



Pathways to Diversity

Workshop

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Centre College, Danville, KY

Instructors Workbook

Funded by the



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Land Acknowledgement

Centre College sits on the ancestral lands of the Cherokee, Shawanwaki/Shawnee, Yuchi, Adena, and Hopewell nations. According to the Kentucky Native American Heritage Commission's review of the 2010 United States census, over 170 American Indian tribes are represented by members who live and work in the Commonwealth. This is in addition to many others of Indigenous descent not represented in the census data. We would like to take this moment to remember those who have been forcibly displaced from their territories, and we ask that you join us in acknowledging that Indigenous culture is a living culture that thrives across the region and the continent at large.

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Why is this Work Important?

Acknowledgement of whose stories these are

Cultural humility is a concept that emphasizes three central tenets: institutional accountability, life-long learning and critical self-reflection, and to recognize and challenge power imbalances. In our work, we ensure that our own positionalities are always fore-fronted, especially when we do not belong to the communities we are describing. This also involves this concept of normalizing not knowing, by embracing humility and allowing other forms of expertise to inform our decision making, particularly through community consultation (Reparative Archival Description Working Group, 2021).

Missing Voices

As discussed by Randall Jimerson (2007) in “Archives for All: Professional Responsibility and Social Justice,” Archivists have a civic responsibility to collect and foreground materials that represent diverse experiences. The Archives of an institution are only as complete and inclusive as the professional managing these historical troves allows them to be. Centre College found that, as an institution founded in the South in 1819, their Archives were a testament to the white, male experience. Even as the *Pathways* project institutions campuses began to integrate in the 60’s and 70’s, those students who forged the pathway to diversity did not find their way into the Archival records of our institutions. We have uncovered and foregrounded some of their histories retroactively, but we must continue to include diverse voices, experiences, and perspectives and to actively collect and highlight these hidden and marginalized stories.

Responsibility to uncover highs and lows

There are absolutely many positive moments along the road to integration. These moments will be archived and celebrated during historic anniversaries. As we know, there are also dark, painful, and demoralizing instances and these should also be archived and shared. We learn from our past experiences. Perfection has not been attained during our continuing ascent to a more inclusive society, nor are we likely to see it during our lifetime. We learn as much, if not more, from our negative experiences and missteps as we do from our shining moments. Let us not forget.

Collaboration

Collaboration was the cornerstone of the Pathways to Diversity project. Partnership between Associated Colleges of the South Centre College, Furman University, Rollins College, and Washington and Lee University was a requirement for our proposed grant project. We collaborated across institutions, but also found that this project allowed for deep connections between other groups as well. Faculty, staff, and students worked to uncover materials and to make them available in the archives and digitally. Librarians, Archivists, Information Technologists, and Digital Specialists worked with faculty and students to digitize, describe, and sustain the digital product(s). We found that there were staff offices on our campuses who were natural partners. The Office for Diversity and Inclusion was a key collaborator and advisor. The Alumni Office assisted with finding alumni who shared their stories. Community members were interested in the project and worked with campus constituents on parallel projects. The legal office on campus was very important to include on the creation of forms, policies, and documentation. We made sure that we included our deans and provosts in the conversations when we were planning our project and for each new grant iteration. We also included our campus communities by sharing our work via workshops, presentations, faculty hours, and pedagogy lunches.

In-person conversations when planning this project were the most fruitful. We found that when we were sitting in a room together, energy and synergistic conversations lead to better developed products. The relationships we have forged during this project have been a high point. We have learned from each other, shared our common frustrations and accomplishments and worked together towards a shared vision.

Make a list of possible collaborators on your own campus:

4. Where will the *Pathways* project fit in the course structure?

5. What do students need to know before they can complete the assignment?

6. How will you scaffold this learning?

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Types of Assignments

Sample Assignments are available in Appendix 1.

Blogs

Blogs can be used in the classroom for a variety of goals, including: community building, creating a public space for students' work to be published, sharing student-generated research, and practicing writing, to name a few (*Using Blogs in the Classroom*).

An example is the blog Rollins College created for the various classes that worked on the desegregation of their institution.

<https://blogs.rollins.edu/pathwaytodiversity/blog/>

Considerations When Creating a Blog Assignment

Is a blog format a good fit for the class? Why?

Will the blog be public or only visible to the class? Why?

What platform will you use? Does your institution offer a ready platform, such as WordPress?

How often will students need to post? Once, once a week, once a month?

How often will you review the blogs?

Will students work independently or in groups?

Will students need to comment on/respond to other students' work?

Common Traits of Strong Blog Posts (from *Writing an Academic Blog*)

- Funny, interesting title
- An initial paradox, controversy, anecdote
- Common, typical experience as evidence, with some insightful, unusual twist
- Credible evidence supporting your claims, with links to journal articles and other sources
- Relevant photos/video clips/visual images of data
- Evidence provided tactfully and without suffocating your own argument
- Your voice: a unique argument building upon your perspective
- A clear position and perspective
- Organized logic (between paragraphs and within paragraphs)
- Active voice, concise sentences
- Clear, well-edited writing

Metadata Creation

Considerations When Creating a Metadata Assignment

What does a metadata assignment add to the class?

What is a reasonable number of items for the students to work with?

Will students work independently or in groups?

What will be done with the metadata when the project is finished?

Oral Histories

Considerations When Creating an Oral History Assignment

Given the amount of work and responsibility associated with an oral history project, is it a good fit for the class? Why?

Will students work independently or in groups?

Who will need to know about and give permission for the project?

Who can help find people to interview?

Who can help with the technical aspects of an oral history such as recording or editing?

Where will the final oral histories reside?

Visual Analysis

Visual analysis is the observing, processing, and understanding of the visual choices made in creating an object.

The 5Cs of Visual Analysis (From *How to Analyze Photograph Work* by Jaskirt Boora)

Content

What is in the object? Was was included and what was omitted? Is it referencing other works?

Composition

How are the elements arranged?

Context

Why was it created? In what time period and location? What was going on at that time? How does this influence the object?

Connection

How does the object connect to the audience it was created for?

Comment

What you do think the meaning behind the object is? What are the strengths and weakness of the work? Why do you like or dislike it?

Considerations When Creating a Visual Analysis Assignment

What does a visual analysis add to the class?

Where will you find the images? Archives, yearbooks, newspapers?

Will the final product be shared? If so, where?

Using Primary Source Materials

Material Handling

Tips for handling archival materials:

- Minimize all handling of original archival documents.
- Keep your hands clean when working with archival collections.
- Do not lick your fingers when turning pages.
- Do not eat, drink, or chew gum while handling documents.
- Wear cotton or latex gloves when handling vulnerable materials, such as photographs, film, audiotape, videotape, and electronic records, because finger oils can damage or destroy the materials over time.
- Use book cradles for bound volumes.
- Use only #2 graphite pencils for notetaking when viewing archival documents.
- Keep workspaces and storage areas clean, dry, pest-free, and secure.
- Set up a dedicated archival workspace, in both work and reading room spaces, whose surface is clean, flat, and at least three times the size of the largest item you will be working with. Such a space allows room to work, take notes, and maintain the collections' arrangement.
- When moving documents, support them in folders and boxes and move them on carts.
- Move individual, stable documents to or from carts holding them lightly by diagonally-opposite corners and use an archival board support to move fragile documents.
- Get help if you cannot easily move an item by yourself, especially to move oversize or heavy materials.
- Place working labels on the containers of all oversize or heavy materials.
- Keep items in folders and boxes when they are not being used, to minimize damage from light, dust, pollution, and handling.
- Do not force open a rolled or folded document if it is brittle or fragile.
- House and handle documents that have smearable media, such as charcoal, pencil, crayon, and pastel, so that their media surfaces never directly touch another document, the document housing, or a hand.
- Attempting repairs without sufficient training may result in permanent damage or accelerate deterioration.

Potentially Sensitive or Disturbing Content

In recent years there has been a profession wide understanding and acknowledgement that materials from archival collections can be particularly traumatic and upsetting for some students, and therefore, for classes where this may be a possibility, it is recommended to provide a Potentially Harmful Content Statement.

Potentially Harmful Content Statement - a warning statement that cautions users of online spaces that the content within the site has the ability to offend, upset, or otherwise traumatize. It is intended to serve as a “trigger warning” for distressing materials and therefore should be posted in advance of any interaction with such materials in terms of the user experience.

Sample statements are available in Appendix 5.

Metadata

What is metadata?

A metadata record consists of a set of attributes, or elements, necessary to describe the resource in question. For example, a metadata system common in libraries -- the library catalog -- contains a set of metadata records with elements that describe a book or other library item: author, title, date of creation or publication, subject coverage, and the call number specifying location of the item on the shelf.

Metadata for digital objects (whether they be born digital or digitized from a physical collection) can use a variety of standards, depending on which best suits the description needs. For example, the Visual Resource Association (VRA core) has a metadata schema built for art, architecture, and objects.

Dublin Core is a common standard used because of its simplicity and limited element set. It consists of a 15-element set that provides a controlled vocabulary for describing digital/digitized archival materials. However, there can be variation with how these elements are expressed. For example, one institution might use the LOC name authorities for the “coverage” field, while another may use geospatial coordinates.

Therefore, the Pathway to Diversity project team came together and collaborated to establish a unique metadata standard which mixes Dublin and VRA cores for the project to ensure consistency and transparency across platforms and collections.

