SOLO

http://www2.archivists.org/groups/lone-arrangers-roundtable

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From the Chair

Michelle Ganz

Another annual meeting has come and gone. It was great to see so many lone arrangers all in one place!

At this year's meeting we tried a couple of new things:

We recorded the meeting so that those who could not be there in person could still see the meeting. The recording was a little choppy, but it was a great first attempt. For those who need re-certification points, viewing the recording should get you a point or two; when you go to re-certify make sure to include it!

We also tried the lightening panel format. The panels were great, but there were too many speakers and not enough time. Some of our speakers were kind enough to expand on the topics we discussed at the meeting in this issue of the newsletter.

Be sure to check out Alexis Braun Marks' report on the diversity survey that was completed 2 years ago. There was a ton of data to crunch and the results were quite interesting; for a complete look, email Alexis at alexisbraunmarks@gmail.com. The full report will be submitted to the SAA's diversity committee. For a complete report of the meeting and to view the recordings check out the website.

As lone arrangers we tend to have lofty goals but not a lot of time, so we decided to not start any new initiatives this year, but rather to focus on improving and continuing efforts from previous years. The webinar series test run was mostly successful. In the coming months we hope to be able to smooth out some of the technical hiccups and get some new webinars lined up. The newsletter has been a great success, and we will continue to add new content throughout the year. We are also looking at reorganizing the resources section of the website to make things easier to find.

Looking forward to next year's meeting, we will record it again and reduce the panels to a single panel with two speakers. We are also hoping to figure out a way to simulcast the meeting so people can participate, or at least watch, in real time.

This year, like many years past, there seemed to be some themes that came up again and again. The issue of internships was a big one this year. There seem to be two sides to the debate. On the one hand, students and new professionals need to be able to support themselves. On the other hand, most, if not all, repositories can't afford to pay interns. One line of discussion that seemed to be missing was the professional experience aspect of internships. There are certainly plenty of examples of abuse of interns in many fields. But I would like to think that archives internships don't work that way. I always make sure that interns understand that the experience they gain working for me counts as professional experience, on both their resumes and to sit for the certification exam. To that end I structure the internship projects to produce three results: 1) a collection finding aid attached to an OPAC record; 2) an online or physical display; and, 3) a practical understanding on how a collection is processed, how the collection will be used, and ways to promote the collection. I am a huge fan of internships; it gives me a chance to get some backlog work done and it gives the students an opportunity to make sure that the archives field is really for them.

As lone arrangers we tend to avoid interns because they can be time consuming, difficult to arrange, and hard to manage. But I have found a few tricks to help make internships part of my regular routine. I compiled a list of collections that still need to be processed, a list of collections that need finding aids, and a list of collections that need a lot of advanced work. Next, I created a basic workflow for collection processing, designing and implementing an online display, and creating a physical display.

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Some salient numbers from the diversity survey in the headers:

59.5% Total respondents who indicated that they do not offer finding aids online.

When I get in an internship request I hold an interview with the student. They submit a resume and cover letter prior to our meeting; based on these documents I assign a collection/project to the intern. Prior to our first session I send the intern a packet of archival readings. These provide the student a basic understanding of what an archivist does and why we do the things we do. I also include stuff like an introduction to MPLP and the archivist code of ethics.

On the first day of the internship, we go over the workflows and readings. After that they get turned loose on their project. I have found this method to be quite successful, but there are caveats to that success. The biggest thing I have learned is to repeatedly ask if they understand at every single step of the workflow—and again when a new section of workflow is started. This seems a little like overkill, but I have found that interns are so eager to please that they don't want to ask questions, or they are afraid to ask. Either way, if I ask them first then they are more likely to actually ask questions.

The next thing I learned was to check in with the student regularly. We meet at the end of the week to go over what was accomplished during the week and to review any questions or issues that may have come up. I also like to pop in unannounced to make sure that the work is progressing as it should. I used to try to create a syllabus-like schedule, but I found that this constrains interns unduly. By allowing the intern to set their own pace it ensures a high quality of work and gives the interns a sense of agency for 'their' project. And the last and most important thing I have learned is to be flexible. One intern may be able to work at a frenetic pace while another feels more comfortable working slower; projects can and should be tailored to the intern. Not the other way around. Internships can be a great opportunity to help the next generation of archivists' gain the experiences they need to become outstanding archivists.

