BUILDING COMMUNITY THROUGH INCLUSIVE ARCHIVAL PRACTICE: COLLABORATION, OUTREACH, AND ENGAGEMENT AT THE SMALL COLLEGE LIBRARY

by

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The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this dissertation. The Graduate College will ensure this dissertation is globally accessible and will not permit alterations after a degree is conferred.

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Johann Sebastian Bach (1685-1750) wrote the abbreviation S.D.G. at the conclusion of all his sacred/church compositions and after many of his secular pieces as well. S.D.G. is Soli Deo Gloria and translates from Latin to English as "Glory to God Alone." Johann understood that God alone deserved all of the glory for his musical creations because God gave him the ability to compose his complex music with stylistic innovations. Johann wanted his music, work, and life to showcase the glory of God and to bring joy to the people listening. Learning from Bach, I affix Soli Deo Gloria at the conclusion of this dissertation because God alone should receive all glory for this work. He permitted me to partner with him, and throughout this journey, he has provided wonderful people to guide me and support me in this collaborative work of building community through inclusive archival practice.

To my husband and partner in life, Hansie Aurelliano Rivera, I am grateful for your willingness to have a gringa, your Canche, who earned her doctorate. Estoy muy agradecida. Mil gracias. Te amo! I am exceedingly grateful to all of my family, especially my mama, Rita Frances Wells Hollman, an alumna of Middle Tennessee State University, for her unwavering support and for her willingness to actively protect my study time as she cared for and loved on her grandbabies, Carter Sebastian and Alicia Sofia. Carter and Alicia, I hope that you pursue your dreams and always work hard in both your academic and professional careers. I love you both immensely but not as much as God loves you. Thank you, Matt, my Godly brother, for every prayer and word of

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"Now to Him who is able to do immeasurably more than all we ask or imagine, according to his power that is at work within us, to him be glory . . . forever and ever" (Ephesians 3:20-21, New International Version)

ABSTRACT

Institutional archives at small academic institutions have excluded many populations from the documentary record. Archival best practices have traditionally preserved the elites. In some cases, colleges have willfully discriminated against and ignored various populations, and in other instances, they have omitted groups through sheer ignorance. Regardless of reason or intent, inclusion and exclusion in the archive have created significant gaps in the interpretation and production of history. Even with the growth and promotion of the archival profession and the work of its organizations such as the Society of American Archivists, North American institutional archives lag far behind in integrating and preserving diverse perspectives in the historical record.

This dissertation explores past and current efforts to include the perspectives of those traditionally excluded from the archives at small colleges. Of equal importance, it reimagines practice for archives at smaller institutions and creates a model that integrates diverse perspectives by building community, representing that diverse community in archival collections, cultivating relationships with the public, especially donors, and having small institutions band together to gain and leverage resources.

The dissertation considers archives as unique entities that reveal key insights into institutional character while complementing the professor-librarian partnership and enriching the context for the archive's mission to teach and to learn. It demonstrates that archives go beyond the support of traditional research historians to educating the public

about the value and uniqueness of the university's collections to the local community and to the university's other stakeholders.

Each example shows how the empowered archivist makes the past both human and relevant. Through history's imperfections and the idiosyncratic nature of the archive, archivists can become game changers, welcoming people to new opportunities for conversation and understanding while positioning the archive as a forum for dialogue. Each encounter with a student, faculty member, or a local citizen represents a moment to listen and to learn as well as create a more diverse record for future generations.

TABLE OF CONTENTS

CHAPTER I:

INTRODUCTION

An original idea. That can't be too hard. The library must be full of them.
—Stephen Fry, British Writer, Actor, Comedian

Suspend what you know for a moment about archives and libraries within higher education. The intent of this work is to move toward an efficient process and execute that process even within constraints and limited resources. Librarians and archivists have extensive content knowledge, and if they choose to collaborate with professors and one another, then they can fill in gaps in their collections and benefit both the students' learning and the professors' teaching in dynamic ways.[1] Professors of Education, Jan Meyer and Ray Land, essentially present a transformed process as a pathway to new knowledge, understanding, and perhaps a new world view. They examine the fundamental processes of learning within higher education and assert there have to be better ways to promote the key work of colleges and universities.[2] This dissertation will argue that the archive can be the threshold at small colleges that allows these institutions to enter into new processes of teaching and learning, new ways of reinforcing and

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[1]Nick Zepke, "Threshold Concepts and Student Engagement: Revisiting Pedagogical Content Knowledge," *Active Learning in Higher Education* 14, no. 2 (July 2013): 97-107, http://dx.doi.org/10.1177/1469787413481127; Jan H. F. Meyer and Ray Land, "Threshold Concepts and Troublesome Knowledge (2): Epistemological Considerations and a Conceptual Framework for Teaching and Learning," *Higher Education* 49, no. 3 (April 2005): 373-88, http://dx.doi.org/10.1007/s10734-004-6779-5.

