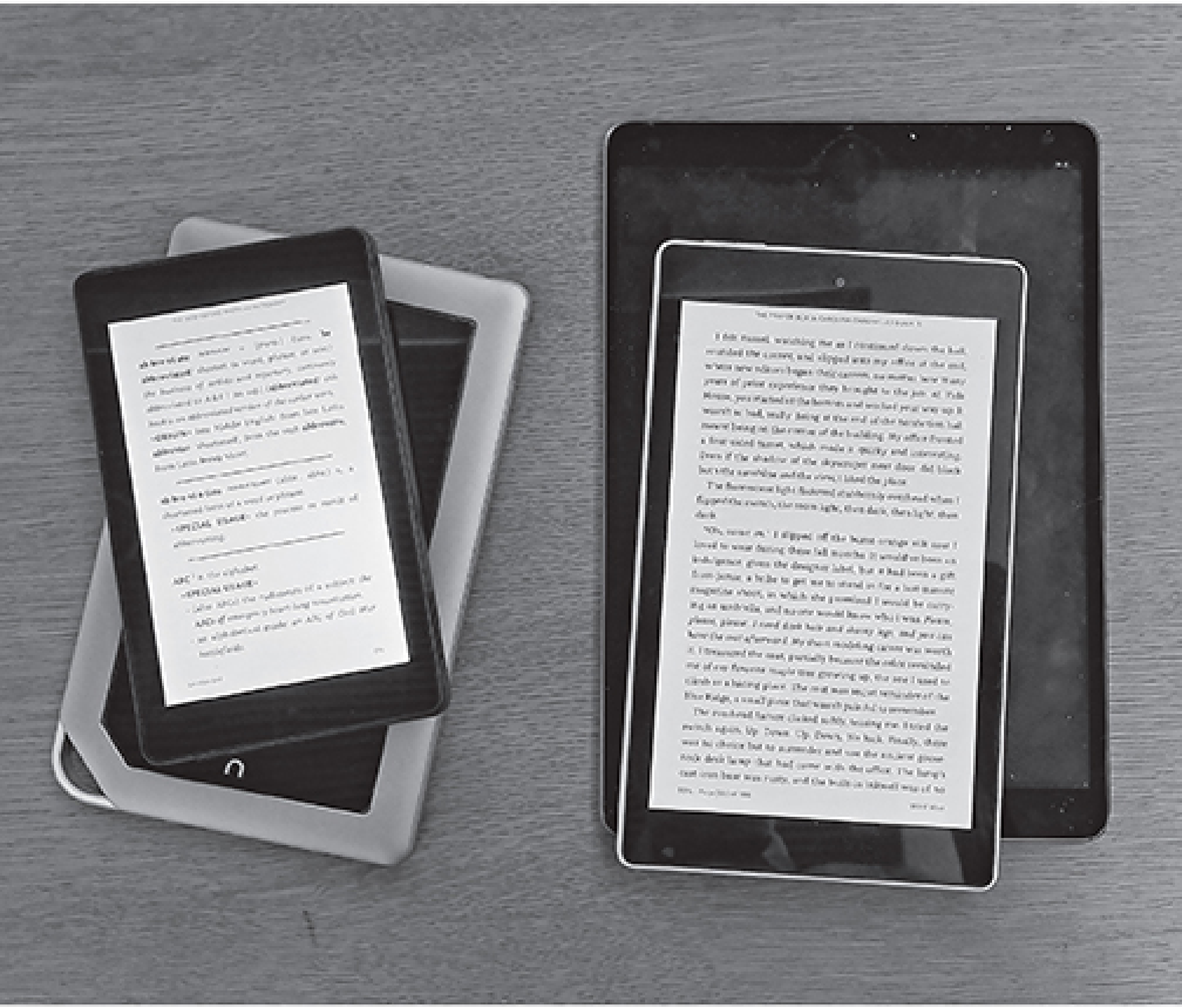
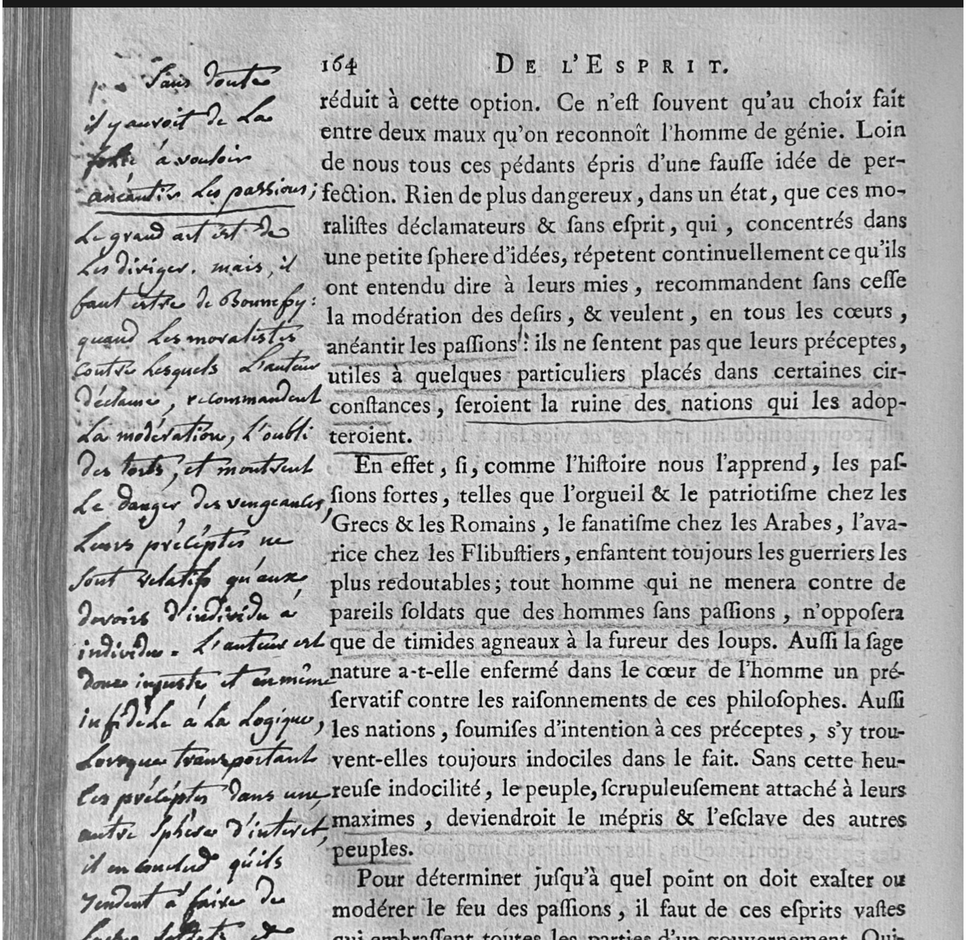
RBM:

A Journal of Rare Books, Manuscripts, and Cultural Heritage

Volume Twenty-Two, Number 2, Fall 2021



MANUSCRIPTS & PRINTED BOOKS IN ALL FIELDS



164 DE L'ESPRIT.

réduit à cette option. Ce n'eſt ſouvent qu'au choix fait entre deux maux qu'on reconnoît l'homme de génie. Loin de nous tous ces pédants épris d'une fauſſe idée de perfection. Rien de plus dangereux, dans un état, que ces moraliſtes déclamateurs & ſans eſprit, qui, concentrés dans une petite ſphere d'idées, répetent continuellement ce qu'ils ont entendu dire à leurs mies, recommandent ſans ceſſe la modération des deſirs, & veulent, en tous les cœurs, anéantir les paſſions: ils ne ſentent pas que leurs préceptes, utiles à quelques particuliers placés dans certaines circonſtances, ſeroient la ruine des nations qui les adopteroient.

En effet, ſi, comme l'hiſtoire nous l'apprend, les paſſions fortes, telles que l'orgueil & le patriotiſme chez les Grecs & les Romains, le fanatiſme chez les Arabes, l'avarice chez les Flibuſtiers, enfantent toujours les guerriers les plus redoutables; tout homme qui ne menera contre de pareils ſoldats que des hommes ſans paſſions, n'oppoſera que de timides agneaux à la fureur des loups. Auſſi la ſage nature a-t-elle enfermé dans le cœur de l'homme un préſervatif contre les raiſonnements de ces philoſophes. Auſſi les nations, ſoumiſes d'intention à ces préceptes, s'y trouvent-elles toujours indociles dans le fait. Sans cette heureuſe indocilité, le peuple, ſcrupuleuſement attaché à leurs maximes, deviendroit le mépris & l'eſclave des autres peuples.

Pour déterminer juſqu'à quel point on doit exalter ou modérer le feu des paſſions, il faut de ces eſprits vaſtes qui embraſſent toutes les parties d'un gouvernement. Qui-

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CONTENTS

58 **Contributors**

59 **Editor's Note**
Richard Saunders

ARTICLES

63 **The Steward of Book History in the Digital Age: The Struggles and Rewards of Collecting e-Books for Special Collections Institutions**
Jessica Bigelow

71 **Fostering Graduate Student Research: Launching a Speaker Series**
Kara Flynn and Lori Birrell

85 **Privacy in Public Archives: Managing Personally Identifiable Information in Special Collections**
Zachary G. Stein

BOOK REVIEWS

98 Claire M.L. Bourne. *Typographies of Performance in Early Modern England*. Reviewed by Brittany Adams

101 Amy Hildreth Chen. *Placing Papers: The American Literary Archives Market*. Reviewed by Jolie Braun

On the Cover:
A selection of proprietary ebook readers. The one-screen interface has largely stabilized, though the popularity of ebooks has reached a market plateau. Libraries are left with the challenge of integrating the format into holdings. Photo by Richard Saunders.

CONTRIBUTORS

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Richard Saunders

Editor's Note

I think we have all had enough of COVID stress to be quite tired of the demands it enforces on our work and social spaces. I've lost acquaintances to it—no friends or colleagues yet, thankfully. Being isolated for the past year has provided some quiet time for reflection and for reevaluation. One of the things I've realized is how much I take "normal" for granted.

The lifeblood of a scholarly journal is change. Submissions come in, board members rotate on and off, reviewers become active and inactive, the readership shifts generationally as new faces enter the field and older ones retire. All of this happens more or less regularly and quite beyond control. Change is part of the rhythm of existence. However, there is always one aspect of change that plagues an editor: staff turnover. When an editor settles on a good staff, they begin hoping that change slows to a crawl or disappears altogether. It never does, but one can hope. Unfortunately, life and careers tend to change also, bringing new challenges and colleagues within the scope of our grasp. No matter how we might crave stability, we humans and our careers are similarly organic, with all the limitations and frustrations that implies.

For the second time during my tenure as editor, *RBM* will lose one of its greatest assets, Reviews editor Dr. Jennifer Sheehan. A former editor of the journal herself, Jen returned to the staff a year ago and has since been my sounding board for ideas. Not only that, she carried the weighty task for expanding the number of reviews the journal publishes annually on its new digital portal (https://rbm.acrl.org/index.php/rbm/pages/view/reviews). Readers owe her a debt of gratitude for her service. As she steps down next summer to refocus her time and attention budgets, I cannot do less than thank her publicly and bid her well.

Dr. Sheehan's departure leaves a vacancy to be filled in the journal's staffing and leadership. As you read this issue, you may notice the call for applicants in the pages. Please give it some thought. Professional journals function on the contributive action of volunteers. We need you, whether you are retired and looking for a project, or young and eager for a new opportunity. I'm happy to answer queries for folks who think they might be interested in the position; my email address can be found on the masthead of the journal.

Now, in making that encouragement, I must point out that the American Library Association is serious about its leadership and management better reflecting the demographics of the membership. To open opportunities requires initiative and commitment. In that light, volunteers from beyond the cultural mainstream are sorely needed. I empathize with those who are already burdened by service opportunities within your institutions. At the same time, the discipline needs your views and participation in its publications as well. If you are unable to volunteer as Reviews editor, consider volunteering as a reviewer or as a peer reviewer. Societies are strongest when people of different viewpoints, backgrounds, values, and experiences contribute the voices meaningfully. If it is impractical for you to take on another obligation, then please direct friends and colleagues of your acquaintance to the announcement.

And I'll restate a general admonition from a recent issue—please take a few minutes to improve your skills and knowledge, encouraging others in your professional circle to do the same. The URL to the journal's OJS front end is http://rbm.acrl.org. See what *you* can find—and think about what you might add.