Oral Histories

Oral Histories are a great way to fill gaps in the historical record when you have access to the people who experienced it first hand. However, they can be complicated both ethically and logistically.

Here is some guidance from leaders in higher education about Oral History best practices:

- <https://oralhistory.org/best-practices/>
- <https://www.baylor.edu/library/index.php?id=974438>

Ethical Considerations

- Oral histories can be tough. The experiences that interviewees are relaying undoubtedly include discrimination, disenfranchisement, and displacement, and sometimes archivists and interviewers find themselves managing difficult conversations and disturbing artifacts, and (for very justified reasons) can be met with general mistrust.
- What we need to think about – WHO OWNS THESE STORIES? This should be clear and open throughout the oral history creation process to all parties.
- Oral histories ethical conduct guidance: <https://wp.stolaf.edu/irb/oral-histories-ethics/>

Logistical Considerations

IRB and/or Legal Council

- Consult with your institution's legal counsel for decisions on obtaining Institutional Review Board permissions
- Additional information about IRBs from the Oral History Association can be found here: [_https://oralhistory.org/information-about-irbs/](https://oralhistory.org/information-about-irbs/)

Permissions and Release Forms

It is imperative that each person interviewed sign a consent and release form. Without this signed documentation, you can neither record nor upload/otherwise make available an interview or any of its content. Sample consent and release forms are available in Appendix 3.

Who Will Conduct the Interviews? *Student workers? Librarians? Professors?*

Oral history interviews are a great way to involve students in the project, either through class assignments, internships, or work-study employment. However, keep in mind that lots of training is needed! Students often need a lot more guidance than professors or librarians in that they are unfamiliar with the codes of ethics that are ingrained in professional faculty and staff and generally inexperienced with this type of formal interaction.

Copyright and Access

These can be murky issues to navigate in light of the ethical issues that often arise around oral histories. Who owns the content? Generally, the copyright is held by both the interviewer and the institution conducting the interview. If the interviewee is not comfortable with this agreement, they may request different terms. When that is the case, the institution must decide: Is it more important for us to hold the copyright under our terms, or to make this story available under the interviewee's terms? A mutual agreement must be made in order for the interview to proceed.

Also note: Copyrighted music may not be used in a recorded interview, and copyrighted images may not appear in a recorded interview.

Redaction and Editing

While it is ideal to preserve the original content of the interview, in its entirety, there may be some reasons to edit or redact:

- Editing for time may be necessary, if you are under a time restriction for any reason, in which case you may choose to edit out long pauses or commentary not directly related to the topic;
- Editing for audio clarity may be necessary;
- Upon reflection, the interviewee may wish to have certain comments or entire segments of their interview removed.

Transcription

Interviews can be transcribed in-house (“by hand” or through the use of a tool such as Microsoft Word 365) or outsourced for a fee. Transcriptions are an accessible option for making oral histories available online. They are also a good option for when interviewees are not comfortable having audio or video recordings of themselves on the web. Transcriptions can be printed out and filed in the archives either as a back-up copy or in situations where an interviewee does not want any part of their interview to be made available online.

Oral History Planning and Execution

Pre-Interview

- Compile list of potential interviewees
- Contact potential interviewees
 - Explain the project and ask if they would like to participate.
- Decide how your interview will be conducted (In person? Via Zoom or telephone?)
- Set up interview dates
- Send paperwork to interviewees to complete and return ahead of time, if possible. This gives the interviewee time to consider the terms of agreement outlined in the consent and release forms, and request any changes
- Compile the list of interview questions
- Practice!
 - Practicing ahead of time is a really useful exercise in helping the interviewer feel comfortable both with the technology and with the interview process itself. It doesn't have to be a full interview—just 15-20 minutes is usually sufficient—though multiple practice sessions or longer practice sessions are certainly helpful.
- Set up technology required for interview
 - If your interview will be in person, you will also need to prepare the interview space
 - Centre College coordinated with the Event and Video Production Coordinator in the Center for Teaching and Learning for on-campus in-person interviews. They handled the video recording including the set-up of all equipment (cameras, microphones, and lighting).

Interview

- Have printed copies of your questions with you to reference throughout the interview
- Bring copies of the consent and release form, just in case the interviewee forgets to bring theirs with them
- Take notes throughout the interview
 - Keep track of thoughts to circle around to later
 - Jot down key topics as they are discussed (this will make it easier to assign keywords to the interview later)
- Dress the part
 - This is particularly important for in-person interviews. Generally, business-casual attire is suggested.

Post-Interview

- Process/Edit
- Transcribe
- Catalog/Archive
 - Centre College uses an oral history information form (sample in Appendix 8) to keep track of important information throughout the interview process to help with post-processing of the interview, particularly in the areas of subject analysis and the establishment of name headings
 - Input metadata for each interview into your local systems
- File paperwork (consent & release forms and archives intake forms)
 - Centre College maintains both print and digital copies of each form
- Self-care
 - Interviewers and archivists will often encounter upsetting or disturbing content during the course of the oral history process. It is important to consider our mental health and emotional well-being while doing this work. The following resources are recommended for self-care:
 - <https://oralhistory.columbia.edu/blog-posts/hug-your-plant>
 - <https://ohla.info/incorporating-self-care-into-oral-history-methodology/>

Oral History Tips

10 Tips for Interviewers (A Practical Guide to Oral History, rev. July 2022)

1. Choose a quiet locale and properly position your microphones.
2. Ask one question at a time. State your questions as directly as possible.
3. Ask open-ended questions—questions that begin with “why, how, where, what kind of,” etc.
4. Start with non-controversial questions. One good place to begin is with the narrator’s childhood or where they grew up. Have them describe it.
5. Understand that periods of silence will occur. These are useful periods of reflection and recollection for your narrator.
6. Avoid interrupting the narrator.
7. If the narrator strays away from the topic in which you are interested, don’t panic. Sometimes the best parts of the interview come about this way. If you feel the digression has gone too far afield, gently steer the narrator back to the topic with your next question.
8. Be respectful of the narrator. Use body language to show you are interested in what they have to say. Remember, the narrator is giving you the gift of their memories and experiences.
9. After the interview, thank the narrator for sharing their experiences. Also send a written thank-you note.
10. Don’t use the interview to show off your knowledge, charm, or other attributes. Remember, “good interviewers never shine—only their interviews do.”

Appendix 1 – Sample Assignments

Sample Assignment 1: Archives Blog Post

Rollins College History Series

Students will draft a written narrative in the form of a well-researched and visually engaging blog post of at least 1,500 words on their chosen Rollins History theme. The research and writing for this blog post will be an early and formative draft, and it will not resemble the finished product, which will end up being a chapter of the final Rollins History book. However, this is an opportunity to do investigative research about and learn more on a specific aspect of Rollins history and consider what images might serve our group of authors best in the future when we make editorial decisions about the print publication. In other words, this is a trial run, and the final work will take an entirely different form.

The blog post will end up featured on the Archives blog site:

<https://blogs.rollins.edu/libraryarchives/>. [Note: You should browse the other blog posts on this site to get ideas and think about possible models for your own piece.]

Your final blog post should:

1. Have a concise but descriptive thematic title as well as a short bio for the student author. The latter should be less than 150 words and will be inserted at the end of the piece as a note.
2. As a baseline, include relevant people, places, dates, and events, as well as a complete bibliography of the primary and secondary sources that you consulted. Preferably, you would also link out to related online collections and other digital content of interest throughout the prose.
3. Include at least five images with full captions (positioned underneath the item) and citations (located at the end of the piece). More than five images is encouraged as long as it does not deter from the narrative's readability and flow.
4. Tell a story with logical organization and flow and explain the significance of this historical topic or theme to a layperson audience. Feel free to get creative with how you present your narrative – this does not have to be a regular essay in format. For example, you could map out events geographically or craft a historical timeline as a way of communicating changes over time. It's up to you how you approach it, but preferably your prose is engaging.
5. Connect in some way to a larger historical movement or context (e.g.: the feminist movement, school integration, the Great Depression, etc.) so as to position Rollins' history within broader American and global human experience.

Sample Assignment 2: Archival Project – Metadata Assignment

For this 12-week project, you will work with primary sources from Rollins College Archives and Special Collections with the goal of selecting, describing, and providing online access to a representative collection of digitized, historical materials for the benefit of online researchers and the general public. This assignment is designed to give you a curatorial perspective, provide digital literacy skills, and teach archival processing and decision-making concepts.

There will be five stages to this assignment. Each stage is explained broadly below, with reference to relevant assignments and due dates. Assignment details will be clarified further in class by the archivist and course instructor. The final products of this project will one day be accessible on the web through the Archive's online content management tool (CONTENTdm) as a part of a new and public digital collection.

[Note: This is a self-driven assignment which means that students will work independently (in communication with the Olin Archives team) on their individual topics. This will require personal accountability and close attention to course timelines and deadlines. If a student is not able to accomplish what is assigned during class time, they need to work directly with Rachel Walton to schedule outside-of-class time in the Archives as early in the semester as possible.]

Stage 1: Topical research and grouping of materials

Week 1 (January 19, 21) – Students must determine what historical narrative they want to focus their digital collection around for the duration of the archival project.

[Note: All chosen topics must fit within the umbrella topic of the grant focus – “Before #MeToo: How Women Historically Navigated Higher Education.” See the last page of this document for a list of ideas, but do not feel restricted to only those subjects.] In addition, they will explore other online collections in search of exemplars. Students may also begin to consider what archival materials (collections, folders, items) they should review to get a broader and more comprehensive understanding of their chosen topic.