[2]Jan Meyer and Ray Land, *Threshold Concepts and Troublesome Knowledge: Linkages to Ways of Thinking and Practicing within the Disciplines* (Edinburgh: University of Edinburgh, 2003), 1, www.etl.tla.ed.ac.uk/docs/ETLreport4.pdf.

reimagining the college's identity through diverse archival collections and new methods of engaging and building their communities and attracting resources.

The Work of the Archivist

When people ask what my job title is, I tell them that I am the Special Collections Librarian and Archivist. When they look at me with a quizzical face, sometimes they will ask what that means, but most of the time, they stay quiet. Therefore, I fill in the gaps and explain, "I work with the material that makes our university library unique and does not exist anywhere else." This simple statement makes sense to people, particularly undergraduate students. Although the archive at institutions of higher education often resides within the library's building, the university's archive is responsible for storing, preserving, describing, and providing access to historical records about a place, region, institution, and/or group of people. These distinctive historical records generally cannot be found in other libraries and therefore do not physically circulate. In a content-centered education system, the archive is uniquely positioned to leverage its content and promote its use for today's information-driven society. Even though the materials in an archive do not circulate, as the archivist, I market the archive's purpose and educate people, explaining the archive's function in both teaching and learning as well as implementing creative ways to disseminate, promote, and make the content accessible, approachable, and comestible.[3] I am both a librarian and an archivist, and yet I am neither; I pull from

[3]James Thompson, *Library Power: A New Philosophy of Librarianship* (Hamden, CT: Linnet Books, 1974), 8.

practitioners, philosophers, archivists, librarians, educators, theologians, and development officers to teach the next generation and to build an inclusive archive.

Bibliographic instruction scholars such as Evan Ira Farber, Daniel Gore, A.P. Marshall, and William Moffett addressed many pressing issues for academic libraries. These scholars identified the role college librarians should play in the teaching and forming of the students.[4] Additionally, big questions – such as, "Why does the archive matter?" – pertain to all libraries, including large university research libraries. However, the small college library also raises more granular questions about the struggles that are unique to smaller institutions such as liberal arts college libraries. The challenges of the small college library are unique, and it should not be defined as a failed research library. Instead, this dissertation defines the small college library and archive as its own unique entity, with specific challenges and opportunities. However, one of the challenges that it also addresses is that the work of archivists is often perceived as "invisible" or even "unnecessary" work. In the 2020 Beaman Library Faculty Survey at Lipscomb University, an anonymous faculty member wrote, "Emphasis on the archives has been very beneficial, but they have very little use for undergrad students."[5] This shows that much work still lies ahead in convincing faculty that the archive can contribute to the teaching and learning of undergraduate students.

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[4]*Encyclopedia of Library and Information Sciences*, 4th ed., s.v. "College Libraries," (Boca Raton, FL: CRC Press, 2017).

[5]Lipscomb University, *Beaman Library Faculty Survey* (Nashville, TN: Lipscomb University, 2020).

Recording and analyzing my experience is less the result of my formal learning, but more that this dissertation writing informs my learning and becomes part of the process of building community. Ultimately, as I write, I learn how to better collaborate and engage with others in the work of establishing an inclusive archive. In chapter two, I learn from those who have gone before me and examine the work of my aspirational, archival peer, Berea College. The next chapter looks at ways that the small college archivist can highlight and promote a single collection as a starting point in transforming the archive, educating others to its value, and raising the visibility of the archive and the college/university. Chapter four examines how the history of the collections we inherit in our archive serves only as a starting point; examining the gaps or silences in the archive can lead us to do the difficult work of addressing our institution's past wrongs and seeking to heal the past while we look to the future. In the fifth chapter, I discover how collaborating with others (professors, students, development officers, and community members) brings me into community with those who understand the need to change institutional culture and teach in new ways. And as I wrap up my thoughts and learning to this point, in the conclusion, I talk about the importance of collaborating with donors in order to enrich our knowledge of the collections we steward and their utility to those who will use them in the future. It is my hope that like Antoni Gaudí's architectural feats, all of this work ultimately comes together in a beautiful mosaic.

The case studies shared here include multiple projects that have informed this dissertation and supported my university in various ways, including raising funds for scholarships for one of the colleges, generating grant revenue for the university,

establishing an endowed fund for the archive, and increasing community awareness of and goodwill for the university. This dissertation seeks to provide specific examples of how a small archive with an even smaller staff accomplished big feats a little at a time. As archivists improve the processes and procedures within the archive and bring in inclusive collections, we can gradually improve the archive's reputation and increase its impact. Collectively, this work establishes a new model for archives at small institutions.