Applications/Nominations Invited for RBM Reviews Editor

Applications and nominations are invited for the position of Reviews Editor for ACRL's peer-reviewed journal in special collections librarianship, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*. The reviews editor has charge of the reviews published in the journal's biennial issues and online reviews portal to ensure the journal provides qualified opinions of new publications and other scholarly resources relevant to academic librarians and archivists specifically involved in rare books, manuscripts, and cultural heritage.

Responsibilities include receiving and soliciting material for review, making assignments to qualified reviewers, collating reviews to meet print production schedules, and providing reviews for regular publication in the online reviews portal between print issues.

The Reviews Editor is a voting member of the RBM Editorial Board. They work closely with the journal editor, members of the Editorial Board, and ACRL production staff. The appointment as Reviews Editor is a three-year term; applicants must be members of ALA and ACRL.

A nominal honorarium may be available for this position, pending final review of the RBM editorial budget.

Desired qualifications include:

- professional experience in academic libraries;
- experience as a reviewer for an academic journal;
- ability to identify, prioritize, and distribute materials for review in the journal;
- ability to maintain and organize a widely scattered and diverse team of qualified reviewers;
- ability to manage the flow of materials from publishers to reviewers to production staff;
- excellent communication skills;
- ability to meet, and hold others to, deadlines; and
- familiarity with trends in cultural heritage institutions, higher education, and library and information science publishing.

Applications and nominations must include a statement of qualifications addressing the areas noted above and include a current CV. Application documents should be sent to *RBM* Senior Production Editor, Dawn Mueller at dmueller@ala.org.

Application reviews begin November 1, 2021. Finalists will be interviewed online in late 2021 or early 2022. The position is open until a suitable candidate is proposed to ACRL. Appointment to the position is made by the ACRL Publications Coordinating Committee (PCC) upon the recommendation of the RBM Editorial Board. At appointment, the Reviews Editor will fill the time remaining in the current appointment cycle (two years). They may serve a successive three-year term and thereafter remain eligible for reappointment.

Jessica Bigelow

The Steward of Book History in the Digital Age: The Struggles and Rewards of Collecting e-Books for Special Collections Institutions

Collecting and preserving e-books in special collections institutions poses challenges and rewards for working professionals in the field. Although scholars of book history have spent the last decade or so including e-books in their historical overviews, reviewing e-books' connections to their physical past and speculating on their impact on the future of books, their importance in the overall timeline of book evolution has not yet made an impact on collecting guidelines. Institutions do not seem overly eager to be the first to create a permanent collection of e-books—and there may be just cause for reluctance. Not only do e-book files come with the same long-term preservation problems as any born-digital materials, they also have added complications such as a lack of standardized file format, a lack of permanence in licensing agreements, and the constant threat of content changes, just to name a few. While this paper aims to persuade special collections libraries to begin collecting e-books, it also lays out the complications standing in the way of a successful e-book collection. It starts a conversation around possible solutions for long-term preservation and patron-use challenges for e-books in special collections.

Special collections libraries have long been repositories for collecting and preserving the history of the book. From cuneiform tablets to Aldine editions to pulp paperbacks, institutions within the field work to preserve physical examples of book evolution. But collecting parameters have not yet encompassed what is, arguably, the most recent manifestation of the book: e-books. Scholars of book history have spent the last decade or so including e-books in their historical overviews, reviewing e-books' connections to their physical past and speculating on their impact on the future of books, but their role in book evolution has not yet made an impact on collecting guidelines. This paper argues for the importance and challenges collecting and preserving e-books poses for working professionals in special collections institutions.

Institutions do not seem overly eager to be the first to create a permanent collection of e-books—and there may be just cause for reluctance. Not only do e-book files come with the same long-term preservation problems as any born-digital materials, they also have added complications such as a lack of standardized file format, a lack of permanence in licensing agreements, and the constant threat of content changes, just to name a few. While the case has not yet been effectively made for e-books as a format conducive to special collections, e-books are now part of the landscape of book production and consumption. While the format itself possesses inherent challenges differing from the discipline's long-held expectations and traditions of collecting, e-books will one day offer interesting insights into local history, individual author collections, and 20th-century book production. This article aims to persuade special collections libraries to begin collecting e-books, but it also lays out the complications standing in the way of a successful e-book collection. It starts a conversation around possible solutions for long-term preservation and patron-use challenges for e-books in special collections.

Background and Literature Review

The changes e-books are making within the book historian community are well documented. Eileen Gardiner and Ronald Musto note that "the radical dismemberment and reassociation of content in the digital realm compels us to consider [questions about books] in a new light, with a newly focused urgency…physical objects and cultural practices inevitably stand together in dynamic dialogue."[1] The existence of e-books alters how we talk about books, not just because of the shift from physical to digital spaces, but also the rapid pace in which e-book technology supersedes itself—making e-book files much more fragile and impermanent than their print cousins. This creates the "newly focused urgency" that they expose within the book history community. The fluidity of e-books reflects and comments on the "cultural practices" of the digital age. Book historians like Gardiner and Musto have long concluded that evolutions in book production are preceded by a need in the surrounding culture, and e-books are no different. The rise of the digital age created a need for books that could interact with the greater digital environment, something that print books, no matter how many footnotes they contain, cannot do. E-book technology developed out of dialogue with that cultural need and contain interesting insights into 21st-century culture that book historians have eagerly watched unfold.

But that is not to say that all members of the book community are thrilled to welcome e-books into the fabric of book history. Michelle Levy and Tom Mole

1. Eileen Gardiner and Ronald G. Musto, "The Electronic Book," in *The Book: A Global History*, eds. Michael F. Suarez, S.J. and H.R. Woudhuysen (Oxford, UK: Oxford University Press, 2013), 284.

explain that "the disquiet felt by many commentators [concerning e-books] reflects their concern that what is distinctive about the paper codex…will be lost in a digital world where the words of the book will be absolutely identical, at the level of electronic storage, with everything else."[2] The words "print is dying" have been bandied around since the birth of e-books. While modern print publication has actually exploded since the birth of e-books, the death of print is a deep-rooted anxiety, particularly within the special collections and rare books community. Special collections institutions curate collections of books in various formats to preserve their physical presence to share with future generations—and e-books do not have a physical presence or, at least, do not exhibit the kind of physicality that we are used to preserving. Levy and Mole's observation, "where the words of the book will be absolutely identical…with everything else," exposes the root of this particular anxiety. With rare books, the importance of the object (physical format) supersedes the value of text (ideative book). With e-books, physical form is irrelevant, in some cases, to the text. It becomes much easier for book historians to discuss e-books than it does for libraries to preserve them.

The core problems of preserving digital materials is something archives have struggled with for years, but Joseph Williams and Elizabeth Berilla note that there are more problems involved with building a new digital collection than there are maintaining an existing digital collection: "Quickly antiquated technology, data redundancy, selection criteria, access issues (virtual, physical, and temporal)…and funding all contribute to the difficulties of establishing a digital archives."[3] They conclude that digital curation can be just as expensive and time consuming as print curation, and it also requires a new set of skills that can cause smaller institutions a massive headache. While their argument centers around born-digital records, which have their own policy protections that are not applied to e-books, the ongoing evolution of e-book formatting causes many of the same problems that Williams and Berilla highlight.

The greatest skill shift from print materials to digital materials is the element of preservation; a stable environment addresses most of the obvious causes of noticeable damage to print materials, but this is not true for digital materials. Thomas Wilson explains,

It is useful to understand that digital preservation is a game of probabilities. The activities undertaken are done to reduce the likelihood that a given object will be

2. Michelle Levy and Tom Mole, "Chapter 5: Remediating," in *The Broadview Introduction to Book* History (Peterborough, ON: Broadview Press, 2017), 135.

3. Joseph A. Williams and Elizabeth M. Berilla, "Minutes, Migration, and Migraines: Establishing a Digital Archives at a Small Institution," *The American Archivist* 78, no. 1 (2015): 87.

lost or corrupted because of bit rot, nefarious actions, obsolescence, etc.… The goal is to perform certain sets of actions that together mitigate the risks associated with digital objects.[4]

Wilson explains that there are many misconceptions of what does and does not preserve a digital object, and that special collections professionals must readdress perceptions of digital preservation and divorce it from the ideals of print preservation to be truly successful. He specifically notes that, with digital materials, it is sometimes necessary to separate the philosophical issue of access from the practical issue of preservation. Digital objects are malleable enough to allow alternative levels of access to the original file that are not possible with physical objects. If a patron asks to see an author's papers, you either give them the papers, or you give them a surrogate, and those two levels of access provide vastly different experiences. Digital surrogates of already born-digital materials are much different, since the flexibility of format in both the original and surrogate materials allow the surrogate to provide patrons with a more accurate imitation of the original. Wilson concludes that accepting and implementing that difference is one of the ways archives can improve upon their digital preservation.

E-books offer their own specific set of complications—in both purchasing and preserving. EBSCO, as an e-book provider for academic libraries, explains that the relationship between purchaser and provider changes with e-books: "While preserving a purchased print book lies solely with the purchaser, e-books surface questions about the responsibilities of the e-book provider in ensuring that customers' digital purchases are available in perpetuity."[5] EBSCO's statement offers promises of third-party partners to assist libraries with preservation of their e-books, and a constant vigilance in maintaining the correct technology to keep their e-books from being lost or corrupted. As a provider that specifically works with libraries on a regular basis, EBSCO offers a best-case scenario of a provider-purchaser relationship that protects the e-book files—but even their promises raise questions. When stating that digital files are "available in perpetuity," does that mean forever, like with print materials? Or just as long as the subscription is maintained? The vague nature of EBSCO's promises could cause future problems for collecting institutions, and licensing agreements from major e-book providers such as Amazon and Barnes & Noble are even less clear on the role they are contractually willing to play in e-book preservation.

4. Thomas Wilson, "Rethinking Digital Preservation: Definitions, Models, and Requirements," *Digital Library Perspectives* 33, no. 2 (2017): 130.

5. "E-Book Preservation: EBSCO's Ongoing Commitment to Preservation and Access for Libraries," *EBSCOpost* online (November 29, 2017), https://www.ebsco.com/blog/article/ebscos-commitment-to-e-book-preservation-and-access-for-libraries.

The Terms of Service for Barnes & Noble's NOOK-platform e-books, for example, explain that "we grant you a limited, non-exclusive, revocable license to access and make personal, non-commercial use of the Digital Content.... We reserve the right to modify or discontinue the offering of any Digital Content at any time."[6] The company never offers a more specific explanation of how limited their e-book licenses are, what rights of preservation a subscriber holds, or if there are ways to negotiate a more permanent license for a library institution. The terms also never explain what reasons might cause the company to modify or discontinue e-book files and if any actions to cut down the need to modify content after purchase are being taken. The same is true for Amazon: the company strictly reminds customers that "Kindle Content is licensed, not sold, to you by the Content Provider,"[7] and yet Amazon offers no further explanation on what that license does and does not entail in terms of preservation or if they take any steps to preserve content from their servers. Purchasing e-books requires both explicit and implicit trust in the e-book provider, which can be riskier with some providers.

Discussion

Despite the fact that e-books are an essential milestone of 21st-century book history, collecting and preserving books in digital formats requires more than just recognition and desire. Digital archives and academic library e-book collections offer an example of the infrastructure that must be put in place to sustain collecting e-books. E-books challenge conventional notions of what a book is, what it means to preserve the original object, and how patron interaction with that original digital file "object" might change in the short term and certainly over the long term. The examples illustrate the need for e-book publishers, distributors, and libraries to clearly define the differences between digital materials and physical materials, as well as e-books and print books, and allow those differences to re-inform our role as stewards of these objects.

This is not the first time in the history of the book that the identity of the book has been tested, nor will it be the last. The definition of the book in special collections is still closely tied to its physicality, an attitude that stands as a hinderance to future e-book collections. Amaranth Borsuk offers a way for special collections libraries to expand the notion of the book: "we might examine the book as what scholar N. Katherine Hayles calls a 'material metaphor' through which we interface with language and which in turn alters how we can do so."[8] This is not to say that Bor-

6. "NOOK Store Terms of Service," *Barnes & Noble* online (May 24, 2018), https://www.barnesandnoble.com/h/nook-store-terms-of-service.