Due on Jan 21 at the start of class – Review of Digital Collections

Week 2 (January 26, 28) – Prepared with a short list of potentially relevant materials, each student will begin the work of pulling and reviewing archival collections/items in an exploration of their chosen topic (alongside the archives team). As they review these materials more in-depth, students should maintain a list of relevant sources and keep track of recurring names, dates, events, and “keywords” connecting the items to the historical experiences they are investigating.

Stage 2: Selection and citation of representative artifacts

Week 3 (February 2, 4) – Students will continue to the review and pull appropriate archival materials (alongside the archives team), with a critical eye for items that might be (a) appropriate for digitization, and (b) representative of or important to their chosen historical topic.

Week 4 (February 9, 11) – Students must develop a list of at least 15 artifacts from the Archives on their topic in preparation for future digitization and description stages of work. Citations should be formatted according to the Chicago Manual of Style's 17th Edition and will be reviewed by the archivist for the purposes of supplying both corrections and general feedback. By the end of the project each student should have a minimum of 20 artifacts selected relating to their historical focus as well as a full bibliography of all 20+ sources.

Due on Feb 11 at the start of class – Bibliography of at least 15 Archival Sources

Stage 3: Technical and descriptive work

Week 5 (February 16, 18) – Students will participate in a mini-workshop on basic Dublin Core metadata standards. Afterwards students will begin to create quality metadata for each of their selected digital artifacts. This will require a consideration of technical details like “extent” and “file type” as well as more descriptive considerations such as subject headings and temporal coverage. [Note: See Week 7 for related assignment and due date.]

Week 6 (February 23, 25) – Students will learn the standards and procedures involved with digitization and spend class time digitizing their chosen artifacts according to those standards and procedures. This will require special attention to image quality and clarity and force students to be good custodians of their own digital files over the course of the semester.

Stage 4: Providing context for artifacts

Week 7 (March 2, 4) – Students will continue developing their metadata by creating brief historical descriptions for each of their archival artifacts (2-3 sentences in length) in order to provide proper context and relevant information to the online researcher. This may require further research and fact checking either in the archives or on the web. This text should be concise, informative, as specific as possible, and jargon free. It will appear alongside all the other metadata components for the artifact.

Due on March 2 at the start of class – Metadata complete with Brief Historical Descriptions (1st Draft) in preparation for Peer Review on March 4

Week 8 (March 9, 11) – After their peer review experience, students should spend time improving, and correcting their metadata entries and historical descriptions, with an eye for quality and clarity. They must finalize all technical and descriptive metadata and submit their work, to be reviewed by the archivist.

OPTIONAL: Due on March 11 at the end of class – Metadata complete with Brief Historical Descriptions (2nd Draft) in preparation for Archivist Review

Stage 5: Quality assurance and narrative building

Week 9 (March 18) – Students will meet with the archivist during class time to receive and interpret feedback about their submitted materials. Revisions should/can be made during the remaining weeks of the project as needed, but continued input from the instructor and fellow students is encouraged.

Week 10 (March 23, 25) – Students will begin crafting an overarching narrative (less than 2 pages, double spaced) that describes their chosen topic in sufficient detail and explains the historical reality, or their interpretation of it, in a way that is validated by archival sources. No footnotes are needed but referencing relevant archival materials within the narrative is appropriate and helpful.

Due on March 23 at the start of class – Narrative (1st Draft), in preparation for Peer Review on March 25

Week 11 (March 30, April 1) – After their peer review experience, students should spend time improving, and correcting their narratives, with an eye for quality and clarity. They should then finalize their narratives, to be reviewed by the archivist.

OPTIONAL: Due on April 1 at the end of class -- Narrative (2nd Draft), in preparation for Archivist Review

Week 12 (April 6, 8) – Students will meet with the archivist during class time to receive and interpret feedback about their narratives. Students will then finalize all changes to both their metadata and historical descriptions as well as their two-page narratives. This is the last opportunity for changes or edits. All final deliverables will be turned in to the archivist for grading purposes and for eventual public display online.

Due on April 8 at the end of class – All Final Deliverables (itemized below)

- at least 20 digitized artifacts in the proper file formats
- complete metadata for each artifact, including brief historical descriptions
- a bibliography of all archival sources
- a written narrative of less than 2 pages double-spaced

Possible Topics to Explore

- Discuss Lucy Cross and her role in the founding of Rollins.
- Who were the first graduates of Rollins and how did their Rollins education prepare them for their life endeavors?
- Look at the work of some of the early female professors at Rollins (Louise Abbott, Alice Guild, Eva Root, etc.) and discuss their educational background.
- Who was Lucy Blackman and what was her impact at Rollins? What was her larger role in the environmental conservation movement?
- What was Mary McLeod Bethune's connection with Rollins and in what ways did she impact higher education for women in Florida?
- Who was Prestonia Martin? What was her connection to Rollins? And what were her thoughts on feminism?
- How did the prominent College donor, Hattie M. Strong (aka Mother Strong) come to be connected with Rollins? How did her life experience and views on "womanhood" impact Rollins' female students? Were they typical of the era?
- How and when was Home Economics taught at Rollins? Who taught it and what did the curriculum consist of? Did this curriculum evolve over time? How?
- How and when did Rollins begin to offer Women & Gender Studies courses? Who taught them and what did that curriculum consist of? How did it evolve over the years?
- How did Rollins dormitory rules and regulations (curfew, visitation hours, etc.) differ for female students in the 1960s? How did those change in the 1970s and why?
- What was the significance of pageant culture at Rollins for women? When was it dominant on campus and why?
- What was sorority life like for Rollins women in the 1960s and how did NCM challenge traditional sorority culture in the 1970s?
- In what ways did the Women's Liberation Movement impact Rollins students? What controversies did it spark on campus and who was involved in those conversations?

Archives Sources Organized by Topic

For access to a selection of already scanned archival materials aligned with the above topics, consult the Archival Sources Organized by Topic SharePoint folder created and managed by the College Archives (FYI - you may be required to sign in with your Rollins credentials).

Sample Assignment 3: Visual Analysis

ARH 390: Race, Photography, and America

Course Objectives: Our objectives for this course are: 1) to develop visual literacy with the complex processes and social functions of photographic images, and these images' often-unstable status as objects: are they fine art or mass culture? Do they provoke discourse or provide documentation?; 2) to familiarize ourselves with key American photographers and subjects throughout history, and to place those figures within larger artistic and cultural movements; and 3) to further our critical reading, writing and speaking skills, specifically learning how to communicate about photography, and difficult or contentious issues and images.

ARH 390: Assignment in conjunction with ACS Grant

Race Story (15%): Following the example of Maurice Berger's *Race Stories* for the *Lens* blog of the *New York Times*, you will write an essay on race or ethnicity prompted by a photograph in the Centre archives and on the *Pathways to Diversity* site. This assignment is part of a larger, collaborative project between Centre, Rollins College, Furman University, and Washington and Lee University. Through a grant from the Associated Colleges of the South, the four institutions are documenting their history of desegregation. Each of you will provide a narrative (visual analysis) for a photograph in our archives that will be published on our joint website. Your narrative will be due at midterm, Tuesday, October 15.

Describe the subject matter and formal qualities of the photograph.

Using appropriate medium-specific visual, descriptive, and technical language, describe what the image looks like. It is sometimes helpful to pretend that your audience has never seen the image that you have selected before; you must provide enough detail for your reader to "imagine" a version of the photograph using your description. Be sure that you describe what can be seen in the image (the subject matter) and how it has been composed. Tell (in some detail, not great detail) the formal and structural qualities of the image (such as the tonal, linear, and textural characteristics of the image). Try to be as accurate, evocative, and specific as possible.

Analyze the context of the photograph.

Consider the significance of the subject matter that you described in step one in relation to the image's context and seemingly associated concepts. To help you develop a solid analysis, you will research any historical, political, cultural, social, economic, and artistic shifts that seem to have informed or been impacted by the image that you are discussing. You may wish to also consider the intentions of the maker of the image. However, keep in mind that this is something that you might

only be able to approximate or guess and does not necessarily need to be included in an engaging exploration of a given image. If you are approaching your analysis from a specific theoretical framework – such as, a feminist, queer, postcolonial, or Marxist framework – you may need to ask yourself questions that are specific to the concerns of that particular approach to reading and understanding imagery. For example, if approaching from a feminist position, you may ask yourself: how does this image subvert or solidify limiting gender expectations? Ensure that you clearly articulate which visual features of the work reveal the association, reference, conceptual link, or contextual information that you are discussing.

Provide an interpretation of the photograph.

To complete your visual analysis, provide the reader with concluding comments that clearly articulate the overall impact – or, perhaps, ‘meaning’ – of your selected image. Sometimes you may arrive at multiple, even conflicting, interpretations of a work.

Reflection notes: 10/10 students in the course met all three of the above learning goals with this assignment. Their essays were approximately 2500-3000 words in length. Three of the essays were presented in spring 2020 as part of Centre College’s RICE symposium (celebration of undergraduate research).

Sample Assignment 4: Final Exam

Community Based Anthropology

Take Home Exam

You are required to respond to both prompts below. Each answer should be typed, double spaced, in no larger than 12 point font. Essays will be graded by how thoroughly and thoughtfully you respond to each aspect of both prompts. In particular, I am looking for a deep and critical reading of each text—therefore, specificity and citations in your references to the texts are important. Finally, the essays should reflect careful editing of what you are arguing/contending and of your grammar/punctuation.