Michelle Ganz

Episcopal Diocese of Olympia Publishes Social Media Best Practices

Social media presents us with a wonderful opportunity to engage with the constantly growing online community and to share our viewpoints, our communities, our programs and our stories with a worldwide audience.

Yet, the many possibilities presented by social media come with some risks attached and the importance of identifying, addressing and managing such risks is what prompted the Diocese of Olympia to formulate a set of best practices.

Three primary areas of concern are:

- The 'face' of the organization being presented to the public.
- The appropriate use of social media applications including appropriate interaction with various audiences.
- The legal ramifications of content posted on an organization's social media applications or posted by an organization's employees on personal social media web sites, blogs, etc.

Remember, when information is posted on the Worldwide Web, it is there for all to see and the content doesn't go away.

Appropriately used, social media can invite new members into your organization, promote your institution, cause or business, encourage interactive participation, provide information and help build strong and vibrant communities.[1] However, inappropriate use of social media may leave you and your organization open to embarrassment, to issues of questionable, unethical or immoral behavior and/or to litigation.

[1] *Social Media and The Episcopal Church: A New Way to Tell a 2,000-year-Old Story*. The Episcopal Church. 2011.

If you are currently posting on Facebook, Twitter, on an organizational app, or other type of social media – and you don't have a social media policy or set of best practices, I would highly recommend that you establish one. You are welcome to view our diocesan best practices which are part of our *Internet Use Policy* and can be found along with our *E-Mail Policies and Procedures* under **Resources** on the Diocese of Olympia Archives web page at: http://www.ecww.org/departments/archives.

In addition, there are many other sources for examples of social media policies. One of the most comprehensive can be found at the Social Media Governance website at:

http://socialmediagovernance.com/policies.php

If you have questions or comments about these practices, please feel free to contact me at: dwells@ecww.org or 206-325-4200.

Diane Wells, CA

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Creativity is encouraged for the pages of SOLO!

Send submissions to Russell Gasero —rgasero@aol.com

Digital Preservation-Getting Started and Making the Case

The topic of digital preservation has been of interest to many institutions and although it may not be officially trending yet, more and more archivists, librarians and records managers are getting prepared, taking the case to management and maybe even getting a chance to implement new tools and solutions. There is no turning back as the amount of electronic records continues to inch up while many are still trying to get things off the floor and catch up with the backlog. The challenge has been "how do I get started" and in many cases "how do I make the case." I've been on the digital preservation education and outreach circuit for many years presenting the latest findings and serving as an instructor or facilitator for digital preservation training programs. At this year's SAA meeting, we were at an all-time high presenting at three sessions and serving on two panels, the Preservation Section Meeting and the Lone Arrangers Roundtable. Instead of theory, we brought everyone reports that focused on actual projects including the before and after and the trials and tribulations. At Tessella we've been on a series of collaborative projects and pilots to figure out ways to take trusted digital preservation solutions like the Safety Deposit Box and put it in reach of all Lone Arrangers out there. The end result is that there is a new option available called Preservica which is in use by institutions like Colby-Sawyer College, Hagley Museum and Library and just recently Christina Zamon at Emerson College has made the case and will be starting to accession her records into Preservica.

The common thread here is that as a result of these collaborations and pilots, Preservica provides the trusted solution, built on many years of investment so now with one day of training, you can be processing electronic records into a trusted electronic records archive. Records of any type can be ingested, checksums automatically created, metadata extraction occurs along with many other steps that put electronic records in an environment that is safe, secure and where records can stand the test of authenticity and permanence. If you find you have obsolete formats that present a problem, Preservica has tools to migrate them to alternative or newer formats that you can view and use. Search and browse is made possible through the indexing of every record ingested and a role based security model oversees the level of access that you can choose.

Preservica doesn't require any hardware, you don't have to buy and implement software but if you can get to a web browser you'll have what you need. Preservica runs in the cloud, the entire application is there along with secure storage that is managed by a very well established provider of cloud services, Amazon Web Services. We even create multiple copies in separate data centers to protect and ensure that records would never be lost or damaged, all transparent to you, so no additional work is required.