The Significance of the Archive

Driving to the library on a Tuesday morning in May of 2019, I passed a tractor trailer pulling a load of wrecked cars. Seeing the "totaled" cars, I was reminded of what happens to demolished cars when they no longer meet US standards. Smashed and banged up cars go to auctions, and buyers from all over the world buy the unwanted US merchandise. Then the buyers ship and even drive the purchased product back to their own country to sell the cars for parts or refurbish them to sell them again. This is an industry, and it flies under the radar of the typical North American. Knowing how few people know about the life cycle of a wrecked car, I started to think about archives. In many ways, the work of an archive flies under the radar. In the archive's traditional state, it exists in isolation from the general public. How many people know what an archive does? Do people even know what an archive is or why it matters? The fundamental question that informs this dissertation is, why does the archive matter? If we do not first establish the importance of the archive, then it risks becoming irrelevant. However, the archive preserves the materials that shape national, state, institutional, and local history,

and subsequently, archival collections become the tools that shape, form, and build the historical interpretations, identities, and collective memory of the people. Little, therefore, is of more long-lasting and foundational value. Ultimately, what people remember is what lives.

Therefore, the archive of the future cannot function in isolation anymore. Isolation creates a sense of vulnerability and an unhealthy dependency on the administration in power. The discipline of building an archive demands a keen understanding of human nature, both the tendencies and trajectories. These insights reveal the habits of humans to preserve and document the stories of the elites, usually those who have been exceedingly successful and or powerful. The winners of history write their story, but before they can write it, people must first scour and save the remnants that will immortalize and prove the accounts are accurate. According to one of the earliest moral philosophers, Plutarch, "The world of man is best captured through the lives of the men who created history."[6] Arguably, the creators of history are more than those who have penned the words, but the creators are the ones whose memory recounts the events, those who flesh and blood lived and experienced the "world of man," and those who preserved that which would have been discarded. The ones preserving the material that would otherwise be discarded are known as archivists.

Haitian scholar Michel-Rolph Trouillot explains *In Silencing the Past: Power and Production of History* how power influences the production of history. Trouillot, like

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[6]Robert Lloyd George, *Modern Plutarch* (New York: Gerald Duckworth, 2017), preface.

Plutarch and even Marxist theory asserts that winners write history, and as such, historically, winners have wielded their power to produce historical narratives that have put themselves in the best possible light and that have excluded the powerless. Trouillot dissects the production of history into four stages: (1) "the moment of fact creation [the making of sources]"; (2) "the moment of fact assembly [the making of archives]"; (3) "the moment of fact retrieval [the making of narratives]"; and (4) "the moment of reflective significance [the making of history in the final instance]."[7] Each of these moments provides public historians opportunities to give voice and agency to a broader segment of the public, including the less powerful. Oral historians can aid in the creation of new primary sources about recent history; archivists can acquire and preserve more diverse collections of materials; archivists can also assist a broader range of scholars—including students—in researching these collections, and ultimately, archivists can facilitate and participate in the interpretation and exhibition of their materials for the broader community. Basically, at each stage, the archivist at the small college can and should bring faculty, students, and community members into these processes.

Since beginning my career as a professional librarian and archivist at Beaman Library's Archives and Special Collections at Lipscomb University[8] in 2014, it was clear

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[7]Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston, MA.: Beacon Press, 1995), 26.

[8]Lipscomb University, established in 1891, is a mid-size liberal arts institution located in Nashville, Tennessee. It is classified as an R3 (moderate research) institution within the Carnegie Classification of Institutions of Higher Education. The R3 designation is the lowest tier within the research classification, behind R2 universities conducting "higher research" activity and R1 universities conducting the "highest research" activity.

to me that a key point of my work would be showing and communicating the mission of the archive within this setting, especially how the archive can advance teaching and learning at the university.[9] This is in line with best practices for university libraries. As John Mark Tucker, Professor Emeritus at Purdue University, asserts, "As its principal work, the college library serves the student rather than the professor."[10] Tucker explains that the college library "focuses on student learning outcomes; it becomes an instrument for learning and teaching in ways consistent with institutional culture."[11] Here we see the educational mission of the library taking center stage as part of an institutional culture that by definition includes faculty, administrators, and students. This dissertation has at its core a set of case studies for using the small college archive as a key component to the university's educational mission.

While I wear the hat of an educator when I converse with students, I am mindful of the need to constantly educate and communicate laterally with coworkers and vertically with administrators as well. I must demonstrate the archive's value to the institution and show how it can contribute significantly to the success of the university,

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[9]Even R1 schools are working to expand their archives' reach and minimize the number of people who neither know of their existence nor of their collections. See Lisa Peet, "Wayne State Archivists Partner with College of Education to Incorporate Archival Materials into K–12 Curricula," last modified October 1, 2020, accessed October 2, 2020. https://www.libraryjournal.com/?detailStory=wayne-state-archivists-partner-with-college-of-education-to-incorporate-archival-materials-into-k-12-curricula&utm_source=Marketing&utm_medium=email&utm_campaign=october1AcademicNewswire.

[10]John Mark Tucker, "College Library, University Library: What's the Difference?," *Library Issues: Briefings for Faculty and Administrators* 30, no. 6 (July 2010): 2.