Prompt A

In at least 3-5 pages, respond to the following:

Each of the following readings (handouts) explore racial integration within schools: “Our Standard True: Centre College Since 1819”, “First Black Women at Centre”, “Integration of White Colleges by Black Students and Resistance to Integration by Black Students”, and *Gone Home: Race and Roots through Appalachia*. Using specific examples, discuss the ways in which these texts do and do not reflect feminist principles and methodologies. Think in terms of both how the authors are employing feminist perspectives and how the narratives of the participants can be interpreted through a feminist lens. Also, in your discussion, be sure to critique the ways in which the following terms do and do not apply: voice (the power or right to have an opinion heard and considered), symbolic annihilation (the systematic silencing of various groups; omission, trivialization and condemnation), empowered (increased spiritual, political, social and economic strength; increased participation in decisions along with increased dignity and respect), and agency (self determination; being an actor in the world on one’s own terms; the capacity of a person to make a choice and act upon that choice).

Prompt B

In at least 5-7 pages, respond to the following:

The ethnographies, *Crawfish Bottom: Recovering a Lost Kentucky Community* and *Been Coming through Some Hard Times: Race, History and Memory in Western Kentucky* provide a lens through which to explore the relationships between race, place, memory, community, belonging and power. Using specific examples, quotes and arguments from the two texts, discuss how the relationships between race, place, memory, community, belonging and power play out. Consider the ways in which the two ethnographies speak to one another and in contradiction of each other. Finally, analyze, in both positive and problematic ways, how one or both of the definitions below apply to the ethnographies.

Collective and public memory: Experiences and perceptions move from the mind of the individual to the shared memories of the collective forging a shared bond; the repetition and reconstruction of shared memories coalesce into sense of collective meaning, interpretation and identity which shape and define the worldview of the participants; particular narratives and images are reproduced and reframed, yet also questioned and contested through new representations.

Memory and power: The dynamics between dominant historical memory and the subordinated social memories (of marginalized groups) reveal a power struggle for dominance and a struggle for permanence in the sphere of public memory; social forgetfulness or collective amnesia are deliberately fostered through various processes; feminist projects draw marginalized groups out of obscurity by telling their history and privilege the voices and experiences of the disenfranchised.

Sample Assignment 5: Course Assessment

This assessment was given to students in the Fall 2018, ANT 315 course - Community Based Anthropology at Centre College, taught by Dr. Andrea Abrams.

1. What do you think life at Centre College was like during the Civil Rights Era? To what degree did life at Centre differ from experiences of the Civil Rights Era in other parts of the country?
2. How did you decide which sources to use in your project? Which sources best helped you picture the history of Centre College?
3. What surprised you about primary source research using an archive or special collections?

Appendix 2 – Sample Syllabi

Sample Syllabus 1: Community Based Anthropology

Fall 2018

Instructor: Dr. Andrea Abrams

DESCRIPTION

This course is about the anthropology of community and the practice of community engagement. The anthropology of community employs a comparative approach to consider the means through which community dynamics influence each other. Community engagement includes the application of knowledge and skills to move a community toward positive change. This semester, the course topic is desegregation, diversity and inclusion as remembered by the Danville community and Centre College.

More specifically, students will participate in the Doherty Library project, Pathway to Diversity: Uncovering Our Collections, which seeks to reconstruct the histories of racial integration at Centre College, to examine the racial dynamics between the college and the surrounding community, and to explore the ways in which the past speaks to current efforts toward diversity and inclusion. The project will be to compare the integration of Danville public schools to the integration of Centre College. In so doing, we will consider competing narratives of race and belonging with particular attention to what and how things are remembered by different communities.

In order to accomplish these projects, we will analyze archival documents of Centre College, the Danville- Boyle County African American Historical Society, the Boyle County Public Library and other sources AND we will conduct oral histories with Danville community members as well as former Centre students, faculty and staff. In addition to the methodologies of content analysis and oral history, students will learn about the politics of public and collective memory as well as feminist and race-based research epistemologies.

TEXTS

Crawfish Bottom: Recovering a Lost Kentucky Community by Douglas A. Boyd

Been Coming through Some Hard Times: Race, History and Memory in Western Kentucky by Jack Glazier reading handouts

FIELDWORK

Content Analysis: Each student will complete a substantive content analysis on archival or other documents related to racial politics, integration and collective memory as concerns Centre College and/or Danville's African American community.

Oral History: Students will interview 2-3 Danville and/or Centre College community members on their memories and experiences related to the course projects. Transcripts and/or recordings of the oral histories will be given to the library.

SCHEDULE

Fieldwork Days: Rather than meet in the classroom, students will work on their content analysis and oral history projects.

Workshop Days: The class will work through the themes and insights garnered from the fieldwork reports and plan the next steps of the project.

REQUIREMENTS

Participation: The participation grade is based on regular attendance, thoughtful engagement in class discussions, and productive contribution to workshopping sessions.

Discussion Cards (15%): To encourage reading and facilitate conversation, students are required to submit discussion cards on 5 of the seven reading days marked with asterisks. Each card should contain 2-3 discussion provoking questions that meaningfully incorporate the assigned reading material. If it seems that discussions cards are not being carefully crafted or that class members are not rigorously engaging the reading, I reserve the right to institute pop quizzes.

Field Reports (30%): Reports will provide detailed documentation and analysis of the archival and oral history fieldwork. The reports will also be due by 9am on the Monday prior to Workshop Days.

Reflection Diary (10%): A reflection diary is a space to think critically about and analyze emotional responses to community engagement activities in the context of course content. An entry will be due by midnight on 3 Sundays of your choice (the latest submitted by 11/11).

Presentation and Ethnography (20%): Working individually or in teams, students will produce an ethnographic monograph that provides a description and analysis of the oral histories, content analyses, reflection diaries and course literature. There will also be a class presentation.

Final Exam (25%): There will be a cumulative take home exam on all assigned readings and lectures.

METHODOLOGY	
Thurs, Aug 30	Our Standard True AND First Black Women at Centre <i>Pathway to Diversity: Uncovering Our Collections Project</i> (Beth Morgan and Oyin Aderoba)
Tues, Sept 4*	Racing Research, Researching Race Feminist Ethnography
Thurs, Sept 6	Feminist Content Analysis AND AAA Code of Ethics
Tues, Sept 11*	<i>The Oral History Reader</i> (select chapters)
Thurs, Sept 13	Oral History Interviews: From Inception to Closure Interviewing Techniques and Strategies
COMMUNITY and PUBLIC MEMORIES	
Tues, Sept 18	Danville/ Boyle County African American Historical Society (Michael Hughes)
Thurs, Sept 20	Workshop (getting organized)
Tues, Sept 25*	Contradictions on the Landscape: Myth and Creation at the Manassas National Battlefield AND Black Memorials and the Bulldozer Revolution AND Confederate Monuments and Memorials
Thurs, Sept 27	Fieldwork
Tues, Oct 2*	<i>Crawfish Bottom: Recovering a Lost Kentucky Community</i> (Introduction, Chapters 2 and 3)
Thurs, Oct 4*	<i>Crawfish Bottom</i> (Chapters 4, 5 and Conclusion)
Tues, Oct 9	Workshop (field report due Monday 10/8)
Thurs, Oct 11	Fall Break
Tues, Oct 16*	<i>Been Coming through Some Hard Times</i> (Chapters 1, 3, and 4)
Thurs, Oct 18	Fieldwork
Tues, Oct 23*	<i>Been Coming Through Some Hard Times</i> (Chapters 5 and 6)
Thurs, Oct 25	Workshop (field report due Monday 10/22) Jim Davis
Tues, Oct 30	Writing an Ethnography
Thurs, Nov 1	Fieldwork
Tues, Nov 6	No Class (GA election)
Thurs, Nov 8	Workshop (field report due Monday 11/5)
ANALYSIS	
Nov 13 & 15	No Class (AAA conference)
Tues, Nov 20	DRAFT Ethnographic Monograph Due/ Peer Review
Thurs, Nov 22	Thanksgiving
Tues, Nov 27	Presentations
Thurs, Nov 29	REVISED Ethnographic Monograph Due/ Debriefing
Friday, Dec 7	FINAL EXAM

Sample Syllabus 2: Introduction to Public History

Spring 2019

Instructor: Dr. Brandon T. Jett

Required Readings:

Introduction to Public History: Interpreting the Past, Engaging Audiences by Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum

Winter Park by Claire Strom, Jim Norris, Danielle Johnson, and Sydney Johnson
Other readings are listed on the syllabus and are available online or via blackboard
Course Objectives:

This course will provide a general overview of the world of public history. Over the course of the semester, we will investigate historic archives, collections, museums, exhibits, interpretation, oral histories, and more. Much of this class will be taught in a laboratory atmosphere with students experimenting with different branches of public history theory and practice. There will also be considerable class discussion in which all are expected to participate. In addition, we will go on a number of field trips to local museums, hear from guest lecturers, as well as discuss required readings.

Grading

Final Project: 20%

Archival Processing Project: 10%

Oral History Project Design: 10%

Museum Critiques: 10%

Digital Project: 10%

Public History Display: 20%

Presentation of Display at Exhibition: 10% Class Participation: 10%

Final Project

Instead of a formal final exam, students will be given a take-home project that will be turned in during the final exam time period. For this take-home project, students will create a new museum for Winter Park. Students will have to write a proposal for the new museum, explaining what the goals of the museum will be, how the museum will be designed, what types of collections the museum will seek out, where the museum will be located, and why the museum is necessary.