7. "Kindle Store Terms of Use," *Amazon* online (October 5, 2016), https://www.amazon.com/gp/help/customer/display.html?nodeId=201014950.

8. Amaranth Borsuk, "The Book as Interface," in *The Book* (Cambridge: Massachusetts Institute of Technology Press, 2018), 203.

suk advocates valuing the text over the book; rather, she argues that, by even using the term e-book, we reveal the fact that the term *book* has come to signify *content,* precluding any objects that do not reveal content in a physical, written form. By expanding the special collections definition of the book to signify "material metaphor" instead of content, we open a space for e-books within our holdings and clarify how our other books "interface with language" and why they are important to preserve on their own terms.

To successfully integrate e-book materials into special collections, we must also revisit the balance between preservation and accessibility when it comes to the "original object." Wilson argues that the restructuring of this balance is essential to safely preserving digital materials:

> While the reason for preservation may be for future access, mixing philosophical issues and technical architectures can lead to confusing outcomes and potentially compromise the integrity of a preservation archive. In practice, often the dissemination information package includes a digital object that is, in fact, different than the object in the archival information package (e.g., resolution and file type for an image object).[9]

Since digital materials are so malleable, it is easier to accurately replicate the experience of interacting with the original object with a digital facsimile of some kind. This is especially important with e-book files, since the original files must be mediated to be usable by humans and can be altered by publishers/distributors. In terms of future historical research, facsimile technologies might actually be better for patron use than the original object itself. It is more likely for a Kindle-surrogate application that mimics the experience of using an original Kindle device to be accessible to historians in 100 years than it is to expect a 20th-century Kindle to be in perfect working order. We exist in a world where technology and digital spaces change, expand, and become obsolete daily; and, to preserve the history of the book in the early 21st century, we must accept the reality of technical limits and obsolescence and, as a discipline, learn to preserve and make digital book collections accessible in new ways.

Conclusion

Housing e-book collections in special collections institutions requires long-term and short-term strategies. The long-term strategies, while not as immediately useful, allow institutions to build an infrastructure that will preserve original e-book

9. Wilson, "Rethinking Digital Preservation: Definitions, Models, and Requirements," 132.

files for as long as is possible. First, special collections professional associations might begin forming relationships with e-book providers to work through the terms of partnership to facilitate preservation and protect the original e-book files from future provider changes as much as possible. This is a long-term goal because negotiations with providers will take time, some more than others if they do not normally work with academic and public libraries. A specific library institution co-operative organization could play a vital role in discussions with e-book providers to develop consistency across institutions in e-book preservation strategies—something that is lacking in discussions of perpetual access to other digital materials. We will need to determine our preservation needs, communicate them clearly, and work with e-book providers to build a foundational relationship that will make permanent e-book preservation possible in the future.

This long-term goal is not the only way forward; and, although we have not yet discovered a solution to the preservation problems associated with e-books, there are several short-term ways in which special collections libraries can begin purchasing and using e-books right now. A small collection of e-books offers excellent tools for book history instruction. For most patrons, e-books are an otherwise transparent everyday fact of life. They offer an accessible way to ease into the greater history of the book by pointing out pieces of e-book technology and comparing and contrasting these well-known features with machine press books, medieval manuscripts, or any other iteration of the book an institution wishes to showcase. Working backward like this allows patrons to latch onto concepts they are already familiar with to help understand what they are unfamiliar with, and this process can make them more comfortable interacting with the older materials.

Additionally, e-books give special collections libraries the opportunity to teach classes to students outside the library while using library materials. While digital surrogates and specially curated print collections have also assisted librarians in bringing collections outside the library and into the community, e-books are more durable to environmental changes. Community demonstrations and exhibitions are a great way to make the library feel more accessible and open to those who would not normally feel comfortable walking through the doors. Using a combination of e-book collections and digital surrogates of print collections, special collections librarians can not only brag about what their institution has to offer; they can teach book history in any number of spaces with actual collections at their disposal.

But teaching is not the only way that special collections libraries use materials; any institution looking to maintain a collection of e-books should also consider investing in technology that would allow e-books to be dynamically integrated into exhibitions, not just sitting inside a case. Since e-book files are impermanent at the moment, it might not be the best decision to just leave a Kindle full of e-books to the mercy of patrons. In the short term, unmitigated access to the original files, and to the device itself, could cause irreparable damage. But display screens with interactive capabilities could offer stable surrogates of the e-book experience that would heighten any exhibition. As Anna Dysert, Sharon Rankin, and Darren N. Wagner conclude in their recent article "Touch Tables for Special Collections Libraries," using interactive digital technology special collections exhibitions allows librarians to "showcase more materials in an array of formats…display greater amounts of materials…allow for a greater range of curatorial choices, and engage viewers in new ways."[10] Adding more patron interaction through e-book surrogate technology would create a more memorable, exciting experience for patrons without risking damage to library materials, e-books or otherwise.

Finally, something that special collections libraries can do in the short term with e-book collections is to use them to first develop and then teach primary source literacy skills for digital materials. Primary source literacy looks much different with e-books than it does with physical books, and it is not a skill that many librarians, or many patrons and scholars for that matter, are trained in. If we wish to take the position of e-books in the broader history of the book more seriously, we need to learn how to properly read and interact with these materials as primary source objects.[11] If we take the time to familiarize ourselves with these primary source literacy skills now, in the long term, when we have a better infrastructure in place for long-term preservation and access to e-books, we can pass this knowledge on to our patrons to help them interact with these materials safely and effectively.

There are problems that must be addressed before permanent preservation and accessibility can be achieved for e-books, but special collections libraries can still begin curating and using e-book collections. To be successful as stewards of book history in the digital age, special collections institutions must begin incorporating short-term measures, and investigating our long-term goals, to create a stable infrastructure for future e-book collections.

10. Anna Dysert, Sharon Rankin, and Darren N. Wagner, "Touch Tables for Special Collections Libraries: Curators Creating User Experiences," *RBM* 19, no. 1 (2018), https://rbm.acrl.org/index.php/rbm/article/view/16983/18725.

11. Matthew G. Kirschenbaum's new book offers an example of looking at e-books as primary source objects, and how the rules of bibliography must change to be able to do so. Matthew G. Kirschenbaum, *Bitstreams: The Future of Digital Literary Digital Heritage* (Philadelphia: University of Pennsylvania Press, 2021).

Kara Flynn and Lori Birrell

Fostering Graduate Student Research: Launching a Speaker Series

The University of Arkansas Libraries' Special Collections, in partnership with the Graduate School and International Education, initiated a graduate student speaker series in 2018. The series is a professional development opportunity for graduate students who have done research in Special Collections. This case study provides an overview of the establishment of the series, ongoing efforts to recruit speakers and promote the series, and how the series was adapted for the virtual environment due to COVID-19.

By the time a student reaches the level of graduate education, they are expected to have well-developed research skills. While graduate students have been shown to be regular library users, their use of library resources and spaces does not always translate to graduate-level research skills.[1] This presents libraries with an opportunity to create programming tailored to the needs of graduate students to address this gap. At the University of Arkansas (U of A), one of the Chancellor's eight Guiding Priorities, "Strengthening Graduate Education," became an area of interest for U of A Libraries' Special Collections Division (SC). Eager to provide graduate students the opportunity to develop themselves professionally, SC initiated a graduate student speaker series in 2018 in partnership with the Graduate School and International Education.

Held in person in its first three semesters, and virtually in the past three semesters, this case study illustrates the strategies libraries can employ to create community. The series provides graduate students a forum in which to present their research to the university community and receive feedback. To be eligible to speak in the series, each student must have used resources from SC as part of their work. The program highlights graduate student research, provides students with a venue for conducting and presenting their research, offers students an

1. DeeAnn Allison, "Measuring the Academic Impact of Libraries," *portal: Libraries and the Academy* 15, no. 1 (2015): 29–40; Colleen S. Harris, "The Case for Partnering Doctoral Students with Librarians: A Synthesis of the Literatures," *Library Review* 60, no. 7 (2011): 599–620; Amy Catalano, "Patterns of Graduate Students' Information Seeking Behavior: A Meta-Synthesis of the Literature," *Journal of Documentation* 69, no. 2 (2013): 243–74.

alternative to internships as a professional development opportunity, and draws attention to the university's unique resources. This case study describes the establishment of the series, ongoing efforts to recruit speakers and promote the series, and the impact of pivoting from an in-person program to virtual. The authors believe that this study may prove useful for libraries at other institutions hoping to engage graduate student populations more successfully, whether in person or in virtual spaces.

Literature Review

Library literature typically focuses on outreach to undergraduates who will be most in need of developing research skills. However, several studies have found that graduate students, while they may have acquired a basic level of research ability during their undergraduate career, also need opportunities to advance their research skills and develop professionally in their discipline's research area. Libraries typically provide internships and skill-specific workshops as professional development opportunities geared toward students. Providing opportunities for students to share their research remains a noticeable gap in the literature. This literature review is divided into four parts: the needs of graduate students; internships as a tool to professionalize students; adapting outreach to meet the emerging research skills and interests of graduate students; and lessons learned from pivoting in-person programming to a virtual platform.

Many studies have found that, although faculty admit graduate students to their programs with the expectation that the student has demonstrated their ability to complete the program successfully, attrition rates among graduate students (and especially among doctoral students) is especially high.[2] One of the reasons often cited for these high attrition rates is that many graduate students are expected to be professional researchers but often enter programs underprepared to conduct graduate-level research in their discipline.[3] Studies reveal that graduate students often consult faculty advisors but rarely consult academic librarians.[4] This demonstrated lack of advanced research skills and reticence to work directly with librarians in favor of working with a faculty advisor presents academic libraries with an opportunity to create programming that encourages graduate students to work not only with library resources, but also to build relationships with and learn from academic librarians.

2. Harris, "The Case for Partnering Doctoral Students with Librarians," 599–620.

3. Catalano, "Patterns of Graduate Students' Information Seeking Behavior," 243–74; Harris, "The Case for Partnering Doctoral Students with Librarians."

4. Hannah Gascho Rempel, "A Longitudinal Assessment of Graduate Student Research Behavior and the Impact of Attending a Library Literature Review Workshop," *College & Research Libraries* 71, no. 6 (2010): 532–47; Catalano, "Patterns of Graduate Students' Information Seeking Behavior."

Special collections have relied heavily on internships as the primary form of professional development offered to students. While internships have been shown to be a "high impact practice,"[5] internship programs in special collections tend to focus on undergraduates who might be interested in pursuing a career in archives.[6] Graduate archival education has long relied on incorporating internships or practicae as a part of professional development and training for future professionals,[7] but these experiences are largely beneficial for a select group of graduate students, such as Master of Library and Information Science students planning a career in archives or history graduate students interested in learning more about archives outside their own archival research. Internships are typically unpaid, with students gaining skills or academic credit in place of salary. It behooves the profession to seek alternative methods for providing professional development opportunities to students, such as a speaker series.

Libraries have not always focused their efforts on graduate students, leading some in the field to pursue outreach targeted specifically to this group.[8] The literature includes a few creative examples of outreach initiatives that foster student and faculty professional development. Outreach efforts to graduate students have included workshops and webinar series,[9] and even a "dinner with a librarian" events.[10] Academic outreach librarians at Virginia Commonwealth University led workshop and webinar series for graduate students over the course of four years and found that graduate students benefitted from single daylong events.[11] Texas A&M Librarians piloted "dinner with a librarian" to identify gaps in services to graduate students, especially in the humanities, and found that hosting targeted outreach with small groups helped them to scale their future outreach efforts.[12]

Speaker events are another popular way libraries have fostered connections with faculty and students while providing participants with professional speaking oppor-

5. Maggie Gallup Kopp, "Internships in Special Collections: Experiential Pedagogy, Intentional Design, and High-Impact Practice," *RBM: Journal of Rare Books, Manuscripts, and Cultural Heritage* 20, no. 1 (Spring 2019): 11–27.

6. Maggie Gallup Kopp and John M. Murphy, "Mentored Learning in Special Collections: Undergraduate Archival and Rare Books Internships," *Journal of Library Innovation* 3, no. 2 (2012): 50–62.

7. Donhee Sinn, "Collaborative Education between Classroom and Workplace for Archival Arrangement and Description: Aiming for Sustainable Professional Education," *American Archivist* 76, no. 1 (Spring/Summer 2013): 237–62.

