily to Western North Carolina). Once ArchivesSpace was installed, the library's Associate Dean assembled a project team to represent three of these departments. The team was comprised of the COM Metadata Librarian, who is responsible for cataloging; the DATS Digital Initiatives Librarian, who is in charge of the Digital Projects unit and whose graduate studies included courses on archives and records management; and a Library Technical Assistant, who has worked in Special Collections for nearly ten years. These three stakeholders had the necessary skillset to complete this project: knowledge of Special Collections' holdings and procedures, an archival and technical background, and knowledge of cataloging.

The first step for the team was to divide the 700 finding aids into priority batches based on frequency of use and number of user requests. For example, the Special Collections assistant identified some of the library's most popular and requested collections for research, such as the *Horace Kephart* and *George Masa* collections. He divided the finding aids into three folders and marked them as Priority 1, 2, and 3. The most requested collections went into the Priority 1 folder for immediate transfer, while collections with incomplete descriptions and those with access restrictions were given the lowest priority. Assigning lowest priority to some of the finding aids implied their migration to ArchivesSpace would be contingent on Special Collections enhancing them or securing permission from donors to make them public.

The next step involved mapping the contents of a finding aid accurately to ArchivesSpace. For this step, the project team member from Special Collections took the Special Collections' finding aid template and mapped each field to corresponding fields in "accession" and "resource" records in ArchivesSpace. For example, the [Accession #] on a Special Collections' finding aid was mapped to [Identifier], or unique identification number field, in the accession and resource records in ArchivesSpace (see Appendix A). Once the mapping scheme had been established, the team decided on the best way to transfer finding aids to ArchivesSpace to maximize use of the library's existing staff resources without placing an unnecessary burden on any department. The team identified catalogers in the COM department as possessing the necessary skills to complete this task.

The project team's assertion that catalogers could be easily trained to work in ArchivesSpace was based on several factors. First, catalogers are experienced in working with controlled vocabularies, and adding controlled vocabularies to ArchivesSpace records had already been identified as the most significant aspect of the migration work. Additionally, the catalogers work with digital collections in CONTENTdm and were comfortable working in content management systems other than traditional cataloging software. For example, some features of ArchivesSpace, such as separate staff and public interfaces and the ability to configure staff permissions for improved security ("LYRASIS ArchivesSpace Hosting Services," n.d.), were aspects that had parallels in CONTENTdm and were easy to adapt to by the catalogers.

A second potential benefit of this workflow was that most of the catalogers came from the local area and were familiar with the area and its history. The project team thought their knowledge in these areas could prove to be useful in enhancing the information present in the finding aids that described local or regionally-specific collections. For example, catalogers could provide information on the birth/death dates or the fuller form of name of an individual in order to create a unique and accurate name heading for the creator or subject of a collection.

Third, the project timeline also proved to be a good fit for the catalogers' schedules. The project team had started their work in June and catalogers were trained in ArchivesSpace during the summer, a time when their traditional workflow was lighter due to the end of the acquisition cycle for the academic year. This timing paved the way for the catalogers' seamless integration into the project without disrupting the established workflows of their unit. The team wanted to make sure that incorporation of a new project into the catalogers' workflow would not add undue burden to their existing workload.

The benefits of catalogers doing the work of migration were manifold. Nonetheless, this process was not without challenges. For example, even though catalogers were trained in adding controlled vocabularies, they were not familiar with some archival terminology. The distinctions between archival terminologies of file/series/collection were unclear to the catalogers at the beginning, so the project team held a separate meeting with the catalogers to establish term definitions and standards for entering them into ArchivesSpace.

The project team created a number of documents to assist the catalogers with this project. In addition to the crosswalk document mapping the data in Special Collections' finding aids to fields in ArchivesSpace records (Appendix A), the team created a comprehensive glossary. The glossary list includes common archival vocabulary terms, descriptive elements from Describing Archives: A Content Standard (DACS), the official content standard of the U.S. archival community ("Describing Archives: A Content Standard," 2013), and field names from accession and resource records in ArchivesSpace. There are four sections for each glossary entry (see Figure 1): elements (terms representing either DACS elements, archival terms, or ArchivesSpace field names); ArchivesSpace map (ArchivesSpace fields which correspond to these terms); definition; and example. The terms in the first section highlight required or optimum DACS elements. The second edition of DACS, published in 2013, defines twenty-five elements to be used when describing archival materials and classifies these as "required," "optimal," or "added value." For example, the DACS element "Conditions Governing Access" corresponds to the "Access restrictions" field in an ArchivesSpace accession record and is a required DACS field. Providing this information allows for high-quality archival descriptions. Each entry also has sections for definition and examples, many of which are taken from the Society of American Archivist's "A Glossary of Archival and Records Terminology" (2015).