More detailed instructions will be handed out on Thursday, April 25th.

Archival Processing Project

Students will prepare for (through out-of-class readings) and engage in a real-world archival processing project, wherein they will work with a designated collection from the College Archives. In this project, the Olin archivists will allow students to arrange and describe an unprocessed group of archival materials according to best practice and students will be asked to explain and defend their processing choices. The purpose of this assignment is to introduce students to archival processing standards and decision making. Detailed instructions for this assignment will be distributed during class.

Oral History Project Proposal

For this project, students will create an oral history project proposal based on our discussions and readings in class. Students won't actually complete an oral history for the course, but instead they will design a larger oral history project in the form of proposal for a future project that might earn grant funding. This proposal must incorporate historical topics, methodologies, scopes, potential narrators, archival collections, time frames, targeted outcomes, and anticipated costs. More specific instructions will be handed out when the assignment is formally assigned.

Museum Critiques

Students will visit the Winter Park History Museum and the Hannibal Square Heritage Center during the semester. We will go on guided tours of both spaces with docents. Students will submit critiques of both museums that explore the goals each museum, how they attempted to accomplish those goals, and whether or not they succeeded. Students will also have to discuss how the museums compare and contrast to one another. More detailed instructions will be handed out in class.

Digital Timeline Project

Students will create an online timeline featuring and explaining the archival collections they worked with for their public history displays. Each student's timeline will be incorporated into a public blogspace alongside a short abstract written by the student which summarizes the content of the timeline and puts it in context. When creating their digital timelines, students will post primary sources they worked with, explanations of each source and proper citations, as well as make a historical argument based on the evidence they present. More detailed instructions will be handed out in class.

Public History Display

Much of the semester will be focused on creating public history displays from archival collections at the Olin Library. Students will each select a topic from a pre-approved list that focuses on the experience of African Americans at Rollins College. This work will be completed as part of the "Pathway to Diversity: Uncovering Our Collections" grant from the Associated Colleges of the South. Olin

Library archivists will be partnering with us on this project. More instructions will be given out in class.

Presentation of Public History Projects

On the last day of class, students will present their Public History Display projects in the Olin Library in a public exhibition. The displays will be put up and students will have to present their posters to an audience of librarians, archivists, faculty, and their fellow students. More instructions will be handed out in class.

Course Schedule:

Week 1: What is Public History?, (January 15 and January 17)

- Tuesday: Read syllabus
- Thursday: Read Intro to Public History, Chapters 1-3

Week 2: “Pathway to Diversity” Grant (January 22 and January 24)

- Tuesday: Read Grant Blog <http://blogs.rollins.edu/pathwaytodiversity/> “Challenges to Creating and Promoting a Diverse Record” <http://journals.fcla.edu/sfaj/article/view/105356/103045>
- Thursday: Read “Archives, Records, and Power: The Making of Modern Memory”
 - Archival Science <https://www.nyu.edu/classes/bkg/methods/schwartz.pdf>
 - “In Good Hands: Researching the 1976 Soweto Uprising in the State Archives of South Africa” in *Archive Stories: Facts, Fictions, and The Writing of History* edited by Antionette Burton (blackboard)

Week 3: Archives (January 29 and January 31)

- Tuesday: Read Intro to Public History, Chapter 4 “The Delicate Art of Dealing With Your Archivist” <https://www.chronicle.com/article/The-Delicate-Art-of-Dealing/244070> “Historians Just Don’t Get Archivists. Here’s Why” <https://www.chronicle.com/article/Historians-Just-Don-t-Get/244127> Society of American Archivists Core Value Statement and Code of Ethics <https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>
- Thursday: Read *Archives: Principles and Practices* Chapter 5 (pages 97-113) and Chapter 6 (pages 115-143) (blackboard)

Week 4: Archives (February 5 and February 7)

- Tuesday: Read *Archives: Principles and Practices*, Chapter 7 (pages 144-165 and 176- 181) (blackboard)
- Thursday: *Archives: Principles and Practices*, Chapter 3 (pages 52-59) and Chapter 8 (pages 183-198) (blackboard)

Week 5: Oral History (February 12 and February 14)

Archival Project due Tuesday

- Tuesday: “What is Oral History” (blackboard), “Using Oral History in Research and Writing” (blackboard), “Conducting Oral Histories of Athletes from Socialist Hungary: Reflections and the Promise of the Method(ology) for Sport History” (blackboard)
- Thursday: “Conducting Interviews” by Donald A. Ritchie (blackboard) Smithsonian Folklife and Oral History Interviewing Guide - https://folklife-media.si.edu/docs/folklife/interviewing_guide/InterviewingGuide.pdf

Week 6: Oral History (February 19 and February 21)

- Tuesday: Listen to and critique oral histories
 - Samuel Proctor Oral History Program’s Women’s March on Washington Archive – (Women’s March on Key West, Florida)<http://ufdc.ufl.edu/womensmarch/all/thumbs> Rollins College Oral Histories (Gates Interview) <https://scholarship.rollins.edu/oralhist/>
- Thursday: “Setting Up an Oral History Project” (blackboard), “Research Strategies and Designs” (blackboard), Sample Project Designs (blackboard)

Week 7: Displaying History/Museums (February 26 and February 28)

- Tuesday: Read Intro to Public History, Chapters 5-7
- Thursday: Read Journal of American History 76, no. 1 (June 1989), 192-228: <https://www.jstor.org/stable/i305671>

Week 8: Displaying History/Museums (March 5 and March 7)

Oral History Project Designs due Tuesday, March 5

- Tuesday: READINGS FROM WINTER PARK HISTORY MUSEUM
- Thursday: Visit Winter Park History Museum

Week 9: SPRING BREAK (March 12 and March 14)

Week 10: Displaying History/Museums (March 19 and March 21)

- Tuesday: READINGS FROM HANNIBAL SQUARE HERITAGE CENTER
- Thursday: Visit Hannibal Square Heritage Center
- Tuesday: Read “Consider the Poster” <http://fredgibbs.net/posts/consider-the-poster> Watch “Effective Poster Presentations” <https://www.historians.org/annual-meeting/resources-and-guides/poster-resources/effective-poster-presentations>
- Thursday: Meet at Archives to Finalize Sources

Week 12: Engaging Audiences (April 2 and April 4)

Museum Critiques Due Tuesday, April 2

- Tuesday: InDesign introduction with Scott Bokash Thursday: Meet with Scott Bokash to work on projects.

Week 13: Engaging Audiences (April 9 and April 11)

- Tuesday: Work on Exhibit Projects Thursday: Work on Exhibit Projects

Week 14: Digital History (April 16 and April 18)

Turn in Projects to be Printed, Tuesday, April 16

- Tuesday: Read “What is Digital History?”
<https://www.historians.org/publications-and-directories/perspectives-on-history/may-2009/what-is-digital-history>
 - “Introduction: Promises and Perils of Digital History”
<http://chnm.gmu.edu/digitalhistory/introduction/>
- Thursday: Read “Digital History Reviews” <https://jah.oah.org/submit/digital-history-reviews/>
 - “Guidelines for Evaluating Digital Projects”
<https://www.historians.org/publications-and-directories/perspectives-on-history/september-2015/aha-council-approves-guidelines-for-evaluation-of-digital-projects>
 - Look at Digital History Site

Week 15: Making Public History Work (April 23 and April 25)

Digital Timeline Projects due Thursday, April 25 (to be added to public blog)

- Tuesday: Read Winter Park
- Thursday: Read Intro to Public History, Chapter 8; Look for Public History jobs online and bring three to class

Week 16: Presentations of Exhibits (April 30)

- Tuesday: Meet in Library for Exhibition and Presentations

Final Exam: May 7th, 11:00 a.m. to 1:00 p.m.

Sample Syllabus 3: Researching American History

Fall 2018

Instructor: Dr. Claire Strom

COURSE OBJECTIVES

Overview

This course will teach students how to research and write history papers.

In addition to acquiring a body of knowledge on the history of African Americans from the Civil War to the Civil Rights Era, the students will learn skills: some associated with historians and other more fundamental life skills. The basic tools of historians are documents, and so the class will spend considerable time reading and analyzing such documents. Hopefully, they will learn to identify bias, read between the lines, infer information, and, overall, read primary sources critically.

This ability to read critically will serve them well outside of history classes as will learning how to write clear, concise English, argue a thesis, present supporting evidence, and synthesize information from a variety of sources. These skills will be learned and practiced through three major writing assignments.

Finally, it is important for everyone to be able to talk in public, present one's ideas, argue a point, and listen critically to others. This class, consequently, requires class participation and class presentations. To pass the class, students need to ask and answer questions, debate the teacher and each other, and engage in critical conversations over information and readings. The students will also do at least one presentation on their research.

NUTS AND BOLTS

Required Readings

James Anderson, *The Education of Blacks in the South*

Claire Strom and Annabel Tudor, eds., *Using Diverse Primary Resources to Research US History*

Grading

The grading for this class will be as follows:

Reading Journal	15%
Paper 1	10%
Paper 2	15%
Paper 3	20%
Peer Assessment	5%
Class Participation	20%
Presentation 1	5%
Presentation 2	10%

Failure to complete any course assignment will result in a failing grade for the class. The grades are weighted, with many more points being assigned later in the semester. The idea behind this is that students will improve as the class progresses. Thus, they will be rewarded for learning as well as for achievement.