8. Bettina Peacemaker and Martha Roseberry, "Creating a Sustainable Graduate Student Workshop Series," *Reference Services Review* 45, no. 4 (2017): 562–74; Tina Budzise-Weaver and Kathy Christie Anders, "Be Our Guest: Engaging Graduate Students through Specialized Outreach Events," *Endnotes: The Journal of the New Members Round Table* 7, no. 1 (2016): 1–12.

9. Peacemaker and Roseberry, "Creating a Sustainable Graduate Student Workshop Series."

10. Budzise-Weaver and Anders, "Be Our Guest."

11. Peacemaker and Roseberry, "Creating a Sustainable Graduate Student Workshop Series."

12. Budzise-Weaver and Anders, "Be Our Guest."

tunities to add to their CVs.[13] In her case study on a faculty speaker series, Kathleen Kasten cites a desire to highlight the library as a forum for interdisciplinary research, emphasizing the library as a partner in academic research and providing pretenured faculty with a professional development opportunity as the driving factors when creating the series. Structured as monthly one-hour events, the series was paired with heritage month themes. Faculty speakers were encouraged to invite their students to attend the events, which helped to increase attendance.[14] Library speaker series established to date seem to be limited to faculty speakers rather than student speakers or presentations. Graduate students are a group well-suited to take part in such series, as they, like early career faculty, have professional development needs related to research and publishing.

Library practitioners have started to reflect on and publish about their experiences of transitioning in-person programming to virtual spaces as a result of the COVID-19 pandemic, analyzing the benefits and drawbacks of each when striving to create community among their users. The University of Wyoming Libraries pivoted their planned in-person poetry series to virtual in spring and summer 2020.[15] The authors found lower attendance for the virtual programs than previous in-person events. They attribute that result to Zoom fatigue and the timing of their programs, which took place in the first months of the pandemic. The authors recorded and uploaded their sessions to the Libraries' website. Recording, which is not always done for in-person events, will provide long-term access to the content, potentially growing interest in the program. Key lessons the authors learned can be applied to any virtual program, specifically: "be creative, stay flexible, communicate well, and to pay attention to detail."[16]

Expanding audience is another potential outcome of virtual programming. In-person events are often limited to those who are in a specific geographic region, whereas a virtual audience can, as the Dallas Holocaust and Human Rights Museum found, more easily be national and global.17 Such an expanded community can reduce the intimacy characteristic of an in-person colloquium event, like the program described in the case study below. When public health is not a factor, practitioners should choose the format that best suits the type of community they seek to foster.

13. Kathleen Kasten, "Library as Forum: Building Relationships and Identity through Faculty Speaker Events," *New Review of Academic Librarianship* 24, no. 3/4 (2018): 404–15.

14. Kasten, "Library as Forum."

15. Stephen Boss et al., "Virtual Programming During COVID: What We Wished We Had Known in Advance," *College and Research Library News* 82, no. 7 (2021): 330–34.

16. Boss et al., "Virtual Programming During COVID," 333.

17. Felicia Williamson, "Adapting Archival Programming for a Virtual Environment," *Archival Outlook* (January/February 2021): 8, 18.

Establishing the Series

Founded in 1871, the U of A is a public, land-grant research university located in Fayetteville, Arkansas. As the flagship campus of the University of Arkansas system, it is the largest university in the state, with an enrollment of 27,000 students. U of A Libraries include the David W. Mullins Library, which serves as the main research library on campus, as well as the Robert A. and Vivian Young Law Library, the Fine Arts Library, the Chemistry and Biochemistry Library, and the Physics Library. Mullins Library houses the Special Collections Division, founded in 1967 to serve as a resource for research into the history and culture of Arkansas and the surrounding region. The division includes approximately 14 FTE and has a robust outreach and instruction program. In a typical academic year prior to the COVID-19 pandemic, the division hosted 12 events a year and conducted about 70 instruction sessions. During the pandemic, the division scaled back their instruction and outreach to host about 6 events and 25 instruction sessions (all virtual) during the 2020–2021 academic year.

As a result of both the university's strategic plan and a consultant's recommendation to host a late-afternoon lecture series to promote research being done in SC to create a scholarly community, SC faculty explored the feasibility of hosting a graduate student speaker series. The Head of SC led the initiative for its first two years and then, with the onboarding of the Research & Educational Services Archivist (RES Archivist) in 2019, the Head of SC stepped back from the series.

First, the Head of SC established eligibility criteria. As long as the students drew on materials held in SC as part of their research, they could present. To gauge interest, the Head of SC conducted a needs assessment with graduate student employees and leaders in the Graduate Professional Student Congress (GPSC). The group provided feedback about the best times of the day and week to host the series and shared suggestions about channels for recruiting speakers and promoting the series. The Head of SC then worked with the Associate Dean of the Graduate School and International Education to ensure there was campus support for the initiative. Partnering with the Graduate School and International Education was the first time SC initiated a program to directly benefit their students. The Head of SC presented the idea of the series to the GPSC Executive Committee in fall 2017. Throughout the spring semester, the Head of SC finalized the scope and goals of the program. These included providing graduate students with a professional development opportunity to add to their CV; creating a community of scholars among graduate students, their faculty, and special collections; and highlighting graduate student research. SC then began to collaborate with the Director of Graduate Student Support to plan and promote the series launch in fall 2018.

Year 1: Academic Year 2018–2019

Recruitment and Promotion

Beginning with the first speaker, the member of SC leading the program meets with each student individually before they agree to participate in the series, discusses the student's research, and offers guidance. While some students exhibit well-developed presentation skills, having one-on-one meetings with each student helps the librarian build rapport with the students and help those less familiar with explaining their research to further develop those skills.

To garner interest in the series, the Head of SC asked the incoming President of the GPSC, a well-known and well-respected member of the graduate student community on campus, to be the first speaker. A history PhD candidate, this student had used SC materials when writing a recently published article. He agreed to be the first speaker and recommended two other students—both in the history program—to speak later in the semester. Though all from the history program, the speakers' topics varied widely. One shared research about Christianity and the intersection with civil rights, another presented about the introduction of pesticides in government programs, and the third shared her journey to develop a dissertation topic about the civil rights movement in Arkansas. Each of the three talks took place on Thursday afternoons at 4 p.m. The day and time required SC to close early for researchers, as their only event space was the reading room. For each event, the division provided refreshments, which proved to be an inexpensive way to attract an audience.

Over the summer, the Head of SC worked with the Libraries' Director of Public Relations to create a flier template that could be emailed and printed to promote the series and each event. Each graduate student submitted a picture of themselves, the title of their talk, and a quote about their research experience. The Director of Public Relations included these details in an article about each event, published in the campus's daily e-newsletter and on the Libraries' website. The Director of Graduate Student Support included announcements about the events in her weekly email newsletter to students. As the series got underway, the Head of SC emailed faculty across campus to make them aware of the series and to encourage their students to attend.

Assessment

There was no formal assessment to evaluate the first year of the program, though the Head of SC did collect data about the number and demographics of the in-person audience (see table 1). While several graduate students came to each event, library faculty and staff made up most attendees. The third speaker in the fall gave her undergraduate students extra credit to attend, and many did. There was an uptick in graduate student attendance during the spring semester, which also proved to be a successful way to recruit future speakers. Based on this first year, the Head of SC surmised that it would take some time before the goal of creating a scholarly community for graduate students would be met.

TABLE 1

Participation in 2018–2019 Events

Month	Attendees	Viewed Recording
October 2018	18	117
November 2018	22	243
December 2018	37	198
February 2019	17	252
March 2019	18	184
April 2019	44	983

To make the series accessible beyond the university community and as a promotional tool, the Head of SC used Facebook Live to stream the events. The high view count suggests that more people were interested in hearing the presentations than could attend in-person. Based on anecdotal feedback that the Head of SC received from the speakers and teaching faculty, the series had succeeded in providing students the opportunity to share their research and develop themselves professionally. Interested in understanding the impact a standing event had on the division, the Head of SC sought on feedback from the Research Services Unit staff. Due to the number of researchers impacted by closing the reading room to accommodate the events, the Head of SC decided to change the day and time for the series' second year.

Year 2: Academic Year 2019–2020

Recruitment and Promotion

The Research and Educational Services Archivist (RES Archivist) joined SC in summer 2019 and the Head of SC partnered with her when planning the series' second year. It had become clear that relying on graduate students to identify other potential speakers was not a sustainable recruitment strategy in the long run. This approach meant that speakers largely came from a single discipline, namely, history. To widen the representation of disciplines in the series, the authors began exploring new avenues for recruitment. These efforts included creating and promoting an online speaker application form on the SC website, speaking at a graduate student government meeting, and reviewing patron statistics to identify and reach out to graduate students who had conducted research in SC.

In October 2019, the RES Archivist worked with the Libraries' web designers to create an online page and application form for the series. The page provides a brief description of the series, an explanation about eligibility to participate, and contact information, as well as links to live streams of past speakers' presentations. Having an online application form has opened new forms of recruitment, as the application can be linked within existing promotional efforts, including email newsletters from the Libraries and the Graduate School, blog posts on the library website, and social media posts publicizing the series.[18]

The authors attended a meeting of the GPSC in November 2019 to promote the series. After providing a brief overview of the series, they distributed event cards, which included information about the series, and answered questions from students about qualifying to present. The RES Archivist also began meeting with both the Director of Public Relations and the Director of Graduate Student Support to discuss the promotion for the series, and to provide each of them with information about each speaker and event for that semester.

To recruit students for the spring semester of 2020, the RES Archivist used a two-prong approach. First, she reviewed patron statistics to identify graduate students who had done research in SC.[19] The RES Archivist then reached out to students via email. Because the RES Archivist worked regular shifts at the reading room research desk, she often interacted with graduate students during their research visits, or via email, helping to answer reference questions. This allowed for a second avenue for recruitment, as the RES Archivist emailed students she had worked with in the reading room or as part of instruction sessions to encourage them to participate. To date, this approach has been the most successful form of recruitment for the series.

To better accommodate researchers' needs in the reading room, the authors shifted the series to 4:30 p.m. on Tuesday, Wednesday, or Thursdays, depending on the graduate student's schedule.

Assessment

Overall attendance numbers grew during Year 2 (see table 2), with one presentation garnering over 100 attendees. Due to the COVID-19 pandemic, SC hosted only two events in the spring semester with a total attendance of 38 between the two events. Teaching faculty and graduate students began to consistently attend the events, as library staff participation waned slightly.

18. By the time the application form was made live, all speakers for the spring semester of 2020 had already been recruited. The application was used for the first time for the spring 2021 series, as recruitment efforts for the fall 2020 speakers differed from previous semesters.

19. Initially, staff recorded this data in LibInsights; but, following SC's transition to Aeon in August 2020, Aeon became the primary tool for reviewing this information.

TABLE 2		
Participation in 2018–2019 Events[20]		
Month	**Attendees**	**Viewed Recording**
October 2019	14	51
November 2019	129	604
December 2019	24	13
January[21] 2020	22	NA
February 2020	16	10

The authors transitioned from Facebook Live to YouTube Livestreaming, as it was more easily accessible for viewers who did not have a Facebook account and because the authors theorized that YouTube videos would be more discoverable and easier to link to on the SC website. In addition, YouTube allowed for the pairing of PowerPoint slides with the livestreams, a feature Facebook Live did not offer. YouTube views varied widely from speaker to speaker. While there is no concrete evidence for the discrepancy among views, it is likely that the November speaker, who was discussing integration in Little Rock, received far more views than other speakers due to the timeliness of the topic and his own personal network. Overall, the authors found that YouTube generated fewer views than Facebook Live had. This may be because the SC online audiences were not as aware of the YouTube livestreams, since they do not appear in a feed the way Facebook Live videos do. It may also be because Facebook Live counts views of a few seconds that occur as someone scrolls through their feed but does not watch for a substantial amount of time.

To solicit feedback from student speakers, the authors took two of the speakers to lunch in December 2019. The students emphasized the benefits of the series, including the opportunity to present their research and practice public speaking. They suggested creating promotional videos for the series in which the upcoming speaker could give a quick summary of their upcoming presentation, interspersed with images of collections they used in their research. The students also recommended offering a stipend to attract speakers and further incentivize participation.[22] Getting feedback from two recent speakers helped the authors to determine if they were achieving the series' goals.