Elements	ArchivesSpace map	Definition	Example
Conditions Governing Access** 4.1	Access restrictions	Access restrictions may be defined by a period of time or by a class of individual allowed or denied access. They may be designed to protect national security (classification3), personal privacy, or to preserve materials.	Records are closed, per agreement with the creating office, for fifteen years after the date of their creation unless otherwise stated. Researchers must receive prior written permission to use the collection from the Trustees of the Kenneth Winslow Charitable Remainder Unitrust.

Figure 1. The entry for the glossary term "Conditions Governing Access." The first column lists the term and the two asterisks note that the term is a required DACS element (element 4.1). Column two shows that this information goes into the ArchivesSpace field "Access Restrictions," column three provides a definition, and column four gives two examples.

The last item in the training material is the step-by-step guide for working in ArchivesSpace. As ArchivesSpace is relatively new, there was little support documentation available when this project began. The guide provides detailed instructions for creating an accession record, explains which fields to fill in with corresponding information from the finding aid, how to generate a resource record from an accession record, and how to add information such as scope and content notes, and the container list. These training materials, which have been brought together in a manual (available at http://bit.ly/WCU2014ASmanual), were meant to be dynamic; as the project developed and new questions or problems came up, those issues were documented in the materials.

Implementing the Project

After the manual was created, each project team member chose a finding aid from a high priority collection to migrate to ArchivesSpace.

Team members also decided to work with more complex finding aids. These included finding aids that were very detailed or collections which included multiple types of items such as photographs, personal papers, and publications. The project team believed this process would help them identify and then address in the training materials problems cataloging staff might encounter when migrating finding aids into ArchivesSpace. Through weekly meetings, the project team continued to refine the workflow and document decisions in the training materials.

Once the training materials were compiled, the project team asked one cataloger to migrate a finding aid to ArchivesSpace. Feedback from this cataloger regarding the migration process was incorporated into the training materials. At this point, an ArchivesSpace orientation and training session was held for the rest of the catalogers who would participate in the project. This orientation gave catalogers a chance to see ArchivesSpace "in action": what published finding aids looked like, how to navigate and use the interface, and the process for adding controlled vocabularies and data. After training, catalogers worked in pairs to enter finding aid information into ArchivesSpace and reported back at a project team meeting held two weeks later. This meeting allowed the team to discuss problems, provide clarification, and improve workflow.

The final step in the process entailed notifying Special Collections when accession and resource records migrated to ArchivesSpace were ready for review. Special Collections would notify catalogers if any record created for a finding aid in ArchivesSpace needed editing. To enable this flow of communication, catalogers and Special Collections tracked their work in a shared document. Catalogers marked a finding aid as being "complete" in the document, which lists the names of all the finding aids that need to be migrated. Likewise, the Special Collections assistant used this document to note errors needing to be corrected by catalogers.

Challenges

Hunter Library started the ArchivesSpace migration project in June 2014. As of June 2015, 120 findings aids had been migrated to ArchivesSpace. Hunter Library plans to migrate the remainder of the 700 finding aids within the next two years, with a goal of having 500 online by the end of 2016. Dedicated teamwork involving catalogers, a project team with assigned duties, and an established process for reviewing the migrated finding aids will make completion of the goal possible.

For the moment, Hunter Library has overcome the challenges of limited staff time and lack of technical back-up; however, certain hurdles persist. ArchivesSpace is a relatively new product with technical issues.

Before January 2015, the public view of finding aids was not satisfactory. Published text in some fields did not display with paragraph divisions. This display was problematic since migration of findings aids often involved copying large sections of narrative text from Microsoft Word documents to the "Notes--Scope and Contents" field created for the ArchivesSpace finding aid. A lack of paragraph breaks in the public view made large sections of text difficult to read. The project team decided to continue migration of the finding aids but not to publish them until the issue had been resolved. Fortunately, ArchivesSpace version v.1.1.1 corrected this display problem and finding aids migrated to ArchivesSpace are now being published after a final review by Special Collections.

