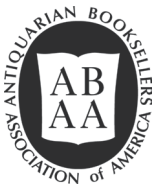
RBM:

A Journal of Rare Books, Manuscripts, and Cultural Heritage

Volume Twenty-Four, Number 1, Spring 2023



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Cover photos: Special Collections and Archives oversize storage at the University of Missouri, before (right) and after (left) shelving resets. Photos by John Henry Adams.

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Richard Saunders

Editor's Note (to Future Readers—Especially You Newer Ones)

Moments of change provide opportunities for reflection. I am fairly sure that function is part of what makes us human. When I assumed the editor's chair for *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage,* I knew that I would eventually turn over that chair to a successor. Such is the lot of we mortals; nothing lasts forever. Even so, in turning over my last issue to you, dear Reader, I conclude my editorial forum with a few musings and admonitions from an old guy with more experience than wisdom, begging your indulgence in this final and somewhat more personal editorial comment.

A suite of acknowledgements should always lead an essay like this. That list includes my predecessor, Dr. Jennifer Sheehan, who took a blind chance on an unknown quantity. Jen telephoned one afternoon with an invitation to consider applying for an appointment that had never crossed my mind. Her trust persuaded me. Amy Cary, Jen Sheehan, and Dr. John Henry Adams served as the journal's review editors during my editorial tenure. I fretted over articles but never worried about reviews. Jen did much of the practical work launching and populating the review portal on the *RBM* site, and John Henry keeps that portal filled between issues with comments on professional works both valuable and interesting. The RBMS members who have served on the *RBM* editorial board during my tenure, a list too long to recall easily, have been a joy to work with, in and occasionally beyond biennial board meetings. My deepest gratitude is owed the ACRL staff contacts, who have been long-suffering with my faults and foibles. As the journal's production editor, Dawn Mueller has made whatever I've given her into something that looks very good. The remarkably competent David Free has been my functional memory, conscience, and on occasion, my rod of correction. They are the firm foundation for the work of the editor across a dozen issues of this professional publication. With this issue "in the can" I turn *RBM* over to an editorial successor, Diane Dias De Fazio. I met Diane over lunch at the 2017 RBMS conference in Iowa. She comes to the journal with professional experience from public and academic libraries, fine arts museums, and even a zoo. Each editor brings their stamp of personality and their views and visions to its pages.

Meanwhile, as Diane settles into what Bernard DeVoto once called the editor's "uneasy chair," I am rather stunned that there is suddenly someone very like an

old man in my mirror (I had no hair for much longer than that, so that detail isn't an issue). Not only am I turning over the journal to a new generation of professionals, but retirement is looming ever larger across my range of vision. I suddenly find myself waxing very nostalgic over the challenges and successes of the past six years and, beyond editorial tenure, over past decades. This year passes my thirtieth season as a credentialled archivist and professional academic librarian but also, I am somewhat shocked to discover, my fortieth season as an academic library employee. With the benefit of hindsight and wishing that I had done some things differently in my career, I am writing to you, personally, Reader.

Volunteer. This means you. There are not nearly enough opportunities for everyone to serve in this particular entity for long periods, but there are many options in any community. Choose one. A professional organization such as ALA/ACRL/RBMS operates by aggregating the work of scores of volunteers. Your views matter. The ideal applicant qualification is willingness. Get into the reviews pool. Offer yourself as a double-blind peer reviewer. Write an article. Offer your time on the editorial board. You are not working in an institution too small to matter (we need more people from those). During my tenure the list of volunteers has never included an individual from an HBCU or tribal college, and only two from a religiously affiliated institution. Neither has a first-language Spanish or French speaker yet volunteered. No matter your skill or experience level, in your volunteerism be eager and willing rather than ambitious or driving, leaving plenty of room around you for the contributions of others, even if the outcome isn't as good as yours.

Attend conferences. When you do, introduce yourself to three or four people standing close to you and invite them to lunch, then take time to find out about their professional work and interests. They may appreciate it and won't think you are weird (probably), and you'll foster connections with some great colleagues. Skip chatty groups; choose those who don't look or sound like you, and make sure one of those is someone standing or sitting alone. Diane was one of those standing reasonably close by on a warm June afternoon after a session.

Stretch your mind. Read widely in the profession and more widely outside of it. Make *yes* your default answer, even when you are out of your element, but make *no* your default response when another person you know would profit more from the opportunity than you, when you are already committed, or when your family or mental health is at risk.

Be kind. Push through disappointments with generosity. Stand firmly against abuses and abusers. Think outside your experience emotionally as well as rationally. Avoid the trap of *what do I get from it* and prefer *is this the right thing for those it*

most affects? Keep confidences. Be curious. Give credit where it is due, and do it generously. Write thank-you notes—by hand. Work hard and long and take time off to renew and regenerate. Be diplomatic. Avoid retaliating. In institutions, politics are inevitable, but play them with ideas, not people. Be welcoming. Be a mentor because you can be, not because you are perfect, and be a friend and colleague to anyone else in the field. In short, as someone much more qualified than I once said, do unto others as you would have them do unto you.

Thank you for reading *RBM*. Keep it up.

Volunteer for the *RBM* Board of Editors

The *RBM* editorial board invites applications for three-year terms of voluntary service on the editorial board. Individuals of all levels of professional and publication experience, including early career professionals, are welcome, but having some prior experience in writing and publishing will be useful. In keeping with ACRL's priority for its publication boards to represent the membership more equitably, applicants from underrepresented groups that have been historically marginalized or excluded due to race, ethnicity, gender identity and expression, sexual orientation, economic background, age, and/or ability are particularly welcome.

RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage is the Association of College and Research Libraries' open access journal covering issues pertaining to special collections libraries and cultural heritage institutions. Conversations around how we cope with emerging technologies, new economic models for collecting, the creation of strategic partnerships, and how people experience the "authentic" are themes found within the pages of *RBM*.

Those writing for *RBM* or interested in volunteering for the editorial board may include special collections librarians, archivists, preservation officers and conservators, artists, museum professionals, collectors, dealers, filmmakers, performance artists, faculty, students, researchers, and anyone interested in and working to preserve cultural heritage. Interested readers will find up-to-date information on the *RBM* website at http://rbm.acrl.org.

Applicants may expect:

- Along with two external reviewers, one or more board members review each submission as part of the peer-review process.
- Participate in biennial board meetings (typically by video conference)
- Promote the journal with personal professional networks
- May submit articles and review publications for the journal while serving, if desired

Volunteers must be an ALA/ACRL member at the time of application and appointment. Applications are filed by submitting the annual ACRL volunteer form. The next call for volunteers should be issued in late 2023 or early 2024. Potential applicants are welcome to contact a sitting board member or the editor with questions ahead of formally volunteering; contact information is available on the *RBM* website and on the editorial page of the print journal.

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John Henry Adams

Shelving Special Collections Materials by Size[1]

Shelf space is a precious commodity in libraries, especially for special collections, which rarely deaccession materials. To deal with this problem, many librarians try to maximize efficiency in their shelving approaches. A common solution to space constraints is adjusting shelves to store materials by size categories. This approach is understudied, however, and projects to reorganize materials by size are often undertaken with little more than anecdotal evidence or intuition to support them. Using a reorganization of the oversize materials at Special Collections at the University of Missouri as a case study, this article lays out some concrete numbers for librarians who are considering shelving their books by size. The study indicates that subdividing oversize materials into upright and flat shelving can result in an increase in shelving efficiency of up to 600 percent for the materials that are stored upright. A systemic approach to shelving by size also offers some preservation benefits, especially for materials that are stored flat.

Shelving special collections materials by size is nothing new. Many libraries differentiate between oversize and regularly sized materials, though most will not go quite as far as Samuel Pepys, whose books were not merely organized by size but sometimes also given individual pedestals to make short volumes appear the same height as their neighbors.[2] As closed-stack collections expand but shelving spaces do not, libraries sometimes opt to reorganize their collections by size, albeit often with little more than anecdotal evidence, intuition, and/or willfulness to support the decision. Particularly for larger collections, creating and implementing a size-based shelving system requires a considerable investment of labor.

A reorganization of the oversize special collections book holdings at the University of Missouri at Columbia (MU) in 2019–20 provides some concrete data to help

1. The author acknowledges Kelli Hansen, Ruthann Mowry, and Richard Saunders for their assistance in preparing this article.

2. Jeremy M. Norman, "Samuel Pepys' Library: One of the Most Significant Private Libraries Preserved Intact from 17th Century England, in Its Original Bookcases," Jeremy Norman's HistoryofInformation.com: Exploring the History of Information and Media through Timelines, 12 July 2022, https://www.historyofinformation.com/detail.php?id=1693

institutions considering a similar move. We undertook the project of standardizing our collection's classification by size to solve specific problems arising from our space constraints (described below). Having completed the project, we found that shelving by size, particularly when considering whether an item should be shelved upright or flat, has two major benefits:

1. Upright shelving for books above 30 cm in height proved three to six times more efficient in terms of storage space than shelving the same books flat.
2. Once the reorganization had been completed, all oversize materials, whether shelved upright or flat, could be shelved less tightly, which made it easier to retrieve materials from the shelves.

Less direct benefits included opportunities to survey the oversize collection; to review and improve cataloging guidelines for greater clarity; and to upgrade some shelving while it was conveniently empty.

This article presents a case study of the Rare-XL collection at MU Special Collections and draws broader conclusions about the advantages of shelving by size and some of the conditions needed to implement such a system.

Shelving by Size

Shelving efficiency is a perennial concern for libraries. As early as 1887, Melvil Dewey argued that, where possible, shelves' spacing should be adjusted to fit the books stored on them if doing so made it possible to install additional shelves.[3] In 1934, Norman L. Kilpatrick and Henry B. Van Hoesen at Brown University published tables of the average book heights within their library's holdings. After measuring 350,000 books in their library, Kilpatrick and Van Hoesen concluded that 75 percent of books were 25 cm (9.8") or less in height.[4] From this, they concluded that the best cutoff for measurements determining oversize volumes would be 26 cm (10.2") and proposed three oversize categories, which would be shelved separately: 26–33 cm (10.2"–13.0"), 33–45 cm (13.0"–17.7"), and over 45 cm (17.7").[5] Overall, Kilpatrick and Van Hoesen's measurements and calculations were aimed at a standardization of library stacks rather than a specific subdivision of books by size: their first joint article included a tongue-in-cheek observation that "It seems too funny to be true that we have determined our book sizes without reference to shelving and the height of our stack ranges without reference to the heights of the books shelved there."[6] Kilpatrick and Van Hoesen concluded with a recommenda-

3. Melvil Dewey, "Distance between Shelves," *Library Notes* 2 (1887): 105–107.
4. Norman L. Kilpatrick and Henry B. Van Hoesen, "The Heights of Three Hundred and Fifty Thousand Volumes," *The Library Quarterly: Information, Community, Policy* 5, no. 3 (1935): 341–347.
5. Kilpatrick and Van Hoesen, "The Heights of Three Hundred And Fifty Thousand Volumes," 343, 346.
6. Henry B. Van Hoesen and Norman L. Kilpatrick, "Heights of Books in Relation to Height of Stack Tiers," *The Library Quarterly: Information, Community, Policy* 4, no. 2 (1934): 352–357.

tion that library shelves either be 2.18–2.24 m (86"–88") or 2.46–2.54 m (97"–100") tall, depending on whether seven or eight shelves were desired for 26 cm books.[7] Today, the National Information Standard Organization (NISO) recommends that the uprights on single-tier steel bracket library shelving be 2.13 m (84") or 2.28 m (90") tall, falling just between the recommended sizes suggested by Kilpatrick and Van Hoesen.[8]

In his 1960 survey of shelving options, Louis Kaplan used the Van Hoesen-Kilpatrick data mainly as part of a discussion of stack height and calculating capacity, not in terms of recommendations for size-related shelving.[9] Ralph Ellsworth noted in 1960 that "as the open shelf idea became popular in the 1930s, few libraries could make use of the Van Hoesen-Kilpatrick data because of the difficulty readers would have in locating books that would be shelved in two or three separate series of numbers."[10] A decade later, Manuel D. Lopez echoed Ellsworth's concerns, arguing that misshelving would be a consistent concern and that "sizing eliminates the value of shelf access" to patrons.[11] In the 1960s and 1970s, industrial engineers at Purdue University became interested in the problem. Ferdinand Leimkuhler and Julius Grady Cox tried to develop an algorithm for an optimal shelf height that would promote shelving efficiency.[12] Their work was continued by Surendra Mohan Gupta and Arunachalam Ravindran, who proposed designing a computer program that, if provided with a list of book heights, could calculate a list of optimal shelf heights that could then be implemented by library staff.[13] The Purdue librarian Michael Buckland cautioned, however, that the greater the number of partitions within a collection, the greater the cost of implementing any new system would be, and suggested a simplified approach.[14]

7. Kilpatrick and Van Hoesen, "The Heights of Three Hundred and Fifty Thousand Volumes," 341–2. As these recommendations indicate, Kilpatrick and Van Hoesen provided measurements for books in both metric and Imperial measurements, though their measurements for shelving are offered exclusively in Imperial measurements. In cataloging, RDA best practices for the 300 field in MARC use the metric system, and most American institutions today use metric measurements, though shelves are still commonly described in imperial measurements using linear or cubic feet or inches.

8. National Information Standards Organization, *ANSI/NISO Z39.73-1994 (R2012): Single-Tier Steel Bracket Library Shelving* (Baltimore: National Information Standards Organization, 2012), 6.

9. Louis Kaplan, *Shelving*, The State of the Library Art, Volume 3, Part 2 (New Brunswick, N.J.: Graduate School of Library Service, Rutgers, the State University, 1960), 7–8.

10. Ralph E. Ellsworth, *Buildings*, The State of the Library Art, Volume 3, Part 1 (New Brunswick, N.J.: Graduate School of Library Service, Rutgers, the State University, 1960), 59.

11. Manuel D. Lopez, "Compact Book Storage: Solutions Utilizing Conventional Means." *Library Trends* 19, no. 3 (1971): 352–361.

12. See Ferdinand F. Leimkuhler and J. Grady Cox, "Compact Book Storage in Libraries," *Operations Research* 12, no. 3 (1964): 419–27; Julius Grady Cox, "Optimal Storage of Library Material," PhD diss. (Purdue University, 1964).

13. Surendra Mohan Gupta and Arunachalam Ravindran, "Optimal Storage of Books by Size: An Operations Research Approach," *Journal of the American Society of Information Science* 25, no. 6 (1974): 354–357.

14. Michael K. Buckland, "Notes on the Gupta-Ravindran Optimal Storage Model," *Journal of the American Society for Information Science* 26, no. 6 (1975): 351–352.

As Buckland's observation indicates, the discussion outlined above took place with an eye towards the cost of shelving in terms of budget rather than space efficiency. Kaplan is most explicit in this regard, citing the specific cost of different authors' books per shelf or per volume.[15] When Van Hoesen and Kilpatrick measured books in terms of size to determine standardized shelving, Robert W. Henderson critiqued them for not measuring the width of books as well as their height.[16] Henderson would go on to propose a unit of measurement called the "cubook" (likely a portmanteau term of *cube* and *book* and play-on-words reference to *cubic*) to define the volume of space needed for a typical book.[17] While the cubook did not take root in the profession, it highlights that the discussion of shelving solutions, especially by engineers, emphasizes the design (and implicitly the construction) of new shelving spaces rather than the rearrangement of extant shelving.

The conversation about shelving by size changed tracks with the rise in the numbers of off-site repositories. Off-site repositories typically required high-density storage beyond mere compact shelving. The Harvard Depository, which was built in 1984 and shelved all materials by size, proved both successful and influential.[18] Without needing to facilitate patron access or topical browsing, the question moved away from *whether* books should be shelved according to size and *toward* the logistical matter of how this might best be accomplished. Due to the advent of high-density repositories, the discussion of shelving by size in on-site shelving effectively ended in the 1980s. Books became merely volumetric objects, and their storage merely a question of the most efficient use of space, which provided a new line of professional discussion. Erik T. Mitchell, writing as recently as 2017, evaluates two different storage models: the "Harvard model" based on the Harvard Depository and the "California model" based on the University of California's two Regional Library Facilities. Both models shelve by size: the difference between them is whether books are grouped into single-row storage trays (Harvard) or shelved two books deep in regular fashion (California).[19]

The emphasis in the literature on off-site repository shelving rather than on-site shelving within closed stacks has left a gap in the scholarly record. Further, because

15. Kaplan, *Shelving*, 12, 28.
16. Robert W. Henderson, "Tiers, Books and Stacks." *The Library Journal* 59 (1934): 382–383.
17. Robert W. Henderson, "The Cubook: A Suggested Unit for Bookstack Measurement," *The Library Journal* 59 (1934): 865–868.
18. Ron Lane and Reese Dill, "What to Build," in *Library Off-Site Shelving: Guide for High-Density Facilities* (Englewood, CO: Libraries Unlimited, Inc., 2001), 73–87. For more on the impact of the Harvard Depository, see David Weeks and Ron Chepesiuk, "The Harvard Model and the Rise of Shared Storage Facilities," *Resource Sharing & Information Networks* 16, no. 2 (2002): 159–68, also published in *Cooperative Efforts of Libraries*, eds. William Miller and Rita M. Pellen (New York: The Haworth Press, 2002), 159–68.
19. Erik T. Mitchell, "Optimizing Storage in High Density Shelving," *Technical Services Quarterly* 34, no. 1 (2017): 54–67. For more on the comparison described in Mitchell's article, see [also Erik T. Mitchell and Jeffery L. Loo, "Optimizing Storage in High-Density Shelving: Studying Item Sizing in Theoretical Shelving Configurations," *Technical Services Quarterly* 34, no. 2 (2017): 174–86.

TABLE 1
Types of Institutions

Type of institution	Respondents identifying as such	Number of size classes reported	Most common number of sizes
Archive	6	3, 5, 6	5 (three times)
Book supply institution	1	4	4 (once)
College	9	3, 4, 5, 7	4 (four times)
Law School	1	3	3 (once)
Library	17	2, 3, 4, 5, 8, 9, undefined	5 (six times)
Museum	2	4, 5	4 and 5 (once each)
Seminary	2	4, 9	4 and 9 (once each)
University	7	2, 3, 4, 5, 6	2 and 3 (twice each)
None given	7	2, 3, 4, 6	3 (three times)

much of the extant scholarship approaches shelving from an engineering perspective rather than from one informed by practical librarianship, it is difficult to gauge how special collections libraries are solving the problem. To help fill that gap and gain a contemporary picture of on-site shelving, I distributed an anonymous survey invitation via ExLibris. ExLibris is an email listserv heavily used by book historians, booksellers, and librarians. Subscribing to the listserv is free, which broadens its reach. I chose ExLibris because it combines a large and active membership with a focus on rare books.[20] The questions asked in the survey are included in appendix 1. Thirty-eight libraries, mostly in the United States, responded in the affirmative that they shelved materials based on size. Table 1 shows their responses as well as the sizes that each type of institution reported using.

While the number of responses is not large enough to be comprehensive (n = 38), the responses do suggest that shelving closed-stack material by size is not an outlier. Nineteen of the thirty-eight respondents identified themselves as being associated with higher education, whether as a college, university, seminary, or law school. Of the seventeen "libraries," eight identified purely as a "library" with no other institution associated with them.

Most institutions subdivided their collections into at least three size classes, with four being the most common number of sizes. Table 2 lists the number of size classes and how many institutions implemented them. Seven of the respondents noted that their collection was subdivided into named collections and/or themed

20. ExLibris. "exlibris-l – Rare book and manuscripts." 22 July 2022. https://list.indiana.edu/sympa/info/exlibris-l

TABLE 2 **Number of Sizes**		
Number of Sizes	Institutions	Percentage
2	6	15.8%
3	7	18.4%
4	11	28.9%
5	7	18.4%
6	3	7.9%
7	1	2.6%
8	1	2.6%
9	1	2.6%
Undefined	1	2.6%

collections, which were each shelved separately and further subdivided by size, sometimes resulting in dozens of categories. A few institutions additionally retained old remnants of previous classification systems. One institution had implemented a five-size system but also kept legacy monographs that had previously been cataloged using the Dewey Decimal System as "octavo," "quarto," "standing folio," and "flat folio" and had not been reclassed. Another had previously had four size classes (regular, quarto, folio, and small) and although they had eliminated the quarto and small size classes, books that had originally been cataloged in those classes were not reclassed and reshelved. As a rule, only the very largest books were typically shelved flat, though for more heavily subdivided collections, sometimes the largest two categories were shelved flat.