20. Viewed Recording, refers to YouTube viewer counts, as of March 1, 2021.
21. Due to technical difficulties, no recording was made for this presentation.
22. This series suffers one of the same limitations as the traditional archival internship structure, in that speakers were not paid for their participation. In some ways, the series is distinct from an internship in that students are already undertaking research in SC as part of their studies—generally as research toward a thesis or dissertation. In this way, the series offers students a way to gain experience presenting the work they were already engaged in and receiving feedback on it prior to submitting it as part of their graduate coursework.

As part of the promotion for each talk, the authors encourage the speaker to reach out to their network to help draw attendees. Speakers' networks on campus and in the community proved to be the biggest influence on number of attendees. Though the authors actively promoted the series, more faculty, students, and community members attended the presentations when the speaker had personally invited them or they had seen a post about the event on the speaker's social media feed. For example, one of the speakers, who discussed her use of cookbooks and the recipes she found, drew many people from her church and her community groups. The student speaking about the segregation of Little Rock is well-known on campus and well-respected among faculty and students. Additionally, the speaker's topic had seen a resurgence in interest at the time due to a decision by the State Board of Education that allowed predominantly white schools in Little Rock to self-govern while the state maintained control over predominantly minority schools. As a result, more than 100 people came to hear his presentation and show their support. By contrast, several graduate students who were newer to the area, and lacked the extensive networks that some of their peers had, drew smaller audiences based on people's interest in the topic rather than in support of the specific speaker.

At the end of the fall semester, the Head of SC stepped back from her role as co-coordinator to provide the RES Archivist with experience managing a substantial outreach initiative. Incorporating the feedback from the previous year's speakers, the RES Archivist worked with the Libraries' Director of Public Relations to create promotional videos for Instagram, featuring February's and March's speakers. In mid-March, SC closed to the public due to the pandemic, and the RES Archivist decided to postpone the April speaker until the fall semester. Over the summer it became clear that SC would not host in-person events during the 2020–2021 academic year, and the RES Archivist began planning to adapt the series to a fully online environment. This process consisted of adaptations in three main areas: recruitment for the series, the tools used to facilitate the online version of the series, and the logistics of using those tools strategically and effectively.

Year 3: Academic Year 2020–2021

Recruiting for Virtual Events

Recruiting new speakers for the series became more difficult as a result of the division's spring closure and limited hours in the fall. The student who had planned to speak in April agreed to present virtually in November, and the RES Archivist used previously successful strategies to recruit a PhD candidate in English Rhetoric and Composition.

Facilitating Virtual Events

Preparing for the virtual series was very different from preparing for in-person events and required use of online tools in new ways. The RES Archivist primarily used three tools to run the series online: Eventbrite, Zoom, and YouTube. She used Eventbrite for registration, which sent automated emails to registrants with event details and reminders. The RES Archivist hosted the events as Zoom meetings and followed the recommendations for online events outlined in the RBMS Diversity Committee's "Zoom Security for Public Events" documentation.[23] She also recruited an SC Zoom co-host for each event, who could continue to run Zoom if unexpected technical issues arose. Unlike in-person events, the RES Archivist asked each speaker to prerecord their presentations in Zoom, to avoid technical difficulties on the day of the presentation and to allow for ease of captioning for accessibility. The RES Archivist continued to livestream the presentations, using Zoom on the day of the synchronous event rather than YouTube Live. She recorded the session that included her introductory remarks, the graduate student speaker's presentation, and the question-and-answer session. As in previous semesters, the RES Archivist uploaded each recording to YouTube and sent the participants the link following the presentation.

The virtual events afforded speakers opportunities to share their research and archival sources in new and engaging ways. One speaker integrated short videos of herself paging through archival materials, bringing a sense of the physical materials into the virtual presentation. A speaker whose work addressed climate change created her own collection of artists' books, drawing on the materials she used in her research in SC. Being able to see these creative outputs up close on screen, made harder when sitting in person, brought participants into the archive and provided a glimpse into what it means to do archival research.

Assessment

The move online increased engagement with the series—both in attendance at synchronous events and in views of the recorded events on YouTube (see table 3).

TABLE 3

Participation in 2020–2021 Events[24]

Month	Registrants	Attendees	Viewed Recording
September 2020	63	37	61
November 2020	36	20	19
March 2021	40	23	257

23. Alison Clemens, email message to RBMS list serv, October 5, 2020.
24. Viewed Recording, refers to YouTube viewer counts, as of March 1, 2021.

As confirmed in the emerging literature about programs that pivoted to online platforms during the pandemic, these virtual events allowed for broader participation than those who would typically be able to attend in person. Registrants for speaker events during academic year 2020–2021 came from three countries (the United States, Canada, and South Africa), and from 18 US states. The RES Archivist also employed Eventbrite's automated email function to send out an online event survey following each event, anticipating that participants might be more likely to fill out an online survey when they had interacted with the event fully online, as opposed to an in-person event. However, only one attendee completed the survey following the September speaker, and no attendees completed the survey following the November speaker.

While number of attendees serves as a standard metric in case studies across library literature and was therefore employed in this case study, such a metric is not always necessarily the most meaningful measure of success. The expanded reach of virtual events as evidenced by registrants attending from a much wider geographical range than the immediate local community signal expanded engagement with SC. Additionally, the relationships the authors have created with graduate students in different departments across campus and the traction the series is gaining are meaningful markers of success. For example, a student who participated in the series in fall 2020 was hired as an instructor following graduation and immediately reached out to get her classes on the calendar for Special Collections instruction for the fall semester. This speaks to the long-term impact of the program beyond the numbers of attendees at a single program.

Challenges and Future Plans

We anticipate that assessment will continue to be a challenge, even with the ongoing use of Eventbrite, as evidenced by low engagement with a postevent survey. In future semesters, the RES Archivist is considering asking graduate students who participated in the series to provide feedback on their experiences via an online form to ensure that the series is accomplishing its goals. As the reading room continued operating with reduced hours through 2021, the RES Archivist anticipates that recruitment will continue to be a challenge, as those hours will impact the number of graduate students conducting research.

To address recruitment challenges, in collaboration with the Libraries' Director of Public Relations, division staff plan to be more proactive in publicizing the application process for the series. This would include adding the application link or QR code to flyers posted around campus and creating promotional cards with the application link that could be handed out at events put on by the Graduate School and International Education or handed out to interested students following a series presentation. The RES Archivist hopes that this will engage graduate students who have not yet done research in SC and encourage them to do so, rather than continue to rely on a pool of students who are already aware of SC as a resource.

Virtual events also made it challenging to foster a sense of community among graduate students, their faculty, and SC. Because more graduate students and faculty attended the virtual events than in-person events, examining how virtual communities can be sustained will be important as the series continues. One potential opportunity is to create a Facebook group that all current and former series speakers could be invited to join, thereby encouraging an online community that could outlast students' single-semester participation in the program. This model has been explored by another of the Libraries' initiatives, the Arkansas Folk and Traditional Arts Community Scholars Program, which has a private Facebook group for community members from across the state who have participated in the Community Scholars training program. The RES Archivist has also begun planning an Archival Research Workshop series for graduate students in the hopes of fostering community among students leading up to students' potential participation in the speaker series. The workshop would offer a variety of sessions on different topics related to archival research, with a catered lunch. The RES Archivist sent a survey out to previous participants in the series to gauge what type of support would have been most helpful to them leading up to their participation in the series, and she is currently incorporating that feedback into plans for the Workshop series, which will likely take place for the first time in the summer or fall semester of 2022. At the same time, SC will consider how physical spaces can best strengthen the community as it embarks on renovation planning.

Although it presented challenges, the pivot to virtual programming offers several opportunities for the RES Archivist to integrate the aspects of virtual programs that most benefited the series as SC transitions to holding in-person or hybrid events in the future. Key benefits include attracting a wider audience not tied to our physical location; gathering demographic data about attendees; encouraging creative presentation styles and content as evidenced by the reading room videos and other experiential elements speakers incorporated. The RES Archivist values the demographic data Eventbrite captures about registrants, and she plans to continue to use this tool for registration even after the series returns to in-person events. She would also like to customize the Eventbrite data to collect information on what academic departments attendees are coming from. Such a data point will enable the RES Archivist to reach out to specific departments at the university as part of her promotion and recruitment efforts.

Providing a stipend to all speakers will be the biggest change as the series continues. In keeping with a divisionwide decision to begin paying all interns, SC will draw on the division's endowment to provide an honorarium to all future graduate student speakers. SC seeks to compensate the graduate students for their time, much in the same way they provide honoraria to other presenters. Not only does this demonstrate to the students how much the division values the students' participation, but the authors hope that offering the honoraria will also help to further incentivize the program and encourage participation.

Conclusion

The U of A Special Collections Graduate Student Speaker Series, begun in 2018 as an opportunity for graduate students to develop themselves professionally outside of traditional internships, has evolved over time as the authors explored new ways to recruit students, encourage research in SC from a range of disciplines, and make the series a meaningful opportunity for both student speakers and their audiences. In its first three years, the series accomplished two of its three main goals: providing graduate students with a professional development opportunity to add to their CV and highlighting graduate student research. The division has fostered a positive relationship with the Graduate School and International Education and that partnership will continue to be crucial to the series' ongoing success. As a result of the series, SC has become known as a source of support for graduate students on campus, not only when conducting research but also when seeking a platform to draw attention to current events and challenging conversations. The authors plan to continue to pursue new avenues to create community among graduate students as the series evolves.

COVID-19 presented the authors with unique challenges in transitioning an in-person event to a virtual one; but, in meeting this challenge, the authors were able to learn about and use new tools, such as Eventbrite, which they plan to use even after in-person events resume to gather more detailed data about the series' audience. Given the protracted nature of the COVID-19 pandemic, few libraries have had the opportunity to host or publish about their experiences with hybrid programs drawing on lessons learned from exclusively virtual events. Such a hybrid approach would offer participants the opportunity to engage with the content either in person or virtually.

This case study has outlined a program led by a specific library division within a specific academic institution. The authors believe that this case study and the experience it describes may offer other libraries, including library departments outside special collections, inspiration for similar projects that can be adapted to fit a specific institution's needs. The literature reveals that libraries are often underused by graduate students, necessitating new initiatives aimed at engaging graduate students with the libraries, possibly through some form of programming.[25] However, examples of such programming are still limited. Therefore, the authors hope that the graduate student speaker series outlined in this case study will add a positive record to this growing body of work.

25. Peacemaker and Roseberry, "Creating a Sustainable Graduate Student Workshop Series"; Budzise-Weaver and Anders, "Be Our Guest."

Zachary G. Stein

Privacy in Public Archives: Managing Personally Identifiable Information in Special Collections

Archivists aim to make research and manuscripts accessible to the public. However, accessibility becomes tricky when donors or institutions enforce limitations. Sometimes limitations need to be enforced, especially when dealing with sensitive information such as personally identifiable information (PII), unpublished works, and student records. Redactions and restrictions may be necessary in these situations, but archives find this difficult to accomplish because of the size of the collections, results from previous accession practices, and the lack of staff and resources. The Special Collections department at Edith Garland Dupré Library, University of Louisiana at Lafayette is addressing this problem and has put forward methods to confront its backlog of PII while staying true to its accessibility mission. This article examines the challenges of handling PII in physical archival materials, the impact of More Product, Less Process (MPLP) on sensitive information, and how the Special Collections department, while using some MPLP processing methods, adopted a slightly more meticulous and efficient approach to protect privacy while still providing access.

There are two primary duties an archival institution provides its patrons: preservation and accessibility. While the preservation of archival materials allows for the conservation of the past, accessibility ensures patrons' remembrance of that past. However, what happens when sensitive items not meant to be known to the public are made available with no checks? This can lead to ramifications ranging from private citizens expressing irritation to possible legal actions. No matter how serious the ramifications, archival institutions are placed in tricky situations, as there are no easy ways to maintain privacy yet to remain true to the mission of accessibility.