If you would like to find out more, I would encourage anyone to contact me directly for an open dialogue about your interests and requirements and to also take advantage of the growing number of tools put up at www.preservica.com. One of the new tools on the web site is a business case template based on the guidance from several recognized experts. It's there for when you need it, even if it's just to help organize your thoughts or for a more rigorous discussion with those looking for a structured business case. If you've read this far, you have already started and I look forward to meeting more Lone Arrangers who want to learn more about digital preservation and are interested in the new tools and opportunities that are now available.

Mike Thuman
Mike.Thuman@tessella.com

Mike Thuman is the Associate VP, Digital Archiving at Tessella. In his role he is dedicated to working with organizations of all sizes to collaborate on the education, definition, and deployment of digital preservation programs. In September 2011, Mike served as one of the instructors for the first Library of Congress Digital Preservation Outreach and Education (DPOE) train-the-trainer class. He also serves on the Board of Trustees for the Summit County Library System.

Lone Arranger Regional Contacts

Have you ever felt like you had no one to talk to who could relate to your situation as a lone arranger? Do you wish you had someone nearby who you could talk to about archival issues in a small shop? The Lone Arrangers Roundtable's regional contact list is just the place to go to make a connection!

The archivists listed in this directory welcome the opportunity to "touch base" with other lone arrangers in their region. They are valuable sources of information as well as a supportive ear as you work through a perplexing archival issue. To find a contact in your area, visit the Lone Arranger's website at http://www2.archivists.org/groups/lone-arrangers-roundtable/lone-arrangers-roundtable-membership.

Are you interested in becoming a contact for Lone Arrangers in your area? There are some states and regional organizations still without a representative. If you would like to volunteer your time and talents to assist other lone arrangers, please contact Vice Chair/ Chair Elect Ann Kenne at amkenne1@stthomas.edu .

Ann Kenne

70% have been in the profession for five or more years; almost 60% had a career previous to working in archives.

Lone Arranger Diversity Survey

In the spring of 2012, the Steering Committee of the Society of American Archivists Lone Arrangers Roundtable (SAA-LAR) distributed a survey via e-mail to assess the diversity of archivists who self-identify as lone arrangers. A preliminary evaluation of the data was delivered to the Steering Committee in 2012, and from there it was decided by the SAA-LAR leadership that a refined review of the data be conducted and delivered by the 2013 SAA Annual Meeting.

Particular focus was directed at individuals working part-time, comparison of years in the profession, additional certification, specifics of those who receive funding for professional development and communities in which these archivists live. These points of interest allowed the volunteers who analyzed the data a finite way to dissect and report answers from 329 surveys, 283 of which were entirely completed (an 86% response rate).

There are countless ways to look at the data and the report delivered to the SAA-LAR at the Annual Meeting only scratched the surface. In the future, if the SAA-LAR were to conduct a similar survey, the ever-improving capabilities of Survey Monkey, the service used to distribute and collection the survey, will make the distribution and more importantly the analysis of surveys easier and less labor intensive. The change in the services provided by Survey Monkey between April when volunteers to review raw data were given their content and pulling the report together in June and July was dramatic. The ability to filter and compare is now much easier and they offer the ability to sort and tabulate responses to open-ended questions (e.g. What was your undergraduate major? Please list in the field below), although that last option is with an increase to the paid subscription.

The survey will be redistributed at a future date to get enhanced comparative data. The full report, including the raw data, submitted to the SAA-LAR in August can be downloaded at http://commons.emich.edu/lib_sch/16/.

Alexis Braun Marks

Delaware State University Awarded IMLS Grant

DSU's Archives and Special Collections in the William C. Jason Library has been awarded a two-year, $145,194 grant from the Institute of Museum and Library Services (IMLS) through the Museum Grants for African-American History and Culture program.

Emily R. Cottle, university archivist and special collections librarian, is the project director for this grant. She was hired as the University's first-ever archivist in June 2012.