Bibliographic terms are often (mis)applied as ways to describe oversize materials: fourteen of the responding institutions used "Folio" (or some variation thereof) to designate oversize materials, and eight of those also used "Quarto" and "Octavo" as size-related descriptors. One respondent specifically mentioned their frustration with the bibliographic error of using these formats as measurement. When asked in the final question of the survey if they had anything to add, they wrote:

> Only that I dislike our use of Quarto and Folio as designators of size since they are only really relevant descriptors of handpress era books. We have books shelved and designated as Quartos (due to size) that are actually Folios by format and I fear that can create confusion for people who are familiar with the bibliographic meanings of those terms.

Using "Octavo" as a shorthand for "regular-sized," and "Quarto" and/or "Folio" to refer to oversize materials seems to have been common practice since at least the 1930s: Van Hoesen and Kilpatrick write about "the dimensions distinguishing

octavos, or ordinary size books from oversize books (quartos and folios)," and Henderson uses the octavo as the basis for his *cubook* unit.[21] Both Ellsworth and Kaplan continued using *folio* and *quarto* as size terms in the 1960s without defining them.[22] According to the survey results, some librarians are renaming quarto and/or folio size classes, while others grit their teeth against the bibliographic inaccuracy and work around legacy naming conventions.

Just as the number of size classes recognized by a given library varied, the exact bounds of each category varied. The typical size for a "regular" or "standard" book tended to be between 27 and 29 cm (10.6" and 11.4"), and oversize book categories began above 29 cm (11.4"). This suggests that special collections shelving tends to assume that the typical book will be slightly larger than Kilpatrick and Van Hoesen reported, though it is unclear whether this arises out of empirical observations or simply from past librarians hedging their bets in terms of shelving. A conventional setting for shelves appears to be 33 cm (13.0") from the bottom of one shelf to the top of the next shelf, leaving a 31 cm (12.2") opening for the books.

Two separate respondents noted that size classes at their institution seemed to have been based on the height of the shelves at a specific point in the past. One of these two respondents added that "We had to re-class many items when we moved into a new building a few years ago." This observation highlights a potential risk of shelving by size, namely that it can be based on physical constraints rather than systematic principles, and therefore becomes problematic in a new physical context. A third respondent's memory of a shift at their institution offers another perspective on this issue:

> There had also been a lot of shelving adjusted to accommodate an oversize item here and there; maintaining these "adjustments" as [the] collection grew or changed, had become a royal pain. To create a little space, we removed items as necessary to reset shelving to absolute uniformity. As I recall we had to do this in stages, first working out regular sequence, moving stuff to folio, then moving large folios to their own sequence. This liberated something on the order of 750 linear feet and proved (1) far easier to maintain and (2) left the collection much better housed in preservation terms."

Here, ad hoc improvisations to shelving became the source of the trouble as the collection grew. Standardization led to a more efficient use of the space as well as a collection that could more flexibly grow.

21. Van Hoesen and Kilpatrick, "Heights of Books in Relation to Height of Stack Tiers," 353; Henderson, "The Cubook," 866–67.
22. Ellsworth, *Library Buildings*, 65; Kaplan, *Shelving*, 6–7.

These respondents' comments suggest that shelving size classes are revisited mainly during a relocation or during a shelving crisis. A fourth respondent noted, "We used to have more categories of sizes, but some were eliminated, because we were running out of shelf space in those sections." Their institution stopped classifying new items under these size classes in favor of integrating them within a simpler category system of just two size classes, but retained old records and their old shelving. This tendency to leave shelving systems in place makes practical sense, since large collections of materials—particularly oversize materials—are difficult to reorganize without a considerable time investment. At the same time, however, not bringing the entire collection into line with the new system makes storage solutions more complicated. I suggest that, if possible, special collections libraries that are relocating or renovating their stacks should take the opportunity to revisit their classification systems.

What does this mean for shelving in on-site closed stacks? A recurring theme throughout the last century is that shelving by size is mainly feasible in high-density storage, and that materials will be shelved upright. By keeping size-based shelving out of publicly accessible areas, libraries avoid patron confusion and minimize the risk of misshelving. Shelving by size introduces a second form of classification into the mix: it requires that a book be classified based on its dimensions in addition to—or instead of—its contents. On some level, this classification system requires the cataloger to literally judge a book by its cover. Classification by size competes with classification by topic, which in turn is designed as a browsing aid. Within high-density repositories, classification by size typically supplants classification by topic entirely as books are shelved exclusively by size and date of acquisition. This maximizes efficient space utilization though it also makes the system vulnerable to a catastrophic system failure if the shelf list is lost or if library staff is poorly trained. Within closed stacks, classifying and shelving materials by topic typically remains the norm, making it easier for librarians to quickly gather books on a given subject. While this facilitates paging materials, ease of use is gained at the cost of efficiency in shelf-volume density.

The going assumption also tends to be that all books will be shelved upright. Only Henderson mentions the prospect of shelving large materials flat, which he does with the assumption that "folios" make up 2 percent of a typical collection.[23] Concrete numbers for shelving efficiency based on size are mainly available in studies focused on high-density shelving, where the absence of browsing and the influence of the Harvard Depository have rendered size the main determining factor of where a book will be stored. As a result of these two assumptions — that

23. Henderson, "The Cubook," 867.

TABLE 3 Old and New Shelving Designations at MU Special Collections	
Old Designation	New Designation
Rare	Rare
Rare Folio	Rare-L Rare-XL
Rare XFolio	Rare-XXL

shelving by size is a feature of high-density depositories, and that all materials will be shelved upright — there is a gap in the literature comparing the volumetric costs gained or lost between shelving materials flat and shelving materials upright. For collections that are kept in stacks on-site rather than being stored off-site at a high-density depository, this kind of information is crucial for maximizing storage density.

The Rare-XL Project

In line with the literature and practical advice from the survey responses, MU Special Collections staff decided to subdivide our main oversize category (called Rare Folio) in a more nuanced way. The goal was to separate out those parts of Rare Folio that were too tall to fit on the regular shelves, but not so large that there would be structural concerns in storing them upright. By subdividing Rare Folio into materials that needed to be stored flat and materials that could be stored upright, we hoped to make more efficient use of the department's available space and to consolidate the oversize collections within a single room. To make materials easier to locate, MU Special Collections also renamed the size categories. Taking conventional American shirt sizes as a model, the new categories would be called Rare, Rare-L, Rare-XL, and Rare-XXL (table 3). With Rare acting as the "Medium" designation, a Rare-S category was later created for items under 15 cm in height.

Renaming the size designations serves three purposes: first, it makes the relationships between the size designations clearer, which in turn makes it easier to train the staff who do much of the paging and reshelving of materials. Second, it allows staff to better anticipate the size and relative location of materials they are paging, letting them know quickly whether they will require a cart to retrieve a given book (as is often the case with Rare-XL) or whether it is likely portable without a cart. Third, it eliminates the descriptive inaccuracy of using *folio* and *quarto* to refer to large books, which had long been a point of irritation.

As these new size designations were created, MU Special Collections staff additionally articulated clear parameters for each of these size designations. The new size parameters (presented in table 4) were based on a preservation course prepared by

TABLE 4
Shelving Designations by Size at MU Special Collections

Designation	Height	Width	Length	Shelving
Rare-S	up to 15 cm	below 8 cm	below 15 cm	Upright
Rare	up to 28 cm	below 8 cm	23 cm and below	Upright
Rare-L	above 28 cm and below 40 cm	below 8 cm	33 cm and below	Upright
Rare-XL	40 cm or above and below 62 cm	8 cm and above	33 cm and below	Flat
Rare-XXL	above 62 cm	8 cm and above	33 cm and below	Flat

the Northeast Document Conservation Center (NEDCC) with modifications to take into account the dimensions of available shelving. To allow for more precise measurements and to follow extant catalog records, measurements were done in metric rather than Imperial. These new size designations were then shared with cataloging staff so that future acquisitions, already measured as part of creating a catalog record, could be grouped with other books of the same size. Our catalogers have expressed their appreciation for the documentation of the project, since they no longer have to guess which size class to assign to each item.

At the time of the Rare-XL project, MU Special Collections had three full-time librarians on staff. One of these librarians set aside ten hours a week to go through the Rare Folio materials and individually identified those that needed to remain in Rare-XL and those that should be transferred to Rare-L or (very rarely) Rare. The COVID-19 pandemic both delayed and accelerated the project. When the pandemic began in early 2020, MU Special Collections transitioned to working remotely and the project was placed on hold, but when librarians began to work on campus (albeit in staggered shifts), the reading room remained closed to patrons. As a result, the librarian assigned to the project spent much of their on-site time working on transferring and reshelving materials. The changes in the amount of time when the librarian had access to the collection and could work on the project make it difficult to gauge the total amount of time needed, though we estimate it at between 80 and 100 hours for 4,620 items.

A major limiting factor in terms of implementing any reorganization project in a library is the need for overflow shelving to accommodate materials while they are being rearranged. Empty shelves are necessary to start any project, even if there is a net gain in shelf space by the end. Other, unrelated shifting projects within MU Special Collections had freed up 200 linear feet of shelving. Some of this shelving was adjusted to accommodate the larger Rare-L materials. Previously unincorporated oversize materials were integrated in their proper places on the Rare-XL

TABLE 5
Items Stored per Linear Foot at MU Special Collections

Designation	Items	Shelving in use (in linear feet)	Items per linear foot
Rare Folio	4,620	1,841	2.51 (flat)
Rare-L	3,440	393	8.75 (upright)
Rare-XL	1,660	1,171	1.42 (flat)

shelves, freeing up carts and shelving. The oversize comic collection (previously designated as "Comic Folio") was also merged into Rare-XL and Rare-L as part of a larger decision to consolidate the comic collection with the book collection. Rare-XXL was left largely untouched during the project due to the unusual size of the Rare-XXL items: most items in this classification require two people to move them.

At the end of the project in fall 2020, all of Rare-XL had been consolidated from three noncontiguous rooms to just one room, simplifying retrieval, since no shelving guide has to be consulted to identify the room where an item is shelved. Table 5 compares the number of items and shelving within Rare Folio (before the project began) with the items and shelving for Rare-L and Rare-XL. As the table indicates, the project resulted in a net gain of 277 linear feet (15 percent of the space used originally) due to the greater efficiency of shelving books upright. At the same time, the Rare-XL materials can be shelved less tightly than they had been in Rare Folio. Despite being consolidated into fewer shelves than Rare Folio occupied, Rare-XL seldom has more than two items in a stack and typically has only one on a given shelf. The looser shelving allows for easier and safer retrieval. The reshelving process resulted in freeing 188 linear feet of shelving within shelf space allotted to Rare-XL to accommodate future collection growth.

In addition to the shelving space gained, the project provided four indirect benefits. First, the librarian working on the project gained a broader exposure to the collection, as they handled nearly the entirety of the oversize materials held by MU Special Collections. Some items that had been in the collection for years without use received new attention and have since been used in departmental teaching. Second, manually going through the oversize collection doubled as an impromptu shelf-reading project. Several items that had been lost by being misshelved were found and reshelved properly. Third, the project provided an opportunity to give oversize materials a conservation assessment. Many items were given new enclosures before being reshelved. Finally, other stacks projects within Ellis Library had made some newer and more space-efficient shelving available. As the Rare-XL project moved forward, staff took the opportunity to replace some of the oversize shelving with this newer shelving. Replacing the old shelving units further improved the shelving conditions, adding 79 linear feet of available flat shelving that had not been available for Rare Folio.

Conclusions

Because special collections libraries continuously acquire new material and typically do not deaccession materials without replacing them, shelving efficiency is an important part of collections management. Oversize materials complicate the situation. There appear to be two major benefits to be gained from systematically reorganizing a closed-stack collection by size: the more efficient use of shelving space and less dense shelving for flat materials.

In terms of space usage, upright rather than flat shelving can represent an improvement of up to 600 percent. Because books have to fit on a single shelf in their entirety—it is impossible to shelve half an intact book on one shelf and half on another—shelving materials flat often results in lost space. Upright books have a smaller footprint and therefore there is less waste of space on any individual shelf. Just how much a specific collection will benefit by adopting this model depends on the number of oversize materials that can be safely shelved upright and the thickness of the materials. As a point of comparison, MU Special Collections discovered that only approximately 26 percent of the materials shelved as Rare Folio actually needed to be shelved flat for preservation purposes.

The space that is gained horizontally should be weighed against the space that is lost vertically. Taller books require more vertical height than regular-sized books. Allowing 1 cm for the shelf and 4 cm for easy retrieval, books that are 27–29 cm (10.6"–11.4") tall require shelves to be set at 32–34 cm (12.6"–13.4") intervals, whereas a 40-cm book (15.7") requires 45 cm (17.7") of space for its shelves. This means that shelves tall enough to accommodate all oversize books—assuming that a library follows the same height guidelines that MU Special Collections implemented—will be about 36 percent less vertically efficient. On the NISO-recommended shelving unit, which is 2.13-2.28 m tall, this means that five oversize shelves will take up the same space as seven regular-sized shelves. An institution with a sufficiently large collection of oversize materials might want to subdivide their upright oversize materials further to improve vertical efficiency. Ironically, for a smaller collection, the amount of labor involved might prove self-defeating since hours of work may only result in gaining one or two shelves.

Conversely, institutions with large collections of smaller books may want to consider setting shelves closer together to maximize vertical space usage. There is additionally a preservation-related benefit to doing so. In terms of upright shelving, books of similar sizes can better support one another on the shelves. Shelving a particularly short item between two taller items can cause the larger items to lean inwards, which presents a preservation concern for the larger items. Kilpatrick and Van Hoesen's assessment that the majority of books are below 25 cm (9.8") in

height[24] suggests that there can be additional space savings here. Shelves configured for books with a maximum height of 15 cm (5.9"), for instance, require only 18 cm (7.1") and can fit twelve shelves in the same amount of space as seven shelves set for regular-sized books.

Shelving by size also has implications for shelving density, especially in flat shelving. While shelving books too tightly is a concern regardless of whether books are shelved upright or flat, flat storage adds the problem of weight. Books that are so large that they merit being shelved flat also tend to be heavy. Heavy books stacked on top of one another make it difficult to retrieve materials from the bottom of the stack and also result in friction as library staff have to pull one book out from among the others. By shifting some of the oversize collections into upright shelving, items in flat storage can be shelved more loosely and can be retrieved more safely.

These potential benefits all come with the downside that as spatial efficiency improves, the library must pay a cost in terms of temporal efficiency. While subdividing books based on their size may make it easier to fit more materials into a smaller space, it also creates more opportunities for errors when staff goes to retrieve or return materials. Every new category creates another location where materials may be stored and thereby raises the risk of confusion among staff. Libraries can work to mitigate confusion with intensive training for staff, but confusion is an inherent weakness in complex systems. Especially for new staff, the increase in spatial efficiency may be accompanied by a decrease in temporal efficiency as staff spend more time to page each individual item and must take special care not to misshelve them in the wrong categories.

Overall, however, shelving by size offers one answer to the challenge of storing an ever-increasing number of books, which has bedeviled librarians at least since the development of the printing press if not beforehand. All buildings have a finite storage capacity. Barring generous university administrators interested in building expansions for their libraries or new storage repositories, libraries need to find ways to store more materials in the same amount of space. For special collections, the challenge of space is compounded by a tendency not to deaccession materials: special collections departments tend to be the last home for many books.

At the same time, however, special collections has an advantage over other libraries. Because special collections materials are stored in closed stacks, they can be arranged and organized without a concern for patrons needing to personally locate

24. Kilpatrick and Hoesen, "The Heights of Three Hundred and Fifty Thousand Volumes," 341–42.

materials. Reorganizing materials by size offers a way to effectively create new shelves without having to build new rooms to hold them. In this case, high-density repositories offer lessons that can be applied in on-site locations as well. Shelving by size is the most important of these lessons. For oversize books, it can be as much as 600 percent more effective to shelve upright than flat, though there may be potential for gaining space through a reorganization of smaller materials as well. Librarians preparing for a move or a renovation therefore have an opportunity, albeit a labor-intensive one: with the shelves already empty and therefore comparatively easy to reconfigure, shelving by size offers a chance to maximize the use of space and let the library grow without having to build extra space.

This photograph shows a row of Rare-XL shelving after the project was completed. The shelves at left are set with 19cm spacing and at right with 14cm intervals. Oversize books are are shelved with no more than two volumes on any shelf.

Appendixes

Appendix 1: Survey

1. Does your institution shelve any of its materials by size?
2. How many different size designations does your institution have? Please list them and give a quick description of each if possible.
3. Are there formal criteria for technical services and cataloguing staff in terms of which materials belong to different categories? If so, what are they?
4. How many items are included in each of your size designations?
5. How are different kinds of materials shelved (flat, upright, in drawers, or otherwise)?
6. How many linear and/or cubic feet are being used for each kind of shelving?
7. Are size designations listed in the library's (public-facing) catalogue? If only some of them are, which ones?
8. Do you know when your institution began to shelve materials by size?
9. Where do you work?
10. What kind of institution is your home institution? (Please select all that apply.)

- Library
- Archives
- Museum
- Historical society
- Other

11. How large is your collection? Do you have an estimate for how many items it contains and/or how many linear feet of shelving it uses?
12. How many undergraduate students attend your institution? How many graduate students?
13. Do you have anything else you would like to add?

Appendix 2: MU Special Collections Cataloging Guidelines

Rare-S

- **Height:** 15 cm and below
- **Width:** below 8 cm
- **Length:** 15 cm and below
- **Shelved:** Upright

Rare

- **Height:** 28 cm and below
- **Width:** below 8 cm
- **Length:** 23 cm and below
- **Shelving:** Upright

- **Notes:** The dimensions for Rare are determined based on shelving currently in use: the default height for our Rare shelves is 28 cm, and most Rare shelving is 18 cm deep. Factoring in an overhang of no more than 5 cm, this results in a maximum length of 23 cm.

Rare-L

- **Height:** above 28 cm and below 40 cm
- **Width:** below 8 cm
- **Length:** 33 cm and below
- **Shelving:** Upright

- **Notes:** The dimensions for Rare-L are determined based on shelving currently in use: the default height for our Rare shelves is 28 cm, and the deepest available shelves are 28 cm deep. Factoring in an overhang of no more than 5 cm, this results in a maximum length of 33 cm.

Rare-XL

- **Height:** 40 cm or above
- **Width:** 8 cm or above
- **Length:** 33 cm or above
- **Shelving:** Flat

- **Notes:** The dimensions for height and width for Rare-XL have been determined based on the NEDCC.

Rare-XXL

- **Height:** 62 cm or above
- **Width:** 8 cm or above
- **Length:** 45 cm or above
- **Shelving:** Flat

- **Notes:** Our current oversize shelves are 45 cm x 62 cm, bounded on the sides by metal posts. Items that exceed those dimensions cannot be stored safely on the shelves: 62 cm is the hard limit before the sides of the shelves cause problems and items cannot protrude off the shelves into the aisle without impeding the use of carts and running the risk of impact by library staff walking past them.

Shailoo Bedi, Heather Dean, and Adrienne Williams Boyarin

Manuscripts in the Flesh: Collections-Based Learning with Medieval Manuscripts at the University of Victoria[1]

Instruction with primary sources in cultural heritage institutions has shifted dramatically from show-and-tell tours of collections to hands-on learning opportunities. However, how students engage with primary sources, and the effectiveness of primary-source instruction, remains an emerging area of study. There is a growing body of professional literature and online resources supporting primary-source instruction, but there are few studies of the impact of collections-based teaching on learning, or of the sustained use of collections-based teaching across a full academic term. This article discusses experiential learning with primary sources and its remarkable impact on student learning and engagement. The authors share findings from empirical research measuring this impact through the study of a semester-long undergraduate course on medieval manuscripts. Employing a mixed-methodology approach (pre-assessment and post-assessment surveys and reflective journaling), the authors assess learner perceptions and engagement alongside the development of measurable primary-source literacy skills. They demonstrate the effectiveness of collections-based learning with rare and unique materials, particularly when implemented alongside related pedagogical approaches such as collaborative learning methods, pedagogies of care, metacognition, and active learning strategies.

In the basement of the library, I learn to read differently. To pay attention. I surrender to the text; follow scrawled asides, scribbles, marginalia. I let the manuscript guide me. And in the gaps and spaces between words I find pleasure, meaning.

—from Karine Hack, "The Most Beautiful Thing"[2]

1. The authors wish to express gratitude to peer reviewers and colleagues Dr. Iain Higgins and Dr. Samantha McFarlane for their feedback on earlier versions of this article. In addition, we would like to thank and acknowledge the work of In-In Po, University of Victoria Libraries' Assessment and Statistics Analyst, who transcribed student journals.