Some extra credit will be available. With the exception of voluntary attendance at visiting historians' lectures, all extra credit opportunities will be in class.

ASSIGNMENTS

WRITTEN WORK

The majority of students' grades in this class will come from their written work. Students will experiment with different writing styles, together with different rules for citation and reference. Despite these differences, the students will be expected to write accurate, clear, and concise English.

Reading Journal

The students will keep a reading journal. In this, the student will summarize all the assigned readings and reflect on them. The journal is due on BlackBoard at 9 am **BEFORE** the class begins. Late journal entries will be assigned a 0. Students are allowed two late journal. Any subsequent late or missing journals will result in a 0 for the **ENTIRE JOURNAL GRADE**.

The journal is a private, reflective piece of work, and as such, different writing rules apply. Although it should still be written in correct English, without slang, a more informal writing style is appropriate, with use of the first person, contractions, and idioms being acceptable.

Research Papers

Each student will write three research papers on some aspect of the history of African American education. Each paper will be written slightly differently, with specific instructions to follow. These deadlines in the syllabus are not flexible.

A and B grades are ONLY available to students who follow the specifications listed below. Paper must have a clear, argumentative thesis that is supported by the body of the work.

- Papers must be at least 1,250 words long, excluding notes.
- Papers should offer argument supported by specific example—incidents, events, dates, places, names, statistics, etc.
- Papers, notes, and bibliographies must be double-spaced, with one-inch margins, page numbers, and bibliography.
- Papers should not have basic grammatical errors, such as comma splices, dangling participles, lack of agreement between verb and subject, incorrect tenses, random capitalization, contractions, or slang.
- Papers should avoid the use of the passive voice. Make sure your sentences have an actor for the verb.
- Papers should not use the first person or the construction “one must look . . .”
- Papers should be written in the past tense—this history after all.
- Papers should have clear theses, topic sentences, paragraph foci, and transitions from one subject to another.
- Papers should not quote extensively from historians. All quotations should be primary with the exception of pithy or controversial academic commentary.
- Papers should have footnotes.
- Papers should have a bibliography starting on a new page.
- All sources of information, ideas, and quotations within the paper must be cited.
- Papers should conform to *Chicago Manual of Style* 15th ed. (see handout).
- Papers should have between ten and fifteen different sources.
- At least eight of the sources should be primary.
- At least five of the sources must be ones acquired separately from the database. For the final paper, at least four of the primary sources must be acquired separately from the database.
- All internet sources must be approved in advance by the instructor.

Appendix 3 – Sample Forms

Student Blog Release

Student Blog Privacy Agreement Form -- Rollins College Archives

As a student in HIS204, you have the option of posting your final presentation slides on the class blog -- <http://blogs.rollins.edu/pathwaytodiversity/> . Please (a) review the following privacy options, (b) circle one, and (c) provide your name and signature at the bottom of the page. Keep in mind, the archivist is always available for consultations or questions about decisions regarding online access and privacy. You are in control of your online identity.

Option 1: Use of an alias/pseudonym. Your content will be shared under a unique alias that is shared only with the instructor and website administrator. Your content will be visible to readers, but your actual identity remains private and your content will not appear in web searches for your name.

Option 2: Use of your first name. Your content will be shared under just your first name. Your content will be visible to readers, but your full name and identity will remain undisclosed. Your content *will likely not* appear in web searches for your name during the lifespan of the website in question.

Option 3: Use of your full name. Your content will be shared alongside your entire, full name (first and last). Your content *may or may not* appear in web searches for your name during the lifespan of the website in question.

Option 4: Offline. After individual consultation with the instructor, if you have legitimate concerns about contributing to a public class blog and/or extenuating circumstances, the archivist *may* grant you permission to submit content offline without online attribution.

Name (please print): _____

Signature and Date: _____

* Prepared by Charlotte Nunes and edited by Rachel Walton. Originally adapted from "For Instructors: Student Privacy and FERPA Compliance," University of Oregon Libraries <http://library.uoregon.edu/cmet/blogprivacy.html>.]

Oral History Forms

Sample Form 1: Consent and Release

GRACE DOHERTY LIBRARY OF CENTRE COLLEGE CONSENT AND RELEASE FORM

I hereby authorize Grace Doherty Library of Centre College and those acting pursuant to its authority to:

- (a) Record my likeness and voice for [project name] on video, audio, photographic, digital, electronic or any other medium, to include future technologies not currently in use and to be deposited in the Centre College Archives.
- (b) Use my name in connection with these recordings.
- (c) Use, reproduce, exhibit or distribute in perpetuity and in any medium (e.g. print publications, video, internet/world wide web, and/or other media formats and platforms and including future technologies not in use at present) these recordings for any purpose that Centre College, and those acting pursuant to its authority, deem appropriate.

I release Centre College and those acting pursuant to its authority from liability for any violation of any personal or proprietary right I may have in connection with such use. I understand that all such recordings, in whatever medium, shall remain the property of Centre College in perpetuity. I have read and fully understand the terms of this release.

Keep private until (if left blank, recording may be used immediately):

Use transcript only:

Files (audio, video, transcript, associated images) may be used online:

(please print)

Name:

Address:

City:

State:

Zip:

Phone or email:

Signature:

Date:

Sample Form 2: Oral History Interviewer – Statement of Responsibility

Oral history interviews seek an in-depth account of personal experience and reflections, with sufficient time allowed for the interviewee or narrator to give their story the fullness they desire. The content of oral history interviews is grounded in reflections on the past. Because an oral history project may involve uncomfortable or difficult questions about the past, you also must conduct your project with concern for the people you interview and in accordance with the ethical guidelines for oral historians, available here: [Oral History Association Best Practices](#).

As an oral historian performing interviews, I agree:

To ensure the narrator understands

- the goals of the project
- their rights as interviewee (including editing, access restrictions and copyright)
- how the materials will be used
- they may refuse to answer any question
- they may stop the interview at any time

To respect the authority of the narrator.

To record the interview to the best of my ability.

To transfer any recordings and collected materials to the Centre College Archives in a timely manner. Upon confirmation of transfer, to delete any copies of the recording from my personal devices.

To obtain a signed consent and release form from the narrator and deliver form to the Centre College Archives. **FAILURE TO DO SO WILL RESULT IN THE DELETION OF THE INTERVIEW.**

To fill out an Interview information form and deliver form to the Centre College Archives. **FAILURE TO DO SO WILL RESULT IN THE DELETION OF THE INTERVIEW.**

If, at any time, there are questions or concerns from the narrator, I will contact the Centre College Archivist.

Name (please print):

Signature:

Date:

Sample Form 3: Interview Information - Grace Doherty Library

This information is collected to assist the Archivist with collections processing. If we have any questions about the interview, we may contact you.

This form will not be made public.

Date of Interview:

Interviewee information (Required fields are in bold, the rest are useful but optional):

Last Name:	
First Name:	
Middle Initial:	
Previous Names:	
City, State of residence:	
Birth Year:	
Best Contact (email or phone)	

Interviewer information:

Last Name:	
First Name:	
Middle Initial:	
Previous Name:	
Address:	
City/State/Zip:	
Phone:	
Email:	

Synopsis: Please describe topical content of the interview in 3-5 sentences.

Keywords: Please list 3 or more subjects discussed in the interview.

Interview location (for example, "interviewee's home" "zoom"; address not necessary):

Format of interview (circle one)

DVD or CD

MP3 or MP4

WAV

Other (please specify):

Length of interview (in minutes)

Proper names

Below, please spell out any proper names (people, places, organizations, etc) that come up during the course of the interview. Note: You may want to jot down names as they come up, but wait until the end of the interview to ask the interviewee for spellings, so as not to break up the flow of conversation.

Comments for archivist (for example: Does the interviewee have any concerns or need clarification on anything related to the interview or the future use of the interview? Is strong language used? Were there technical difficulties? Did you notice anything you want the archivist to know?) This field is required.

Sample Form 4: Interview Opening Statement

Information that must be recorded at the beginning of an oral history

[check pronunciation of all names before starting recording]

My name is _____ (your name) and today I am interviewing _____ (name of interviewee), who _____ (brief description of the interviewee's relationship to the project/interview, e.g. "attended Centre during the period of desegregation" or "lived in Danville during the 1960s").

I am here with _____ (name all the people in attendance including the person recording interview. If related to the interviewee, please note, e.g. "Jane Smith, spouse". Make sure you have the spelling correct for all named).

Today is _____ (today's date).

We are recording this interview in _____ (location).

Today we will be discussing _____ (name of interviewee)'s experiences during _____ (example: the time period of desegregation).

Appendix 4 – Metadata

Metadata Guidelines – Student Use

An edited version of the Dublin Core Metadata Guidelines, suitable for sharing with (and not overwhelming) students. These standards are different from the metadata standards used for the Pathway to Diversity workshop (see the following page) though there may be similar and overlapping elements. Consider the purpose and goals of the student project before deciding which metadata standards might work best for you.