The funds will be used to establish an archival fellowship program. Two nine-month archival fellows as well as two summer interns will be hired during the project. The program will provide recent graduates with valuable hands-on experience in a wide range of archival responsibilities. Collection materials will be arranged, described, and made available for use by faculty, students, alumni, and the general public. The second year of the project will culminate in the creation of a historic campus walking tour.

The project will commence on October 1, 2013 and run through 2015.

The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 17,500 museums. Its mission is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. Its grant making, policy development and research help libraries and museums deliver valuable services that make it possible for communities and individuals to thrive.

Emily R. Cottle

Emily in the stacks at Delaware State University

Getting Started with Advocacy—even if you're "all alone"

There's so much to do in any archives, and when you're a "lone arranger" it can be daunting to even ***think*** about adding advocacy and awareness into the mix of things you need to do to just keep afloat. However, raising awareness and advocating for your archival program is part of your job—if you want to sustain or grow your collections, your resources, and your impact. Most of us haven't been "trained" officially to do this, but if you really do love being an archivist, if you think you have some interesting and important things in your collections for users, then you have the basic capacity to move forward with raising awareness and advocating for your archives.

A good first step is just taking inventory of what really is so great about your collections. When asked that, most of us immediately talk about the famous people, topics covered, or interesting issues in history that are represented in our holdings. That's a good start, and being able to pull out "treasures" or "interesting items" to share with people is important. But it's also important to go beyond the "cool" factor.

You need to look at the other strengths of your collection—what are the positive outcomes that have resulted from the **use** of your records. That means you need to talk to your users and find out what they have done with the information they found in your collection. Did a researcher use historic maps to prove the boundary-line for their property? Did they find evidence that led them to connect with members of their family? Did they find documents to use to teach students? Did they publish an article or book using your collection? There are a wide range of things people do with our collections—and we need to know what they are so we can tell people **why** historical records matter, and it's not just because they "tell us about the past." It's what users do with their knowledge of the past that can help justify why your archives exists.

While you're finding the evidence of the value of archives, you need to think about who you need to get to be supportive. It can be someone as near as your immediate boss so you can get the resources you need to sustain and grow your program, it can be your board of directors, who you need to get to help raise funds, it can be users who you want to come in and make use of your collections. Don't try to reach every person from whom you need support at once, but do pick out someone(s) whose positive attention you need.

Then find out "who they are"—what will appeal to them? You need to develop a pitch that will address their personal areas of interest or focus, and you can use that interest to make your point about the value of archives. For example, maybe your boss is from a minority group and can be reached with compelling stories of how your archives helped save the history of an under-documented community that would have been lost. Maybe you work in a university archives and you can talk about how you help in encouraging alumni support by digitizing yearbooks or doing exhibits for homecoming weekend. Or if you are in a repository whose responsibilities include records management, you can show how you save the institution money by ensuring that records are disposed of when no longer needed, saving the cost of storage space over time. There are lots of ways to demonstrate the value of an archival program, you just need to match your examples with the interest of your "target" person.

And if you aren't comfortable doing the advocacy or awareness thing, look for someone who is—it could be a volunteer, a student intern, a former employee, a board member, or your boss. The more people you have who can advocate for you and your program, the better your chances are—and sometimes they have contacts that can really help.

Most of all, you need to ***do something.*** There are lots of examples, from exhibits to presentations, special tours, Archives Month events, columns in local media, press releases, digital collections, and all sorts of social media opportunities. Just look around on the web at other archival organizations, and talk with other Lone Arrangers. And then put the time aside (yes, this means schedule time in your week) to do something. Don't let it fall off the table, don't defer it to "later when I have time". No one ever has time for those things that are on the do-it-later list. You don't have time to put off awareness and advocacy if you want to ensure that your program survives, and most of all, grows. It's like eating—you might get along for a while on limited rations, but eventually without the sustaining support that food provides, you won't grow and you might find you don't survive at all.

In the coming months and years, SAA will be focusing a lot more on advocacy—there will be annual meeting sessions, training through the Education Office, information and ideas from the Issues and Advocacy Roundtable, the new strategic plan includes a number of actions relating to advocacy, and there will be lots of opportunities to get help. Keep an eye on the SAA website for more information, and never hesitate to reach out to your colleagues and just ask for ideas and help. Together, we can get a whole new group of people to understand the value of archives.