2. Karine Hack, "The Most Beautiful Thing," *Grain* 49, no.2 (Winter 2022), 63–9. Hack's essay partly reflects on her learning experience in the course discussed in this article.

Courses and training sessions that foster engagement with rare and unique materials can provide powerful experiences for students, particularly when those materials are part of a local collection, allowing for continued research access. Pedagogical use of medieval manuscripts in particular can shift perceptions—of history, archives, labour, and special collections—and provoke productive emotional responses in students. These handmade artifacts provide glimpses into the long history of trades (from the butchering of animals to the binding of books), for instance, or they can teach students "to read differently," as the epigraph above says, to focus on the pleasurable "gaps and spaces" that their materiality inevitably reveals. Usually made from animal skin (parchment) that has been specially prepared for use as a writing substrate, medieval manuscripts are bodily—of, on, and carrying a *corpus*—and they show all the humanness of their making and reading. Parchment flaws, scribal errors and corrections, marginalia left by readers and other users, ownership marks, damage and fragmentation—all can open up worlds while simultaneously demanding new skills and new understanding of knowledge technologies. Harnessing this potential, however, is difficult to do, and even more difficult to prove, codify, and reproduce. How *do* students learn with such materials? What difference does it make when they can learn hands-on, with items at their own institutional repositories? And under what conditions are the outcomes of such collections-based methods best assessed?

In this article, we provide evidence of the effectiveness of learning with rare and unique materials through study of a semester-long undergraduate course on medieval manuscripts. Our study is the result of collaboration between a faculty member, a librarian and archivist, and a teaching and learning specialist: the course was taught at the University of Victoria (UVic) by Dr. Adrienne Williams Boyarin (Professor of English), designed in consultation with Heather Dean (Associate Director, Special Collections, UVic Libraries), and supported by Dr. Shailoo Bedi (Executive Director, UVic Learning and Teaching Support and Innovation), who recognized it as an opportunity to assess collections-based learning. Boyarin, a specialist in medieval studies, had taught this course several times previously with success by traditional evaluation metrics,[3] but our shared objective was to determine *how* and *why* work with primary sources was positively impacting students' learning and engagement.[4] We thus began with four broad research questions:

3. These include enrollment statistics, course evaluations, and peer-reviewed publications arising from the course, for instance: Adrienne Williams Boyarin, et al., "Medieval Manuscripts and Fragments at the University of Victoria: An Early Grant of Hubert de Burgh, Constantine the African's Translation of Isaac Israeli, and a Mendicant Breviary between Italy and Croatia," *Florilegium* 33 (2016): 193–232; Stephanie J. Lahey, "On the Origin and Provenance of Victoria, McPherson Library, Doc.Brown.4: Sir Thomas Mowbray's Care of Newnham Priory," *Florilegium* 33 (2016): 63–91; and Karine Hack, "The Most Beautiful Thing," 63–69.

4. We follow the definition of "primary sources" in the 2018 *Guidelines for Primary Source Literacy*, produced by the SAA-ACRL/RBMS Joint Task Force on the Development of Guidelines for Primary Source Literacy, https://www2.archivists.org/sites/all/files/GuidelinesForPrimarySourceLiteracy-June2018.pdf (pages 11–12).

1. What are student perceptions of working with medieval manuscripts?
2. How does working with medieval manuscripts affect student engagement?
3. Does this experiential learning opportunity influence student perceptions of their learning experience? (If so, how and in what ways?)
4. Is collections-based learning effective?

We applied these questions to the Fall 2018 version of Boyarin's course, taught solely using materials from UVic's collections.[5] The course, an introduction to medieval European paleography and codicology, provided hands-on experience with medieval codices and fragments dating from the twelfth to the fifteenth centuries. In its final weeks, students were assigned intensive projects: they were asked to work with a UVic manuscript of their choice, in collaboration with Boyarin, and this work culminated in new transcriptions and descriptions prepared according to established scholarly conventions, new identifications of texts, and new bibliographies.[6] Early course assignments were scaffolded, so that students built the skills needed for their projects throughout the semester. They learned key terminology and tools for physical and textual analysis of medieval manuscripts, but they also developed primary source literacy broadly, including understanding how to find and interpret cultural artifacts, and how to navigate research in cultural heritage organizations.

Students were thus positioned as both learners and co-producers, a model which encouraged them to ascend from lower- to higher-order thinking. That is, when placed within the cognitive domain of Bloom's Taxonomy, students developed from remembering, to understanding, to creating, and they developed metacognitive knowledge as well, that is, "knowledge about cognition in general as well as awareness of and knowledge about one's own cognition."[7] Through a mixed-methodological approach, using both pre- and post-course surveys and reflective journaling, we sought to understand the role of collections-based coursework in this process, as well as the effectiveness of related pedagogical approaches, such as collaborative learning methods, pedagogies of care, and active learning strategies.

5. This research received ethics approval from UVic (Ethics Protocol Number 18-267).

6. UVic Special Collections and University Archives maintains an inventory of its medieval and early modern manuscript collections, along with linked student contributions, at https://www.uvic.ca/library/locations/home/spcoll/collections/medieval/inventory.php. More recent versions of this course have included publications in *Fragmentarium* (University of Fribourg), https://fragmentarium.ms/. Due to the COVID-19 pandemic, the Spring 2021 version of the course was run asynchronously, online, and with digitized UVic manuscript fragments, in collaboration with *Fragmentarium*'s Project Manager Dr. William Duba. The resulting publications of student descriptions, transcriptions, and identifications may be accessed from the "Manuscript Studies at the University of Victoria" page on *Fragmentarium*, https://fragmentarium.ms/courses/uvic.

7. David R. Krathwohl, "A Revision of Bloom's Taxonomy: An Overview," *Theory into Practice* 41, no.4 (2002): 212–18, at 214. DOI: https://doi.org/10.1207/s15430421tip4104_2.

Our gathered data explores student perceptions of their engagement in this setting, and our results show an effective learning experience that not only increased primary source literacy but also had a positive impact on student engagement.

Literature Review

How students engage with primary sources is an emerging area of study. There is a growing body of professional literature and online resources supporting primary source instruction,[8] but there are few studies of the impact of collections-based teaching on learning,[9] or of the sustained use of collections-based teaching across a full academic term.[10] As others have identified, "research trends… reveal persistent gaps in empirical work, resulting in the need to further expand research approaches and develop methods for collecting data that can support archives and libraries in assessing the effectiveness of engagement strategies, collaborative efforts, and pedagogical approaches."[11] Our study thus contributes to emerging scholarship in primary source literacy, specifically filling gaps identified regarding empirical research and assessment.

While galleries, libraries, archives, and museums (GLAM institutions) have always been important venues for learning, instruction with primary sources in cultural heritage institutions has shifted dramatically in recent decades, from show-and-tell tours of collections to hands-on learning opportunities.[12] This change reflects a broader transformation in higher education towards active learning, that is, towards "anything that involves students in doing things and thinking about the things they are doing."[13] Active learning reframes traditional roles for instructors

8. See Patricia Garcia, Joseph Lueck, and Elizabeth Yakel, in "The Pedagogical Promise of Primary Sources: Research Trends, Persistent Gaps, and New Directions," *The Journal of Academic Librarianship* 45, no.2 (2019): 94–101.

9. More literature around assessment of student learning is accruing, however, including Anne Bahde and Heather Smedberg, "Measuring the Magic: Assessment in the Special Collections and Archives Classroom" *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 13, no.2 (2012): 152–74; and Morgan Daniels and Elizabeth Yakel, "Uncovering Impact: The Influence of Archives on Student Learning," *Journal of Academic Librarianship* 39, no.5 (2013): 414–22.

10. A notable exception is Michelle McCoy, who discusses a quarter-long undergraduate project in her "The Manuscript as Question: Teaching Primary Sources in the Archives—The China Missions Project," *College and Research Libraries* 71, no.1 (2010): 49–62.

11. Garcia, Lueck, and Yakel, "The Pedagogical Promise of Primary Sources," 96.

12. Chris Marino, for example, compares show-and-tell versus active (inquiry-based) instruction techniques and has assessed the affective impact of each. Notably, students engaged in inquiry-based learning "felt significantly more *confident* handling archival materials; *excited* by the materials; *comfortable* contributing to the discussion; and *appreciative* of the archival materials," than those in the show-and-tell session. See "Inquiry-based Archival Instruction: An Exploratory Study of Affective Impact," *The American Archivist* 81, no.2 (2018): 483–512 at 483, DOI: https://doi.org/10.17723/0360-9081-81.2.483.

13. Charles C. Bonwell and James A. Eisen, *Active Learning: Creating Excitement in the Classroom*, ASHE–ERIC Higher Education Reports, 1 (Washington, DC: George Washington University Press, School of Education and Human Development, 1991), 2.

and students,[14] so that instructors shift from a "sage on the stage" to a "guide on the side," and students from passive recipients to active participants.[15] In turn, active learning strategies, including experiential learning (or "learning by doing"), highlight the value of cultural heritage institutions as sites for innovative pedagogical approaches, which might include site visits, community-engaged projects, field schools, or other venues where learners work hands-on and put theory into practice. This approach is of immediate relevance to libraries and archives,[16] and, as we have seen, can open pathways for collaboration between instructors and library and teaching professionals.

Librarians and archivists in particular have developed several important resources to support teaching with collections, including lesson plans and learning objectives incorporating active learning strategies. These resources, however, usually reflect typical teaching in heritage institutions and special collections, such as one or two class sessions, as compared to our study of a semester-long course (though various lesson plans and handouts could be individually incorporated into longer classes). The field has also recently developed clearer expectations of the skills and knowledge students acquire—and require—when working with rare and unique materials.[17] For example, the 2018 *Guidelines for Primary Source Literacy* represent an important step towards articulating "the range of knowledge, skills, and abilities

14. See, for instance, John Dewey, *John Dewey On Education: Selected Writings*, ed. Jean Piaget (New York: Modern Library, 1964); Jerome S. Bruner, *In Search of Pedagogy: The Selected Works of Jerome Bruner, 1957–1978* (New York: Routledge, 2006); Jean Piaget, *Science of Education and the Psychology of the Child*, trans. Derek Coltman (New York: Orion Press, 1970); and Lev S. Vygotsky, *Mind in Society: The Development of Higher Psychological Processes*, ed. Michael Cole (Cambridge, MA: Harvard University Press, 1978).

15. See Alison King, "From Sage on the Stage to Guide on the Side," *College Teaching* 41, no.1 (1993): 30–5; and Jean Piaget, *Psychology and Epistemology: Towards a Theory of Knowledge*, trans. Arnold Rosin (New York: Grossman, 1971). For an overview and history of constructivism in education, see also Alan Pritchard and John Woollard, *Psychology for the Classroom: Constructivism and Social Learning* (London: Routledge, 2010).

16. Barbara Rockenbach, "Archives, Undergraduates, and Inquiry-Based Learning: Case Studies from Yale University Library," *The American Archivist*. 74, no.1 (2011): 287–311, at 298. Inquiry-based learning "is an approach to learning which encourages the student or pupil to engage actively and analytically with an investigation or enquiry…. It is learner-centred in the sense that the student or pupil has the freedom to make decisions about the direction their enquiry will take, and to draw on their own existing knowledge or skills in order to extend them." See *s.v.* "enquiry-based learning," in Susan Wallace, ed., *A Dictionary of Education* [online version] (Oxford: Oxford University Press, 2014), DOI: https://doi.org/10.1093/acref/9780199212064.001.0001.

17. Several publications provide lesson plans and sample handouts, including, notably, Eleanor Mitchell, Peggy Seiden, and Suzy Taraba, eds., *Past or Portal: Enhancing Undergraduate Learning through Special Collections and Archives* (Chicago: Association of College and Research Libraries, 2012). In addition, the Teaching with Primary Sources (TPS) Collective (https://tpscollective.org) fosters a community for anyone who teaches with primary sources: archivists, librarians, teachers, and other cultural heritage educators. See also Anne Bahde, Heather Smedberg, and Mattie Taormina, eds., *Using Primary Sources: Hands-On Instructional Exercises* (Santa Barbara: Libraries Unlimited, 2014); and the open-ended series with case studies maintained by the Society of American Archivists (SAA): *Case Studies on Teaching with Primary Sources*, eds. Kayla Harris and Blake Smith (Society of American Archivists, 2017–), https://www2.archivists.org/publications/epubs/Case-Studies-Teaching-With-Primary-Sources.

required to effectively use primary sources."[18] These *Guidelines* provide instructors with clear learning objectives for collections-based instruction, and several related online resources now show how instructors are implementing them. Extending this work, we used the *Guidelines* as a basis for pre- and post-assessment surveys that gauged the learning of our student participants.

Like others, we engage these developments in higher education and primary-source literacy to contribute new approaches for assessment of the effectiveness and impact of collections-based instruction on student learning.[19] Past assessment methods have varied and included questionnaires, surveys, tests, assignments, and observations.[20] The present study builds on the existing literature but seeks to contribute new perspectives in two ways. First, our study incorporates the aforementioned pre- and post-tests, but it also introduces reflective journaling as an additional, qualitative assessment method. Second, in working with a semester-long course based entirely in UVic Special Collections, our study investigates collections-based teaching and learning over a sustained period. Since librarian and archivist-led instruction often takes place in one or two sessions, this study also represents an important collaboration with research faculty. We are responding, therefore, to gaps identified by Garcia, Lueck, and Yakel:

> We need more formal evaluation approaches that measure the impact of teaching with primary sources and whether or not the curriculum and activities are facilitating students' progress toward the acquisition of transferable and higher-order skills that can be used in multiple contexts.[21]

With focus on a full course rather than one or two sessions, this study allows us not only to see and measure the development of "transferable and higher-order skills" over time, but also to pay particular attention to students' dynamic experience with

18. In 2018, a task force with members from the Rare Book and Manuscript Section (RBMS) of the Association of College & Research Libraries (ACRL) and the SAA published *Guidelines for Primary Source Literacy* (see note 4 above, page 1 cited here). These *Guidelines* build on existing research in this area, notably Elizabeth Yakel and Deborah Torres's articulation of archival intelligence, "AI: Archival Intelligence and User Expertise," *American Archivist* 66, no.1 (2003): 51–78.

19. Articles addressing assessment include Chris Marino, "Inquiry-Based Archival Instruction"; Sarah M. Horowitz, "Hands-On Learning in Special Collections: A Pilot Assessment Project," *Journal of Archival Organization* 12, no.3–4 (2015): 216–29; Merinda Kaye Hensley and Benjamin P. Murphy, "Analyzing Archival Intelligence: A Collaboration between Library Instruction and Archives," *Communications in Information Literacy* 8.1 (2014): 96–114; and Clare Withers, Diana Dill, Jeanann Haas, Kathy Haines, and Berenika Webster, "A Toolkit for Demonstrating & Measuring Impact of Primary Sources in Teaching & Learning" (2022), Association of Research Libraries– Research Library Impact Framework Initiative and Pilots. http://d-scholarship.pitt.edu/id/eprint/43013.

20. See Bahde and Smedberg, "Measuring the Magic," 152–74.

21. Garcia, Lueck, and Yakel, "The Pedagogical Promise of Primary Sources," 100.

rare materials in the process.[22] Our results show, for instance, that students' experience with medieval manuscripts included significant anxiety and other emotional responses to learning, a result that largely emerged through their reflective journaling. In highlighting the importance of such qualitative data to our understanding of collections-based learning, we align ourselves with Joshua Eyler, following Mary Helen Immordino-Yang and others,[23] who argues that "engagement with our emotions is vital for maximizing learning."[24] Positive emotional responses to learning, we note further, are often the result of pedagogical care: that is, a pedagogy that "demonstrate[s] relevance of the material for [students'] lives, their futures, and their own sense of purpose."[25]

Our quantitative *and* qualitative results, presented below, show that collections-based learning with rare materials not only increased students' primary-source literacy but also activated emotion and cognition, and further that pedagogical care guiding students' early emotional engagement has broad potential for such learning. We designed learning outcomes to clarify the long-term scaffolding of course assignments, and term projects to support the creation of new, publishable resources. Students were aware, as they noted in their journals, that the work they produced had value to them as individuals (e.g., as citable experience relevant to job or program applications) and to future researchers. Boyarin also used collaborative teaching methods—particularly the practice of working alongside students during class hours to correct and augment projects as they progressed—to model the collaborative nature of intensive archival research and accomplish high-quality final products. In other words, our course design and the results of our study, supported by literature on learning with collections and active learning in higher education more broadly, suggest that collections-based learning and pedagogical care are a critical intersection.

Methodology

As already briefly outlined above, our results emerge from a mixed-methods approach. Mixed-methods approaches are defined by Johnson, Onwuegbuzie, and

22. Krathwohl, "A Revision of Bloom's Taxonomy," 212.

23. See, for instance, Mary Helen Immordino-Yang, *Emotions, Learning, and the Brain: Exploring the Educational Implications of Affective Neuroscience* (New York: Norton, 2015); Sarah Rose Cavanaugh, *The Spark of Learning: Energizing the College Classroom with the Science of Emotion* (Morgantown: West Virginia University Press, 2016); Elizabeth A. Linnenbrook, "The Role of Affect in Student Learning: A Multi-Dimensional Approach to Considering the Interaction of Affect, Motivation, and Engagement," in *Emotion in Education*, eds., Paul A. Schutz and Reinhard Pekrun (Burlington: Academic Press, 2007), 107–27; and Luiz Pessoa, "On the Relationship Between Emotion and Cognition," *Nature Reviews—Neuroscience* 9, no.2 (2008): 148–58.

24. Joshua R. Eyler, *How Humans Learn: The Science and Stories behind Effective College Teaching (Teaching and Learning in Higher Education)*(Morgantown: West Virginia University Press, 2018), 238. On the potential pitfalls of pedagogical care, see Richard E. Hult Jr., "On Pedagogical Caring," *Educational Theory* 29, no.3 (1979): 237–43.

25. Eyler, *How Humans Learn*, 244.

Turner as:

> research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e. g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the broad purposes of breadth and depth of understanding and corroboration.[26]

A combination of qualitative and quantitative components strengthens our study's conclusions and recommendations and better helped us to answer research questions that sought to gauge learner perceptions and engagement over time alongside the development of measurable primary-source literacy.

To answer our research questions, we employed an anonymous survey method for pre-assessment and post-assessment to gather data on student perceptions of their own skills and work with rare materials. The same set of questions were asked in pre- and post-assessment and then measured to see shifts in learning and knowledge after the completion of course meetings (see appendix). The quantitative data from the surveys provided one picture of student learning, with measurable differences post-assessment.

Between the pre- and post-assessment surveys, we employed the robust qualitative method of reflective journaling. Journals captured students' personal perceptions as they worked intimately with medieval manuscripts during a nearly four-month term. We understood journaling to have a two-fold function in this study: it both provided an additional method for understanding student learning and reinforced active learning by encouraging metacognition, that is, "the process of 'thinking about thinking,' or reflecting on personal habits, knowledge, and approaches to learning."[27] As education scholars have noted,

> [P]ractices congruent with a metacognitive approach to learning include those that focus on sensemaking, self-assessment, and reflection on what worked and what needs improving. These practices have been shown

26. R. Burke Johnson, Anthony J. Onwuegbuzie, and Lisa A. Turner, "Toward a Definition of Mixed Methods Research," *Journal of Mixed Methods Research* 1 (2007): 112–33, at 123.

27. See "Encouraging Metacognition in the Classroom," Poorvu Centre for Teaching and Learning, Yale University, https://poorvucenter.yale.edu/MetacognitioninClassrooms. The importance of metacognition in learning is reflected in the inclusion of metacognitive knowledge in the 2001 revision of Bloom's Taxonomy. As Krathwohl writes in his "A Revision of Bloom's Taxonomy," 214, metacognitive knowledge is "a distinction that was not widely recognized at the time the original scheme was developed," and represents "knowledge about cognition in general as well as awareness of and knowledge about one's own cognition." For metacognition in relationship to learning and memory, see Thomas O. Nelson and Louis Narens, "Why Investigate Metacognition," in *Metacognition: Knowing about Knowing*, ed. Janet Metcalfe and Arthur P. Shimamura (Cambridge: The MIT Press, 1994) 1–26.

> to increase the degree to which students transfer their learning to new settings and events.[28]

The journals supported metacognition throughout the course, including students' reflections on how their emotions influenced their learning experience, and on how their learning might transfer to new settings after the conclusion of the course. They allowed students to respond to working with a collection "as a meaning-making process" and to discover "the detailed connections of [their] activities" so that "experience [was] made explicit."[29]

To support this process, students were given ten prompts for reflection over the duration of the semester; these were designed to both engage our research questions and provide guidance for real-time engagement. To this qualitative data, we applied content analysis for repeated themes. Our analysis allowed us to see that students' emotional engagement with collections-based learning was concomitant with their awareness of their own learning, their sense of community and continuity beyond the classroom, and their increased primary source literacy.