[11]Ibid.

especially in accomplishing its mission to educate students. As I contemplated how to move the archive from being unknown to being valued at a small institution, I concluded that the key is to shift the archive's focus from the materials and knowledge available for retrieval to the contributions the archive can make to the university, its faculty, its students, its alumni, and other constituents. In this way, the archive bears witness and produces work products that other entities on campus cannot create. Instead of critiquing why archives at small institutions are historically invisible, I suggest we examine the process of how archives can become a productive and integral part of small colleges. This work can ultimately yield greater resources for the archive and its mission, both directly through additional funding but also indirectly through external grants that highlight the archive's work for administrators.

As the librarian over archives and special collections, my educational work also extends beyond campus to community partners. The archive's collections should represent the people of the community: faculty, staff, students, alumni, constituents, and those outside the university. Archivists evaluating their collections should ask, are there many voices represented? Or is there one voice that drowns out the rest? This dissertation will show how a diverse set of collections can both enrich the educational experience of students working with them as well as expand the university's reputation and relationships beyond the campus.

Ultimately, these elements of inclusive collections, foregrounding undergraduate education, and building relationships across and beyond campus come together to solve one of the central dilemmas in the life of a small college's archivist—how to merge the

theory of archives with the practice in an institution that does not aspire to the mission of R1, R2, or even R3 university archives and generally has just one person or a small team to implement the seven domains of professional competency for archivists as outlined by the Academy of Certified Archivists (ACA).[12] Learning how to do this work effectively and efficiently remains the essence of inclusive archival practice. The archive within a small college must strive to adjust, adapt, and conform to the best practices of a well-run and inclusive archive but without the outsized expectations that it will produce the same work that its R1 counterparts do. Rather than seeking extensive linear footage in its collections, small institution archivists will seek inclusivity in its collections and a central role in supporting student learning. Similarly, although I often find myself inspired when attending professional conferences, now I also ask presenters about the size of their staff in order to gauge the possibilities of implementing these best or newest practices in my own archive. For example, during the June 2019 Library Instruction Tennessee (LIT) conference, the staff at Mississippi State University spoke of their "open houses" for faculty to interact with the archive's primary sources as the first step toward building relationships with faculty that will grow into teaching students how to use primary sources to develop an argument. I find I have to translate such presentations in my mind.

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[12]The seven domains are Selection, Appraisal, and Acquisition; Arrangement and Description; Reference Services and Access; Preservation and Protection; Outreach, Advocacy, and Promotion; Managing Archival Programs; and finally, Professional, Ethical, and Legal Responsibilities. Read more in the Academy of Certified Archivists Handbook for Archival Certification. "Academy of Certified Archivists Handbook for Archival Certification: Including the Official Role Delineation, Study Guide, and Suggested Reading List," Academy of Certified Archivists, last modified September 2019, accessed August 24, 2020. https://www.certifiedarchivists.org/wp-content/uploads/2020/01/ACA-Handbook_Revised_201909.pdf.

How do smaller organizations begin to do this kind of work when the staff or faculty is much smaller? When there are only one or two people on staff in the archive, how does the archivist make these kinds of strides toward improvement?

However, even with a small staff, there are many possible innovations for the future. Throughout this dissertation, I employ auto-ethnography to analyze how archives can reimagine themselves and position themselves as sustainable yet vital entities within and for the institution. Archivists striving for inclusivity need to identify what can be done and strategically plan how to accomplish the work while maintaining focus on building a student-centered archive. In running the archive, I find it helpful to distinguish between precepts and principles and to embrace both to the best of my ability. Precepts stand alone as a rule or law, with very little give or take, while principles, on the other hand, serve as a general guide. After studying the archival literature, it was clear to me all the many ways that my archive did not align with the highest standards. Therefore, little by little, I am working with my team to improve the archive, because I care that the archive is as much in line with the principles as it is with the precepts of archival science. Embracing the principles signifies that the precepts are rooted in the archive's infrastructure and organization.

To provide an example of how precepts and principles interact within the archive, processing large archival collections and creating the finding guides that make them fully accessible to the public is a notoriously labor-intensive and slow process, and the archivist who focuses solely on this work at a small college archive threatens to make the work largely irrelevant. Strategic decisions about processing with one's eye ever on the

ultimate purpose of the archive are essential. Cyndi Shein, Hannah E. Robinson, and Hana Gutierrez focused on the importance of approaching archival processing holistically.[13] This means that as an archivist, I must be more concerned with the archive engaging people and with transforming strategic goals into end products than I am with maintaining the traditional status quo. Another stream of archival thought key to the archivist at a small institution comes from the work of the late Mark Greene, who with Dennis Meissner, coined the phrase "More Product Less Process" (MPLP). The article is critical of the traditional model for processing archival collections, which has not been able to keep up with the influx of acquisitions. As a result, archival institutions are amassing vast backlogs that require arranging, describing, and cataloging before students and researchers can access and use them. Greene and Meissner birthed the theory of MPLP as a workable solution to existing archival struggles. Essentially, they argued that archivists should embrace progress over perfection and improvement over stagnation. In this way, archivists are building capacity.[14]