Of course, archives are not immune when it comes to privacy issues. Academic libraries in particular are caught in a bind as they manage not only personal collections but also university archives and records. Archives certainly need to respect donors' rights for privacy, but it becomes complicated when donors do not place restrictions on items that should include them. This is especially the case when these items contain personally identifiable information (PII). According to the U.S. Department of Labor, PII is defined this way:

> Any representation of information that permits the identity of an individual to whom the information applies to be reasonably inferred by either direct or indirect means. Further, PII is defined as information: (i) that directly identifies an individual (e.g., name, address, social security number or other identifying number or code, telephone number, email address, etc.) or (ii) by which an agency intends to identify specific individuals in conjunction with other data elements, i.e., indirect identification. (These data elements may include a combination of gender, race, birth date, geographic indicator, and other descriptors). Additionally, information permitting the physical or online contacting of a specific individual is the same as personally identifiable information. This information can be maintained in either paper, electronic or other media.[1]

In the case of archives, PII may include, but are not limited to, Social Security numbers, email addresses, credit card numbers, and bank account information. The release of PII not only invades individuals' privacy but can also place their well-being at risk if the information falls into the wrong hands. PII can appear anywhere in the collection, requiring archivists to take careful notice.

In some cases, it may be relatively simple to detect PII and confidential records through processing. However, the task becomes overwhelming due to the size of the collections and the backlogs of unchecked materials. In addition, archives with small staff and reduced resources are dealt a heavy burden when managing an immense backlog of sensitive information. This leaves the archive's mission of accessibility in check, as sensitive information exposing privacy needs to be protected. It may be next to impossible to tackle this problem all at once, but there are small steps archives can take to protect sensitive information and still serve researchers' needs. The Special Collections department at Edith Garland Dupré Library (Dupré Library), University of Louisiana at Lafayette (UL Lafayette) exercised some of these steps to combat sensitive information; while there is still a long way to go, addressing and taking action on the issue has provided the department an opportunity to refine its policies and processes. The processes described in this article pertain to physical items, as Special Collections is still in the early stages of handling sensitive information in born-digital formats. These processes may be reflected in a future article.

1. U.S. Department of Labor, "Guidance on the Protection of Personal Identifiable Information," https://www.dol.gov/general/ppii.

Literature Review

To make informed decisions on combating PII in archives, it is important to understand the privacy laws that impact archives and how archivists have dealt with them. Archivists can collect a wide variety of materials, including personal papers, correspondence, financial records, and personnel files. Each of these materials may be subject to sensitive information that may be either illegal or embarrassing to divulge. While this article is mainly focused on PII, much of the literature reviewed here focuses on potentially embarrassing writings and passages, which is still important for understanding the difficult path archivists must tread to protect privacy.

Managing sensitive information has long been an issue in the archival field, though there are conflicting views as to how to appropriately move forward. Samuel Warren and Louis Brandeis's 1890 *Harvard Law Review* article "The Right to Privacy" is often cited in the recent literature on this topic. Warren and Brandeis write about the "right to be let alone,"[2] and that unpublished works may only be published by another party if the original creator provided consent.[3] In fact, their view entails that the work belongs to the creator and the creator alone. It is up to the creator to decide if a work gets published,[4] and, once it is, the privacy on that document is forfeit.[5] While Warren and Brandeis's argument may be broad and restrictive, it has helped identify the expectations and constitutions of privacy, laying the groundwork for current archival practices.

The Warren and Brandeis argument has also become something of a double-edged sword. Since one of the key missions of archives is access, restrictions can lead to serious ethical problems, especially if the restriction is made against the wishes of the donor.[6] The Society of American Archivists (SAA) sustains a Code of Ethics as a guide for archivists. In the section under Access and Use, archivists are charged to "actively promote open and equitable access to records" while "striving to minimize restrictions and maximize ease of access."[7] However, the code also contains a section for Privacy, in which archivists must "place access restrictions on collections to ensure that privacy and confidentiality are maintained," as long as the restriction is justified by law and transparency on the restrictions and the lengths of embargo

2. Samuel D. Warren and Louis D. Brandeis, "The Right to Privacy," *Harvard Law Review* 4, no. 5 (1890): 193.

3. Warren and Brandeis, "The Right to Privacy," 199.

4. Warren and Brandeis, "The Right to Privacy," 200.

5. Warren and Brandeis, "The Right to Privacy," 199.

6. Mark A. Greene, "Moderation in Everything, Access in Nothing? Opinions about Access Restrictions on Private Papers," *Archival Issues* 18, no. 1 (1993): 32.

7. Society of American Archivists, "SAA Code of Ethics," Society of American Archivists, approved Feb. 2005; revised Jan. 2012 and Aug. 2020, https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics.

periods are clearly documented.[8] This particular section of the code makes clear the rules archivists must follow when juggling access and privacy, but it still does not answer the question of how to properly maintain sensitive information. Hodson accurately states that interpreting legal statutes on confidential archival records can get murky and that SAA's Code of Ethics only provides general advice sans specific guidelines.[9] Once again, archivists are left to their own devices to determine what is appropriate to make available.

There are ways, however, for archivists to make clear for donors what can be made available in writing. Deeds of gifts are certainly helpful for mitigating what is and is not accessible. UL Lafayette's deed of gift, for example, contains a section allowing donors to identify any limitations or restrictions they wish to place on aspects of the collection. In fact, Warren and Brandeis discussed contracts and the descriptions of protections within,[10] a precursor of sorts to archival donor forms and listing limitations. The deed of gift ultimately decides the path archivists must take for collection maintenance, but even these forms can create privacy traps. Greene mentions that donors often do not check their collections for sensitive information, especially if donating on behalf of others.[11] Hodson further explains that these third-party donors, even if descendants of the creators of a collection, cannot necessarily be considered reliable liaisons, as they may not have the right to speak and act on behalf of the creator regarding the disposition of the collection.[12] The responsibility usually ends up falling onto the archivists, forcing them to decide on appropriate measures for balancing access and privacy. This can lead to much inconsistency due to the lack of clear guidelines,[13] not to mention burdening the archivists with the size of the collections and individual judgments that may not be appropriate to make.[14]

The lack of guidelines certainly works against archivists, though actual laws put in place could also complicate matters. There are several laws that archivists commonly confront when handling sensitive information. The Family Educational Rights and Privacy Act (FERPA) is one particular law that university archives often face. This law aims to keep student records, such as grades and transcripts, private. Specifically, Part b, Paragraph 1 of FERPA states that "no funds shall be made available" to an educational institution if there is a "policy or practice" in place "per-

8. Society of American Archivists, "SAA Code of Ethics."
9. Sara S. Hodson, "To Reveal or Conceal: Privacy and Confidentiality in the Papers of Contemporary Authors," in *The Boundaries of the Literary Archive: Reclamation and Representation*, eds. Carrie Smith and Lisa Stead (London, UK and New York, NY: Ashgate Publishing, 2013), 159.
10. Warren and Brandeis, "The Right to Privacy," 210.
11. Greene, "Moderation in Everything, Access in Nothing?" 33.
12. Hodson, "To Reveal or Conceal," 159.
13. Hodson, "To Reveal or Conceal," 161–62.
14. Greene, "Moderation in Everything, Access in Nothing?" 34.

mitting the release of education records" or "personally identifiable information contained therein."[15] While FERPA is certainly well-meaning in protecting privacy, it complicates the situation when archives keep records in perpetuity. FERPA does not address the "archival life or historical value" of these records,[16] so archivists need to decide for themselves if the records are worth keeping. Generally, records can be disposed of with records retention schedules, but it is difficult for archivists to make that decision. This is especially tricky if academic units wish to keep these records, even after the death of a student.[17]

Modern archival practices have been used to acknowledge the issues regarding sensitive information, though it is still uncertain how effective they are. A key practice involves Mark Greene and Dennis Meissner's influential More Product, Less Process (MPLP) framework. Basically, MPLP calls for minimal processing to "maximize the accessibility of collection materials to users."[18] Traditional archival processing that mostly embodies perfectionist practices takes too long to complete and can be overwhelming to archivists who need to process tens, if not hundreds, of feet of collections. MPLP is meant to be a more efficient and fluid method, where arrangement, description, and preservation are treated with the same level of focus.[19] The overall policy for MPLP calls for unprocessed collections to be accessible with the exception of certain legal, physical, and valuable concerns.[20]

While MPLP is effective, it involves a somewhat insouciant approach to dealing with sensitive information, despite the exception mentioned above. Greene and Meissner refer to the act of restricting "embarrassing material" as "absurd over-cautiousness"[21] and that item-level security is a waste of archivists' time. In this sense, they are specifically referring to materials such as private letters or correspondence that reveal gossipy secrets. There is an argument to be made that researchers have a right to see these kinds of materials, but MPLP does not appear to offer much of a solution when it comes to PII or legally confidential records. Van Ness brings this up in his criticism of MPLP, stating that minimal processing can lead to archivists overlooking sensitive information, which may consequently result in legal challenges.[22] Cox, while not discussing sensitive information per se, did infer a related consequence to minimal pro-

15. Family Educational Rights and Privacy Act, 20 U.S.C. § 1232g (1974).
16. Marjorie R. Barritt, "The Appraisal of Personally Identifiable Student Records," *American Archivist* 49, no. 3 (1986): 268.
17. Barritt, "The Appraisal of Personally Identifiable Student Records," 269.
18. Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68, no. 2 (2005): 240.
19. Greene and Meissner, "More Product, Less Process," 240.
20. Greene and Meissner, "More Product, Less Process," 252.
21. Greene and Meissner, "More Product, Less Process," 252.
22. Carl Van Ness, "Much Ado about Paper Clips: 'More Product, Less Process' and the Modern Manuscript Repository," *American Archivist* 73, no. 1 (2006): 140.

cessing: "out of scope material" and unrealized preservation issues may be missed.[23] This is especially concerning if these out-of-scope materials contain sensitive information. Even in a follow-up article defending MPLP from critics, Meissner and Greene continue to explicate their lenient approach to privacy. They state that archivists "are not prescient" and should be cautious about removing items that may be perceived as presently problematic.[24] Removing items, Meissner and Greene believe, can open archivists up to legal challenges if they set too high a standard for themselves when protecting privacy.[25] Basically, if they make a single mistake, the burden falls on the archivists when, in reality, there should be a three-way collaboration among the donor, researcher, and archivist.[26] This three-way collaboration is certainly an important way to combat sensitive information, though it provides a gray area when one of the parties is unknown or not present, a common occurrence for older collections.

There is no argument here that MPLP has merit. However, sensitive information and PII should not simply be dismissed as an unnecessary nuisance. As Cox explains, archivists need to care for the collections with the utmost high standards while still acknowledging their limits.[27] This inspired Cox's maximal processing model. Maximal processing is less about fast and easy accessibility and more about massaging and perfecting. Described in three major stages (predescription, description, and postdescription),[28] maximal processing is a sort of modified version of MPLP, where accessibility is still the major driving force. Collections are minimally processed with available descriptions as a starting point but are then set aside for more detailed processing depending on such factors as "availability of external support, political considerations, requests from researchers, anticipated use, or potential for marketing."[29] This may appear as a compromise, but by balancing the act of thorough processing and accessibility, a more circumspect approach replaces the expeditious approach suggested in MPLP, making archivists more mindful of their holdings.

In addition to the processing methods mentioned, archivists can navigate through PII by institutional policy. Hodson states that policy can "protect the archivist or repository should anyone step forward and claim a privacy violation,"[30] especially if it is clearly transparent and consistent. Meissner and

23. Robert S. Cox, "Maximal Processing, or, Archivist on a Pale Horse," *Journal of Archival Organization* 8, no. 2 (2010): 139.
24. Dennis Meissner and Mark A. Greene, "More Application while Less Appreciation: The Adopters and Antagonists of MPLP," *Journal of Archival Organization* 8, no. 3/4 (2010): 205.
25. Meissner and Greene, "More Application while Less Appreciation," 206.
26. Meissner and Greene, "More Application while Less Appreciation," 206.
27. Cox, "Maximal Processing," 143.
28. Cox, "Maximal Processing," 143.
29. Cox, "Maximal Processing," 144.
30. Hodson, "To Reveal or Conceal," 162.

Greene agree that clear policies can save archivists much grief. In particular, they push for educating donors on problems resulting from sensitive information being accessioned and educating users on what to do when coming across sensitive information and the laws that protect them.[31] These elements and more ended up helping the Special Collections department at Dupré Library figure out a plan for dealing with its backlog of PII and confidential records and apply it for future practices.