Students opted into our study by taking the anonymous pre- and post-assessment surveys at the beginning and end of the course and by journaling their experiences weekly or biweekly in response to our prompts. Twenty-three students attended the first class meeting and took the starting survey. Of the nineteen students who completed the course, fifteen took the post-assessment survey and maintained journals.[30] The pre- and post-surveys were conducted online, and journaling happened in the classroom (with about twenty minutes provided at the end of each meeting) and at home. Journals were numbered and maintained by library staff. An assistant transcribed all handwritten journals.

Results: Qualitative Findings

Journal prompts were distributed weekly in the first half of the course (during initial encounters with manuscripts) and then bi-weekly in the second half of the course (during work on intensive projects). The ten prompts asked students to reflect on:

28. John D. Bransford, Ann L. Brown, and Rodney R. Cocking, ed., *How People Learn: Brain, Mind, Experience, and School: Expanded Edition* (Washington, D.C.: National Academy Press, 2000), 12.

29. Carol Rodgers, "Defining Reflection: Another Look at John Dewey and Reflective Thinking," *Teachers College Record* 104, no.4 (2002): 842–66, at 845; John Dewey, *Democracy and Education* (New York: Free Press, 1944), 70 (quoted in Rodgers, "Defining Reflection," 848). Rodger's article re-examines Dewey's evolving definitions of "reflection" in light of active learning and increasing demands for codifiable assessment of teaching effectiveness.

30. Since the surveys and journals were anonymous, we include all responses in our analysis, regardless of course completion. And, since our work is primarily a qualitative study of participant perceptions of their learning—in total, students wrote 66,384 words of reflection in their journals—we are not striving for statistical validation.

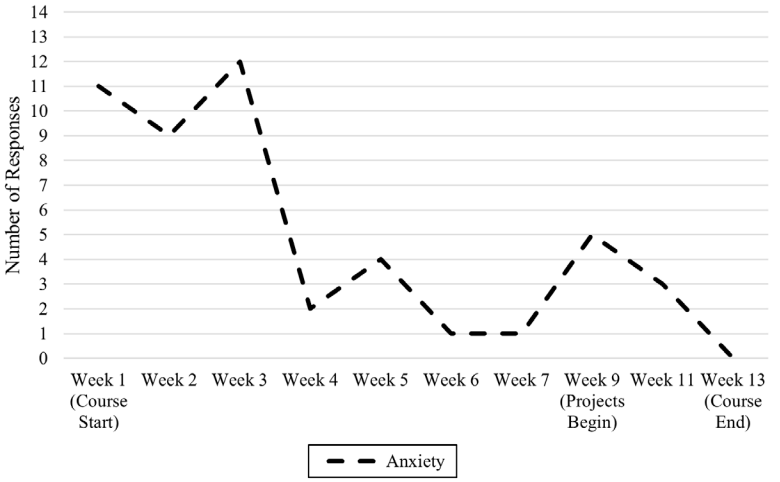
TABLE 1
Code Application by Theme, Organized by Journal Prompts

	Anxiety	Critical Reflexivity	Digital Literacy	Futures	Language Learning	Archival Labour	Learning Reflexivity	Physiological Response	Positive Emotion	Total
Week 1	11	1	0	0	8	2	6	7	11	46
Week 2	9	0	2	1	8	2	11	8	14	55
Week 3	12	0	2	2	6	0	14	7	5	48
Week 4	2	9	0	1	1	4	9	2	8	36
Week 5	4	0	19	0	0	4	2	8	6	43
Week 6	1	5	7	0	0	2	8	2	6	31
Week 7	1	12	0	0	0	7	5	1	2	28
Week 9	5	0	0	1	2	4	7	0	6	25
Week 11	3	2	0	1	1	5	9	1	7	29
Week 13	0	1	0	13	10	6	13	1	5	49
Total	48	30	30	19	36	36	84	37	70	390

Week 1. their initial encounters with old, handwritten materials;
Week 2. their first experiences transcribing and working in a reading room;
Week 3. frustrations with and/or knowledge gained through early course assignments;
Week 4. the creators of medieval books and links between medieval and modern creators;
Week 5. the use of digital surrogates versus material manuscripts;
Week 6. what a manuscript communicates through physical characteristics alone;
Week 7. the role of historical empathy in archival research and labour;
Week 9. their initial plans for their term projects;
Week 11. our collections-based course design; and
Week 13. their overall course experience, including whether their interest in archival studies, archival research, or language learning had increased or decreased.

We found that nine repeating themes emerged in the resulting student reflections: anxiety (e.g., fear, worry), positive emotion (e.g., pride, joy), physiological response (bodily or tactile experiences), learning reflexivity (explicit reflection on the learning process), critical reflexivity (higher-order thinking on history or culture broadly), language learning (desire to know more languages), digital literacy (ability to note substantive differences between physical and digital primary sources), archival labour (comments on the labour of archivists and scholars who rely on archives), and futures (reflections on future career or educational possibilities). These nine themes occurred 390 times in total within the fifteen journals in our dataset and often overlapped (see table 1).

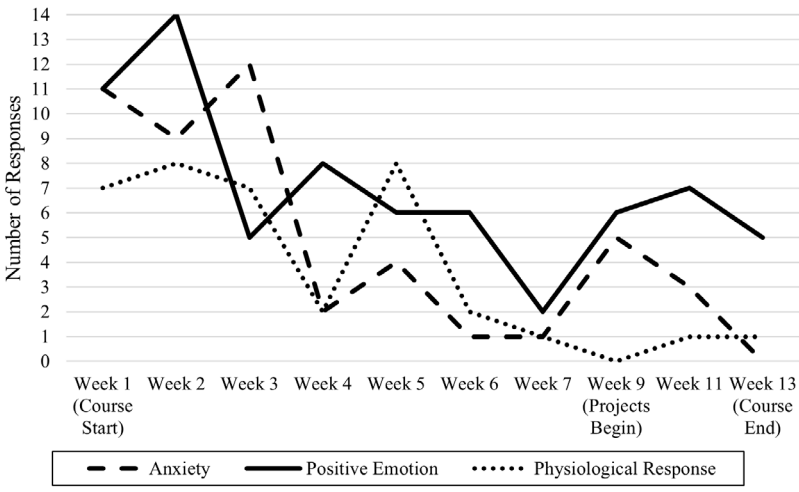
FIGURE 1
Anxiety vs. Course Progress



In our analysis, we arranged responses to align with our ten prompts following the chronological progression of the course, coded by excerpt (that is, not by individual words or phrases, nor by full responses), and accounted for overlaps (that is, an excerpt might have more than one theme). The most frequently occurring themes were learning reflexivity (84 times), positive emotion (70 times), and anxiety (48 times).

Anxiety was prevalent in the first three weeks of the course, with thirty-two of forty-eight recorded anxiety responses occurring in these weeks. From the fourth week on, however, anxiety fell, with sixteen anxiety responses spread throughout the remaining weeks of the course and zero recorded in the final journal entries (see figure 1). When anxiety was recorded, a typical comment was "I'm always stressed about how much I should be handling [these] materials." One student noted "an extreme fear of damaging the materials, as they are very old and valuable." Another student recounted "recurring nightmares" that happen "the night before I have planned to work…'in situ'…in special collections and…various invaluable objects crumble to dust in my shaking hands." This last is an example of how physiological responses noted in student reflections (in this case disturbed sleep) overlapped with participants' emotional responses, whether positive or negative. Typical of such responses are notes of "eyes becom[ing] fatigued" or worry about having "steady enough hands." One student declared that the manuscripts "gave me a headache and made me want to cry." While this kind of evidence might suggest the type of anxiety that inhibits learning, such mixed anxiety-physiological responses decline in the second half of the course and, also, overlap with positive emotions (see figure 2).

FIGURE 2
Correlation of Anxiety, Physiological Response, and Positive Emotion



One of the strengths of a full-semester study is that we were able to observe decreasing anxiety over time. When anxiety stems from feeling overwhelmed, especially in trying to adapt to new expectations and classroom structures, it can manifest as an emotional state, unpleasant feelings of tension, or concerns about bad things happening,[31] or it can show up as a reaction to stressful situations, real or imaginary, causing feelings of uncertainty.[32] Students may cite the fear of making mistakes or not being perfect as reasons for struggling to learn something new or unfamiliar.[33] In our study, however, students' anxiety coexisted with positive emotion, and, we argue, gave way to higher-order thinking.

Though student accounts of positive emotions, like their accounts of anxiety and physiological response, peaked in the first month of the course (twenty-five of seventy such responses occurred in the first two weeks alone), positive emotions continued with relative frequency thereafter. They occurred regardless of prompt, and in overall frequency second only to the more amorphous (and more explicitly prompted) theme of learning reflexivity. Participants regularly juxtaposed their expressions of anxiety with experiences of "love," "thrill," and "pride" in their work. One student noted "simple awe" after the first class meeting—which featured a gallery of medieval and early modern items—while another exclaimed, "[T]oday was the first time I actually got to see…manuscripts in person! I'm amazed by how

31. Paul D. Eggen and Donald P. Kauchak, *Learning and Teaching: Research-Based Methods*, 2nd ed. (Boston: Allyn and Bacon, 1993).
32. Francisco Cano et al., "Students' Self-Worth Protection and Approaches to Learning in Higher Education: Predictors and Consequences," *Higher Education* 76 (2018): 163–81.
33. John Biggs, "The Reflective Institution: Assuring and Enhancing the Quality of Teaching and Learning," *Higher Education* 41 (2001): 221–38.

beautiful they are." In later weeks, students began to note "satisfying" work and even "comfort" with their objects of study. One commented, "I've developed a sense of rapport with the manuscript I'm working with"; another, "[My] transcription has been progressing steadily, and is more satisfying and fun than frustrating." Where anxiety overlapped with positive emotion, learning reflexivity was also in relief, as in this excerpt:

> I feel like it is truly remarkable just how much information we can and should gather from manuscripts.… However it seems daunting at times. It feels as though you have to have a plethora of background and knowledge before you can truly begin to dig deep. How can we tell what animal it [the parchment] is and what region it came from without first knowing the history and tendencies of most countries?

In this reflection, though the student moves from a positive emotion (it *feels* "truly remarkable") to anxiety ("it seems daunting"), the remarks that follow show that they understand the complexity and open-endedness of the learning process.

Indeed, we see these emotional responses in general—both anxiety and positive emotion, along with their physiological manifestations—as constituent of engaged learning. As Immordino-Yang has put it, the "fundamental role of emotion in cognition" is key to why people learn and what they remember: "When educators fail to appreciate the importance of students' emotions, they fail to appreciate a critical force in students' learning."[34] Our participants' emotional experiences were dynamic: emotions peaked early in the course, with anxiety and related physiological responses declining after the first few weeks, while positive emotions then occurred with relative regularity.

The intersection of student emotions and pedagogical care, as noted in the literature review above, was especially evident in journal responses, particularly during the late stages of the course when students were prompted to reflect on their overall experiences. These reflections emphasized a sense of continuity, of learning beyond the classroom, and showed a correlation between positive emotions and higher-order thinking (note our italics):

> I take …*pride* and care in my final project because I am contributing to the *scholarly universe* and students in *the future* will perhaps use the work. This way of looking at the collections and the manuscripts [as] *scholarly community* in general makes it seem far more noble and far less selfish. I *enjoy* it.

34. Immordino-Yang, *Emotions, Learning, and the Brain*, 40.

> I feel a sense of *pride* and *stewardship* in transcribing these manuscripts. … The connection with the scribe, who copied the text I have worked on, is that we both are, in a way, *keeping the text alive*.
>
> I have a greater sense of the *connection* between others who have interacted with the manuscripts.
>
> [I am] thinking of the library and archives as an expression of historical contexts[:] general attitudes and individual decisions …have governed each manuscript since [its] creation. It's helping me restore *a sense of continuity* to library material.
>
> The collection based collaborative approach …takes an edge off of the class as a whole and makes the focus …on general application and *contribution* on and [sic] to *collective knowledge*.
>
> I am *excited* …to create new resources and tools for future students. The privilege of being able to *contribute* to the current scholarly work is very exciting. This project actually feels significant to me …like I am doing *something meaningful* and something that will be appreciated.

In these responses, positive emotion allows reflection on a broad sense of community and continuity, the result of collaborative work with the instructor and other students. Participants emphasize "connection," "stewardship," the "scholarly universe and students in the future," their ability to contribute to something larger than themselves, and their sense of history. These emphases intersect with positive emotions (e.g., pride, enjoyment, self in relation to others) and higher-order critical awareness (e.g., long, historicized views of interactions with material objects).

Reflective learning—whether recorded in journals or not—requires both interaction and continuity.[35] When our participants reflect on their learning process in relation to ideas of community, history, and continuity, it is a good indication of effective learning. Specific forms of factual or technical learning emerge in, or perhaps because of, this context: that is, journal reflections also show a real understanding of lessons taught. For instance, students noted that "a digital surrogate is often not a sufficient substitute for working in situ with a manuscript," and that some areas of research—like "collation and binding," "details like colours and corrections," or the "flesh and hair side" of a piece of medieval parchment—were best approached

35. See Carol Rodgers, "Doing Dewey," *Occasional Paper Series* 32 (2014): 77–92, at 80–1. See also Rodgers, "Defining Reflection," 842–66.

with the material object at hand. They also showed an increased understanding of archival labour: students commented, for example, that rare and unique objects of study have gone "through such an intense and laborious process just to be here," or reflected on their "increase in respect for the labour of MS [manuscript] production and books, but also an increase in respect for archival systems, private collections, small miracles, and the combined effects of these…forces in preservation."

Students further highlighted their processes of critical *unlearning*, that is, the unlearning of assumptions and awareness of their own lack of knowledge.[36] One noted, for instance, that "I think the mainstream assumption is that you have to wear gloves when you handle anything, so to find out that's mostly untrue is sort of mind-boggling." Another commented, "I used to think cavemen used cave walls, Egyptians used papyrus, then white people used paper and forced this on everyone else." In the latter case, acquired knowledge of writing surfaces uncovered (and interrupted) a prior racialized, colonial assumption about book history.

Awareness of the need to learn other languages also occurred in student responses in both the early and later weeks of the course (thirty-six times in total). In the final week of class, ten different students engaged the "futures" theme by noting their plans to undertake language courses. For example, "This [course] has increased my interest in learning other languages a lot"; "I have … decided that I definitely need to take some Latin courses and even [M]iddle English"; "I do hope to complete further language courses in the future"; "Latin was always a language goal and now I realize I need it more than ever." The implications of these responses are profound. While we might expect those who do archival research to have some degree of requisite language knowledge in place, our data suggests that exposing students to collections *before* they have that knowledge—which is possible when the focus is on objects rather than text content—might encourage enrolment in language courses and even recruitment to graduate programs or careers that value multilingual knowledge. In the final two weeks of the course, participants noted that "the ability to work in situ gave me extremely useful skills that will be impressive to grad schools…[and] increased my likelihood of pursuing this [type of] career"; or, simply, "Am really getting interested in this type of work long term."

The importance of emotions, active learning, and pedagogical care to these larger-scale outcomes is neatly expressed by one student's course-end reflection:

36. See Erica McWilliam, "Unlearning How to Teach," *Innovations in Education and Teaching International* 45, no.3 (2008): 263–9. While the title specifies teaching, this article discusses unlearning for both teaching and learning, suggesting, for instance, that "useful ignorance" creates new learning possibilities, or that "to learn is to be confused, uncertain, and to fail frequently" (268).

> [The collections-based design] certainly increased my investment in the course.… My drive to accomplish has definitely been bolstered by an urge to participate. I also have a sense of, almost, "learning by play." Not that I don't take my schoolwork or the collections seriously, but the hands-on practice we've been getting with the material is fun and engaging in a way that reminds me of childhood learning.

"Childhood learning," for this student, is "hands-on," playful, and "fun." Adult and higher education are rarely categorized in this way, but "play can also be a means of understanding or a way of coming to know something" for adults.[37] Abstract and critical thinking skills emerge through play,[38] and play experiences allow for new learning to take place.[39] As we can see in this student's response, the associated learning process is an engaged one.

In summary, our analysis of the qualitative data gathered through journaling shows nine overlapping categories of student perception and learning, with "learning reflexivity" (that is, explicit reflection on the learning process), "positive emotion," and "anxiety" top among them. The data associate emotional and physiological responses with students' perceptions of working with medieval manuscripts and suggest that early experiences of anxiety can make way for primary source literacy and critical reflexivity, particularly in a caring environment that "demonstrate[s] relevance of the material for [students'] lives, their futures, and their own sense of purpose."[40] At the end of the semester-long course, students recorded an increased desire to learn new languages and pursue careers in research, libraries, or cultural heritage, as well as a critical awareness of historical context and positionality. In assessing the effectiveness of a collections-based course model, the journals suggest a *very* effective learning experience, in line with research on emotion, (meta)cognition, and active learning.

Results: Quantitative Findings

The questionnaire delivered to students at the beginning and end of the course measured actual and perceived knowledge of medieval manuscripts, research tools, metadata, cultural heritage institutions, and experiences with collections-based learning. The same sixty-five questions were used pre- and post-assessment to enable comparison of responses before and after the course (see appendix). These questions,

37. Lanie Melamed, "Play and Playfulness in Women's Learning Development" (PhD diss., University of Toronto, 1985), 123.

38. See Vygostsky's work on these topics, for example *L.S. Vygotsky's Pedological Works: Foundations of Pedology*, vol. 1, trans. David Kellogg and Nikolai Veresov (Singapore: Springer, 2019).

39. Neal E. Miller and John Dollard, *Social Learning and Imitation* (1945; rpt., London: Routledge, 2000).

40. Eyler, *How Humans Learn*, 251.

while largely quantitative (using a five-point Likert scale), did include some qualitative queries. As noted above, we organized our questions around the 2018 *Guidelines for Primary Source Literacy*'s broad learning objectives, namely, that a person with primary source literacy can conceptualize; find and access; read, understand, and summarize; use and incorporate; and interpret, analyze, and evaluate. Qualitative questions, like the journal prompts, pertained to students' perceptions of collections-based learning. The pre-assessment survey was administered during the first class meeting, and the post-assessment survey was distributed by email upon course completion. Despite differing numbers of responses (twenty-three took the first survey, while fifteen completed the second), comparison of pre- and post-assessment responses indicates that student knowledge developed dramatically across all areas identified in the *Guidelines*. We attribute this growth to active learning and pedagogical care, the duration of a semester-long course, and the presence of opportunities for metacognitive reflection, including journaling and experiential learning with manuscripts.[41]

When asked questions about finding and accessing manuscripts in the first survey, most students did not know how to locate descriptions of medieval manuscripts at UVic Libraries and other cultural heritage institutions, nor how to read the descriptions they could locate.[42] Questions related to common terminology found in medieval manuscript descriptions confirm this: apart from "scribe" and "script," most students were unfamiliar with vocabulary used to describe manuscripts and incorrectly defined "recto" and "verso."[43] By contrast, at the end of the course, the majority expressed ease with locating medieval manuscripts and either agreed or strongly agreed that they understood how medieval manuscripts are described, could correctly define "recto" and "verso," and, except for one student, were comfortable with vocabulary commonly found in metadata.[44] Likewise, prior to the

41. Since it is difficult to measure the overall impact of journaling on our mixed data, one of our broad recommendations, further discussed in the conclusions below, is that journaling be included in collections-based course models, while the pre- and post-assessment surveys are most useful in the context of this study alone.

42. For example, in response to "I am comfortable locating descriptions of medieval manuscripts at UVic Libraries," 8% (2 students) responded Strongly Agreed and 13% responded Agreed (3) pre-assessment, whereas 73% (11) Strongly Agreed and the remaining 26% Agreed (4) after the course. To "I understand how manuscripts are described," 4% (1) Strongly Agreed and 21% (5) Agreed at the start of the course, whereas 53% (8) Strongly Agreed and 47% (7) Agreed by the end.

43. Pre-assessment, 39% (9) correctly identified recto and verso whereas 100% (15) correctly identified these terms after the course. At the beginning of the semester, the majority answered No regarding whether they know the meaning of the following terminology: catchword 82% (19), manicule 91% (21), exemplar 83% (19), 65% flesh-side (15), hair-side (16), facsimile 65% (15), rubricator 82% (19), hand 52% (12), ruled 57% (13), foliated/unfoliated 52% (12), quire/gathering 65% (15), bifolia 74% (17), singleton 87% (20), fly leaves 78% (18), pastedowns 91% (21), watermark 39% (9), provenance 65% (15), and origin 14% (3).