Prioritizing and doing first things first is a guiding principle in life. Working in the kitchen with a family friend and mentor, Rosemary Geddes, I recall her saying, "First you make a roux." This is really a guiding principle in life. Rosemary opened my eyes to the need to do first things first, much as journalist and newspaper correspondent,

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[13]Cyndi Shein, Hannah E Robinson, and Hana Gutierrez, "Agility in the Archives: Translating Agile Methods to Archival Project Management," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 19, no. 2 (2018), http://dx.doi.org/https://doi.org/10.5860/rbm.19.2.94.

[14]Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68, no. 2 (Fall/Winter 2005): 208-63, http://www.jstor.org/stable/40294290.

Freeman Tilden gave Conrad Wirth the Director of The National Park Service its basic philosophy to guide its interpretation in its events, presentations, and exhibits. Tilden described the art of revealing through interpretation as a discipline guided by well-directed and thorough research.[15] As an archivist, I need to prioritize and determine what really needed to be done first. While I would like to fully process every collection within BLASC and have every rare book catalogued, Mark Greene's philosophy of More Product Less Process (MPLP) is pertinent and extremely applicable.[16] When I first read his philosophies, I felt frustrated by his lack of detail in the explanation and application to small archives. How could one full-time person and one part-time person decrease the backlog? What should the archival process include if making all of the undocumented collections discoverable and accessible was not the first priority? Greene's lack of specificity was actually to my benefit. In the gray area, I discovered the value of interpretation. I realized that I could interpret what the "more product" would look like at Lipscomb University and this understanding paved the way for me to reimagine the archive.

In sum, small college archivists need to embrace and adapt best practices from their archival colleagues but also stretch into the business literature for more insights into the need to embrace change and thrive in a constantly changing environment. John

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[15]Freeman Tilden, *Interpreting Our Heritage*, 4th ed. (Chapel Hill: University of North Carolina Press, 2007), 8.

[16] Greene and Meissner, "More Product, Less Process: Revamping Traditional Archival Processing."

Kotter, Holger Rathgeber, and Spencer Johnson have written extensively on this topic.[17] Archivists, like people working in business, must adapt and repurpose to survive in the competitive market of higher education. Reimagining the archive and building community often require a change of mindset and revision of established processes. Inclusive archivists will work to create collections that embrace progress over perfection and that focus on partnerships with faculty and students as part of the creation, understanding, and exhibition of these collections. Building and using inclusive collections will also implement Trouillot's theory by intentionally inviting the people and including the stories of those who have been traditionally silenced or ignored.[18] Such inclusive archival practice within an institutional archive can both advance the archival profession and the archive's place within the larger institution.

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[17]Spencer Johnson and Kenneth H. Blanchard, *Who Moved My Cheese?: An A-mazing Way to Deal with Change in Your Work and in Your Life* (New York: G.P. Putnam's Sons, 1998); John Kotter, *Our Iceberg Is Melting* (New York: St. Martin's Press, 2005); John P. Kotter and Holger Rathgeber, *That's Not How We Do It Here!: A Story about How Organizations Rise, Fall - And Can Rise Again* (New York: Portfolio/Penguin, 2016).

[18]Trouillot, *Silencing the Past: Power and the Production of History*.

CHAPTER II:

THE HISTORY OF ITS ARCHIVES:

BEREA COLLEGE AND LIPSCOMB UNIVERSITY

Rome was not built in a day, nor can a great library spring full-blown from a shallow sea of learning. – Dr. Edwin S. Gleaves[1]

The development of the archive as a place and of the archival profession within the United States is relatively new, especially in comparison to the field of history. The Society of American Archivists (SAA), the largest and oldest archivist association in North America, did not exist prior to 1936. Until that time, the Public Archives Commission (established 1899) was a sub-set of the American Historical Association (AHA) and for its first conference convened simultaneously with AHA in 1909. During a conference of archivists in Chattanooga in December of 1935, American historian and author, Theodore C. Blegen declared "American archival science is still in its infancy."[2] Despite the newborn status of archival science, Blegen proposed that the attendees gathered consider establishing an "Institute of American Archivists."[3] While this entity became the Society of American Archivists, it is important to note which institutions of higher education sent representatives to this meeting: Yale University, Queens University, Western Reserve University (now Case Western Reserve University), the University of Illinois, the University of Nebraska, the University of London, and the

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[1]Edwin S. Gleaves, "The Rare Books and Archives Room," *The Lipscomb Alumnus*, 1965.

[2]Theodore Christian Blegen, *Problems of American Archivists no. 4* (Washington, DC: U.S. Government Printing Office for the National Archives, 1936), 17.

[3]Ibid.