Inconsistency in finding aid descriptions presents a second challenge. Some findings aids have detailed information (e.g., creation dates, extent, and creator names) that helps catalogers in entering metadata. In fact, some finding aids exceed 50 pages in length and are described in minute detail. This situation has raised questions regarding how to appropriately invest time migrating finding aids to ArchivesSpace without sacrificing the quality of descriptions, and whether such detailed descriptions need to be migrated since they might overwhelm the user. So far, the project team has decided to include all information, as the goal is migration of data, not evaluation or editing of the descriptions. In contrast, some finding aids lack basic, crucial information related to dates or extent. In such cases, catalogers request Special Collections provide them with necessary information, if possible.

Third, Hunter Library's Special Collections department is small and understaffed. The two full-time staff members include the Head of Special Collections and a Special Collections Library Technical Assistant who is also an ArchivesSpace project team member. Being short-staffed complicates Special Collections' timely review and publication of resource records in ArchivesSpace. Not all finding aids migrated to ArchivesSpace have been made available for users online because they await review by Special Collections. The archivists view the migration as an opportunity to edit and enhance the finding aids because some finding aids contain inconsistencies, and they do not want to provide users with inaccurate information. The temptation to refine legacy finding aids can slow the process, which focuses on migration rather than editing.

The seeming absence of peer institutions with whom to compare workflows and learn poses a fourth challenge, as the majority of current ArchivesSpace users, unlike Hunter Library, are migrating from Archon or Archivists' Toolkit. Hunter Library depends on ArchivesSpace to release new versions of the software and then relies upon LYRASIS to install those upgrades. Many current ArchivesSpace libraries are larger institutions who host ArchivesSpace themselves and have the capacity to customize this open source software to suit their needs. Larger institutions have posted information on the web about their experiences migrating legacy finding aids. For more information, see Dallas Pillen's 2015 blog post about the Bentley Historical Library's migration of EAD finding aids with the ArchivesSpace EAD importer or Maureen Callahan's 2015 post on Yale's migration of Archivists' Toolkit databases into ArchivesSpace. While these posts contribute to the overall user knowledge base regarding migration models to ArchivesSpace, they are not particularly relevant for institutions like Hunter Library.

Finally, even as the library moves forward with migrating finding aids to ArchivesSpace, we remain unsure how ArchivesSpace will be incorporated as Hunter Library's primary archival content management system for Special Collections. Special Collections has not determined whether it will continue with the finding aid template that has been in use for the past four decades and create finding aids in Microsoft Word, or if they will enter collections descriptions directly into ArchivesSpace. The former scenario implies that the archivist creating the bulk of the descriptive information for the finding aid will not be entering that information into ArchivesSpace. Finding aids would continue to be created in Microsoft Word by Special Collections and then handed over to cataloging to be put into ArchivesSpace, with Special Collections finally reviewing and publishing the information online. Migration work would have to be incorporated as part of the permanent work flow of catalogers. Although catalogers have balanced the additional workload of ArchivesSpace migration well, and involvement of catalogers in entering controlled vocabularies is expected, handling the entirety of the migration to ArchivesSpace in perpetuity would likely involve significant restructuring of the catalogers' workflow.

Future Directions

Hunter Library values sharing collections with the widest possible audience. The library will export EAD finding aids from ArchivesSpace to OCLC's Archive Grid, a service that provides access to archival resources across the world. Functioning much like a national union catalog, Archive Grid currently includes over four million records of archival materials representing more than a thousand different institutions ("ArchiveGrid," 2015).

Additionally, the Digital Projects unit within the DATS department plans to link finding aids in ArchivesSpace to Hunter Library's digital collections hosted in CONTENTdm. Finding aids migrated first to ArchivesSpace represented high priority or high use collections, and several of these collections have been digitized and put into CONTENTdm.

Consequently, overlap exists between ArchivesSpace finding aids content and digital collections in CONTENTdm. In order for users to access finding aids seamlessly and view digitized versions of the items to which the finding aids refer, Digital Projects will link ArchivesSpace records to CONTENTdm items. This linking will be done using the "Related Materials" note field in ArchivesSpace when linking to CONTENTdm, and the "Related Material" field in CONTENTdm when linking to ArchivesSpace. This crosswalking will help users navigate the library's different content management platforms and increase discoverability of Special Collections' materials.

The project team will also periodically reevaluate training materials. Over the course of the project, ArchivesSpace has released useful documentation and support materials. While Hunter Library's current training materials have provided necessary guidance and clarity, it may be possible to supplement or change these resources using new documentation published by ArchivesSpace.