Kathleen Roe

Most respondents to the survey maintain their archives with no additional assistance (paid, volunteer or otherwise).

Private colleges and universities; religious organizations and non-profit tended to fund employees for travel to conferences over public institutions (colleges and universities; state, local and federal government).

Easy Advocacy

At this year's annual meeting, I spoke to the roundtable, along with Kathleen Roe. My goal in doing this was to show that advocacy isn't this overwhelming, all-encompassing job that takes over all your time and effort, leaving you scrambling just to stay above water. Advocacy, I try to explain, is just getting people talking, not just about the ideas of advocacy, but the archives profession, your repository's holdings, and yourselves. If you aren't going to tell people what you do or what your collections are or what your organization does, no one is going to know, and if they don't know, they won't care. This is what advocacy is, telling people - who don't know, what you do. I've pushed what I like to call, "easy advocacy." I'm trying to prove to people that advocacy is not hard, and for the most part, you already do it in some sense.

In addition to just talking to people, there are so many ways to get people involved and interested in archives and your organizations. I suggested some simple ideas, including "dog and pony shows" where researchers (or students or groups) are brought in to see the "cool" stuff and are given a show and tell as well as an introduction to archives. There are always tours of your facilities as well as bringing in people (volunteers) who would like to talk on the history of your organization. There are walking tours, there are lecture series…there are a number of ways to get people in.

What really impressed me, though, were the comments after our presentations. You are already doing so much! It seemed that everyone had a story where they were writing articles for their local newspapers, that people were using collaborative projects to highlight their holdings. The only thing I can even offer now, is to continue doing it. I was talking to a colleague, and she stated that she was focused on being asset oriented. Her goal is to figure out how she can move forward with what she has, and that is something we really should all be incorporating into our advocacy plans, our work plans. As I mentioned, it's something that many of you are already doing.

If any of you would like to promote or talk about what you have done, what you are doing, or what you want to do, the Issues and Advocacy roundtable has a blog that would love to hear from you. If you are interested in contributing your story, you can contact the chair, Jeremy Brett, at archive_boy@yahoo.com or the vice chair, Sarah Quigley, at squiggle@emory.edu for more information.

Laura Starratt

William Lowell Putnam III Library and Collections Center Construction

A new 8,000 square foot collections center is now under construction. The building will include a library, collections repository, processing room, reading room, offices, and a lobby for exhibits that highlight items from the collections. The official name is the William Lowell Putnam III Library and Collections Center, named after our current sole trustee, and located in Flagstaff, AZ. Construction is expected to wrap up early next year and staff will start moving in by the spring of 2014. See the photos of the construction.

Lauren Amundson

Survey said:

With the exception of professionals under 25 years old, who reported 100% having been in the profession for fewer than 4 years; there was not a direct correlation between age and the number of years work experience. Under 30 and over 50 showed an average 1/3rd to 2/3rd split (e.g. 36% of 50-55 have been in the profession 1-4 years compared to 63% who have been in the profession 5-9 years. 63% of 25-29 years olds have been in the profession 1-4 years, compared to 36% who have been in the profession 5-9 years).

The two most common barriers for attendance in professional development opportunities or meetings were cost and time.

Report from annual meeting: New Orleans, LA, August 16, 2013

The meeting was recorded by Abigail Brown Nye and will be made available on the Lone Arranger Roundtable website.

The meeting was called to order by roundtable chair, Michelle Ganz. Approximately 63 members were in attendance.

A. Report from SAA Council (Beth Kaplan)

The SAA Strategic plan is moving forward (see the draft at: http://www2.archivists.org/governance/strategic-plan/2013-2018/actions) Comments are still being accepted, particularly on action items, so please submit your ideas soon.

Council has adopted the "Principles and Priorities for Continuously Improving the Annual Meeting" (http://www2.archivists.org/news/2013/council-adopts-principles-and-priorities-for-continuously-improving-annual-meeting). Some recommendations have already been implemented and others will be implemented in future meetings.

Council agreed to create a new Advocacy and Public Policy Committee and charged a small group to develop a committee description for Council review.