University of Southern California.[4] Each of these seven institutions went on to establish its archive, and even today, each of these institutions is a leader in the field of archival science not only in the physical preservation of its collections but also in providing optimal discovery of them with impressive online access. Although these universities envisioned the need for archives and understood the functions and methods of archives, these large universities did not speak to the needs of small colleges. At this time, these men and other leaders did not have a vision for the archive within small colleges. Instead, smaller colleges and universities were often on their own to define what they should collect and how to utilize their collections within their institutional settings.

In the pages that follow, we will examine two case studies of pioneering archivists at Berea College and Lipscomb University who began collecting materials that seemed to speak to their unique institutional missions. Lipscomb University had its founding within the Church of Christ tradition in Nashville, Tennessee, at the end of the nineteenth century. Berea College was an outgrowth of the Second Great Awakening that preceded the Civil War and encouraged a radical equality based in the Christian doctrine of Charles Grandison Finney, one of the key preachers of that awakening. The origins of these institutional archives and their initial collections determine much about what the archivist of today and in the future can do within the archive. However, although history should always inform the present, it is not determinative. Similarly, although archivists at these institutions have inherited a set of archival collections and materials and must operate within a specialized culture, archives at small institutions such as these can do much to

[4]Ibid.

expand and shape the present and the future of the archive's role within its college or university.

Within the setting of higher education, the small college archive will do well to have identified other, similarly situated peer institutions that can be used as a useful point of comparison when making the case to administration for increased staffing, resources, space, and other needs—these are termed aspirational peers in higher education. In the case of Lipscomb, Berea is that aspirational peer—the goal and/or role model that can help set one's own strategic goals and path toward them. This will be the focus of the second half of the chapter—how knowing the history of your own archive and identifying your aspirational peers can help set you on the road to accomplishing your goals, one step at a time.

Lipscomb University's Archive

In 1935, when archival leaders were meeting in Chattanooga, a mere three-hour drive from Nashville, Tennessee, Lipscomb University was not among these innovative archival leaders, but, rather, the small two-year liberal arts college known as David Lipscomb College (DLC, established in 1891 as the Nashville Bible School) was just developing library resources for a general circulating collection and promoting their use to its students. DLC's librarian from 1937 until 1944, Elise Draper, drafted the 1938 library handbook to guide students in the use of the library and reminded them "The

library is not a storehouse, but a workshop with books as tools."[5] This Lipscomb Library promotional material concludes with an equation urging students to read for thirty minutes a day, because by the end of the year, they would have read for 182 hours. Unfortunately, neither the Lipscomb administration nor the library faculty were thinking about the value of establishing its archive in the early 1930s when the country was creating its own national archive. Instead, Draper was concerned with meeting the pressing needs of the present, equipping students with the books and information required for their liberal arts education. Addressing the urgent superseded any vision of the way in which an archive could preserve the institution's history and culture and promote student learning in future generations.

Edward Gailon Holley was the first leader of Lipscomb's library who understood the tensions between the present and the future, as he both built the library's book collection but also recognized its unique primary sources that could become the basis for a future archive. Holley had been an undergraduate student at DLC from 1946 until 1949 and then served as the library's operational leader from 1949 until 1951. Like his predecessors, Holley recognized the importance of expanding the books and periodicals available to students to fulfill the library's educational mission. He also understood that libraries always had to fight for the resources needed to fulfill this mission. Later in life, he wrote of this tension: "The idea that good library service can be provided 'on the cheap' may warm administrative hearts, but it will not find wide acceptance among the

[5]Elise Draper, *Your Library at David Lipscomb College* (Nashville, TN: David Lipscomb College, 1938), 4.

undergraduates who suffer its consequences."[6] He went on to lament that he saw this trend especially at undergraduate and church colleges, whose budgets were rarely "adequate to do a decent job."[7] Holley's words meld blistering rhetoric and genteel speech to speak directly to the primary struggle of the small college library. An underfunded library at a small college that is barely equipped to meet the needs of its undergraduate students would certainly not have the means to invest in creating an archive. When Holley led Lipscomb's library, he experienced first-hand the difference between the funds needed to provide adequate access to appropriate scholarly resources and the funds actually allocated to the library to support this work. This tension had existed before Holley's tenure at Lipscomb, it persisted throughout Holley's short tenure in this small college library, and the struggle continues today.[8]

Holley knew that the history and current landscape of higher education served as the defining context of the college and university library. Therefore, he immersed himself in the literature and used it as the framework guiding his professional work. Holley compiled library reports and other publications that were the first of their kind produced at Lipscomb. In the 1948-1951 bound volume of these library reports, Holley compiled a history of the school's library, noting that "David Lipscomb College sought to provide its students with a collection of books commensurate with their needs. However, the growth

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[6]Edward G. Holley, "What Is the Academic Really Like?," *American Libraries* 2, no. 6 (June, 1971): 567.

[7]Ibid.