Situation at UL Lafayette

The Special Collections department (referred to as Special Collections from this point) at Dupré Library comprises the University Archives and Acadiana Manuscripts Collection (UAAMC) and the Louisiana Room. UAAMC, as the name suggests, contains the historical records of UL Lafayette and separate manuscript collections related to the Acadiana region. The University Archives section of UAAMC comprises more than 2,000 feet of materials. These materials come from various units, including the Office of the President, vice presidents' offices, individual academic departments, athletics, administration and finance, and student organizations. The Acadiana Manuscripts Collection section of UAAMC comprises around 700 collections, all varying in size. These collections mostly contain the personal papers of people and organizations that make up the Acadiana community, such as the Jefferson Caffery Papers, Rice Millers' Association Records, Edwin E. Willis Papers, and the Council for the Development of French in Louisiana (CODOFIL) Records. Sizes can range from a single folder to several hundred boxes. The Louisiana Room contains materials specifically affiliated with Louisiana, including published books, maps, genealogy, newspapers, and vertical files.

Academic and administrative units will often transfer materials for inclusion in the University Archives. While a great majority of items include announcements, lesson plans, photographs, and ephemera, these units will often send student records and personnel files as well. When transferred to the archives, these files can arrive in large loads. The current practice for collections such as the Office of the President papers involves leaving the papers in their original folders (assuming the folders are not damaged), placing them in alphabetical order by year, and cataloging the inventory into the finding aid. This practice pretty much follows MPLP by making these papers accessible as quickly as possible. If the collections are small to medium size (around 10 boxes), then the papers get transferred to acid-free folders with any metal fasteners removed.

31. Meissner and Greene, "More Application while Less Appreciation," 207–208.

Perusing every processed collection to search for PII is not an option. Special Collections is made up of only three faculty (Head of Special Collections, Reference Archivist/Louisiana Room Librarian, and Digitization Archivist), three full-time staff (Archives Assistant, processing assistant, and Louisiana Room assistant), and part-time student workers and scholarship students who may only work up to 12 hours a week. With more than 2,000 feet of University Archives and 700 collections of personal papers to sift through, it is counterproductive to actively search for PII in already processed materials. However, it does become a necessity when PII is identified or cited in finding aids. A single manuscript collection, the working files of a former university employee who had passed away a few years earlier, acted as a catalyst to push for change. While the majority of the papers were benign, the collection contained personnel files, including letters referring to active employees in a perceived negative context. This required an aggressive screening of the collection to weed out the confidential materials meant for administrative use only.

Another catalyst for change in privacy screening involved the vertical files in the Louisiana Room. Vertical files are simply newspaper clippings organized by categories related to the state as a whole (i.e., churches, food, hurricanes). The clippings were attached to scrap paper and placed in folders based on their subjects. These files amount to possibly hundreds of thousands of individual clippings. Unfortunately, a great number of these articles are attached to scrap paper containing PII such as social security numbers, student names, addresses, and even course grades. Not only do these contain private information of people who are most likely still alive, but these could also act as a FERPA violation. With all of this in mind, Special Collections determined it needed to make combating this PII backlog a high priority.

Methods for Privacy Protection

Despite the large backlog and limited staff and resources, Special Collections has actively changed its practices to accommodate for privacy issues. While still using basic MPLP for collections, the staff has adopted methods for screening PII, one partially inspired by Cox's maximal processing model. The succeeding sections detail the actions being taken in each of the major sections of Special Collections.

Acadiana Manuscripts Collection

When it comes to the archival collections, new policies have been put in place.[32] A whole section based on privacy has been added to both the Special Collections and

32. Edith Garland Dupré Library, "Special Collections Policy," University of Louisiana at Lafayette (October 25, 2018), last revised January 5, 2021, https://library.louisiana.edu/collections/university-archives-manuscripts/special-collections-policy.

Reading Room policies. The language informs patrons of their responsibilities and the consequences of finding sensitive information. The policy also specifies Special Collections responsibilities, such as reviewing materials prior to access and removing information from the collection if necessary. While it is Special Collections' duty to screen for this information, it is also the duty of the patron to identify any anomalies he or she comes across. According to the policy, patrons must refrain from making records or notes of sensitive information and notify Special Collections staff immediately. Much like copyright, the responsibility for privacy infringement falls on patrons.

When PII is found in collections, it must be dealt with in a way consistent with archival practices. Taking a page from Cox's maximal processing model, the papers in a collection are briefly screened for PII. If a folder contains 20 to 50 papers full of PII, a note is made in the finding aid, and the folder is restricted until it can be revisited at a later date. While it may seem antithetical to special collections' missions, restriction is only meant to be a temporary response. This brings to mind the postdescription step of Cox's maximal processing model. The idea here is to revisit a collection after it has been processed and make changes that were not acknowledged in the original processing.[33] A similar method needs to be used for restricted collections. This could include redacting, reprocessing, or deaccessioning. Time and resources hinder the ability to revisit these collections, though Special Collections has been able to go through certain collections and remove items such as canceled checks. While not extensive, this acts as a small step forward in dealing with restricted material.

If a manageable amount of PII is identified, the information is redacted during processing. While redacting PII is not a new practice, Special Collections decided to take a somewhat different kind of approach. Basing the approach on common digitization practices, the Head of Special Collections created guidelines that used different copies of items, since potential research value is difficult to decipher. If PII is found on an item, that original item (or the master copy) is photocopied in color. Private data in this *mezzanine copy* is redacted with a black Sharpie pen or white-out. Once the redaction is complete, the mezzanine copy itself is photocopied and then shredded. The second photocopy, the access copy, replaces the original item in the collection since the redactions cannot be removed. The original document is placed in a restricted folder within the collection's control file, which contains printed finding aids, donor forms, correspondence, or any materials relevant to the collection. Control folders are kept in filing cabinets inaccessible to anyone except Special Collections staff. This method is labor intensive, but it is an efficient way

33. Cox, "Maximal Processing," 146.

to conserve an archival item, protect the sensitive information it contains, and still make the document available to patrons all at the same time.

Cox states that the goal of the full processing stage of maximal processing is to "maximize" archival processing "with respect to appraisal, arrangement, and description, while always keeping a clear eye on costs."[34] Special Collections redaction method requires an adaptation of this kind of processing to maintain focus on appraising the contents of folders with PII. It is up to the processor to decide how much PII is manageable, as time always plays a factor in processing. Nevertheless, this method is necessary for ensuring the protection of PII while also allowing patrons to view the document, even if it is a photocopy.

University Archives

The redaction method outlined above works well for individual manuscript collections, but it is trickier when dealing with the University Archives. Certain collections are filled to the brim with student and faculty records, and even if they did not include PII, student records are still protected under FERPA and it is highly unlikely that past students can be contacted to give permission for access. Some departments have given consent to have records disposed of, but that in itself causes other problems. While some of these records may not seem to be of tremendous importance, they still document the history of the institution. If UAAMC were allowed to dispose of the records, there are still the protocols of records management to deal with, which include working with the Louisiana State Archives and Secretary of State office to draft and approve records retention schedules. The Head of Special Collections acts as the records manager for the entire university, which means he is the keeper of all records retention schedules for all university departments. If a department needs to dispose of records, it will need to have an up-to-date schedule on file. The department, through the records manager, also needs to send a disposal request to the Secretary of State's office to receive approval. It ends up becoming an incredibly long and arduous process.

To help mitigate the act of screening PII in University Archives records, the Head of Special Collections initially proposed that patrons be required to make appointments at least two days in advance. Appointments are a common practice in archives, as they give archivists time to search for the requested collection and have it available right when the patron needs it. Furthermore, the two-day window would allow for Special Collections staff to comb through the requested boxes and folders to isolate any confidential materials.

34. Cox, "Maximal Processing," 144.

Initially, the idea of appointments, while acknowledged as a well-intentioned and thorough way to eliminate risk, was rejected due to the potential strain they could place on the patrons and the staff. As part of an academic library, UAAMC is expected to be open to the public. Patrons frequently come to the archives unannounced, and it would be a nuisance to force them to make appointments and come back another time. This is especially problematic for students who may have important projects with looming deadlines.

Despite the above concerns, Special Collections did end up adopting the process in response to the COVID-19 pandemic, and the reticence subsided. In fact, the concerns ended up not posing much of a problem, as patrons have accepted the appointment process and the staff is able to gather collections in an efficient way. Patrons have the ability to schedule appointments by submitting an online form, emailing, or calling the Special Collections reference desk. The appointments have prepared staff for incoming requests and even give them time to review the finding aid for any possible restricted items. It remains to be seen whether appointments will continue after the pandemic has passed; but, due to the efficiency they have provided, it is likely Special Collections will continue to require scheduled appointments.

Louisiana Room

The central items that needed attention for PII screening were the vertical files in the Louisiana Room. In the fall of 2017, Special Collections hired a new Reference Archivist/Louisiana Room Librarian (referred to as Reference Archivist from this point). Part of the job description included maintenance of the vertical files. Noting the problems mentioned in the previous section and realizing that the current practices were not sustainable, the Reference Archivist organized a long-term project to digitize the vertical files. This would simultaneously allow for better preservation of the clippings and elimination of the PII stuck on the paper. Each article is scanned at around 300dpi in PDF form; student aides conduct much of the scanning, and the Reference Archivist is in charge of quality control. Once the scans are approved, the physical articles are disposed. The Reference Archivist and Louisiana Room assistant take care to flag files with PII, which are specifically put aside for proper shredding.

For the most part, digitizing the physical items removes the risk of exposing the sensitive information on the back of the files. Currently, if sensitive information bleeds through the paper, the scan is not used and deleted. The tricky part is making these files available, since copyright would restrict online accessibility for newspaper clippings. The digitized copies are currently located in a folder on a hard drive on one of the two Special Collections Reading Room computers; the folder is shared on the second computer. The Reference Archivist and Library Information Technology (IT) Systems Specialist have access to this folder from their work computers, which allows them to continue adding and editing files. The articles themselves are only accessible through unique logins for the Reading Room computers. Patrons can navigate to the library website and the vertical files page. Outside Special Collections, the webpage only provides an index of the subjects and categories. On the Special Collections computers, patrons can click these subjects, which open PDFs of the articles via file paths. This method is fairly consistent with legal advice Meissner and Greene sought out regarding a lack of distinction between making records available in a reading room and making them available online,[35] though Special Collections is still protecting itself from potential copyright infringement complaints from these newspaper outlets.

Of course, this project is expected to last a very long time. As of this writing, Special Collections is three years into this project, having only made it through the H entries. In addition to the long process, Special Collections also needs to be wary of the storage space required. The files themselves may be small, but the large number of files accrued can use up much digital space, which may be needed for other digital projects. Therefore, the Library needs to be conscious of budget necessities.

In the meantime, patrons request vertical files, and it is not certain how many of them contain PII. Originally, Special Collections staff simply went through each folder and pulled red flags just before handing off to patrons. However, this has proven to be a tiring process. Some patrons may request to look at more than 50 folders at one time, which can become too exhausting for a small staff. Another suggested idea was to restrict all of the vertical files until the digitization project was completed. While this certainly takes care of protecting the sensitive information, it also undermines the whole purpose of archives and libraries: making information accessible. Vertical files tend to be popular items for patrons, especially students, so making them unavailable would turn these patrons away. Ultimately, a compromise of sorts was suggested: if a patron requests vertical files that have not been vetted, the Special Collections staff will put the folders on hold. These folders are prioritized for digitization, and the patron is notified when they are available. Additionally, scheduling appointments have made screening vertical files more manageable, as staff has more time to look through the vertical files and pull red flags.

Conclusion

Because of the backlog of sensitive information in archival collections, Special Collections staff must take a more careful approach when screening for PII. While still

35. Meissner and Greene, "More Application while Less Appreciation," 205.

using modified versions of MPLP to process, the screening of PII requires a more observant method to ensure that sensitive information is not being glossed over. The redaction method adopted by Special Collections at Dupré Library is a practical way to ensure that PII is being protected without sacrificing the original item. Cox's maximal processing has also helped put screening for PII into perspective, especially when using initial screenings, detailed appraisal, and revisiting restricted items. Redacting is by no means a perfect method, however, as it does take time to complete. It can also become difficult if the photocopies are not produced the same as the original. Nevertheless, the redaction method does help maintain the integrity of the collections, while simultaneously being mindful of privacy.

The methods described in this article act as a first step in combating PII. Importantly, they help Special Collections acknowledge this serious subject and take action for a more responsible and secure repository. At the same time, Special Collections is also transparent with patrons through policy and staying true to the mission of accessibility. These policies give staff a blueprint for how to navigate their archival materials and how patrons can help if they come across PII. Items with sensitive information will always pose problems for archival institutions, but these methods can help soften the burden and make archivists more aware of what they hold. With a plan to protect privacy, archivists can perhaps become more comfortable with their collections and continue to exercise their duties for conserving and disseminating their holdings.