44. In the post-assessment survey, 100% (15) noted that they understood the terminology cited in note 43 above, with the exception of manicule 93% (14), facsimile 73% (11), and foliated/unfoliated 93% (14). It should be noted, however, that Boyarin did not use facsimiles during the length of the course and used the word "surrogate" to describe digitized manuscripts.

course students were not comfortable with creating transcriptions and descriptions according to standard conventions, whereas by the end of the course all expressed comfort with this work.

Similarly, at the start of the term, most students did not know how to request a manuscript from Special Collections and were uncomfortable with library and archival terminology in general, such as "shelf mark" and "accession number," although the majority did know what a "call number" is (likely due to the common use of this term across academic as well as public and school libraries). When asked about physical handling of collections, there was some variation. In reply to "I feel comfortable handling rare materials," for instance, ten students either strongly agreed (n=4) or agreed (n=6), while seven students either disagreed (n=5) or strongly disagreed (n=2), and six (n=6) students neither disagreed nor agreed. The student journaling described above provides insight into students' initial anxiety and dynamic emotions around handling of rare materials, and this is reflected in pre-assessment responses. While some expressed comfort handling materials in the pre-assessment, it is interesting to note that the majority nonetheless answered that they did not know how to use snakes (n=17) or book cradles (n=14), tools frequently used to support rare materials during research, nor how to use a watermark reader or a UV light, common tools for analysis of rare materials. At the end of the course, however, the majority understood physical handling of manuscripts using snakes and cradles, as well as tools for analysis, such as a watermark reader, and all understood how to use a UV light.

Questions relating to reading, understanding, and summarizing manuscripts evaluated students' confidence working with manuscript texts, including the language of the text, as well as historical variances, such as scripts, dating, and dissimilarities in orthography (such as abbreviations, punctuation, and spelling). The majority, 74% (n=17) of students, did not feel comfortable identifying different scripts prior to taking the course, compared to all respondents (n=15) expressing comfort with different scripts by the end of the course. When questioned whether they understood medieval and early modern dating practices (such as golden numbers, dominical letters, and regnal year), as well as the difference between dated and datable manuscripts, the majority expressed an understanding of these dating practices by the end of the course, except for golden numbers. When asked about abbreviations, the majority either disagreed 57% (n = 13) or strongly disagreed 17% (n = 4) that they could identify abbreviations in manuscripts at the beginning of the course, whereas all students either strongly agreed 53% (n = 8) or agreed 47% (n = 7) in their ability after completing the course.

The majority of students 78% (n=18), further, did not know what resources to consult to interpret abbreviations at the beginning of the course, whereas 100%

(*n*=15) reported knowing resources to consult afterwards. Students also developed confidence with medieval and early modern punctuation systems, with all agreeing (47%, *n*=7) or strongly agreeing (53%, *n*=8) that they understand punctuation variations, as opposed to the beginning of the course, when they neither agreed nor disagreed (35%, *n*=8), or disagreed (35%, *n*=8). Interestingly, comfort with spelling differences remained fairly consistent before and after the course, with the majority of students agreeing (61%, *n*=14) or strongly agreeing (13%, *n*=3) that they were comfortable with spelling variations at the start, and agreeing (47%, *n*=7) or strongly agreeing (53%, *n*=8) at the end. This consistency could be linked to previous experiences with spelling variation in other classes, even when not working directly with manuscripts (e.g., in editions with scholarly apparatus). The questionnaire also asked students to consider their ability to identify provenancial marks and manuscript types, including a bull, charter, roll, breviary, and book of hours. Students went from discomfort with this terminology to a high degree of confidence.

Throughout the course, students were introduced to the physical attributes of manuscripts, such as writing supports, bindings, and the flesh and hair side of parchment. Few were comfortable with these attributes prior to course participation. Post-assessment surveys, however, show that their ability to interpret, analyze, and evaluate manuscript features increased. Asked about their comfort with incorporating manuscripts into a research-based argument, as well as with identifying manuscripts relevant to a research question, students expressed much greater comfort at the end of the course. To evaluate skill sets involved in using manuscripts in research, students were also asked about citing manuscripts and descriptions as well as their understanding of copyright. In these cases, the majority went from no knowledge of citation and copyright practices to understanding scholarly expectations in these areas. Invited to consider their comfort with identifying the author, audience, and original purpose of a manuscript, as well as the life of a manuscript over time and the impact of cultural heritage institutions, some initially had a degree of confidence in identifying audience, but by the end of the course the majority were comfortable identifying those involved in the life of a manuscript. The question of who created a manuscript was an outlier: 83% (*n*=19) did not know how to identify manuscript makers at the start of the course, and, while more students (53%, *n*=8) expressed comfort with this by the end, a number (47%, *n*=7) still expressed low confidence in this area. In both the pre- and post-assessment survey, all students agreed manuscripts can be damaged over time, and by the end all agreed that they understood various ways in which a manuscript may be damaged.

Asked about cultural heritage institutions, and to consider the range of human biases and interventions informing collections and cataloguing practices, the

majority, both pre- and post-assessment, agreed that such dynamics exist; the majority also recognized that there are silences and evidence of power relationships in historical records.[45] More nuance and growth, however, is evident in their responses to questions about historical empathy: by the end of the course, all knew what historical empathy was and either agreed (27%, *n*=4) or strongly agreed (73%, *n*=11) that they have empathy for historical actors, including those who have created, used, and collected manuscripts. At the beginning, the majority (70%, *n*=16) were unfamiliar with historical empathy. In post-assessment, however, students' written definitions of historical empathy were remarkably more sophisticated. Definitions at the beginning of the course included: "What even is this term?" and "I feel like it must be having empathy for events that previously occurred … but I'm not sure enough to say." Responses at the end of the course, by contrast, included "Historical empathy is the practice of understanding the conditions, context, and constraints under which people lived in history, and adjusting my judgement and analysis based on that understanding," and "Historical empathy is the realization or acknowledgement that historical manuscripts and or authors were a product of their time and thus carry the biases and rhetoric which were relevant to the time."

Our survey further prompted students to consider why researchers would work with manuscripts and digital surrogates, and to reflect on what they liked and disliked about working with manuscripts, including the challenges of related scholarship and research in special collections. Interestingly, in both the pre- and post-assessment questionnaires, the aspects students liked about working with manuscripts—their tactility, material qualities, and connection to the past—aligned with what they disliked, that is, their concern about causing damage to fragile material. By the end of the course, however, students were less afraid of handling manuscripts and identified the tactile experience as essential. For example, one student wrote:

> SO PHYSICAL!!!! It requires a different kind of attention that allows for hyperfocus, which is very beautiful. Honestly I just loved really sitting with something, paying attention to it, being hyperpresent [*sic*] to its body. A lovely kind of work to do.

45. These are among the few data points aligned pre- and post-assessment, an unintended outcome that may relate to the broad Canadian context, such as the impact of the Truth and Reconciliation Commission of Canada, and the work of post-secondary institutions (including UVic) to move towards indigenization and decolonization. The prior humanities-based learning of this sampling of students may also pertain: given the theoretical underpinning of the humanities, which encourages students to identify biases and question power structures, these students likely had exposure to such concepts in previous coursework. Nonetheless, participants were not necessarily aware of how these dynamics operate in heritage institutions or archives specifically.

Students also identified other qualities they enjoyed, including contributing to scholarship, problem solving, and detective work. As one student noted: "You know you're contributing to the scholarly and cultural nexus of the world and feel that you are widening everyone's perspectives and giving everyone more resources by doing the work you are doing." As corroborated by their journals, by the end of the course anxiety over damaging materials declined, and students were connecting their work to a broader community and taking pride in their developing contributions to scholarship.

When considering the challenges of working with manuscripts, students initially reiterated the fragility of rare and unique materials, as well as anxiety over understanding the languages of their primary sources. By the end of the course, they were more specific in identifying challenges: they listed abbreviations, minims, missing or obscured provenance, fading ink, and the complexity of applying learning to objects that are inherently unique and can defy a standard scholarly approach. The challenges of working in special collections included the hours available and the need for students to consult the same manuscript concurrently, due to UVic's limited collection size. Initially, they also identified research protocols as a potential barrier, but these were not a concern by the end. Considering why researchers would want to work with original manuscripts, responses again focused on the tactile quality of manuscripts, and, in both the pre- and post-assessments, students noted physical qualities that require the primary source, including inspection of bindings, marginalia, and damaged text. They also emphasized the importance of in situ analysis of material qualities. For example, one student noted that the physical manuscript is necessary "[i]n order to examine features such as erased text, pen strokes and damage which are not always accessible digitally." Both pre- and post-assessment, students identified the benefits of working with a digital surrogate if the original is too fragile and for improved accessibility. In post-assessment, some also noted the benefits of digital tools such as magnification.

Finally, students were asked about their career and academic ambitions, to gauge how the course might have impacted future decisions. By the end of the course, a greater percentage of students expressed interest in working in cultural heritage institutions (56% shifted to 73%) and pursuing a graduate degree involving research with rare and unique materials (43% shifted to 73%). In other words, as their journals also suggest, students not only developed new skill sets and gained confidence but also saw how their new abilities might be transferable to future endeavours, whether academic or career oriented.

The notable differences between our students' perceived and concrete knowledge in the pre- and post-assessment surveys vary from other studies using a similar

methodology.[46] Among factors impacting these distinctions is the duration of the learning process. A semester-long course, as we have emphasized above, provides a time frame in which to both scaffold learning and allow students to apply new knowledge, and this time frame likely accounts for much of respondents' increased knowledge post-assessment. By contrast, when Sarah M. Horowitz applied a pre- and post-test to measure students' experience with document analysis, the results proved inconclusive. One challenge Horowitz identifies is the short time frame of traditional special collections instruction:

> While students did spend time with original primary materials and were provided with examples of how to analyze them, many students visited special collections only one to three times. It may be that this is not enough time and exposure to create significant learning.[47]

While one to three sessions provide a limited time frame for learning—or at least for identifying what learning has taken place—there are ways that instructors can collaborate to ensure learning is scaffolded and reinforced elsewhere in a given course. Michelle McCoy, for instance, also reports on a course that provided two special collections sessions: through collaboration with the instructor, these sessions became part of a broader, scaffolded introduction to primary source literacy. McCoy observes that "The phased approach to primary materials research methods…was instrumental to the overall educational experience and to the management of student use in the reading room."[48]

A key finding of our research is that a scaffolded approach, with every session taught in special collections and the incorporation of experiential learning opportunities, allows students not only to learn and apply new knowledge but also to have their learning and knowledge more accurately identified and measured. Garcia, Lueck, and Yakel identified this potential in their research, noting that "there remains an opportunity to integrate primary sources into instruction using a scaffolded approach that offers students opportunities to practice skills that gradually increase in complexity and difficulty."[49] Our research also shows that, within an extended time frame with just such scaffolded activities, drawing students' attention to their learning process through metacognitive reflection reinforces a learning framework in which students develop higher-order skills, build confidence, and are aware of their learning over the duration of the course.

46. Such as Horowitz, "Hands-On Learning in Special Collections"; and Hensley and Murphy, "Analyzing Archival Intelligence."
47. Horowitz, "Hands-On Learning in Special Collections," 223.
48. Michelle McCoy, "The Manuscript as Question," 55.
49. Garcia, Lueck, and Yakel, "The Pedagogical Promise of Primary Sources," 99.

Conclusions

Our mixed methodology—journaling used to foster student reflection, along with pre- and post-assessment surveys—provides meaningful insight into student learning in a collections-based course. Further, our study confirms Horowitz and McCoy's suggestions that sustained learning with a phased approach provides instructors with opportunities to collaborate with archivists, scaffold new skills, create meaningful assignments, and more accurately measure learning. With sustained work in special collections, students dramatically increase their knowledge of rare and unique materials and their primary source literacy. They show increased interest in graduate programs, and they demonstrate higher-order thinking about labour, historical empathy, and book history. They experience emotional responses in line with established studies on learning and emotion, and they communicate their own learning processes effectively. In other words, active learning with special collections is highly engaging, and students' learning processes are not solely intellectual. While Western medieval manuscripts present features not generally found in other materials (such as Latin, unfamiliar dating systems, and complex abbreviation systems), we expect that many types of rare and unique materials might be used to corroborate our findings.

Since primary source literacy, capacity for archival research, and language knowledge are standard metrics by which students are judged to be prepared for advanced research in graduate programs, our study has implications for collections-based learning models in humanities and social science undergraduate curricula. Our qualitative data suggests that introducing students to archival research before they have relevant language skills may impact enrolment in language courses and recruitment to graduate programs or cultural heritage careers. Exposed to archival methods and special collections, students readily see the potential for future work with primary sources and more fully imagine what archival research entails. This potential critically intersects with pedagogical care: positive emotional responses and reflective learning are most likely to occur when students think their work matters beyond the classroom. Course designs that encourage what we have called "futures" therefore seem fundamental to effective learning in special collections and archives.

For those who wish to undertake further studies or employ experiential, collections-based learning models, we strongly recommend the use of journaling as a course component. Over the length of our study, it became apparent that students' journals were not only supplying us with qualitative data but had become integrated into the learning process. The insights that student journals provided suggest that they were a constituent element of successful student engagement. We also recommend learning frameworks that go beyond single sessions or short modules and are integrated into a full-term course. In addition, we recommend collabora-

tive approaches—between student and instructor and among faculty, archivists, and learning specialists—to ensure that learning activities are mutually beneficial and, ideally, provide opportunities for students beyond the classroom. When activities and assignments are part of a larger institutional context, or provide opportunities for contribution to a larger scholarly community, engagement increases.

We hope, further, that our findings will demonstrate to colleagues and library and university administrators the value of partnerships between faculty and librarians, of special collections as important sites for active learning, and of the very real value of collections in student learning and success. Our collaboration stemmed from a shared interest in primary source literacy, and included course design, student publication hosting, incorporation of guest panels on careers in cultural heritage, and ongoing consultation to ensure assignment compatibility with institutional priorities. A major goal of our work has been to encourage similar partnerships on other campuses. Our findings should illustrate for administrators and library donors how special collections staff and collections have a direct and positive impact on student academic success. Even a small collection of rare materials can support active learning and, in turn, help to justify continued collections development.

Finally, while we were able to demonstrate the effectiveness of collections-based learning, we also acknowledge what cannot be measured through our research. Working with rare materials can have a lasting influence on students' lives. The epigraph that opened this article is from Karine Hack's essay on a similar manuscript studies course with Boyarin, published six years later. The essay movingly reminds us that "impact" is not always quantifiable. In Hack's case, the practice of working with *manuscripts in the flesh* meant more than we ever imagined, and we will leave you with her words:

> In the basement of the library I learn to hold medieval manuscripts. I
> am twenty-one and this is the final year of my English Literature degree.
> Here in the basement, my finger traces the curls of c's and d's and e's.
> I memorize scripts and scribal hands; decipher flourishes from dashes
> from Latin abbreviations for God. *Domine, Domine, Domine, Deus*. Day after day I decode: this is how he spells *wrecchidnesse*, this is how he writes
> *kinges*. Week after week, month after month, I bring my gaze to skin.
> Spellbound in the library, I transcribe letters till they bloom into words,
> sentences—meaning. Fingers to skin, I commune with ancient bodies.

Appendix: Pre- and Post- Assessment Questionnaire

1. I know what resources (books, journals, online resources) support my work with manuscripts.
2. I know where to look for answers when I have a question about the manuscript I am working on.
3. If you have a question about a manuscript what resources (people, books, databases) do you consult?
4. I am comfortable locating descriptions of medieval manuscripts at UVic Libraries.
5. I am comfortable locating descriptions of medieval manuscripts held at cultural heritage institutions.
6. I can find digitized copies of manuscripts online.
7. I understand how manuscripts are described.
8. The recto is the _____ side of a leaf (please fill in the blank).
9. The verso is the _____ of a leaf (please fill in the blank).
10. I know what a shelf mark is.
11. I know what an accession number is.
12. I know what a call number is.
13. I understand how to request a manuscript from Special Collections.
14. I feel comfortable handling rare materials.
15. I know how to use a watermark reader.
16. I know how to use a UV light.
17. I know how to use snakes.
18. I know how to use a book cradle.
19. I can identify what writing support a manuscript is written on.
20. I know what the following words mean:
    - Origin
    - Provenance
    - Watermark
    - Pastedown(s)
    - Fly leaves
    - Singleton
    - Bifolia
    - Quire/gathering
    - Codex
    - Foliated/unfoliated
    - Ruled
    - Hand
    - Script

Scribe
Rubricator
Facsimile
Hair-side
Flesh-side
Exemplar
Manicule
Catchword

21. I am comfortable using and exploring manuscripts.
22. I can identify different languages in manuscripts (English, Latin, French, Italian, Spanish, German).
23. I can identify abbreviations in manuscripts.
24. I know resources to consult in order to interpret an abbreviation.
25. I am familiar with the following manuscript types:
    Book of Hours
    Breviary
    Roll
    Charter
    Bull
26. I can identify a notarial signature.
27. I can identify different scripts.
28. I can distinguish between the flesh-side and the hair-side of parchment.
29. I can read words that are spelled differently than they are today.
30. I understand differences between medieval and modern punctuation systems.
31. I understand a variety of medieval and early modern dating practices.
32. I understand the difference between a dated and datable manuscript.
33. I can describe a manuscript according to standard conventions.
34. I can transcribe a manuscript according to standard conventions.
35. I can identify different medieval and early modern bindings.
36. I can identify provenancial marks in a manuscript such as ownership inscriptions and former call numbers.
37. I understand how to use manuscripts to make a research argument.
38. I know how to cite a manuscript.
39. I know how to cite a description of a manuscript.
40. I am aware of issues around copyright and permissions in relation to manuscripts and archival collections.
41. I know what type of manuscripts may be relevant to my research question.
42. I can identify, generally, who made a manuscript.
43. I can identify, generally, who the audience was for a manuscript.
44. I can identify, generally, whose life was impacted by a manuscript.
45. I can identify, generally, for what purpose a manuscript was created (i.e., literary, legal, etc.).

46. I understand that manuscripts may be damaged over time.
47. I know of examples of how manuscripts may be damaged over time.
48. I understand the extent of the human labour involved in acquiring, describing, and making available manuscripts and other rare materials.
49. I understand a range of human biases and interventions that impact collections and cataloguing practices.
50. Collections in cultural heritage institutions reflect and reinforce societal power structures.
51. Libraries and archives reflect the time periods and institutional structures in which they operate.
52. I understand that there are silences and evidence of power relationships in the historical record.
53. I understand how research with archives and rare materials impacts the historical record.
54. I have empathy for historical actors, including those who created, used, and collected manuscripts.
55. I know what historical empathy is.
56. Why would a researcher work with an original manuscript?
57. Why would a researcher work with a digital surrogate of a manuscript?
58. I am interested in pursuing a career in a cultural heritage institution (archives, libraries, museums, galleries).
59. I am interested in research based on working with materials in a cultural heritage institution (archives, libraries, museums, galleries).
60. I am interested in pursuing a graduate degree involving research with rare and unique materials/medieval manuscripts.
61. What do you like about working with manuscripts?
62. What do you dislike about working with manuscripts?
63. What are the challenges in working with manuscripts?
64. What are the challenges in working in Special Collections?
65. Has this course changed your perspective on cultural heritage institutions (archives, libraries, museums, galleries)?

Amy Hildreth Chen

Placing Papers Update: The Black and Latino Experience in the Literary Archive Market

Placing Papers: The American Literary Archive Market *(University of Massachusetts Press, 2020) discussed the post–World War II trade in authors' papers. One finding of* Placing Papers *was how well Black writers did on the market as measured by the Association of Research Libraries (ARL) rank of their papers' housing institutions and the frequency with which Black authors were paid for their materials. However, this boon for Black writers only occurred once colleges and universities sought to improve the diversity of their holdings. In this update to* Placing Papers*, the author expands her data set to include more authors of color to verify her original findings for Black writers and determine the comparative success of Latino authors. The study determined that while Black writers indeed do just as well or better than white authors on the archive market, Latino writers remain understudied and undercollected.*

Libraries and archives often seek to acquire papers written by acclaimed authors, as these materials are part of our shared cultural heritage and worthy of preservation. However, American institutions more frequently collected authors' published materials, such as their books and periodicals, than their manuscripts, which include items like drafts and correspondence, at the start of the twentieth century.[1] Institutions' interest in papers began to gradually increase after World War II, leading to competition between archives and libraries that resulted in the dynamic market for author's manuscripts that we see today.