[8]In the library meeting (hosted via Zoom because of the COVID-19 pandemic) on Monday, March 1, 2020, Associate Vice Provost, Randy Bouldin announced that the library would need to cut the fiscal operating budget for the 2021-2022 academic year by 2%.

of the library was very slow, particularly during the first years of the Nashville Bible School."[9] Holley explained that at no point during the school's first twenty years did the library collection exceed 400 volumes. Holley traced the physical existence of the Lipscomb library in its various locations from the second floor of Harding Hall (where it served high school and college students) to Avalon Hall, where it was for a short time before moving to the basement of Elam Hall in 1932. The library remained in the basement of Elam Hall, (a dormitory) until 1948, when the school built its first dedicated library building, Crisman Memorial Library. Holley allotted three paragraphs to detail the physical space of the new library and to emphasize the importance of the library as a space and a place. He demonstrated the library's space capacity and its need for growth when he wrote, "Ultimate capacity of the reading rooms and the stacks is 100,000 volumes."[10] Holley detailed the growth of the physical collection from 1944 to present (the exact time of his writing is unknown) as having grown rapidly, crediting the book collection numbers to be 19,709 and the number of bound periodicals to be 2,194. It is noteworthy that books were not added simply to increase the collections' numbers. Holley declared that "books have been carefully selected in view of the curricular needs of the students and approximately two thousand books are added to the collection annually."[11] The college library existed and exists for the students' learning, and Holley built the library's collection around this premise.

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[9]Edward G. Holley, *Library Reports* (Nashville, TN: David Lipscomb College, 1948-1951).

[10]Ibid.

[11]Ibid.

While Holley understood the purpose of the college library in the education and formation of its students, he also envisioned a role for special collections in both the mission of the library and the college. Holley recognized that throughout the school's existence, the librarians had intentionally collected books "which aid in greater understanding and appreciation of the Bible." Such special collections worked in tandem with the school's ideals, purpose, and mission. Holley saw this connection most closely with respect to materials written by members of the Church of Christ—whom he termed the "brotherhood." Therefore, he worked to secure all brotherhood materials. Specifically, Holley wrote that the library was "desirous of completing its file of the *Gospel Advocate*"—a Church of Christ-produced periodical that today Lipscomb library has a complete run of. Holley continued his exposition on special collections by acknowledging S. T. Nix from Lebanon who gave his personal library of religious books. Mr. Nix's collection included a complete, first-edition set of *Millennial Harbinger*, the journal of Alexander Campbell, an important evangelist of the Second Great Awakening who is credited with helping to found the Churches of Christ.

Before Holley left Lipscomb in 1951, he had laid the foundation for Archives and Special Collections. Specifically, Holley's reports document the library's collection practices and establish the purpose of unique and rare collections in a small college library. Holley cast the vision of how special collections can and should contribute to the teaching and learning of students. Unfortunately, he was not able to fully develop that vision in his short time at Lipscomb—and with such limited resources. Nonetheless, Lipscomb benefitted greatly from Holley's vision, which was more fully developed in his

subsequent work at the University of Houston (1963-1972) and as Dean of the University of North Carolina's School of Information and Library Science (1972-1985), which cumulatively established his reputation as a "major figure in 20th Century Librarianship."[12]

Despite Holley's efforts, up until its 75th year, Lipscomb did not have an established archive. In 1965, Librarian and Assistant Professor of English, Edwin S. Gleaves wrote the article "The Rare Books and Archives Room" that finally laid out a clear collection scope, as he explained the purpose of the "archives room—":

> This room will serve several purposes:
> (1) It will house the school's many archival materials, including record books, manuscripts, deeds, minutes of clubs long sunken into obscurity, newspapers, annuals, and so forth.
> (2) It will contain special collections of books belonging personally to men of importance in the history of Lipscomb and of Nashville, men such as David

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[12]"The Edward G. Holley for the Good of the Order Award," accessed November 13, 2020. https://sils.unc.edu/why-sils/excellence-exemplified/awards/sils-holley.

Ed Holley left Lipscomb in 1951 to pursue a doctorate at the University of Illinois in Urbana. Although he began his doctoral studies at Urbana, Uncle Sam and his government interrupted this work. The United States was at war with North Korea, and the government called Holley to serve his country. In 1953, he went to Newport, Rhode Island and enrolled in naval officer candidate school. The military assigned Holley to the Pentagon, and he remained in the military for nearly two years. Holley did receive a brief leave in 1954 to go to Chattanooga, Tennessee, and marry Robbie Lee Gault on June 19. For the next 13 months, Holley worked as an administrative and personnel officer aboard the *U.S.S. Botetourt*. When the military discharged him in 1956, he returned to Illinois to finish his doctoral work begun in 1951. Holley wrote his dissertation on the "Little-Known Giant," Charles Evans. Holley uncovered the story and life of an orphan from Boston who became one of the greatest American bibliographers, Charles Evans. Evans spent more than fifty years and his own financial means to compile the first list of everything published within the United States from 1639 through the 19th Century. Evans' work was so remarkable that this feat amazed even scholars in Europe. The University of Illinois Press published Holley's dissertation in 1963 under the title *Charles Evans: American Bibliographer*. Because of this work, Holley garnered the American Library Association's Scarecrow Press Award.