Book Reviews

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Claire M.L. Bourne. *Typographies of Performance in Early Modern England*. Oxford, UK: Oxford University Press/Oxford Scholarship Online, 2020. Digital, 352p. $90.00 (ISBN 978-0-198-84879-0/doi:10.1093/oso/9780198848790.001.0001).

> *"You, the reader of this book, are engaging in … generic recognition right now. I do not need to tell you that the book you're holding in your hands—or reading on screen via a digital publication platform—is an academic monograph. Nor do I need to tell you how to read it. You can tell both these things already just by observing how its pages are laid out: prose, paragraphs, and footnotes. I do not need to explain how to skip to the parts of this book that may be of most immediate interest to you because you can also tell that—and how—the table of contents, index, page numbers, running titles, and chapter and section breaks support that kind of discontinuous reading. They do so by design."*

In the first footnote on the first page, Claire M.L. Bourne brings the point of *Typographies of Performance in Early Modern England* literally into the hands of her reader: books have intentionally designed formats, according to their genres, that are easily recognized and navigated by their readers. One such genre is the academic volume, like *Typographies of Performance*; another is the play, which is the subject of this volume.

Bourne writes in her acknowledgments that this book, her first, has its origins in her dissertation at the University of Pennsylvania (v). She is currently Assistant

Professor of English at Penn State University, where her faculty page states that she specializes in "Shakespeare, early modern drama, the history of the book, theater history, and textual editing." Her expertise in all of these topics converges in *Typographies of Performance*, for better and for worse.

Throughout the text, Bourne successfully compels her readers to confront assumptions. It is natural to take the expectations of typographic layout for granted. Yet, as the author aptly reveals, in the early modern period, playbooks were a textually amorphous challenge for the publishers and printers who attempted to bring them to the reading public. Plays represented both a story in and of itself as well as an interpretation of that story onstage. Print was a relatively new technology; figuring out how to express elements such as who was speaking, what they were doing, and where they were doing it, required experimentation. Through the author's analysis and examples, divisions and styles that one may take for granted become creative choices that merit consideration from another perspective.

To research this volume, Bourne consulted "about 1,900 discrete editions of plays printed in England between the late fifteenth and early eighteenth centuries" (5). As a result of her fieldwork, she argues that those in the print trade used typography to make the specificities of theatrical texts comprehensible for a reading audience. Critically, the definition of typography from which the author operates leaves much room for interpretation: "I take typography in a capacious sense to mean the arrangement and appearance of printed matter on the page" (2). This flexibility of concept is essential to the understanding and evaluation of Bourne's book. Without the freedom to look outside fonts and their styles and layouts, significant sections of the book are irrelevant.

The author organizes her work into five chapters. In the first, "Dramatic Pilcrows," she looks at how printers represented characters' lines. Deciding how to represent who was speaking and how to format their speech—especially monologues, which comprised multiple paragraphs—was a development that printers needed to devise in a way that made sense to their readers. Bourne does a fantastic job of showing how the pilcrow, which was itself graphically developing into its modern form, was employed to achieve this goal. Looking at early examples from John Rastell, Wynkyn de Worde, and Richard Pynson, the author presents illustrations to complement her descriptions of how these printers took a recognizable symbol of division and adapted it to the emerging genre of English vernacular plays.

The second chapter, "Johnson's Breaches and the Typography of Action," explores how printers endeavored to translate the action that took place on the stage onto the printed page. The author looks at various options that had historically been used to portray an action on the page and largely focuses on the plays of Ben Johnson, which found their solution in "breaches." A breach was an interruption in the text that drew attention to an action. Although sometimes parenthetical, offering some sort of verbal clue to the action taking place, they were often expressed by dashes, which left the "vulgar" acts of the stage a mystery for the reader's imagination. In highlighting the significance of ambiguity in a dashed breach, the author also offers a glimpse into the significance of print to the world of theatre. Whereas an actor may perform a bawdy gesture for a few seconds on a stage, a breach preserves the decorum of the era in the more permanent instance of the act in a book.

"Making a Scene," the third chapter, examines how printers managed to divide plays into acts and scenes. Using publisher Richard Jones's 1590 edition of *Tambourlaine the Great* as its main example, Bourne explores the nuances involved in dividing plays into units of plot or action. More specifically, she focuses on the significance of breaking up this history play in a way that flowed with its battle scenes. Here, the author's multidisciplinary background begins to shine in a way that both illuminates and detracts from the typographic focus of the book. In delving deep into the plot and staging of this one play, the author displays a deep historical and literary knowledge of her subject that provides extensive context for the insertion of act and scene divisions. However, these descriptions at times grow quite dense, and, if not for the broadness afforded by her definition of typography, they could call into question the relevance of such detail in the face of the book's stated focus on typography. Where fonts, styles, layouts, and symbols were effectively discussed in the first two chapters, they feature less in this chapter and the rest of the book.

Chapters 4 and 5, "Plot Illustrated" and "Scene Changes," respectively, offer some of the most interesting insight into English playbook-making in the entire book but also suffer from a focus of limited scope. "Plot Illustrated" highlights the characteristically English advancement of complex plotting, which featured a main plot alongside an "under-plot" and a suspenseful twist at the end. This format marked a departure from the sober simplicity of morality and history plays to a preference for intrigue and entertainment onstage. Concurrently, playbooks began featuring illustrations—some generic compositions of previously used woodcuts, others bespoke to depict the play at hand—that hinted at the plot, much like book covers do today. This chapter largely centers itself within the context of Francis Beaumont and John Fletcher's plays, which featured complex plots with likewise complex illustrations. The relationship of this content to typography felt more tenuous than in previous chapters. The study of illustrations in book history is often separate from that of typography, so to devote an entire chapter to this topic was a bold, if interesting, choice.

Similarly, "Scene Changes" elaborates on the power of the printer in arranging and presenting plays to readers, offering a fascinating look into the handling of settings within a play, but doing so at the expense of deeper typographical analysis. This chapter introduces the technology of moveable scenery, which revolutionized the theatrical experience. Plays could now feature more backdrops, representing more places for action to take place, much to audiences' delight. However, a change in the operation of the stage raised new questions about how it should be reflected in printed plays. In one example, Bourne notes that "scene" as a unit of division is expressed in italics, while "scene" as a visual entity is expressed with roman type; she discusses the tension between these two concepts as they both, in their own way, provide transitions within a play. Unfortunately, this is one of the few places in the chapter focusing on typography itself. This chapter is a fantastic examination of literary, theatrical, and even book history, but the emphasis on typography feels light in comparison.

Despite these critiques, I recommend *Typographies of Performance* without hesitation. For those strictly interested in traditional studies in typography, the first two chapters are illuminating. For those interested in typography in the author's broader sense, including the use of illustrations and the more conceptual nature of textual and visual divisions, the book as a whole will be of interest. Anyone looking to know more about the history of English theatre will find it invaluable. However, the book is most successful for its ability to challenge assumptions about the printed page and help us, as readers, to acknowledge the rich inheritance we have from the typographical innovators who dared to redesign it.—*Brittany Adams, Northwestern Pritzker School of Law*

Amy Hildreth Chen. *Placing Papers: The American Literary Archives Market*. Amherst: University of Massachusetts Press, 2020. Paperback, 192p. $26.95 (ISBN 9781625344854). Hardcover, $90.00.

Literary archives are unruly things. They are often expensive, labor-intensive to prepare for public use, and scattered across multiple institutions. Yet they are crucial to literary and cultural scholarship, influencing which authors can be researched, how they're written about, and what works can be discovered.

In recent years, collections such as Carrie Smith and Lisa Stead's *The Boundaries of the Literary Archive: Reclamation and Representation,* David C. Sutton and Ann Livingstone's *The Future of Literary Archives: Diasporic and Dispersed Collections at Risk,* and Linda M. Morra's *Moving Archives* have presented useful case studies exploring the distinctive aspects of literary archives. However, there has not yet been a monograph that more broadly examines literary archives, despite the prevalence of writers' papers within American academic special collections.

This makes Amy Hildreth Chen's *Placing Papers: The American Literary Archives Market* an exciting and much needed volume. By documenting the history, evolution, and impact of American literary archives, Chen illustrates how they became a fundamental part of academic special collections in the United States. The origins of this can be traced back to the 1950s and 1960s, when American universities began actively seeking out writers' papers. Not only were these collections readily available and affordable, but they could serve as the raw material for the research projects of the growing number of graduate students and scholars. Acquiring the papers of high-profile authors was also a way for an institution to build its identity and reputation. Chen points to the University of Texas at Austin's Harry Ransom Center, established in 1957, as a notable example. Realizing that it could not compete with the older and renowned holdings of the Ivy League libraries, the institution instead prioritized collecting literary archives of contemporary authors, a strategy that helped it amass one of the country's foremost collections.

A significant component of *Placing Papers* is the findings from Chen's project documenting the trajectories of prominent American writers' papers. Using the authors featured in the seventh edition of *The Norton Anthology of American Literature* as her sample set, she locates where their collections now reside as well as when and how (and sometimes, for how much) they were acquired. A survey centered on canonical writers, she readily acknowledges, inevitably will have limitations. Yet this focus allows her to make important observations about the American literary canon, literary archives, and institutional collecting. This approach also means that Chen's object of study is not the material in these collections but rather the administrative information in their finding aids. She mines them for often overlooked but valuable information to provide an overview of collecting trends. For example, she observes that "of the 102 authors, 79 placed their papers beginning in 1955. The first authors to find a repository were white men. Twenty-six years would elapse before a woman of color's brand inspired repositories to seek her collection" (24–25). Surveying the size of these collections and the time and cost needed to arrange and describe them, she finds that the archives of white male writers are typically the largest and that universities have dedicated more resources to them. Although institutions have been slow to collect the archives of women writers of color, Chen notes that, "as repositories attempt to diversify their holdings," the papers of these authors will be in great demand (125).

It's also important to mention the organization of *Placing Papers,* which follows the lifecycle of a writer's archive from creation to public use. Each chapter considers a different stakeholder in the process: authors and families; literary agents and manuscript dealers; library directors and curators; archivists; and scholars and the public. In her discussion on authors, Chen details the factors a writer may consider when selecting an institution, such as a preexisting relationship, personal or geographic affiliation, the university's reputation, and its financial resources. The section on directors and curators investigates past collecting models of institutions with substantial literary archival holdings, including the Ransom Center (aggressive and early), Yale University (slower and later), and Stanford University (a collection that shows the power of single curator at an opportune time). Because archivists too often are left out of scholarly discussions about archives, the chapter on them is particularly exciting. Chen argues that their work is central, if frequently undocumented and uncited, to researchers' discovery and interpretation of literary archives, particularly given that these collections typically require intensive processing and finding aids with item-level description. Her decision to champion the intellectual labor of archivists and not simply the collections they work with is significant.

Chen's experience has prepared her well to write about literary archives and think carefully about the various participants who engage with them. An independent scholar with a PhD in English, she also has held positions as a special collections librarian and an English subject librarian. As part of the University of Massachusetts Press's series Studies in Print Culture and the History of the Book, *Placing Papers* is aimed at scholars and practitioners. The book's writing, however, is refreshingly straightforward, making it accessible to a general audience interested in the topic.

Placing Papers concludes with a discussion of the Matthew Effect, a sociology concept best summarized by the maxim, "the rich get richer." While many American institutions actively collected throughout the latter half of the twentieth century, the weakened economy and subsequent decrease in funding at research libraries dramatically altered the landscape by the early 2000s. Yet, as budgets at many institutions have shrunk, the price of writers' papers has soared. Today, few organizations are able to purchase the papers of prominent authors, as "prices for 'typical' literary archives are between '\$50,000 and \$250,000'" (12). This shift has led to a wider gap between the top collecting institutions and everyone else: "now, the literary archives market largely reflects interests of the top two…schools" (the Ransom Center and Yale) (78).

Placing Papers presents a fascinating overview of the American literary archives market and should be read by anyone working with these collections. Chen's work not only provides important information and new insights, but it also raises many fruitful questions that should serve as a building block for future scholarship on writers' papers.—*Jolie Braun, The Ohio State University Libraries*