B. Panel session #1 Advocacy

Kathleen Roe (NY State Archives) and Laura Starret (Emory University) shared their views on archival advocacy

Kathleen Roe advised the group to not make advocacy the thing when you have time. Make sure to set aside 2 hours a week to think about advocacy and pull together information (statistics, stories) that you can use to inform your constituencies. Have as a goal this year to select one person to inform about your work.

Laura Starratt noted that small things can make a difference. Many times you are doing advocacy but you don't know it. People love hearing about the old stuff in your archives but use it as hook to teach others about your work. She suggested we identify our resource allocators and find out who and what influences them. Make sure to invite the decision makers to your events so they see how your work impacts others.

C. Panel session #2 Digital Archiving

Kelli Bogan from Colby-Sawyer discussed her use of Archive-It (http://www.archive-it.org/) and Preservica (http://go.preservica.com/) as digital archiving tools.

Mike Thuma from Tessela discussed his company's product, Preservica. The product has been around for 30 years. It was designed so you can ingest all kinds of file types. The product is currently only open to individual subscribers but they will be considering offering consortial rates.

D. Roundtable meeting

Michelle Ganz (Chair – Lincoln Memorial University) introduced the steering committee members for 2013-14: Continuing on the committee: Ann Kenne (Vice Chair/Chair-elect – University of St. Thomas), Russell Gasero (Reformed Church in America), Christina Zamon (Emerson College), Alison Stankrauff (Indiana University – South Bend), Alexis Braun-Marks (Eastern Michigan University), Sandy Baird (University of Kentucky) and Tiffany O'Sheal. New steering committee members: Abigail Brown Nye (Carthage College), Eleanor M. Friedman (Hackley School) and Colleen Cook (Agua Caliente Band of Cahuilla Indians).

She also thanked the steering members rotating off the committee for their service: Gregory Jackson, Amanda Stow, Rachel Rohrbaugh, Caitlin Donnelly, and Tiffany Schureman.

A report on the diversity survey conducted by the roundtable in 2012 has been created by Alexis Braun-Marks and Tiffany O'Sheal with the assistance of several roundtable members. The full report will be shared with Council and will be distributed to the roundtable members via the listserv.

Ann reported on the roundtable's new effort to identify regional contacts for lone arrangers. Responsibilities of the contact would be to connect other lone arrangers to others in their area, promote lone arranger issues in their region, and keep the roundtable appraised of events, issues, etc. via the listserv and roundtable newsletter. A call for volunteers will be made to the listserv soon.

The newsletter was revived this year thanks to the efforts of Russ Gasero. Two issues have been published with more to come.

The Roundtable offered one online webinar on Digitization this year. We'd like to continue providing these kinds of opportunities in the next year and will be soliciting ideas for future webinars.

The Roundtable will be working this year on reorganizing the Lone Arranger portion of the SAA site.

Program proposals for the 2014 SAA meeting in Washington DC are due on September 30th. If you would like to solicit the endorsement of the Lone Arrangers for your session, please send your session proposal to Michelle Ganz by the date.

Survey said:

Professionals with 1-4 years experience are less likely to work for a state or local government (5.43% vs. 10.68%) and more likely to work at a nonprofit organization (26.09% vs. 18.45%).

Project/contract employees are concentrated in urban areas (70.59% n=17).

Outreach and Advocacy for the Archive through Oral History Work at Tacoma Community College

Oral History at TCC

When I was hired to create the Tacoma Community College (TCC) Archive in August 2012, participating in oral history work for the College was the furthest thing from my mind. Necessities such as setting policies and procedures and getting systems into place occupied me quite enough. Just a year later, however, oral history has become connected to the Archive's function at the College and has become a valuable part of my outreach and advocacy work.

How did I become involved in oral history work, almost despite myself? To explain this with clarity requires some background on the history of the College.

TCC opened its doors in 1965. It was the first community college to open in Pierce County, after an important change in the legal landscape in Washington State which had previously maintained a denial of funds to any community college situated in a county which already had a public or private institution of higher learning. When a community college finally arrived in Tacoma after a substantial amount of work on the part of the Tacoma School Board, it was a great moment for the city and for the new faculty, staff and students who arrived for the inaugural quarter in September 1965.