Conclusion

The three-department collaboration to migrate legacy finding aids from Microsoft Word documents into ArchivesSpace was at times complex and overwhelming. To stay on track, the project team kept three questions in their minds:

1. What is the end goal?
2. Who has the knowledge?
3. Is progress or perfection more important?

The goal of the project was making finding aids accessible. While we were tempted to revisit descriptions for each collection, that level of editing was not the project's purpose. Focusing on bringing together staff with knowledge to tackle the project rather than fixating on which department "owned" the project was also important. Going beyond silos and typical areas of responsibility helped establish effective interdepartmental collaborations and allowed Hunter Library to respond to the unique challenges of this project.

In an increasingly online world where "access deferred is access denied," (Combs, Matienzo, Proffitt, & Spiro, 2010, p. 12) Hunter Library hopes that moving legacy finding aids to ArchivesSpace will make Special Collections' resources accessible beyond those patrons who physically visit or personally contact the library. The library considers that documenting its use of ArchivesSpace will serve as an example of both successful implementation of this software by a medium-sized institution and of ArchivesSpace as a "next generation archives management system" (Matienzo, 2013) that can be used by libraries with no or very limited technical support. In today's digitally networked environment libraries are increasingly moving towards an "inside-out" collection model with emphasis on sharing special collections resources, research, and learning materials with a growing external audience (Dempsey, Malpas, and Lavoie, 2014, p. 394). In moving the finding aids to ArchivesSpace Hunter Library has taken the first steps towards breaking its silos of information and sharing its special collections. The authors hope their paper documenting the migration process will be useful and encouraging for other libraries as well and generate discussion on developing better workflows that optimize limited resources.

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Appendix A

SPECIAL COLLECTIONS
ACCESSION FORM

Accession #: "Identifier"

Title: "Title"

Type: Under "Subjects"

Personal correspondence:	________	Other printed material	________
Diaries & minutes	________	Iconographic	________
Financial records	________	Audio	________
Legal papers	________	Genealogy	________
Clippings & scrapbooks	________	Maps	________
Literary productions & reports	________	Other	________

Date received: "Accession Date" Date processing completed: ____________

Source: "Provenance" [typically, donor's name]

Method of arrival: "Provenance"

Terms: "Acquisition Type" [usually, Gift]

Restrictions: "Use Restrictions" and "Access Restrictions"

Materials physical condition: "Condition Description"

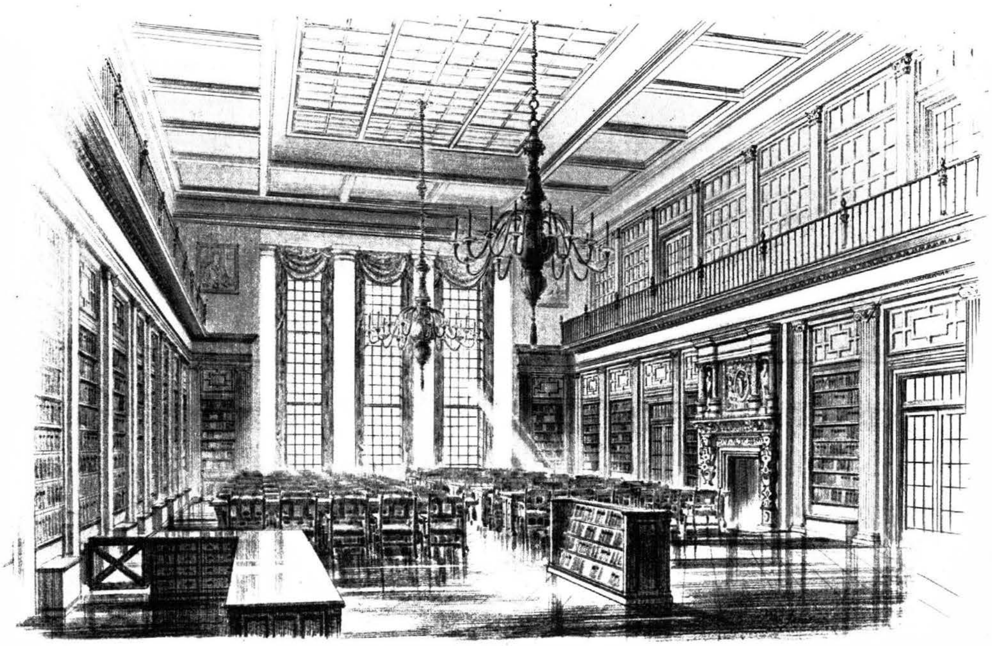
Inclusive date: "Dates" > "Creation"

Size of collection: "Extents"

CONTENT AND SCOPE:

"Content Description" typically.

Beginning on the page following this Accession Form will be the collection description (typically a folder-level description), by box number.



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