Dublin Core Metadata Element Set (* refers to required fields for your project)

Dublin Core Element	Use	Possible Standards
Title*	A name given to the resource.	
Subject*	The topic of the resource.	Library of Congress Subject Headings (LCSH)
Description*	An account of the resource.	
Creator	An entity primarily responsible for making the resource.	Library of Congress Name Authority File (LCNAF)
Publisher	An entity responsible for making the resource available.	
Contributor	An entity responsible for making contributions to the resource.	Library of Congress Name Authority File (LCNAF)
Date*	A point or period of time associated with an event in the lifecycle of the resource.	W3CDTF
Type*	The nature or genre of the resource.	DCMI Type Vocabulary
Format	The file format, physical medium, or dimensions of the resource.	Internet Media Types (MIME)
Identifier*	An unambiguous reference to the resource within a given context.	
Source	A related resource from which the described resource is derived.	
Language*	A language of the resource.	ISO 639
Relation	A related resource.	
Coverage*	The spatial or temporal topic of the resource, the spatial applicability of the resource, or the jurisdiction under which the resource is relevant.	Thesaurus of Geographic Names (TGN)
Rights*	Information about rights held in and over the resource.	

Metadata Guidelines for *Pathways to Diversity* – Complete

General Notes

The *Pathways* project uses qualified Dublin Core metadata.

When field is unknown, leave blank.

The semicolon is used as a field delimiter. When inputting a series of data to be displayed in separate fields DO NOT use spaces after the semicolon.

Example

Frey, Carolyn;Morgan, Beth A., 1979-;Strom, Claire

Italics, bold, underline and special character formatting will not be retained during bulk ingest. These can be added by editing an individual item in the Omeka platform or you may add HTML name code to the spreadsheet for these characters.

Identifier

A unique identifier that sets the digital object apart from other digital objects.

Mapping

dc.identifier

Input Guidelines

For consistency, the *Identifier* should be the same as the File Name.

If an identifier needs to be created, please refer to your local naming conventions.

Example

bonhomie-1933.pdf

Title

Name or label given to the resource by the creator or publisher; may also be a phrase or name of the object supplied by the content contributor.

Mapping

dc.title

Input Guidelines

Capitalize only the first letter of the title and proper nouns contained within the title. In general, use the punctuation provided with the title. However, you may change punctuation when necessary to make the title easier to read.

Do not include initial articles such as a, an, the, etc. For non-English titles, check specific guidelines for that language.

Example

Tragedy of the Korosko

Creator

The individual, family, or corporate body primarily responsible for the creation of the resource.

Mapping

dc.creator

Input Guidelines

Use the Library of Congress Name Authority File (LCNAF) form of the name

Separate multiple Creator Name fields with semicolon.

If the name does not appear in the LCNAF, follow Library of Congress guidelines for establishing name authorities EXCEPT always add birth and death dates when available.

If name is unknown, leave field blank.

Example

Doyle, Arthur Conan, Sir, 1859-1930.

Examples for birth date only and death date only:

Morgan, Beth A., 1979-

Morgan, Beth A., d. 2048*

Contributor

Persons or organizations who made significant intellectual contributions to the resource, but whose contribution is secondary to the Creator. Examples include co-author, editor, transcriber, translator, illustrator, etc. Recipients of letters or postcards may also be recorded in this field.

Mapping

dc.contributor

Input Guidelines

Use the Library of Congress Name Authority File (LCNAF) form of the name

Separate multiple Contributor Name fields with semicolon

If the name does not appear in the LCNAF, enter the personal names in the form "Last Name, First Name." For corporate names or state agency names, not listed in the LCNAF, please refer to the Discovery Services Division.

Example

Mulkey Engineers and Consultants

Date

The date an item was originally created, issued, or published.

Mapping

dc.date.created

Input Guidelines

Use the ISO 8601 W3C Date Time Format as the input standard for this field. See the table below for guidelines

There is no way to express date ranges to include months and/or days, so just enter the range of years. In the Description field list the date range as it appears in the document. There is no way to express days or months if the year is unknown. If this is the case, leave the Date – Original field blank and enter this month/day information in the Description field.

Examples

Date Type	Date on Publication	Use This in Date - Original
Single dates	July 4, 2003	2003-07-04
	July, 2003	2003-07
	2003	2003
	July 4	[leave blank. Enter in Description field]
Range dates	July 4, 2003 – July 10, 2003	2003
	July 2001 – July 2003	2001-2003 OR 2001; 2002; 2003
	July 2000 – current	2000

Alt Text

A brief description of a photograph or image for accessibility purposes

Mapping

Omeka Alt Text Plug-in

Input Guidelines

Briefly describe what is happening in the photograph or image.

Include names of people in image, if known.

Include any text (if not greater than 100 characters).

If you are describing a page of text saved in an image format (e.g. JPG, PNG, or GIF) then the alt text can say something simple like “handwritten letter”.

Examples

Handwritten manuscript

Joe Vaughn standing on library steps looking up

Description

A textual description of the content of the resource.

Mapping
dc.description

Input Guidelines

Enter descriptive information about the item. Whenever possible, stick to the 5 Ws: who, what, when, where, why.

Keep description information succinct. Use complete sentences. Limit to 3 sentences whenever possible.

Separate multiple values with semicolon.

If work is unpublished, note here.

Example

The towers of the "Kölner Dom" (Cologne Cathedral) is Germany's most visited landmark. It is a Gothic style cathedral and a monument of German Catholicism built between 1248 and 1880. It did not collapse during World War II even after taking 70 hits by aerial bombs.

Subject

What the content of the resource is about or what it is, expressed by topical, personal, corporate, or geographic terms for significant people, places, organizations, events, and topics reflected. Do not include location subject headings.

Mapping
dc.subject

Input Guidelines

Use Library of Congress Subject Headings (LCSH) as the controlled vocabulary.

Enter keywords in non-LCSH format into the *Description* field.

Separate multiple values in this field with semicolon.

To facilitate searching in CONTENTdm, be sure to enter subject headings that are sufficiently general to bring together materials on the same topic.

There is not a limit to number of subject headings, they should be sufficient to find the resource.

Example

Furman University
Coins, Roman

Publisher

The company responsible for originally publishing or printing the item, typically a book, newspaper, magazine, or article

Mapping
dc.publisher

Input Guidelines

Enter the Publisher's name as it appears on the physical material or in the Library Catalog record.

If publisher is unknown, leave field blank.

Example

Ballantine Books

Source

If the resource is part of a larger resource (e.g. an article in a newspaper or an excerpt from a book), use this field to describe the source

Mapping
dc.source

Input Guidelines

Provide title, author, date, and page number.

If the source is available online, include a hyperlink link

Example

Furman Magazine. Vol. 12, Issue 3. Autumn 1963. Pages 13-15

<https://cdm16821.contentdm.oclc.org/digital/collection/p16821coll5/id/1558/rec/66>

Geographic Location

The geographic location significantly discussed or represented in the content of the resource. If there is a geographic location, "Latitude" and "Longitude" fields must also be completed.

Mapping
dc.coverage.spatial

Input Guidelines

Use Library of Congress Subject Headings (LCSH) for the correct format of Geographic Location. Do not include city names or county names without including state information as well.

Geographic Location may include cities, towns, counties, states, and countries.

Separate multiple Geographic Location fields with a semicolon.

If the Geographic Location is a city or town in South Carolina, fill out the "S.C. County" field below.

Example
Travelers Rest (S.C.)
Philadelphia (Pa.)
Tarrant County (Tex.)

Latitude

If known, the latitude of the specific geographic location significantly discussed or represented in the content of the resource. If latitude and longitude are known, the “Geographic Location” field must be completed.

Mapping
dc.coverage.spatial

Input Guidelines

You can look up specific latitude/longitude using Google Maps. Simply type in the location and then look up at the URL in the browser. The numbers after the @ symbol are latitude and longitude. Latitude is the first number. See example

Example
49.9705614

Longitude

If known, the longitude of the specific geographic location significantly discussed or represented in the content of the resource. If latitude and longitude are known, the “Geographic Location” field must be completed.

Mapping
dc.coverage.spatial

Input Guidelines

You can look up specific latitude/longitude using Google Maps. Simply type in the location and then look up at the URL in the browser. The numbers after the @ symbol are latitude and longitude. Longitude is the second number. See example

Example
15.3272451

Format

The electronic format of the item being described.

Mapping

dc.format

Input Guidelines

Locate the file extension in the *File Extensions* column in the table below. The term listed in the *Format - Digital* column will be what you use in the metadata field.

If you cannot find the appropriate file extension on the list below, refer to the list of Internet Media (MIME) Types.

File Extensions	Format - Digital
avi	video/x-msvideo
gif	image/gif
htm, html	text/html
jpeg, jpg, jpe, jp2000	image/jpeg
mov	video/quicktime
mp2	video/mpeg
mp3	audio/mpeg
mpeg, mpa, mpe, mpf, mpv2	video/mpeg
pdf	application/pdf
rtf	application/rtf
swf	application/x-shockwave-flash
tif, tiff	image/tiff
txt	text/plain
wav	audio/x-wav

Medium

The format of the original item. If the item is born digital, this may be the same as the "Format – Digital" field.

Mapping

dc.format.medium

Input Guidelines

Use the Art and Architecture Thesaurus (AAT) when describing the original format. See the list below for common format terms.

Separate multiple values in this field with semicolon.

Use multiple values whenever you deem it necessary.

Examples	Minutes (administrative records)	Photographs
Annual Reports	Models	Postcards
Coins (money)	(representations)	Posters
Costume Designs	Negatives	Programs
Directories	(photographic)	Reports
Ephemera	Newsletters	Sculptures
Exhibition catalogs	Newspapers	Set Designs
Legal documents	Newspaper columns	Sketches
Maps	Paint Elevations	Slides (photographs)
Maquettes (sculptures)	Periodicals	Statistics

Technical reports

A broad term drawn from a controlled vocabulary that describes the genre or nature of the resource.