Perhaps because of the struggles of the College's beginnings, early staff and faculty created a close-knit family. Many retired faculty and staff still live in the Tacoma area, and many still keep in touch with each other even if they have moved further afield.

TCC will turn 50 in 2015. Beginning an archive had been an idea tossed around over the years, but the coming 50th Anniversary kick-started the process and led to my hiring.

In addition to establishing a college archive, the president of the College, Dr. Transue, had a strong drive to do oral

history work to capture the memories of employees with a long history at TCC. This work was initially outside my scope of work because my supervisor, Library Director Sharon Winters, understood how much I had to do to get the Archive up and running. Instead, the task of oral history collection landed with the Marketing and Communications Department, who decided to do on-camera oral history interviews that could be used as raw material for a 10 minute documentary to be released during the 50th Anniversary year; the full interviews were promised to the Archive to preserve and make accessible in their entirety.

As the documentary project got under way, the Archive began to serve as a research center for interview preparation. Administrative support for the oral history project led to funding to hire a temporary research assistant, a PhD student from the History Department at the University of Washington, to prepare information packets on each of our oral history narrators. Around the same time, or a little before (this experience has had a whirlwind quality to it!) I started to hear about a Communications instructor, Christie Fierro, who had begun to participate in the Library of Congress Veteran's History Project (VHP) with her students. It became clear that some of the veterans interviewed were also members of our student body, which brought the oral histories within my collecting scope. I made contact with the Christie and in the course of our conversations about the donation of interviews to the Archive, mentioned the 50th Anniversary oral history interviews and my conviction that students could be part of this work. She was instantly intrigued by the idea, and together with my boss, we began to brainstorm how this could be done.

In order not to cause conflict with the documentary project by asking retirees for two interviews by two different projects, we settled on using current faculty and staff for our narrator pool during spring quarter of this year. I publicized the project and sought out willing interviewees so that the students would not have to deal with rejection in their first experiment with oral history. Christie had already learned how to use all the technology available to students and faculty in order to participate in the VHP, so she was prepared with instructions for her students in checking out video or audio recorders from the College's technology center, doing the interview, and arranging for post-production time with TCC's eLearning staff.

Soon the Archive was involved as a supporting player in interview preparation for both projects, and I had arranged to accept the products of both projects into the Archive.

Outcomes

The project created a natural topic for blogging, email blasts, and the other communication venues I use to share information about the Archive to the campus community. Retirees and current faculty and staff are instantly curious when they hear about the project and want to know when they can have access to the interviews. Although I am still in the planning stage for an online space for digital content, clips of the oral history recordings will be perfect web content in the future to attract the interest of students, staff, and the wider public, which includes alumni, TCC retirees, relatives of veterans, and many in the Tacoma region who have interest in the history of the city's community college.

In August, Christie Fierro and I arranged to hang an exhibit of photographs of student interviewers and the people they interviewed taken during the class project. We held an informal reception to honor the participants and publicize the projects. Interviewees, students, TCC administrators and staff, and a few retirees attended the event, where we had laptops loaded with interviews to view. We publicized the event on campus, and a local paper picked up the story as well. Christie and I plan to continue our collaboration during the 2013-2014 academic year.

Archive participation in oral history has inspired work to create an oral history kit that other faculty could use to teach oral history collection to their students. In partnership with the Library Director and our temporary research assistant, I am in the midst of creating materials to support oral history coursework, including sample lessons and reading lists. An archive housed at an academic institution should create opportunities for student engagement in history and with primary source material such as oral histories. It is my hope to build other partnerships with faculty that will encourage both student research in the Archive and student production of archival content.

Practical Lessons Learned

When working with students, try to make release forms simple and to-the-point

I learned this the hard way. An archive-ready oral history project will have at least two associated release forms: one from the interviewer and one from the interviewee. Some student interviewers confused the two forms; many participants signed the form twice (once in the correct spot and once in the area reserved for me to sign when accepting the materials). For the next academic year, I will revise text and formatting accordingly.