When I began my doctorate in 2007, literary scholars had not studied the emergence of the literary archive market, while researchers in the library and archive fields had only published case histories of particularly notable acquisitions. I sought to begin to correct this interdisciplinary blind spot in my dissertation, "Archival Bodies: Twentieth-Century British, Irish, and American Literary Collections"

1. J. Kevin Graffagnino, Terese M. Austin, Jayne Ptolemy, and Brian Leigh Dunnigan, eds. *The Pioneer Americanists: Early Collectors, Dealers, and Bibliographers* (Ann Arbor: The Clements Library at the University of Michigan, 2017).

(2013), which traced the trans-Atlantic Anglophone literary collections market as seen in the holdings of Emory University's Stuart A. Rose Manuscript, Archives, and Rare Book Library.[2]

However, I quickly realized that three improvements were needed to turn my dissertation on literary archives into a monograph on the literary archive market. First, a monograph would need to focus on a single country's trade in writers' papers due to the complexity of transnational acquisitions. I chose the United States as I had more familiarity with American institutions. Second, while individual case studies were suitable for my dissertation, a more complete history would require tracking a larger set of writers, which would entail a switch from qualitative to quantitative methods. Because my choice of which authors to study could invite critiques of my selection criteria, I decided to concentrate on authors whose work had been anthologized in a widely used teaching compilation: the *Norton Anthology of American Literature: Literature since 1945* (NAAL).[3] In that way, I could defend my selection by defining the most-read authors in a college setting as also the most canonical writers. Third, I realized I could not limit myself to a single repository if I wanted to write a market history. Rather, I should include all institutions where my set of authors had placed their papers. Altogether, these refinements to my research topic and approach culminated in *Placing Papers: The American Literary Archive Market* (2020), which depicted the American twentieth-century market for literary papers from its post-World War II inception to the 2010s through data-driven methods.[4]

An unexpected finding in *Placing Papers* was the difference in white and Black authors' experiences in the archive market. *Placing Papers* determined that authors of color placed better than white authors once the market determined them to be of interest. That was the key issue—the papers of the authors of color who appeared in my NAAL data set did not start to be collected until twenty-five years after white writers. Largely due to the rapid addition of Black studies programs to American university curricula,[5] higher-ranking Association of Research Libraries (ARL) institutions sought non-white writers beginning in 1960. However, while 65% (66/102) of authors listed in NAAL and included in *Placing Papers* were authors of color, only 8% (8/102) were Asian, 16% (16/102) Black, 7% (7/102) Latino, and 5% (5/102) Indigenous.

2. Amy Hildreth Chen, "Archival Bodies: Twentieth-Century British, Irish, and American Literary Collections," Emory University, 2013, https://etd.library.emory.edu/concern/etds/3j333252m?locale=en

3. Nina Byam, ed. *Norton Anthology of American Literature: Literature since 1945*, Volume E, 6th edition (New York, NY: W.W. Norton & Company, 2002).

4. Amy Hildreth Chen, *Placing Papers: The American Literary Archive Market* (Amherst, MA: University of Massachusetts Press, 2020).

5. Noliwe M. Rooks, "The Beginnings of Black Studies," *The Chronicle of Higher Education*, February 10, 2006, https://www.chronicle.com/article/the-beginnings-of-black-studies/.

Accordingly, when I decided to update the work I did in *Placing Papers*, I needed to focus on writers of color. I concentrated on Black and Latino authors as these groups had dedicated Norton anthologies, while neither Asian and Pacific Islanders nor Indigenous writers did. Adding writers born after 1900 from the *Norton Anthology of Latino Literature* and *Norton Anthology of African-American Literature* to the data set alongside only the white writers from NAAL provided an expanded data set of 136 Latino, 75 Black, and 66 white authors.[6] The white writers were to be my control variable for comparison purposes.

This expanded set of writers of color reinforced *Placing Papers*'s findings. Once the papers of Black authors were sought by institutions, these writers were able to place their papers in top-ranked repositories. But a new insight emerged: while Black writers did well in the literary archives market, Latino authors lagged behind in most key measures.

To summarize, institutions first collected white authors' papers in 1955 but did not acquire Black authors' holdings until 1960, matching my initial findings from *Placing Papers*. Institutions did not acquire literary archives of Latino authors until 1968. Both Black and white authors were most likely to place their papers in New England (26%, 15/57; 21%, 12/56) and sell their collections (54.4%, 31/57; 66%, 37/56), but Black authors placed their papers at higher-ranked ARL institutions than white authors (ARL Rank 20 vs ARL Rank 26, respectively). In contrast, the literary archives of Latino authors continue to remain under-collected, as 43% (59/136) of these papers have yet to be acquired. And, I observed, when Latino archives are placed, their authors are more likely to donate (64%; 38/59) their holdings to lower-ranked ARL institutions (ARL Rank 37). Accordingly, this article highlights the need for greater investment in Latino literary archives to better represent and compensate these writers for their contribution to American culture.

Methodology

To investigate how and when literary archives are placed, the following four steps were followed to identify authors of interest, locate their data, and analyze trends.

First, I edited my preexisting Excel spreadsheet of authors listed in NAAL by omitting authors of color and adding the deaths of Philip Roth, Ursula Le Guin, Mary Oliver, and W.S. Merwin.[7] New rows were added for Latino authors from the

6. This article uses the term "Latino" instead of Latinx to follow the precedent set by the Norton anthology. Ilan Stavans, ed., *The Norton Anthology of Latino Literature*, (New York: W.W. Norton & Company, 2010); Henry Louis Gates, Jr. and Valerie A. Smith eds., *The Norton Anthology of African-American Literature* (New York: W.W. Norton & Company, 2014).

7. To learn more about why I use anthologies to create my data set, please see Chen, *Placing Papers*, chapter 1.

Norton Anthology of Latino Literature and Black writers from the *Norton Anthology of African-American Literature*. I only included authors born after 1900 from these three anthologies in the data set.[8]

Second, I kept the columns (variables) in the Excel spreadsheet similar to those used for *Placing Papers*: placement, location, stakeholders, circumstances, date, age, and size. Placement identified whether I found the author's literary collection at an institution. If so, the URL of the finding aid was also included in the spreadsheet. The location identified the repository name, which of four US Census Regions and nine US Census Divisions the repository belonged to, and its Association of Research Libraries (ARL) rank, if applicable.[9] Stakeholders could be either the author, their family, a literary agent, a rare book and manuscript dealer, or other (e.g., a work colleague). Circumstances could be if a collection was bought or given while the date recorded the placement year. The birth and death dates as well as the age of the author at acquisition were added, as was the length of the collection in linear feet.[10]

Third, I populated the spreadsheet by searching for the authors' archives in Google with their name and "archive" and then their name and "papers." If a literary archive did not appear, I searched the person's name—without the word archive or papers—in ArchiveGrid.[11] I marked authors as unplaced if I could not find a literary archive connected to their name in either location. I read the finding aids for the collections I found and entered their data into the spreadsheet. Then I contacted the repositories if any information was missing. When repositories did not respond to queries, I marked the missing data as not listed; if it was provided, I entered it into the spreadsheet. Once all possible data was entered, I locked the data set on July 26, 2022. Locking data is critical as new information added on an *ad hoc* basis alters results.

Fourth, I moved the Excel sheet to Google Sheets and analyzed it using pivot tables and charts. Quantitative data is represented either as whole numbers and/or as percentages rounded to the nearest whole number; accordingly, this rounding may result in total percentages that do not equal 100%. Quantitative data was contextualized with qualitative discussion focusing on notable patterns or outliers.

8. With one exception: Melvin B. Tolson was born in 1898, a correction which was made after data analysis concluded. I opted to leave him in.

9. Census Regions and Divisions of the United States, US Census, https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf; Anam Mian and Gary Roebuck, "Total Library Expenditures from University Libraries," *ARL Statistics 2020* (Association of Research Libraries, Washington DC, 2022): 50.

10. I occasionally converted boxes to linear feet using the Linear Footage Calculator provided by the Beinecke Rare Book and Manuscript Library at Yale University, https://beinecke.library.yale.edu/research-teaching/doing-research-beinecke/linear-footage-calculator.

11. ArchiveGrid, https://researchworks.oclc.org/archivegrid/.

Results

Placement

When an author's papers are placed in an archival repository, their place in literary history is more assured. After all, acquisition is a type of peer review: a curator must find the writer of sufficient value to be willing to provide adequate, climate-controlled space for their holdings in perpetuity; funds for arrangement and description; ongoing access through the institution's reading room; and possibly even digitization. As archives cannot be deaccessioned like art, the commitment an institution makes when it acquires a set of papers is high.[12] Although the presence of a writer's archives does not indicate that the author will remain of consistent popular and scholarly interest, it does allow the author to weather changes in opinion without those shifts resulting in their personal effects being lost. After all, "in human history […] forgetting has been the natural tendency."[13] Institutional acquisition is an attempt to combat readers' natural tendency to forget.

Consider the case of Zora Neale Hurston, now one of the most acclaimed Black authors of the twentieth century. Hurston's gravesite was not marked until Alice Walker led a search for her distinguished literary predecessor.[14] While Walker did find Hurston's final resting place and pay for a stone to mark it, as the now-famous story goes, the need for Walker to locate Hurston in the first place demonstrates that prestige alone does not lead to preservation, especially when acclaim is slow to arrive. Hurston died of a stroke in a welfare facility.[15] As her finding aid at the George A. Smathers Library at the University of Florida partially recounts, her papers were in the process of being burned by a janitor at the facility where she died when her friend, Patrick DuVal, saved them from the fire.[16] While few authors would have their papers burned now, many would have them simply thrown out or lost if they died before their reputation was sufficiently established to pique the interest of the literary archive market. Contemporary writers who compose their work primarily or entirely on a computer incur even more risk, as digital components become dated and degrade faster than printed or handwritten manuscripts.

12. Andrew Russeth, "As Museums Pushing to Sell Art, Competing Ideas about Deaccessioning Are Playing Out in Public," *ArtNews*, February 8, 2021, https://www.artnews.com/art-news/market/museum-deaccessioning-coronavirus-pandemic-1234583143/.

13. Ivan Szekely, "Do Archives Have a Future in the Digital Age?" *Journal of Contemporary Archival Studies* 4.1 (2017), http://elischolar.library.yale.edu/jcas/vol4/iss2/1.

14. Alice Walker, "Zora Neale Hurston," *Ms.* (1975): 74–84.

15. Walker, "Hurston," 87.

16. Zora Neale Hurston Papers, George A. Smathers Libraries, University of Florida, August 2008, https://findingaids.uflib.ufl.edu/repositories/2/resources/587; Jean Tamarin, "Zora Neale Hurston's Poignant and Powerful Story Told," *Chronicle of Higher Education*, June 5, 1991, https://www.chronicle.com/article/zora-neale-hurstons-poignant-and-powerful-story-told/.

Placement, therefore, is the most important metric when evaluating the literary archive market. If papers are not placed, any author is more liable to be forgotten. Plus, as literary history is a primarily white narrative due to long-standing historical bias, writers of color are in even more jeopardy without this type of institutional support.

Overall, 38% (104/276) of literary archives connected to writers listed in the *Norton Anthology of African-American Literature*, *Norton Anthology of Latino Literature*, and *Norton Anthology of American Literature* have yet to be acquired. By ethnicity, 23% (17/74) of Black, 57% (77/136) of Latino, and 15% (10/66) of white papers are left to be collected. These writers are 20–90 (Black), 29–90 (Latino), or 31–93 (white) years old. Black and white authors with unplaced collections are the same average age, 59 years old. Latino authors with unplaced collections are on average 57 years old. By these measures, the literary archives market is more biased by ethnicity than age.

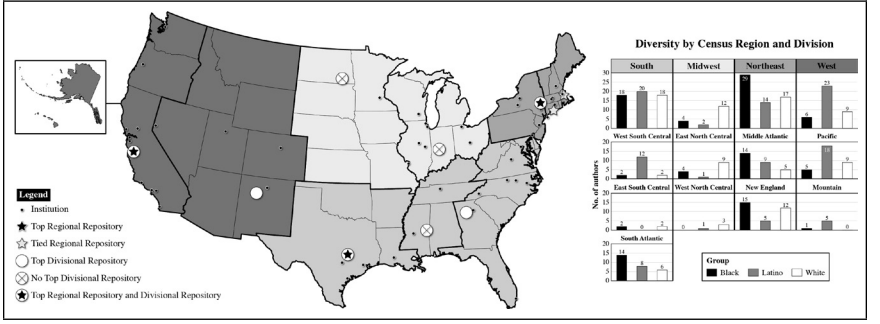
A critical point to consider is that while the anthologies used to create this data set of authors are all Nortons, and therefore comparable, they nevertheless demonstrated differing inclusion criteria. Overall, 75 Black and 56 white writers are included in their respective Nortons, while 137 writers of Latino origin were chosen for theirs, an indication that the Latino canon has yet to be fully established. As critical appraisal coalesces over time, a more mature canon would have fewer authors.

Alternatively, 38% (104/276) of literary archives connected to writers listed in the *Norton Anthology of African-American Literature*, *Norton Anthology of Latino Literature*, and *Norton Anthology of American Literature* have been acquired. By ethnicity, 77% (57/74) of Black, 43% (59/136) of Latino, and 85% (56/66) of white papers were already collected. While this data is simply the converse of the data regarding which papers are yet to be transferred to institutional hands, it is reassuring to see that the majority of anthologized Black authors have already been placed. It also demonstrates the skew introduced by the much-larger population of authors selected for inclusion in the *Norton Anthology of Latino Literature*.

Location

While placement is the primary criterion to see if the literary archive market is sufficiently diverse, where authors place their papers is important as well. Where an author's literary collection resides can mimic or contrast against a region's ethnic diversity. Likewise, not all repositories are equal. Some repositories are connected to higher-ranking, meaning better-funded, institutions. Others may have strong holdings but more modest funding levels, limiting their ability to showcase their materials and attract researchers.

FIGURE 1
***Placing Papers* Update Map**



Stratifying repositories and their respective collections by US Census Region reveals geographic acquisition gaps. Of the four Census Regions—Midwest, Northeast, South, and West—the Midwest has the most growth potential in the field of literary papers, as it holds the least of any of the regions.[17] The Midwest has eighteen collections in eleven repositories, the Northeast sixty collections in nineteen repositories, the South fifty-six collections in nineteen repositories, and the West thirty-eight collections in seventeen repositories. By percentage, that means that the Midwest has 10% (18/172), the Northeast 35% (60/172), the South 33% (56/172), and the West 22% (38/172) of all literary archives in this data set.

The major repositories of each region, or the institutions with the most holdings in this survey of literary archives, are Indiana University Bloomington (Midwest); Harvard University, the New York Public Library, and Yale University (Northeast); University of Texas at Austin (South); and Stanford University (West). However, the Midwest's repository is the only one among these institutions that is not a leading collector of American literary papers from this data set. Indiana University Bloomington, which is represented by the Lilly Library, only has three sets of papers in this data set, those of Galway Kinnell, Sylvia Plath, and Kurt Vonnegut—which places it in the same cohort as the City University of New York, Hunter; the University of Miami; and the University of California, Berkeley, each of which also holds three literary archives. The Lilly does hold many more literary archives, but their particular strength in American Modernist authors, such as John Dos Passos, Ezra Pound, and William Carlos Williams, is out of scope for this study, as those authors were born prior to 1900.[18] If the Lilly could seek more contemporary authors of color, particularly from Latino authors who have Midwestern ties, it would be well positioned to maintain its role as the leading regional institution.

17. Census Regions and Divisions of the United States, US Census, https://www2.census.gov/geo/pdfs/maps-data/maps/reference/us_regdiv.pdf.
18. American Literature, Lilly Library, Indiana University Bloomington, https://libraries.indiana.edu/lilly-library/american-literature

Similarly, while Emory University's holdings of eleven literary archives cannot compare to the University of Texas at Austin's twenty in the South, Emory has the same number of holdings as the tied Northeastern institutions: Harvard University, the New York Public Library, and Yale University. Thus, the number of collections held by one institution may make it a regional but not a national market leader (Indiana University Bloomington), or a national but not a regional leader (Emory University).

An additional collection gap appeared when analyzing this data set by US Census Divisions, which subdivides the four regions into nine zones: East North Central and West North Central (Midwest); Middle Atlantic and New England (Northeast); East South Central, South Atlantic, and West South Central (South); and Mountain and Pacific (West). Divisions with less representation on the literary collections market included East South Central with two archives in two repositories, West North Central with four in two, and Mountain with six in five. As the East South Central and West North Central Divisions have so few collections and relatively similar demographics, their ability to grow national-level holdings in American literature may be limited. Of the two, the Mountain Division shows more potential. Of the five repositories in the Mountain region—Brigham Young University, New Mexico History Museum, University of Nevada, Reno, and the University of New Mexico—the University of New Mexico is best poised to increase its role in the literary market, as it is the only institution that holds more than one set of literary papers. The University of New Mexico could draw on its strong Latino and Indigenous population base, its interdisciplinary Latin American Studies program, plus its prestigious MFA program in Creative Writing to become a regional destination repository.

Black, Latino, and white literary archives are present in all four US Census Regions. Encouragingly, the West (29/38; 76%), Northeast (43/60, 72%), and South (38/56; 68%) all have a majority (>50%) of their papers connected to authors of color. Only the Midwest (6/8; 33%) still has primarily white-authored literary archives according to this data set. By Census Region, most Black literary archives are in the Northeast (51%; 29/57), most Latino papers are in the West (39%; 23/59), and most white literary archives are in the South (32%; 18/56), demonstrating the difference between which Regions have a greater percentage of white papers in their holdings compared to which Region has the most white papers.

However, diversity levels differ at the level of the US Census Division. In the Northeast, Black papers were equally likely to be found in New England (50%; 14/28) or the Middle Atlantic (50%; 14/28), while in the West Latino papers are less likely to be found in the Pacific Region (56%; 18/32) than the Mountain Region (83%, 5/6), even

though the Pacific has more Latino papers (18) than the Mountain Region (5). In the South, more white papers are in the South Atlantic (21%, 6/28) than the West South Central (13%; 2/16) or East South Central Regions (50%; 2/4), yet the highest percentage of white papers is found in the East South Central. Notably, the East South Central does not have any Latino papers, the West South Central does not have any holdings by Black authors, and the Mountain Region does not have any white authors.

Literary archive placement does parallel US Census population data. The South and the Northeast Divisions have the highest Black population.[19] California in the Pacific Region has the largest Latino population, while Texas, which belongs to the West South Central Region, has the fastest-growing Latino population.[20] The US is still primarily white at 61.6% of the population in the 2020 Census, but the US will become "minority white"—meaning whites will still be the largest racial group, but they will no longer be the majority—in 2045.[21] This future can be seen in the Midwest. White literary archives are predominant in the Midwest (67%; 12/18), home to a declining population.[22]

Assuming institutions that acquire literary archives seek to mimic their demographic base in order to better represent their patron population, repositories in the West and South—particularly in the Pacific and West South Central Divisions—are best positioned to grow, while those in the Midwest face a decline. This projection reiterates that Stanford and UT Austin will continue to be well situated to maintain their position in the market and could use their Latino population to further diversify and expand their holdings.

However, just because a repository is situated in a growing population base does not mean that it has the resources to acquire the best literary archives. ARL in-

19. Christine Tamir, Abby Budiman, Luis Noe-Bustamante, and Lauren Mora, "Facts about the U.S. Black Population," Pew Research Center, March 25, 2021, https://www.pewresearch.org/social-trends/fact-sheet/facts-about-the-us-black-population/.

20. Antonio Flores, "How the U.S. Hispanic Population Is Changing," Pew Research Center, September 18, 2017, https://www.pewresearch.org/fact-tank/2017/09/18/how-the-u-s-hispanic-population-is-changing/.

21. Nicholas Jones, Rachel Marks, Roberto Ramirez, Merarys Río-Vargas, "2020 Census Illuminates Racial and Ethnic Composition of the Country," United States Census Bureau, August 12, 2021, https://www.census.gov/library/stories/2021/08/improved-race-ethnicity-measures-reveal-united-states-population-much-more-multiracial.html; William H. Frey, "The US Will Become 'Minority White' in 2045, Census projects," Brookings Institute, March 14, 2018, https://www.brookings.edu/blog/the-avenue/2018/03/14/the-us-will-become-minority-white-in-2045-census-projects/.