Mapping
dc.type

Input Guidelines
Use the DCMI Type Vocabulary to establish the type value for a resource.
Separate multiple Type values with semicolon.

Examples
Image
Moving image
Text

Language

The language of the content of the item. If the item is an image without words, this field may be omitted.

Mapping
dc.language

Input Guidelines
Use the ISO 639-2RFC 3066 list of languages
Separate multiple Language values with semicolon.

Examples
English, Spanish

Contributing Institution

Entity or entities that make the resource available as part of their digital repositories.

Mapping

Omeka custom field

Input Guidelines

Enter the official name of the institutional department who provided the resource.

Example

Centre College Library

Centre College Special Collections and Archives

Physical Location

The physical collection from which the item was derived, either in whole or in part. This field is not required for the Centre College Institutional Repository Collection.

Mapping

dc.relation

Input Guidelines

If applicable, enter the name of the physical collection of which the item is a part.

Example

Kilburg Coin Collection. Special Collections and Archives. Furman University

Rights

A statement relating to the copyright status and usage guidelines for the item.

Mapping

dc.rights

Input Guidelines

Enter rights/usage information based on one of the statements below or create a new statement in consultation with your institution's copyright authorities.

Example

The rights status of this object is unclear and requires further research. This work may be in the public domain or it may be controlled by copyright holder(s). Grace Doherty Library cannot guarantee that your use of this digital image will not violate the rights of unknown copyright holders. It is your responsibility to determine and satisfy copyright or other use restrictions before copying, transmitting, or making other use of protected items beyond that allowed by fair use. If you have information regarding the copyright of this item, please contact us at libraryarchives@centre.edu. In compliance with fair use,

whenever images are used for personal use, research, or teaching, please credit as follows: 'Centre College Special Collections and Archives'.

For copyright retained by the author:

The author retains copyright ownership of this item, which is made available for research and educational purposes. Permission to reuse, publish, or reproduce the object beyond the bounds of Fair Use or other exemptions to copyright law must be obtained from the author.

For copyright retained by the publisher:

The publisher retains copyright ownership of this item, which is made available for research and educational purposes. Permission to reuse, publish, or reproduce the object beyond the bounds of Fair Use or other exemptions to copyright law must be obtained from the publisher.

For public domain content:

Grace Doherty Library believes this object to be in the Public Domain and is not aware of any copyright restrictions on its use. However, the user is responsible for making a final determination of copyright status before reproducing. Please credit 'Centre College Special Collections and Archives'.

File Name

The name of the digital file. This is necessary for bulk uploads.

Mapping

N/A will not migrate into Omeka

Input Guidelines

For consistency's sake, the "File Name" should be the same as the Identifier.

Example

bonhomie-1933.pdf

Metadata Spreadsheet Example

TITLE	SOURCE	ALT TEXT	DATE	DESCRIPTION	PUBLISHER	GEOGRAPHIC LOCATION	LONGITUDE	LATITUDE	LANGUAGE
Oral history interview with Jim Davis		Oral history interview with Jim Davis Centre College class 1968	2018-10-22	Video interview with Jim Davis, one of the first three African Americans to attend Centre College. Mr. Davis enrolled at Centre College in the fall of 1964 as the only African American male. He graduated in 1968.	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Commission on Black Experience	The Centre College Cento, September 30, 1971, Pages 1 and 8	Newspaper article	1971-09-30	The completed report from the Commission on the Black Experience at Centre College offers recommendations to improve the Centre experience	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Homecoming Queen 1975, Pamela Miller Hanley		Pamela Hanley smiling	1975	1975 Homecoming Queen Pamela Miller Hanley, class of 1976	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Letter from Walter A. Groves to the Centre College Board of Trustees, May 12, 1950		Typed letter	1950-05-12	Letter from President Groves, dated May 12, 1950, to the B.O.T. in which Groves entreats the Board to "give very careful consideration to	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English

CONTRIBUTING INSTITUTION	PHYSICAL LOCATION	IDENTIFIER	FORMAT (DIGITAL)	TYPE	RIGHTS	CREATOR	CONTRIBUTOR	SUBJECT	MEDIUM (GETTY AAT)
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-70 Oral History Interviews	CC_70_1C_Davis_Jim.m4v	video/mp4	Moving Image	This material is made available for use in research, teaching, and private study, pursuant to U.S. Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Davis, James, 1946-	Abrams, Andrea C.	Centre College (Danville, Ky. : 1918-); History; Oral histories; Alumni and alumnae; African American college students; Segregation; Civil rights-- United States-- History; Danville	oral histories (literary works)
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-22 Publications	CC_22_1971_09_30_Co_mmission_on_Black_Experience.pdf	application/pdf	Text	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Taylor, Ollie Lee		Centre College (Danville, Ky. : 1918-)--History; Civil rights-- United States-- History; African American college students	articles
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-23.1C Charles A. Thomas Photograph Collection,	CC_23_1C_1975_Homecoming_Queen_Pamela_Miller_Haley.jpg	image/jpeg	Image	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Thomas, Charles, 1932-2006		Centre College (Danville, Ky. : 1918-)--History; African American college students	photographs
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-2.3A Box 2 - Day Law	CC_2_3_A_Box_2_1950_05_12_Confidential_Letter_to_Trustees.pdf	application/pdf	Text	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Groves, Walter A. (Walter Alexander), 1898-1984	Centre College (Danville, Ky. : 1918-); Board of Trustees	Centre College (Danville, Ky. : 1918-)--History; Segregation; Civil rights-- United States-- History; College integration; Segregation in	letters (correspondence)

Appendix 5 – Handling Archival Documents and Manuscripts

From Conserve-O-Gram, National Park Service, September 1996, Number 19/17

- Minimize all handling of original archival documents.
- Keep your hands clean when working with archival collections.
- Do not lick your fingers when turning pages.
- Do not eat or drink or chew gum while handling documents.
- Wear cotton or latex gloves when handling vulnerable materials, such as photographs, film, audiotape, videotape, and electronic records, because finger oils can damage or destroy the materials over time.
- Use book cradles for bound volumes.
- Use only #2 graphite pencils for notetaking when viewing archival documents.
- Keep workspaces and storage areas clean, dry, pest-free, and secure.
- Set up a dedicated archival workspace, in both work and reading room spaces, whose surface is clean, flat, and at least three times the size of the largest item you will be working with. Such a space allows room to work, take notes, and maintain the collections' arrangement.
- When moving documents, support them in folders and boxes and move them on carts.
- Move individual, stable documents to or from carts holding them lightly by diagonally-opposite corners and use an archival board support to move fragile documents.
- Get help if you cannot easily move an item by yourself, especially to move oversize or heavy materials.
- Place working labels on the containers of all oversize or heavy materials.
- Keep items in folders and boxes when they are not being used, to minimize damage from light, dust, pollution, and handling.
- Do not force open a rolled or folded document if it is brittle or fragile.
- House and handle documents that have smearable media, such as charcoal, pencil, crayon, and pastel, so that their media surfaces never directly touch another document, the document housing, or a hand.
- Attempting repairs without sufficient training may result in permanent damage or accelerate deterioration.

Appendix 6 – Examples of Potentially Harmful Content Statements

- California State University San Marcos' Library Statement on Potentially Harmful Language and Content in our Records and Resources
<https://biblio.csusm.edu/content/potentially-harmful-language-and-content>
- Dartmouth Library State on Potentially Harmful Content
<https://www.library.dartmouth.edu/digital/policies/content>
- Digital Public Library of America's Statement of Potentially Harmful Content and FAQ
<https://dp.la/about/harmful-language-statement>
- Florida State University's Statement on Potentially Harmful Content and FAQ
<https://diginole.lib.fsu.edu/potentially-harmful-content-statement>
- NARA's Statement on Potentially Harmful Content
<https://www.archives.gov/research/reparative-description/harmful-content>
- Stanford Special Collections and University Archives' Statement on Potentially Harmful Language in Cataloging and Archival Description
<https://library.stanford.edu/spc/using-our-collections/stanford-special-collections-and-university-archives-statement-potentially>
- University of North Texas, UNT Libraries' Statement on Potentially Harmful Content and FAQ
<https://texashistory.unt.edu/about/harmful-content-statement/>
- Western Washington University's Statement About Potentially Harmful Language and Content and online feedback form
<https://library.wvu.edu/statement-on-harmful-language-content>

Additional Resources

Blogging

- Using Blogs in the Classroom, University of Michigan
<https://lsa.umich.edu/content/dam/sweetland-assets/sweetland-documents/teachingresources/UsingBlogsInTheClassroom/UsingBlogsInTheClassroom.pdf>

Copyright

- United States Copyright Office
<https://www.copyright.gov/>
- World Intellectual Property Organization (WIPO)
<https://www.wipo.int/copyright/en/>

Metadata Resources

- Dublin Core
<https://www.dublincore.org/>

Oral History Resources

- Best Practices. Oral History Association, <https://oralhistory.org/best-practices/>
- Eiding, Andrea. An Introduction to Oral History Transcripts and Transcription, *Unwritten Histories*, <https://www.unwrittenhistories.com/an-introduction-to-oral-history-transcripts-and-transcription/>
- Planning an Oral History Project, American Folklife Center, www.loc.gov/folklife/familyfolklife/oralhistory.html
- Oral History Association Resources, oralhistory.org/resources/
- A Practical Guide to Oral History, Southern Oral History Program
https://library.centre.edu/ld.php?content_id=52588038

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