Create a checklist for participants to help them prepare materials for donation to the archive

Perhaps because students were participating in both the Library of Congress project and the TCC project, some were confused about the different requirements of the two. To simplify matters, I will create a checklist to ease the process both for the students and their instructor.

Know what file types you can accept and on what media carrier

I have to admit that this is a complex lesson to follow. Best practices in digital preservation make me shrink at accepting content on DVDs or CDs that I will need to remove later and store in a safer environment such as a backed-up external drive. This quarter, for reasons of practicality in working with students, I received files of many types on DVDs or CDs. Students bought their own DVDs or CDs, or received them from the campus media center if they were receiving production help from staff there. As a result, I found CDs and DVDs without cases or in home-made paper sleeves and more distressingly, some files that I will need to convert to a different format at some point (if I can). Part of my preparation for the next class project is to strategize a middle ground in this regard that will make processing of digital material easier for me yet still reasonable for community college students of varying means and comfort with technology.

Elizabeth Russell

Survey said:

Professionals with 1-4 years experience are less likely to work for a state or local government (5.43% vs. 10.68%) and more likely to work at a non-profit organization (26.09% vs. 18.45%).

Tacoma Community College Archive
Oral History Release/Deed of Gift for Interviewers

Interviewer Name	
Street Address	
City, State, Zip	
Phone	
Email	
Name of Interviewee	

I, the undersigned narrator, hereby convey and donate to the Tacoma Community College Archive (hereinafter TCCA) the images, transcripts, and video and/or audio recordings of interviews created for the Tacoma Community College Oral History Project, and I assign to Tacoma Community College the right to display these materials in a digital form.

I understand that the TCCA plans to retain the product of my participation in the TCC OHP, including but not limited to my interview, presentation, video, photographs, statements, name, images or likeness, and voice (hereinafter My Collection) as part of its permanent collections. These materials may be freely used by researchers in the TCCA. The TCCA will also make the materials available online as part of a digital resource on the Web or other display technologies. Individuals and institutions may obtain a copy of either the physical or digital version of the project.

My project may be used for research, instruction, exhibition, publication, broadcast, publication to the Internet and similar purposes. I give all literary rights, including copyright, to the TCCA. However, this does not apply to my own use; I may use recorded interviews or the information contained in them as I wish.

I hereby release the TCCA, and its assignees and designees, from any and all claims and demands arising out of or in connection with the use of My Collection, including but not limited to any claims for copyright infringement, defamation, invasion of privacy, or right of publicity.

Should any part of My Collection be found to include materials that the TCCA deems inappropriate for retention with the collection, the TCCA may dispose of such materials in accordance with its procedures for disposition of materials not needed for the TCCA's collections.

Signature:
Date:

Signature of Parent or Guardian (if interviewer is a minor):
Printed Name of Parent or Guardian:
Address:
Date:

The Tacoma Community College Archive gratefully acknowledges receipt of this gift and agrees to abide by the above conditions.
Signature:
Date:

Tacoma Community College Archive
Oral History Release /Deed of Gift for Narrators

Interviewee Name	
Street Address	
City, State, Zip	
Phone	
Email	
Interviewer Name	

I, the undersigned narrator, hereby convey and donate to the Tacoma Community College Archive (hereinafter TCCA) the images, transcripts, notes, and video and/or audio recordings of interviews created for the Tacoma Community College Oral History Project, and I assign to Tacoma Community College the right to display these materials in a digital form.

I understand that the TCCA plans to retain the product of my participation in the TCC OHP, including but not limited to my interview, presentation, video, photographs, statements, name, images or likeness, and voice (hereinafter My Collection) as part of its permanent collections. These materials may be freely used by researchers in the TCCA. The TCCA will also make the materials available online as part of a digital resource on the Web or other display technologies. Individuals and institutions may obtain a copy of either the physical or digital version of the project.

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Should any part of My Collection be found to include materials that the TCCA deems inappropriate for retention with the collection, the TCCA may dispose of such materials in accordance with its procedures for disposition of materials not needed for the TCCA's collections.

Signature:

Date:

The Tacoma Community College Archive gratefully acknowledges receipt of this gift and agrees to abide by the above conditions.

Signature:

Date: