3-7-2013

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Institutional Repositories Supporting Community Engagement, Part 1: Campus and Community Partnerships at Linfield College

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Linfield College is a small, private liberal arts college, founded in 1858, with its main campus in McMinnville, Oregon. We have a campus in Portland which houses our nursing program, and we also have a Division of Continuing Education to deliver our distance education programs. Together, all three campuses have a total enrollment of about 2650, with a little more than 1700 students on the Mac campus. The college has a historical affiliation with the American Baptists.
The college’s concise mission statement is “Connecting learning, life, and community.” Coming out of a recent strategic planning effort for the college, there is a renewed emphasis on experiential learning, service learning, and creating and maintaining community connections as a part of that learning. This idea of connecting learning and community is absolutely embraced in Linfield’s IR, DigitalCommons@Linfield. Our repository tagline is [CLICK] “Where scholarship meets community” – it’s our goal to try to collect and share the results of learning from our students, staff, and faculty not only with the Linfield community or with our regional community but with the global community, and Digital Commons allows us to do that. In both of these partnerships, the IR is one piece – albeit an integral piece – of a larger project.
Agenda

- Background on Linfield’s IR
- Partnership with the Linfield Center for the Northwest (LCN)
- Partnership with the Department of Theatre and Communication Arts
- Benefits and lessons learned
- Q & A
Fast Facts about DigitalCommons@Linfield

- Launched in August 2010
- Nearly 2,600 works in IR; about 35,000 downloads in past year
- Faculty, staff, student scholarship/creative works, plus history of the college
- Signature/high-use collections include Oregon Wine History Archive, Dory Project, Linfield Magazine

Linfield College
I want to talk a little bit about what it took to get Linfield to the point of having an IR. Back in 2007, one of my colleagues, Carol McCulley, was prepping for an upcoming sabbatical that would focus on investigating potential IR products. As part of that work, she had conversations with a number of departments on campus to gauge interest and support. Carol talked with one of our sociology faculty, Dr. Jeff Peterson, who was doing his own prep work for a new venture he was planning, the Linfield Center for the Northwest (LCN). Jeff was looking for a way to disseminate the research that would come out of the center, and so Carol found a supporter in Jeff, as well as in the director of our International Programs office, in the library, and in a number of faculty who were interested in the idea of starting an undergraduate research journal. After Carol returned from her sabbatical, we formed a steering committee to deal with issues such as site design for the IR, naming, and initial policy approval. Funding was in place thanks to restricted funds from the library and some contributed work study money from the LCN. Carol oversaw the initial implementation in summer 2010, and I came on board in August 2010 to take over as the repository administrator while Carol continued as a “repository evangelist.”
The first partnership I’ll talk about today is with the Linfield Center for the Northwest. The Linfield Center for the Northwest (LCN) enhances undergraduate education through the active cultivation of a collaborative and experiential learning community.
Regionally relevant partnerships yield rich opportunities for training, research, service learning, and cultural/artistic exchanges that promote undergraduate learning, student engagement, and produce real-world change. Projects focus on local, regional and global intersections with the Pacific Northwest. The center is primarily funded externally by grants, and as a condition of those grants, the center needs a way to disseminate the work it produces, which is where the repository comes in. When we first launched the IR, we weren’t entirely sure what services we might be able to offer in our partnership with the LCN, but we certainly expected to be able to assist with digitization, metadata creation, upload of content, and outreach for the collection. As the partnership has developed, these roles and expectations have evolved.
The Oregon Wine History Project™ began as a collaborative research project with faculty and students in history, anthropology, and sociology. Focusing on the Willamette Valley, which is where Linfield is located, the goal of the research was to help document the history of wine in Oregon through various projects, including transcription of oral history interviews with pioneer winemakers, digitization of archival photos and artifacts, the production of short thematic videos, and exhibit creation. As I mentioned earlier, DigitalCommons@Linfield was intended as one of the primary methods of disseminating this information.
Bringing Vines to the Valley, a collaborative research project and physical exhibit funded by the Erath Family Foundation, served as a pilot project for the LCN’s Oregon Wine History Project™ in the summer of 2010.
The goal of *Bringing Vines to the Valley* was to tell the story of early winemakers in the Willamette Valley, from approximately 1965 to 1980. The online presentation derives from the physical exhibit and was made up of text panels, photographs, and physical objects, some of which were displayed at the 2010 International Pinot Noir Celebration, or IPNC. IPNC is an annual event held during mid-summer on the Linfield campus.
In 2011, another collaborative research project from the LCN helped to celebrate the 25th anniversary of the International Pinot Noir Celebration.
In addition to a physical exhibit which was displayed at the 2011 IPNC, we were again able to present an online version of the exhibit through DigitalCommons@Linfield.
Beyond the exhibit, two students worked with a mass communication professor to create a 25-minute documentary on the history of the IPNC. Once we have a streaming media solution in place at Linfield, that video content will also be available through DigitalCommons@Linfield. In 2012, two students continued the collaborative research tradition with the OWHP™, researching women in the local wine industry.
With the success of the Oregon Wine History Project™, and with increasing interest from winemakers in the region, the Linfield Libraries established the Oregon Wine History Archive in 2011. Supported by a combination of grant funds, library restricted funds, and presidential discretionary funds, the OWHA has broadened the initial scope of the OWHP™ while retaining an emphasis on community partnerships and experiential learning for students. We certainly owe a debt of gratitude to the LCN for planting the seeds that have allowed the OWHA to further cultivate these community relationships, and we continue to partner with the LCN on various projects.
While I’ve focused on the OWHP™, the LCN also has collections in the IR in other areas – specifically, service learning projects stemming from coursework with service learning components, and presentations from internships coordinated through the LCN.
The LCN is one of the grant partners for *Launching through the Surf: The Dory Fleet of Pacific City*, or, as we call it, the Dory Project. I’m pleased to have Project Director Dr. Brenda DeVore Marshall here to share her thoughts on the project and community engagement through DigitalCommons@Linfield.
Pacific City is a small, unincorporated village on the central Oregon coast about 50 miles from McMinnville. It has a permanent population of about 1,000. It is noted for its scenic beauty, a large haystack rock, and Cape Kiawanda. Despite the fact that it does not have a marina or boat launch other than a flat sandy beach at the Cape, it is also home to a unique dory fishing fleet.
A dory is a flat-bottomed boat without a keel that can be launched from the beach directly into the surf. The boats then land by sliding onto the beach at almost full speed. Fishermen and women of the Pacific City dory fleet, one of the few dory fleets in the world, have fished in this manner for almost a century.
Launching from the Cape, the dory fisher can be on prime fishing grounds within five minutes of leaving the beach. Summer tuna fishing, however, may find the dories venturing as far as 40 miles offshore.
Like DigitalCommons@Linfield, the Dory Project also had a serendipitous beginning. As a member of the Pacific City Arts Association board in the late summer of 2010, I was thinking about projects that would bring together the cultural heritage of the area and the arts. Simultaneously, my mind was meandering through lists of subjects that would provide opportunities for faculty and students in the Department of Theatre and Communication Arts (TCA) to collaborate on a scholarly and creative endeavor that would allow us to work with community partners.
At the same time, as Kathleen has noted, the library was in the process of creating the DigitalCommons. As I was walking on the beach one morning, watching dories launch and land, the well-known phrase “Pacific City: Home of the Dory Fleet” kept ringing in my head. An “a-ha” moment, occurring within this perfect web of coincidence, gave birth to the idea that would become the Launching through the Surf: The Dory Fleet of Pacific City project. Although it is a multi-faceted project, the endeavor has focused primarily on the collection of oral histories from the dory fishers and the creation of a permanent documented history for the fleet.
As the undertaking moved past the “a-ha” moment, I discussed the idea with my colleagues, who found it intriguing and worth pursuing. Thus, the first, formal partnership was formed between the two distinct academic programs within the Department of Theatre and Communication Arts. This collaboration among students and faculty from the two programs housed within the department has been one of the most rewarding aspects of the project.

The Pacific City Arts Association, a 501(3)(c) nonprofit, joined as the second partner. They were especially excited about the potential for the development of a play featuring the dory fleet and the preservation of a part of the area’s cultural heritage. Another member of the research team, who also serves on the PCAA board, and I serve as the liaisons with this group.

The next step in the recruitment process focused on the Pacific City Dorymen’s Association (also a 501(3)(c) nonprofit). Obviously, in terms of connecting with the dorymen, this organization was essential for the project. A friend and member of the association I discussed the project with served as a liaison. He persuaded the co-directors of the association to consider my idea and made initial calls to more than 50 individuals to introduce the project and certify the legitimacy of the phone call they would receive from me. He continues to work with the project.

Since we wanted to create a historical collection and make it accessible, I talked with Susan Whyte, director of the Nicholson Library, and Kathleen about creating a digital archive at Linfield. We wanted to make the oral histories easily available to a wide audience. We also knew most people from whom we might collect artifacts would want them returned. Many are family heirlooms. And, since Pacific City residents hope to someday create a dory museum, many personal artifacts are being saved for that possibility. The DigitalCommons then provided the link required to make the project work.

The final partner recruited for the project was the Linfield Center for the Northwest. Prior to this project, the LCN had focused its support primarily on projects in McMinnville and Yamhill County. Conversations with the director generated excitement about expanding the Center’s reach to projects outside of Linfield’s immediate area.

As we completed this phase of development, the project had grown to include four intra-institutional partners and two from the Pacific City community.
Once these essential partnerships were in place, we needed to determine a means for financing the project. Envisioned from the beginning as a faculty-student collaborative research endeavor, we had to find a way to hire students to complete research during the summer.

The LCN provided two summer faculty-student collaborative research grants, one each in the summers of 2011 and 2012. Each grant funded one faculty member and two students.

Other grant partners have included: the Linfield Office of Academic Affairs, which funded five faculty-student collaborative research grants over the two summers; the Oregon Arts Commission, which awarded us an Arts Build Communities grant to assist with research, production concept, script writing, and media production for the play, *Kickin’ Sand and Tellin’ Lies*; and, the Yamhill County Cultural Coalition, which assisted with the creation of a traveling exhibit detailing the dory story and its McMinnville and Yamhill County connections.
Research Team

- Five faculty members
- Nine students (majors in Theatre, Communication Arts, Mass Communication, Elementary Education, Marketing, Creative Writing, and Philosophy)

The team included four, that is, all of the faculty members in Theatre and Communication Arts, plus Kathleen, whose disciplinary work is also in Communication Arts. Nine students have worked with the project since the summer of 2011, with majors ranging from communication arts and theatre to mass communication, elementary education, marketing, creative writing, and philosophy.

All of the students were cross-trained, but each had a primary “job” based on interest and expertise. Faculty and students worked side-by-side during the interviews and post-interview work sessions.
This image shows most of the team at the South Tillamook County Library in Pacific City. The library houses several items related to the dory fleet, including a “ready reference file” for local history.
Roles/Assignments

- Scheduling, logistics, and consent/release coordinator
- Interviewers
- Interview photographer
- Videographer
- Audio engineer
- Recorders (written notes)

This slide lists the major roles and assignments the team fulfilled before and during the interviews.

Scheduling, logistics, and consent/release coordinator (project director)
Interviewers (usually one or two with an understanding that anyone in the group could ask a question, usually a follow-up question)
Interview photographer (a faculty team member)
Videographer
Audio engineer
Recorders (written notes)
Roles and assignments following the interviews included:

- Interview mapping
- Editing (audio, video, and photography)
- Transcript creation
- Digitization of artifacts
- Metadata creation
- Project tracking (project director and DigitalCommons Coordinator)
- Content upload to IR
So far we have completed formal oral history interviews with 80 individuals, ranging in age from 9 to 91. The interview sessions lasted from 1 hour to 4+ hours. We have conducted another 60 on-the-spot interviews with individuals attending the annual Blessing of the Fleet and Dory Days festivals. We have collected more than 1,000 artifacts (historic photographs, documents, and photos of objects) from interviewees and digitized them for potential inclusion in the archives. The research team has taken more than 15,000 photos. We still have at least a dozen “must-have” interviews to complete and anticipate that our final total of individuals participating in formal oral history sessions will reach 100.
The principal permanent product resulting from this project is the digital archives. In developing the project, we learned quickly that there was no single, comprehensive collection of historical data for the dory fleet. This was surprising given its uniqueness and its historic importance to Oregon’s fishing economy and cultural heritage. I’ll talk more about what is included in the archives later.

Other products that have been completed or are currently in process include:

• the creation and production of an original play; I’ll also describe this in a bit more detail later.
• Scholarly papers, publications, and presentations.
  • Senior paper presented at regional conference, faculty and student panel presentation at theatre conference, book chapter
  • The archives provides an on-going collection for use by Linfield students and faculty as well as for other researchers. For instance, the oral histories will be featured in an assignment for a course, Performing Oral Histories, offered next fall.
• Community presentations
  • Service organizations, Chambers, etc.
• The traveling exhibit described earlier
  • Libraries, historical societies, local museums
• Visual art and artifact exhibits
  • Artifacts and photographs in lobby displays during performances of the play; PCAA plans a Pop Up Art Gallery devoted to dories in summer 2013
• The physical archives (housed in the Linfield College Archives)
  • With the hiring of Linfield’s first archivist in conjunction with the development of the Oregon Wine History Archive about a year into the Dory Project, we negotiated the eventual formation of a small physical archive to be housed at Linfield. This research project has obviously benefitted from other collaborative ventures between the library and the LCN.
• Non-Linfield programs and publications
  • “The Dory Builder” that aired last week on OPB’s (Oregon Public Broadcasting) Oregon Field Guide and a Linfield Magazine cover story
Now, I'd like to tell you about the archives in more detail. This slide shows the range of collections that are, or will be, part of the Dory Project in DigitalCommons@Linfield.
The collection includes storyteller portraits, shot during the interviews. As you can see, we captured some wonderful images of these storytellers. We’ll eventually add storyteller profiles to share brief biographies of the dorymen and women.
We decided not to include all of the raw data or edited versions of entire interviews in the digital archives. Instead, believing the collective telling of individual stories provides one of the best methods for capturing history, we decided to edit distinct, brief stories from each of the interviews. Most of these are 2-5 minutes in length.

Eventually, following the same format, we will include video stories as well.

The original audio and video raw footage will be housed in the Linfield College Archives for future research initiatives.
Transcripts will be included for each of the audio and video stories. As you can see in this photo, women are dory fishers. Though their numbers are small, they have fished with husbands, fathers, and sons. A few have even captained their own boats. Other women owned and worked at the fish companies that once populated the village. Young women we spoke with seem eager to carry on family fishing traditions. We have attempted to include women’s stories and provide as much gender balance as possible in the project.
The collection also includes historical photographs and documents, as well as contemporary photos from members of the research team (like those you saw of the launchings and landings earlier in the presentation). The two photographs here are from 1962 and 1950.
The photo on the left pictures one of the earliest dories from around 1931. The second one is from 1957.

Beyond these collections, the archives will eventually include documentation of the Dory Project as well as scholarly and creative works generated in association with this venture.
Moving from the archives, I’d like to share a few details about the major creative facet of the project, *Kickin’ Sand and Tellin’ Lies*.

In the fall of 2012, the Linfield Theatre Program produced an original, fictional, multi-media play inspired by and drawn from the oral history interviews and collected photos, videos, and other artifacts. Penned jointly by a faculty member and student from the research team, the play involved 53 additional students and three additional staff members. Produced both on the Linfield Campus and in Pacific City, the audiences included interviewees and other members of the dory community.

In this photo you can see the incorporation of archival photographs and video footage in the scenic environment.
In this second photo, you see how the scenery was transformed for a Community Center venue in Pacific City.
As shown in this picture, during the performances of the play, artifacts were displayed in the theatre lobby, as were contemporary and historical photos. Some of these artifacts will be included in the Linfield College Archives.
Kathleen will share some of the overall benefits of the project with you a bit later in the presentation. I’d like to take just a moment to share my views about what this collaboration has meant for the community organizations and for Linfield faculty and students.

Outside of the interviews, the closest collaboration on the project was between Theatre & Communication Arts and Kathleen and the DigitalCommons. Due to an already excellent working relationship among Susan Whyte, Kathleen, and members of our department, it was very natural to include the library in the initial discussions of the project. Because of her knowledge of the disciplines and the repository, Kathleen provided unique and crucial insights that helped us shape the project from its beginning in view of how we would communicate the results of our work through the archives. Through their participation in the process, students saw firsthand the value of collaborative work across several disparate groups and of bringing multiple views and talents to the scholarly and creative process. The digital archives also provided the pivotal link that has allowed all of the entities within the institution and the organizations within the community to discover commonalities in our missions and to achieve the goals outlined in those visionary statements.

And now, Kathleen will discuss some of the details of working with DigitalCommons@Linfield.
Logistics

- Who does stuff?
- What do they do?
- How long does it take?
- How do we pay for it?
Student Workers

- Digitization
- Metadata entry/upload
- Assist with processing collections, writing descriptions/finding aids, and permissions checking
- Communication with content providers
- Outreach via social media, blog, promotional materials
Archivist

• Assists with quality control for uploaded content and approves digitized materials coming from the Linfield College Archives
• Works with DC Coordinator on outreach, specific projects, supervision of work study students
• Grant writing for archives (often with DigitalCommons@Linfield component)
Repository Evangelist

• Helps to recruit content

• Assists with author rights and open access education efforts
DigitalCommons Coordinator

• Does pretty much everything the others do, plus . . .
  • policy & standards creation
  • external communications
  • metadata maintenance
  • statistical analysis & report writing
Staffing Model

- Approx. 0.33-0.40 FTE of DC Coordinator position; 8-10 hrs./month for archivist; variable for repository evangelist
- 1 repository work study student (10 hrs./week; 40 hrs./week during summer)
- 2-3 archives work study students (approx. 4-6 hrs./week; 16-24 hrs./week during summer)
- 1 EELO intern (6 hrs./week)
Funding Model

• Salaries for DC Coordinator & repository evangelist come from library’s personnel budget

• Archivist’s salary funded by library restricted funds and college discretionary funds

• Repository work study funded by library’s work study budget
Funding Model (cont.)

- Archives work study funded by library’s work study budget & external grant funding
- EEO intern funded by LCN, supervised by DC Coordinator & Archivist (previously supervised by Director of LCN)
- Dory Project grants have included some funding for repository work study
Challenges

• Role delineation, standards, and supervisory oversight
• Academic calendar and content bottlenecks
• Managing the complexity of linkages in the Dory Project
For example:
An audio file will link to its associated transcript, all storyteller images for that storyteller, any associated archival photos, and the storyteller profile.
A transcript will link to its associated audio file, all storyteller images for that storyteller, any associated archival photos, and the storyteller profile.
A storyteller image will link to related storyteller images, all audio files for that storyteller, all transcripts for that storyteller, any associated archival photos, and the storyteller profile.
An archival photo will link to any associated archival photos and any associated audio files. It will also potentially link to associated storyteller images, archival videos, or storyteller videos.
A video file will link to its associated transcript, all storyteller images for that storyteller, any associated archival photos, and the storyteller profile.
A storyteller profile will link to all storyteller images for that storyteller, all audio files for that storyteller, all video files for that storyteller, and all transcripts for that storyteller.
Benefits of Partnerships

• Linfield now home to the Oregon Wine History Archive and was able to hire the college’s first archivist
• Established models for subsequent collaborations
• Way to focus on experiential learning for students and engage them in the entire scholarly communication lifecycle
Benefits of Partnerships

• Digital collections serve as “proof of concept” for additional grant applications
• Partnerships can serve as models for other IRs – look to your own backyard for potential partners
• Dory Project is an example of a true collaborative research model

FINAL BULLET POINT: For example, as project director, Brenda consulted with me and our library director from the early stages of project planning to determine what we could reasonably contribute to the project. I worked closely with Brenda to provide options and advice in terms of formulating the necessary metadata for the collections, defining the collection hierarchy and relationships among sub-collections, formulating a file naming convention to help track the thousands of files we knew we would accumulate throughout the research process, identifying potential problems, participating in outreach, and eventually collaborating on scholarship stemming from our research. In all senses, this partnership is a strategic collaboration for all parties. For me, this is particularly gratifying because it enables me to participate fully in the entire scholarly communication lifecycle.
Q & A Time
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