22. Barb Rosewicz, Melissa Maynard, and Alexandre Fall, "Population Growth Sputters in Midwestern, Eastern States," Pew Trusts, July 27, 2021, https://www.pewtrusts.org/en/research-and-analysis/articles/2021/07/27/population-growth-sputters-in-midwestern-eastern-states; Mike Schneider, "Census Shows US Is Diversifying, White Population Shrinking," Pew Trusts, August 12, 2021, https://www.pewtrusts.org/en/research-and-analysis/articles/2021/07/27/population-growth-sputters-in-midwestern-eastern-states.

cludes 124 member libraries from the United States and Canada.[23] The ARL Library Investment Index indicates which academic repositories have high levels of funding, which would give them a competitive advantage when seeking collections that are for sale rather than offered as a donation. Higher-ranked repositories are better able to showcase their holdings to a greater number and variety of researchers and house additional collections of related interest, as higher funding levels lead to more strategic collection development policies.[24] Furthermore, without sufficient funds, curators are forced to be reactive rather than proactive by choosing among materials offered for donation rather than intentionally sought—and bought. If a repository does not appear in the index, its funding level is usually not public knowledge.[25] However, non-ARL institutions often have lower funding levels than member institutions.[26]

Overall, 47% (31/66) of institutions in the data set belong to ARL. These repositories together hold 61% (106/172) of the literary archives. Repositories included in the data set spanned from rank 1 (Harvard University) to 110 (University of California, Riverside) out of a possible 116. The average ARL repository in this data set was ranked 28.[27] The repositories that held the literary archives of Black and white authors were above this average, while those that collected Latino writers fell below. Black writers, on average, were housed in repositories ranked 20, compared to white writers at rank 26 and Latino at rank 37. This result highlights how Black authors continue to place at better-resourced institutions than their white or Latino peers.

Of the sixty-six repositories that participated in the literary archive market, the University of Texas at Austin (UT Austin) and Stanford University were the most active institutions. UT Austin has twenty literary archives and Stanford thirteen, representing 12% (20/172) and 8% (13/172) of the market, respectively. Emory University, Harvard University, the New York Public Library (NYPL), and Yale University tied for third place, each with 6% (11/172) of the market. Together, these top six institutions hold seventy-seven collections. Another way to conceptualize this data is that six institutions control 45% (77/172) of the overall market for American literary papers. In contrast, fifty-nine institutions hold only one collection each;

23. Mian and Roebuck, *ARL Statistics 2020* (2020).
24. The ARL Library Investment Index does not track researcher statistics in archives, only circulation within library collections.
25. Find the current list of ARL-affiliated institutions here: https://www.arl.org/list-of-arl-members/.
26. For example, see Lynne M. Thomas's recent article, "Special Collections on a Shoestring: A Survey of Non-ARL Libraries Servicing Rare Book Collections," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 23, no. 2 (2022): 75–97.
27. However, this does not mean that the 28th ranked institution is represented in the data set. The 28th ranked institution is Michigan State University, which did not collect any of these literary archives.

35% (20/57) of repositories with Black papers, 7% (24/27) repositories with Latino papers, and 56% (15/27) repositories with white papers. Notably, Latino authors are more likely to be collected by institutions that are well-established participants in the market, which is reasonable, as papers by Latino authors were not collected until much later than Black or white authors.

The top two repositories, UT Austin and Stanford, have similar collection development priorities. UT Austin specializes in papers from authors who are white (10) or Latino (9), not Black (1). Stanford, likewise, concentrates on authors who are Latino (8) or white (5), not Black (0). The third most-active repositories, however, all focus on Black authors. Eight of Emory's eleven collections are from Black authors, the same as NYPL. Six of Harvard's eleven collections are from Black authors. Only Yale splits its attention evenly; its holdings include five collections each from black and white authors but only one Latino collection.

Considering that more Black and white writers have placed collections overall, it is notable that UT Austin and Stanford, the most active repositories on the market, favor Latino collections. Perhaps this result is because these two institutions are more inclined to lead collecting trends than follow them. As Latino collections remain underappreciated, identifying this gap and seeking to ameliorate it not only satisfies a critical national need—to diversify American cultural heritage holdings—but also allows their respective repositories to retain their profile as forward-looking institutions.

However, UT Austin and Stanford did not pursue Latino collections in the same way. UT Austin benefitted from the mission of the Nettie Lee Benson Latin American Collection, which partners with the Teresa Lozano Long Institute of Latin American Studies. Without the Benson Collection, UT Austin would not have such a diverse set of holdings as the Harry Ransom Center, UT Austin's primary special collections center, primarily collecting white authors. The only papers the Ransom Center possesses from an author of color in this data set came from Adrienne Kennedy, a Black playwright. Stanford does not have separate special collections repositories; instead, it places all archives together in a single manuscripts division. Accordingly, Stanford's holdings reflect its holistic commitment to Latino papers, while UT Austin's collections demonstrate a single center's attention to the importance of diversity.

Stakeholders

The literary archives market includes five types of stakeholders: authors, their families, literary agents, book and manuscript dealers, and others. For this article, stakeholders do not include archivists and librarians, who provide access to acquired resources, or academic researchers or the general public, who seek to

use these resources. While those populations were explored in depth in *Placing Papers*, due to length this update focuses only on those stakeholders whose roles are related to acquisition.

Stakeholders matter for four possible reasons: payment, prestige, timeline, and restrictions. Certain stakeholders are more likely to offer collections as donations rather than for sale. Accordingly, some literary agents or rare book and manuscript dealers exert an outsized effect on the field. They only take on the most significant holdings and thus are likely to be able to command high prices for their clients, which can only be paid by top-tier institutions. Some stakeholders may take longer to bring an author's papers to the market and could impose more restrictions on their use once they are acquired, which in effect controls scholarship and the shaping of future narratives of an author's life and work.

The author is always the most likely stakeholder to facilitate the placement of literary archives. However, Latino writers are much more likely (58%; 34/59) to represent themselves than white (45%; 25/56) or Black (40%; 23/57) authors. Families are the second-most common executor choice. The proportion of literary archives associated with families was relatively consistent across ethnicity: 16% (9/57) of Black, 19% (11/59) of Latino, and 21% (12/56) of white writers chose this option. The third most common executor choice is professionals, either rare book and manuscript dealers or literary agents. However, these professional executors are more likely to represent Black and white authors than Latinos. Dealers represented 9% (5/57) of Black and 14% (8/56) of white authors, while agents assisted 4% (2/57) of Black and 5% (3/56) of white authors, for a total of 13% Black (7/57) and 20% (11/56) white writers represented by professional executors. In stark contrast, only one (2%; 1/59) Latino writer had a professional help place their papers: John Rechy, known for his LGBT-focused writing, had a literary agent help him with the acquisition. Rechy's literary archive resides at Texas State University. As rare book and manuscript dealers and literary agents place literary archives as part of their business, the materials they steward are sales, not donations. Therefore, the underrepresentation of dealers and agents as executors of Latino writers indicates a larger concern: that Latino authors are not being paid for their literary archives at rates equivalent to their Black and white peers.

The other category for executors is a catchall for all other circumstances. For example, a work colleague could wind up serving as an executor for literary archives that were primarily kept at an office. Ten writers fell into this group, including two

Black, four Latino, and four white authors, two of whom were paid.[28] The story of how these acquisitions were handled by people who were not typical executors would be interesting for future investigators, as the events that led to these authors' placement significantly differed from other writers.

Circumstances

Whether an archive was bought or donated shows an author's desirability. While not all writers presumably want to make a profit on their papers, most likely do. Overall, 45% (86/172) of literary archives were sold, while 45% (77/172) were donated and 5% (9/172) of institutions did not provide this information. Repositories provided acquisition years and whether the collections were bought or sold for 161 authors in total, of which 50 were Black, 55 Latino, and 56 white. Although the overall literary archive market using this data set spanned 1955 to 2021, institutions did not purchase any papers until 1972. That first purchase was made by the University of Connecticut, which purchased the literary archive of a white author, Charles Olson. The first Black author, Richard Wright, sold his literary archive in 1976 to Yale University, while the first sale of a Latino writer's literary archive was not until Roland Hinojosa and Carmen Tafolla both sold their papers to the University of Texas at Austin in 1980. In general, Latino authors were more likely to donate their papers than Black or white writers. Altogether, 64% (38/59) of Latino authors donated their papers, compared to 35% (20/57) of Black or 34% (19/56) of white writers. Furthermore, sales comprised 100% of acquisitions in nine of the sixty-seven years of the literary archive market and 0% of acquisitions in fifteen of these years.[29] Thirteen years did not have any activity.[30]

Additional research would be needed to determine which types of authors are most likely to be able to sell rather than donate their collections. Are these authors more widely read and/or anthologized and thus command more interest from potential repositories? And, for top flight authors who chose to donate rather than sell, what motivated this decision?

Age

Overall, the average age at placement was fifty-eight years old. Latino authors were fifty-seven, Black authors fifty-nine, and white authors fifty-nine years old. The

28. These authors included Thomas Pynchon, Jesus Colon, Jovita Gonzales de Mireles, Denise Chavez, Lorine Niedecker, Essex Hemphill, Eudora Welty, Maria Irene Fornes, Flannery O'Connor, and Haki R. Madhubhuti. Flannery O'Connor and Haki R. Madhubhuti were paid for their collections, but O'Connor died fifty years prior to placement so the payment presumably went to her estate.

29. Years that had 100% of their acquisitions as sales included 1972, 1976, 1982, 1987, 1993, 1994, 1997, 2015, and 2016. Years that had 0% of their acquisitions as sales included 1955, 1961, 1962, 1964, 1965, 1968, 1969, 1970, 1971, 1974, 2004, 2005, 2009, 2011, and 2021.

30. Years without any literary archives acquired were 1956-1960, 1963, 1966, 1967, 1975, 1977, 1979, 1991, and 2020.

maximum ages at placement were similar, too. The oldest white author, Stanley Kuntz, was ninety-three when Princeton University acquired his archive, while the oldest Latino author, Gus Arriola, was ninety when the University of California, Berkeley, acquired his papers. The oldest Black author, Mari Evans, was also ninety when Emory University acquired her archive. Similar, too, are the minimum age of authors at the point of literary archive acquisition. Thomas Pynchon, the youngest white author, placed his collection at UT Austin when he was thirty-one. Carmen Tafolla, the youngest Latino writer, placed her papers at UT Austin when she was twenty-nine. The youngest author in the entire data set, as well as the youngest Black writer, Charles Johnson, was twenty when his papers went to Fisk University. Accordingly, authors' archives were collected at roughly the same point in their lives, regardless of their ethnicity.

Not all collections are acquired before an author dies. Posthumous placement was the only occasion in this analysis when Latino writers had a better outcome than their Black or white peers. Overall, forty-five writers died before they could place their papers with an institutional repository, although seven died the same year that their papers were placed, so it is unclear from the data if the transfer happened immediately before or after they died. In total, posthumous placement years varied from 0 to fifty years. By group, 39% (22/57) Black, 23% (13/56) white, and 22% (13/59) Latino writers died prior to the acquisition of their archives. This observation highlights that since Latino writers are more likely to represent themselves, they are less likely to have their papers placed after their death.

White authors have their papers transferred to zero to fifty years after their death in comparison to zero to thirty-seven years for Black or zero to fifteen years for Latino authors. By race/ethnicity, the authors with the longest wait times between their death and the acquisition of their papers are Flannery O'Connor (white, fifty years, Emory University), Malcolm X (Black, thirty years, NYPL), and Oscar "Zeta" Acosta (Latino, fifteen years, University of California, Santa Barbara). On average, ten years elapse before the papers of Black and white authors can be posthumously acquired in comparison to Latino authors, who will wait only four years on average. The reason for longer wait times for white and Black authors varies by individual, but these overall results suggest that white and Black writers can choose to wait longer for optimal circumstances in the literary archive market to arise (i.e., higher tier institutions and/or payment) than Latino authors can.

Date

Collection dates help identify acquisition trends, such as when the market was the most active and if that activity was due to the acquisition of certain groups rather than others. In this data set, placement rates roughly followed a bell-shaped

curve, with the 2000s as the most active decade, when thirty-eight collections were acquired. The next-most active decades were the 1990s and 2010s, during each of which thirty-six collections were acquired. Additionally, since this article was drafted in 2022, the 2020s only had two years (2020 and 2021) available as options. By individual year, 1980 was the most active year, with eight collections acquired—two collections from Black, two from Latino writers, and four by white authors—followed by 1993, 2013, and 2017, each of which had seven literary archives come into institutional hands.

Placement rates by group show that the literary archive market is interested in the literary archives of writers of color. More white authors had their papers placed in the 1990s (27%; 15/56), while Latino writers had the most archives acquired in the 2000s (27%; 16/59) and Black authors had the most collections acquired in the 2010s (30%; 17/57). However, white authors also had the highest number of papers acquired in any one year; in 1993, seven sets of literary archives were acquired and four in 1980. Neither Black nor Latino writers had more than four collections acquired in any given year. Latino authors sold or donated four archives in 2013 and three in 1985, 1989, 2004, and 2017, while Black authors only sold or donated three archives in 1998, 2008, 2013, and 2018.

Three authors did not list or not provide acquisition years for their collections: Toni Cade Bambara at Spelman College, Frey Angelico Chávez at the New Mexico History Museum, and Margaret Walker at Jackson State University. These collections do not have public acquisition years due to the authors' or the institutions' preference to restrict acquisition information. This type of restriction can be due to an author's request for privacy, but it could also be a symptom of archival practice. Even today, acquisition information is not consistently featured on finding aids, although acquisition dates are more commonly included than other types of metadata, such as acquisition source.

Size

The size of a collection is significant because space is a valuable resource at all institutions. For example, the University of Northern Colorado faced pressure to limit storage space for archives to prioritize user-focused needs.[31] Plus, a larger collection may mean a greater variety of content and a higher likelihood that a given collection is the author's primary literary archive. Additional archives may exist because an author's content is present in correspondence, the author's participation in a given artistic movement or presence at a certain event, and so forth.

31. Kacy L. Guill, "Arguing for Space in a User-Focused Environment," *Library & Archival Security* 22, no. 2 (2009): 115.

Latino literary archives are smaller on average than Black or white authors' papers. All 172 collections have a minimum size of 0.05 linear feet, which is the standard measure for one file folder of content using the Linear Footage Calculator.[32] However, the size of collections varied by ethnicity. White collections were the largest, averaging 111.53 linear feet and ranging from 0.84 to 1,000 linear feet, compared to Black collections' average of 61.33 linear feet and range of 0.05 to 450 linear feet and Latino collections' substantially smaller average of 26.56 linear feet and range of 0.05 to 128 linear feet. White collections also varied the most, with a standard deviation of 209.68 linear feet. Black collections had a standard deviation of 84.54 compared to Latino collections' 31.40 linear feet.

The largest and smallest Black collections belonged to Haki R. Madhubhuti and Henry Dumas, respectively. Madhubhuti's archive stretched to 450 linear feet at the University of Illinois, while Dumas's archive at the NYPL consisted of the minimum 0.05 linear feet. In contrast, the largest and smallest Latino collections belonged to Gloria Anzaldua and Nicholasa Mohr, respectively. Anzaldua's archive at UT Austin was 128 linear feet, Mohr's at the University of Minnesota 0.05 linear feet. The largest white literary archives belonged to Galway Kinnell and Allen Ginsberg, who both had papers stretching to 1,000 linear feet at Indiana University and Stanford University, respectively, while the smallest white literary archive belonged to AR Ammonds, whose papers at Cornell University were only 2 linear feet.

Size differences could be caused either by collections being smaller from the start or a larger amount of material being deaccessioned during the process of arrangement and description. Without data—collection sizes at acquisition and after arrangement are not tracked—these differences may be the result of Latino authors retaining the least amount of material and white authors the most from their careers. Why this could be the case is complicated: do white authors feel that more of what they do is worthy of preservation? Do white authors move less frequently and thus keep more? Or are there other reasons? Future research could help explain this finding. For now, it is simply worthy to point it out.

Not Covered

While *Placing Papers* discussed the impact of sex on the literary archive market, this study did not consider that variable due to spatial limitations. Future work could compare the impact of sex to race/ethnicity. Additionally, as transgender and nonbinary writers like Jos Charles become more visible and thus more collectible, it would be helpful to study how they fare in comparison to authors who identify as male or female.

32. Linear Footage Calculator, Beinecke Rare Book and Manuscript Library, Yale University, https://beinecke.library.yale.edu/research-teaching/doing-research-beinecke/linear-footage-calculator.

Asian, Pacific Islander, or Indigenous authors were not included in this study because neither group (API or Indigenous) had Norton anthologies devoted to their work. Similar volumes that could have been used are *The Cambridge Companion to Asian American Literature* and *The Cambridge Companion to Native American Literature*, although these two Cambridge Companions are literary criticism rather than literary anthologies.[33] Scholars would need to document the names of authors mentioned in the Companions rather than simply recording the authors' names from the table of contents, as was done here with the Norton Anthologies.

This research did not track born digital holdings as *Placing Papers* showed that this material type was rare. *Placing Papers* found that the Greatest Generation, born between 1901 and 1925, had this material in 7% (2/29) of its literary archives. The Silent Generation, born between 1926 and 1945, had digital content in 24% (12/50) of its collections, while the Baby Boomers, born between 1946 and 1960, actually had a slightly lower amount of digital material—23% (5/22). Generation X, born between 1961 and 1980, had only two collections, neither with digital holdings. Generation Y (Millennials), born between 1981 and 2000, were not represented in the *Pacing Papers* data set.[34] This study included 30% (51/172) Greatest Generation, 45% (78/172) Silent Generation, 21% (36/172) Baby Boomer, and 9% (15/172) Generation X.[35] As this study determined, literary archives do not come into institutional hands until an author is around sixty years old, so literary archives will mostly contain physical content until all of Generation X has hit sixty years old in 2040. Until then, digital content will remain merely an optional supplement to physical materials.

Furthermore, many repositories do not have the financial capacity to process or preserve born digital materials, because the technical expertise required to make digital archives accessible is expensive. Digital archivists generally are paid more than traditional paper-based processors. Digital archivists have an average annual salary of $55,587–$67,418 while digital asset managers, a related job title, begin around $70,000. In comparison, archivists have an average annual salary of $56,760.[36] While these numbers are estimates taken from a variety of sources over the past decade, a base salary differential for asset managers and the upper range

33. Crystal Parikh and Daniel Y. Kim eds., *The Cambridge Companion to Asian-American Literature* (Cambridge, UK: Cambridge University Press, 2015); Joy Porter and Kenneth M. Roemer eds., *The Cambridge Companion to Native American Literature* (Cambridge, UK: Cambridge University Press, 2005).

34. Chen, *Placing Papers*, 80–105.

35. Three individuals, Amus More, Alice Wilson, and Roberto Valero, did not have their birth date recorded as I was not able to find information about them online.

36. "Digital Archivist Salary," Salary.com, https://www.salary.com/research/salary/recruiting/digital-archivist-salary; Conrad De Aenlle, "Digital Archivists, Now in Demand," *New York Times*, February 7, 2009, https://www.nytimes.com/2009/02/08/jobs/08starts.html; "Archivists, Curators, and Museum Workers," Occupational Outlook Handbook (U.S. Bureau of Labor Statistics, May 2020) https://www.bls.gov/ooh/education-training-and-library/curators-museum-technicians-and-conservators.htm#tab-5.

for the most experienced digital archivists does have the potential to make an impact on the type of content repositories are willing to accept if they must provide preservation and access to that material. Those of us who worked in archives and special collections in the last decade or so know this to be true: the amount of digital content that could be placed even now is much higher than these institutions accept. Accordingly, the presence of digital content says just as much or more about an institution's resources than an author's compositional practices.

Conclusion

This update reaffirmed my initial finding in *Placing Papers* that Black authors have done well on the American literary archives market. Overall, 77% of Black writers in this data set placed their papers and their institutions are ranked higher (20) than white (26) or Latino (37) institutions, on average. Plus, the collections of Black and white writers are sold at similar rates (34% and 35%, respectively) and at similar ages (59 and 60). Additionally, Black and white papers were most often placed in the 2010s (30% and 64%), represented by the authors themselves (40% and 45%), and found in New England (26% and 21%).

This update did find a potential problem: 57% of Latino authors in this data set have not placed their papers. However, the *Norton Anthology of Latino Literature* included sixty-two and seventy more authors than the American and African-American volumes, respectively. This difference skewed my analysis. If the *Norton Anthology of Latino Literature* included a more comparable number of authors to the other two volumes, Latinos would be more likely to have parallel placement rates. Nevertheless, even if Latino authors are not underplaced, when this skew is taken into consideration Latino writers have had worse outcomes on the market.

This oversight is important to correct not only to better represent the diversity and strength of late twentieth and early twenty-first century literature, but also to better reflect the population of the United States. People who self-identified as Hispanic/Latino became the largest minority group in the US in 2001, and Spanish is spoken by 13.2% of the US population.[37] While the top two repositories in the literary archive market, UT Austin and Stanford, both specialize in Latino papers and should continue to do so, regions with fewer literary archives could bolster their profile by adding this focus to their collection strategy. The Lilly Library at Indiana University Bloomington and the University of New Mexico are well positioned to emerge respectively as regional (Midwest) and division (Mountain) leaders. However, all institutions should make a commitment to purchasing Latino papers,

37. D'Vera Cohn, "Census History: Counting Hispanics," Pew Research Center, March 3, 2020, https://www.pewresearch.org/social-trends/2010/03/03/census-history-counting-hispanics-2/; Language Spoken at Home, US Census Bureau, https://data.census.gov/cedsci/profile?g=0100000US.

as only 31% (18/59) of Latino collections were sold compared to 54% (31/57) of Black and 66% (37/56) of white collections.

Since March 2020, when COVID-19 first began to be a concern in the United States, the economy has oscillated wildly, affecting cultural heritage institutions and higher education alike. How strong the economy will be as the country rebuilds from this period of insecurity as well how this era will impact acquisition rates remains to be seen. While the literary archive market is clearly and commendably committed to diversity, a greater number of Latino collections in institutional hands would help repositories better reflect the richness of American belles lettres.

Data Set

The data set for this article can be downloaded at: http://amyhildrethchen.com/ under the article name.

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Book Reviews

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Janet Marstine and Svetlana Mintcheva, eds. *Curating under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity.* New York: Routledge, 2021. Paperback, 264p., $44.95 (ISBN: 978-0815396192, hardcover ISBN: 978-0815396185, eBook ISBN: 9780815396215).

Curating under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity is a timely and relevant book that addresses issues of censorship and artistic expression through the experiences of curators from around the world. The book is the second to be published (after *Museum Diplomacy in the Digital Age*) in the Museum Meanings series, which is concerned with the shifting role of museums. Its thirteen authors hail from South Africa, the United Kingdom, Hong Kong, Colombia, the United States, Israel, and Russia. The authors variously work as curators, administrators, artists, filmmakers, activists, and scholars, offering a wealth of perspectives on challenges to intellectual and artistic freedom.

Most chapters in *Curating under Pressure* offer first-person narratives describing situations the authors were personally involved in, and thorough bibliographies accompany all chapters, offering valuable historical, political, and intellectual contexts for the individual case studies. To illustrate the works and exhibits discussed, the book includes black-and-white images within individual chapters as well as twelve color illustrations in a section at the end. Introductory and concluding chapters by the editors bookend the volume. The introduction by Janet Marstine sets the contrib-

uted chapters in the context of museums' role in free speech and censorship, asking how curators can balance their curatorial autonomy with the political realities of the world around them. The conclusion by Svetlana Mintcheva offers suggestions for "adaptive curating" based on the experiences of curators' "sensitivity and responsiveness to sociocultural context" and "nimble negotiation of a variety of internal and external pressures" (219).

In its treatment of perennial issues like censorship and artistic expression, the book focuses particularly on *self-censorship*, bringing a new element into the discussion. Marstine states that "We define self-censorship as the suppression of ideas or artistic expression by an individual during the creative process or by an institution during the curatorial process" (xix). That is, there may not be any overt act of censorship or objection to an exhibit or individual work. Instead, the fear of criticism, public outcry, or demands to take down a work may prevent it from ever being created or shown in the first place, or the artist or curator may amend the work in anticipation of possible challenges. The varied chapters in the book speak together in asking one overarching question: What pressures do curators and exhibit designers face when deciding whether and how to alter an exhibition based on public sentiment, press and social media reactions, or political contexts – even when there is no formal edict implementing censorship?

The book's authors do an excellent job of elucidating the nuances in each situation of self-censorship. Choosing how to proceed with a work or an exhibit is never a simple decision, and there are many ethical questions to consider in each case. What is the best decision for the artist, the public, the museum? Should compromises be enacted, and if so, how? What are the political realities of the situation? Authors candidly share what decisions they came to, why, and how. The title of chapter 9, "The Complexity of Taking Curatorial Risks," sums it up well. In that chapter, author Oscar Ho Hing Kay discusses "various ways of negotiating the imperatives of artistic freedom and curatorial integrity as well as those of protecting the artists, their subjects, the institution and its staff. In some cases, these imperatives require the radical modification of a work, while in others the relevant parties will decide to take a risk. All cases require discussion and deliberation between staff and, sometimes, with the artists and subjects involved" (147). His précis serves as a good overview of the whole book.

A few examples can highlight the book's illuminating case studies. Some especially memorable chapters discuss

- Kacey Wong's *I Have No Enemies*, a site-specific sculpture memorializing imprisoned dissident Liu Xiaobo, placed in an unknown remote location in Hong Kong to avoid censorship or destruction;

- controversies around three public artworks in Qatar, including Damien Hirst's *The Miraculous Journey*, a series of fourteen large sculptures depicting human gestation from conception to birth;
- challenges in creating a utopian village cultural cooperative in rural Bishan, China;
- an exhibit and community engagement activities created by the Museum of Memory of Colombia, interpreting and reframing the story of armed conflict within the country;
- Chris Drury's *Carbon Sink*, an outdoor sculpture at the University of Wyoming Art Museum that was removed based on negative responses from some who interpreted it as critical of the state's fossil fuel mining industry.

The chapters are uniformly excellent and maintain a consistent standard of quality. All are written in a readable and engaging style while maintaining intellectual and scholarly rigor. Though similar issues are addressed in multiple chapters, there is never a sense that the book is repetitive, and reexamining the same overarching questions through the lenses of different case studies is helpful.

While all chapters are excellent, a particular standout is chapter 7, "Navigating Censorship: A Case from Palestine," by Jack Persekian. This chapter is more theoretical than the others and sums up the themes and issues from the rest of the book very eloquently: "Freedom of expression is a human right. Yet the ways in which people can feasibly and safely express themselves are inevitably tied to the forces of governments and markets that attempt to also control artists and art institutions" (119). Persekian also notes that no part of the world is immune to censorship and restrictions on artistic freedom; both are "increasingly a part of global culture" (119). His observation eloquently underscores the need for a volume such as this one.

Overall, *Curating under Pressure* is an excellent treatment of an important topic, and the blending of scholarly research with compelling personal stories works very well. The breadth of examples from so many different political contexts will be interesting and relevant to a diverse audience from many types of museum backgrounds. The book will be of particular interest to curators and exhibit designers in art or history museums, as well as to artists creating work for museums or other public spaces, in any part of the world. It could also be a valuable resource to students in museum studies programs and to writers and researchers interested in free speech issues. Especially thanks to its focus on the specific topic of self-censorship in curating, it is a strong addition to global conversations about curatorial and museum ethics and about museums' responsibility to creators, audiences, history, and to the world at large. — *Martha Tanner, Nebraska Wesleyan University*

Jane C. Milosch and Nick Pearce, eds. *Collecting and Provenance: A Multidisciplinary Approach*. Washington, DC: Smithsonian Institution, Smithsonian Provenance Research Initiative, 2019. Paperback. $75.00. (ISBN: 9781538127568).

Jane Milosch and Nick Pearce's standalone 2019 *Collecting and Provenance: A Multidisciplinary Approach* packs a lot into a relatively compact package while leaving plenty of room for additional work and encouraging the growth of provenance as an interdisciplinary field of study. The compilation takes the form of twenty-eight chapters spread over four parts, best read with time allotted for contemplation between the parts. Bookended by methodologies and ethical questions, this is a dense but approachable interdisciplinary work with broad appeal.

The introductory material sets the stage well, establishing the need for this book with such a scope as "provenance," broadly defined across the fields. In his foreword, Richard Kurin indicates that this is "the broadest, most wide-ranging volume on the topic produced to date" and that "authors deal with virtually every category of collectible" (x). Lynn Nicholas's preface adds that "the essays not only attempt to define provenance, but also to demonstrate its daunting complexities, how its uses have changed over time, and how the very changes of those times have, themselves, led to a continuing evolution of this science; for provenance research is, indeed, a science" (xi). The first two chapters prove the concept, convincing me within minutes that the editors' call for a journal, for recurring conferences, for societies—whatever it takes—is indeed necessary. To a librarian/archivist who works extensively with an art museum right next door, it has been obvious for years that there needs to be more collaboration between the fields, stepping up the GLAM (galleries, libraries, archives, and museums) ties and linking our discovery systems to a significantly greater degree than we already have. Provenance as its own field could only benefit from this enhanced discourse.

Part 1, "Provenance: Past and Future Challenges," is likely to have the broadest appeal for the most readers. It makes clear that despite the promises of linked data, open access, etc., we still struggle to share data within our own fields and also have no authoritative way to link together interdisciplinary provenance information. Disciplines continue to develop standards and schemas separately, often in closed systems, and often without conversation. This is where a larger institution like the Smithsonian should have an advantage, linking materials from a collector of both (for example) paintings and artists' books. But there is evidence even reading across the book chapters from authors at institutions including the Smithsonian that the various fields represented in the book, all working with provenance, are not interacting in ways that would advantage us greatly. For example, Christel H. Force's chapter "Intellectual Property and Ownership History" points out that "the

provenancer is mute and invisible to a fault" (29), which aligns with points made in Christian Huemer's first chapter "The Provenance of Provenances." But looking to libraries, we see some catalogers signing their records, with allowances in library metadata schemas for this possibility in ways standardized across the field. Granted, the cataloger is usually not doing full and complete research on each book they catalog. However, there is sometimes a name assigned to the researcher's work absent in comparable museum records. Any explicit differences between approaches to library versus museum provenance work go largely unaddressed in the book, with contributing authors approaching their work through their own lenses, reflecting the overall lack of collaboration between the fields.

This first part rapidly accomplished its goal of convincing this reader that challenges in provenance as a shared field exist; I only wish there had been more answers presented, or evidence of more substantial collaborations. David Newbury and Louise Lippincott's "Provenance in 2050" in particular presents an extremely strong argument for why museums should partner with libraries. While the museum field has long-established codes for ethical provenance research and documentation that often predate that of libraries, libraries typically have more publicly transparent documentation, an assertion backed by Joshua Gorman's later chapter "Forgotten Language of the Ledger" (336).

Part 1 would have benefited from a different arrangement of the chapters, as more specific case studies were interspersed with broader theoretical essays that did an excellent job of contextualizing some of them after the fact. However, the range of subjects in part 1, as in the rest of the book, was exceptionally diverse, and skipping between chapters in order of interest does not subtract from the whole. Hearing from different authors within the same institution who still brought vastly different perspectives was helpful; though it may have been helpful to bring in some authors from smaller, less well-known institutions, which still have plenty of provenance questions to address and projects to discuss despite the lack of a long history or a massive scale.

In parts 2 and 3, "Objects in Motion" and "Museum and Collection Formation: Provenancing Art and Nature," a broad span of chapters address interesting, largely individual cases of provenance study. An array of essays featuring collectors, problematic histories, and the nature of global trade span such diverse topics as medieval bury chests, the violin trade, books looted by the Nazis, the exploration of older records tracking items held by the National Museum of the American Indian, collaborations with Aboriginal communities, and more. Chapter 20, "One Object, Three Histories: Provenancing the Dromedary" by Louise Lippincott stood out for proposing a trifecta of provenances for a taxidermy group featuring two

lions and a human riding a dromedary camel at the Carnegie Museum of Natural History: "artistic (from object maker to owners), scientific (specimen's date and place of birth, death, and/or collection), and cultural (the successive cultural milieus in which it has been displayed and interpreted" (297). This is an especially helpful system to conceptualize provenance studies in, and one which is reflected if not named in other chapters throughout the book. Lippincott goes on to probe especially the cultural provenance of the work in question in an introspective essay that proved to be one of the highlights of the middle two parts in my own analysis. The effect on the meaning of a work by the owner, as wrought by the 1899 owners who strategically added a gun to the piece, is imminently clear in a way that it can never be in so many of the cases described in the book.

Although part 4, "Provenance and Collecting Policies: Practical, Legal, and Ethical Challenges," delves into challenges featured throughout the rest of the book, ethical considerations in particular are both a complex and necessary subject in provenance studies, in this case very well-treated by the featured chapters. The first chapter in the section addresses international ethical standards in the museum field, which from personal experience are largely standards shared with the archival and special collections fields. Additional knotty issues are covered throughout the rest of this part of the book, from explorations of individual item histories and antiquities trafficking to the effect of international law. The chapters again alternate between specific case studies and more theoretical concepts in a somewhat disorienting way that nonetheless effectively engages the reader. The final chapter, "Before, During, and After: Documenting Museum Collections in Times of Crisis and Disaster," outlines and briefly examines standards for documenting provenance before an item moves, such as the Object ID standard. While helpful for learning basic protocol, this chapter focuses more on outlining rather than interrogating; more of the latter, perhaps including suggestions for implementation or example documentation, would have been helpful.

Overall, *Collecting and Provenance* is an excellent purchase for anyone in the GLAM field hoping to learn more about approaches to provenance study—from archival curators to museum registrars, librarians to docents. It may be especially useful for teaching librarians, curators, archivists, et al. who are instructing others in their approach to primary sources, and who may find helpful the numerous examples of case studies in provenance research and investigation. I hope that as researchers and professionals advance the interdisciplinary field of provenance, this will prove a foundational work that suggests structure for an approach not yet wholeheartedly adopted by any of the individual fields in question. As implied early in the chapters, linked data and shared vocabularies hold great promise if well applied; but it will take much greater and more systematic collaboration on the part of the authors and the readers to make that happen. — *Margaret Gamm, University of Iowa Libraries*

Jamie Simek. *Beyond the Bake Sale: Fundraising for Local History Organizations*. Washington, D.C.: Rowman & Littlefield Publishers/AASLH, 2022. Hardback/Paperback/eBook, 254p. $105.00/$45.00/$42.50. (ISBN: 978-1-5381-4877-8).

In October 1900, Reverend John Gunn reflected on an opera staged for the benefit of his Atlanta parish: "The training was long and tedious; the expenses enormous. I got typhoid worrying over the thing. Expense of production: $589. Tickets, etc.: $500. Loss: $89." While Father Gunn eventually recovered from typhus fever and continued staging productions for the cultural benefit of his parishioners, he learned to rely on wealthy patrons for financial support rather than costly fundraisers.[1]

With the help of Jamie Simek's *Beyond the Bake Sale: Fundraising for Local History Organizations*, twenty-first century fundraisers can avoid typhoid and financial loss. Drawing on two decades of experience as a development consultant as well as a fundraising instructor, Simek begins by underscoring the crucial importance of local history organizations whose missions are to document local communities—people, businesses, institutions, etc. But she acknowledges the universal fact that these very same organizations are quite often minimally staffed with underpaid or purely volunteer staff tasked with multiple duties, including—almost as an afterthought—raising the funds to keep the organization afloat. Interestingly, Simek posits that the very same interests that bring people to the field of historic preservation and local history make them natural fundraisers due to their interest in people's stories and enthusiasm for historic preservation. This assertion runs counter to my own experiences with historical societies, which so often consider as a major coup the ability to hire development consultants so they do not have to deal with the nuisance of fundraising.

Basing her book on the structure of fundraising courses she has taught, Simek breaks it into three sections: "Organizing Your Organization"; "Mastering the Fundraising Cycle"; and "Refining Your Approach." The first section is information-dense and will probably prove most challenging for institutions that rely primarily on volunteers or limited paid staff. Its six chapters cover fundraising basics, along with the very hard work of creating the documents and budgets that elevate an organization from the amateur historical society housed in the town's oldest, ramshackle building to a semi-professional organization. Granted, an organization may remain in the ramshackle old building, but at least it will have the policies in place to attract the funds to address deferred maintenance and collections care. Regardless of how historically significant a collection or building is, in order to attract and maintain adequate funding levels historical societies must demonstrate good

1. Sacred Heart Church Records. Archives, Society of Mary, US Province. Atlanta, Georgia.

stewardship—for both collections and funds. Completing this very unglamorous foundational work is an unavoidable task made easier by Simek's shared expertise.

In this section and throughout the book, Simek includes sample documents, checklists, and questions for reflection. Her ability to explain the multitude of documents and forms in simple language makes this portion of the book invaluable. Budgets, line items, profit and loss statements, general ledgers—things that many historians try to avoid—are all explained clearly and concisely. Some additional important considerations that Simek highlights are the Donor Bill of Rights and the requirement that members of the board of directors support the organization financially. The former, while self-explanatory, emphasizes the importance of ethical treatment of individuals, goods, and money. It is not enough for workers (whether paid or volunteer) to love history and historical objects; they must also adhere to professional standards. Similarly, board members must signal their own personal commitment to a historical organization if they are expecting others to contribute. The commitment rather than the level of support is the key issue.

The second section ("Mastering the Fundraising Cycle") gets to the meat of the topic. The first four chapters are dedicated to the four primary steps of the fundraising cycle, or ICAS. One of many acronyms covered throughout the book, ICAS is the most important. It stands for Identify, Cultivate, Ask, and Stewardship. These steps of the fundraising process, as described by Simek, again seem easy and straightforward. She even manages to make the "ask," undoubtedly the most cringey aspect of fundraising, sound painless by emphasizing again that the skills and interests that bring one to historical preservation help to build the kinds of relationships with potential donors that will bring results. One memorable and concrete example she gives for cultivating relationships is an executive director who every Friday delivers a dozen donuts to a donor, just to show he is thinking about them. This simple and relatively inexpensive act keeps the organization the director represents front of mind for the donor. Another key takeaway is the value of silence during the actual ask. Most people hurry to fill a silence with conversation, but she recommends remaining quiet until the prospect speaks. Here, too, she returns to the value of the board of directors for creating and enhancing

relationships from their own personal circles. It would be difficult for a director to convince an acquaintance to donate money if she herself had not already done so. As an example of how to maintain open lines of communication with donors, Simek reminds the reader to make their grandmother happy and send personalized acknowledgements as soon as possible, preferably within forty-eight hours.

A few unanswered questions center on identification of donors. Obviously, prominent members of the community, members of the organization, past donors, etc., would all be good prospects, but how does one research the financial situation of prospects? While Simek does give a few obvious suggestions, such as donation history, value of real estate owned, etc., are there other ways of identifying potential donors?

The final and longest section of the book, "Refining Your Approach," expands on tactics to be used after the basics are mastered. In this section the author finally addresses such special events as fundraisers—the eponymous "bake sale" of the title. As in the rest of the book, her carefully designed charts, questionnaires, and lists raise important considerations that an organization should take into account before planning an event, such as insurance, liability, alcohol service, parking, etc. This section also covers the contributions of volunteers and the differences between donors and members, and even touches on digitization and metadata. It is important to note that in this book on fundraising for historical organizations, there is an assumption of the possession of archives and artifacts, but other than general statements about collections care (e.g., environmental controls, appropriate housing, etc.)—built on the belief that the readers of the book have mastered these basics—she does not offer guidelines on cataloging, interpretation, or exhibitions.

The one topic that is given comparatively short shrift is grants and grant-writing. Perhaps this is because the book is geared toward smaller historical organizations and assumes these organizations will not seek NEH or NHPRC grants, but support from state, federal, or local foundations can be a game-changer for an organization. Simek does offer the important advice of not trying to find a project to suit a grant, but rather find the grant to support a project. While grant applications are not covered as fully as other topics in the book, the "logic model" Simek provides in chapter 16 ("Grant Funding") is a valuable resource. As with other topics, she emphasizes the value of quantifiable results.

While there is no shortage of books on fundraising for non-profits, this book fills a lacuna with its focus on fundraising for historical organizations. Simek recognizes the unique challenges community organizations face, and she makes an important addition to the existing literature.

Simek manages to convey a staggering amount of information while simultaneously making the task of fundraising seem easy. That is undoubtedly the true gift of this book—the certainty it gives the reader that raising money, even walking into someone's home or office and asking them for cash, is not a daunting, anxiety-inducing task. If a historical organization offers something of value, then prospective donors should, of course, be willing to support it. Because this book is geared toward historical organizations, it focuses on cultivating relationships with local individuals and does not cover as completely grant funding and corporate relationships. What the author does cover, she covers exceedingly well. The book is chock-full of information that readers can return to again and again. If the book does not actually cover the needed information, the extensive notes and bibliography will undoubtedly lead to the answer. The index makes it easy to dip in to find relevant information or refresh one's memory on specifics of a topic. *Beyond the Bake Sale* should be a part of every historical society's professional collection. — *Susan Illis, Marist Society, Inc.*