Lipscomb, Tolbert Fanning, and Phillip Lindsley (one-time President of the University of Nashville).
(3) It will preserve for posterity a sizeable collection of materials on the Restoration movement, including books, periodicals, (such as the *Millennial Harbinger*), and other primary documentary materials.
(4) It will contain many books and journals which are valuable and unusual in their own right, some of them genuinely rare and irreplaceable.
(5) It will house a newly formed Tennessee Collection, composed of materials relating to Tennessee and Southern history and culture.
(6) It will accommodate theses and dissertations written by Lipscomb alumni and faculty. Several of these have been received, and alumni who would like to see their theses or dissertations in a permanent repository at Lipscomb are encouraged to make a copy available to the Library.
(7) It will serve as a display area for collections of paintings, porcelain, and other objets d'art which should be welcome in any academic community.[13]

As a professional librarian and scholar, Gleaves understood that in the scheme of things, Lipscomb, as an institution, had existed for a short time, just 75 years. Nonetheless, Gleaves recognized that Lipscomb needed to define the scope of its collection practices. When the university library opened its "Rare Books and Archives Room" in 1965, Gleaves ensured that the collection criteria were recorded, disseminated, and implemented.

Regardless, Gleaves pointed out that during the three-quarters of a century during which Lipscomb had existed, many other schools "have risen and fallen over these years"—and given "the momentous changes that have overtaken the world, the history of Lipscomb reaches back into another era."[14] Gleaves thereby urged his readers to recognize the value of Lipscomb's historical records and set forth to explain why Lipscomb needed "special provision for retaining and housing special materials."[15]

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[13]Gleaves, "The Rare Books and Archives Room," 3.
[14]Ibid.
[15]Ibid.

Instead of asking alumni for funds to preserve these materials, Gleaves asked his readers to consider donating their rare materials to the school. In his closing, Gleaves likens the library to Rome and reminds constituents, "Rome was not built in a day, nor can a great library spring full-blown from a shallow sea of learning."[16] Moving beyond the urgent need for curricular materials in the library that had motivated Elise Draper, Gleaves imagined an archive that could move the learning of students and scholars out of such shallow seas and into the mighty deep of archival research. Such endeavors open new realms of learning for critical thinkers who can craft their own historical interpretations and expand knowledge. As Gleaves reminds his readers, the necessary foundational work does not happen in the blink of an eye.

The scholarship of Holley and Gleaves started at Lipscomb. Holley was leading the library in 1948 when David Lipscomb College transitioned from a two-year-school to a four-year college. Although these two librarians collectively spent less than ten years working in the library at Lipscomb, their commitment to scholarship and their understanding of the value of the library and the archive to the small college laid a foundation for the Lipscomb library, specifically for Beaman Library Archives and Special Collections. These two men transitioned Lipscomb into scholarship and academia. They led the way for Lipscomb to enter the academic world. Arguably, their time at Lipscomb also propelled them both on to illustrious careers in librarianship. Through their writings, service, and leadership, both Holley and Gleaves contributed significantly to the academic world.

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[16]Ibid.

We as archivists must market the archive. Especially as the university grows, adapts, and alters, the archivist must intentionally remind, educate, and exhibit its work to make the people more conscious of the heritage it holds and preserves. Gleaves asserts "as we become more conscious of our heritage, the Rare Books Room should become a place of increasing importance, our testimony to a history not to be forgotten and a culture not to be ignored."[17] Fifty-five years later, Beaman Library Archive and Special Collections (BLASC) is still working to achieve its place of importance among the university's many stake holders. Nevertheless, the BLASC team is working arduously to ensure the archive bids farewell to the shallow seas of learning and fully embraces its heritage, examines its history, and expounds on its culture. Librarian Peter A. Hoare posits that libraries with special collections preserve works of real significance and provide historical evidence that feeds scientific investigations. He contends that special collections are not tailored to a specific academic program but are woven into the fabric of the overall institution's mission and support it in illuminating ways.[18]

Martha Counihan wrote that the decision to establish a college archives should be made by a committee rather than an individual. She argued that "the college president, the library director, representatives from the board of trustees, history department faculty, alumni association, and student body should share in the decision and establish general

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[17]Ibid.

[18]Peter A. Hoare, "Loads of Learned Lumber: Special Collections in the Smaller University Library," in *The Modern Academic Library: Essays in Memory of Philip Larkin*, ed. Brian Dyson (London: Library Association, 1989), 59.

goals."[19] Unfortunately, the archive at Lipscomb did not have such a collaborative beginning. The archive at Lipscomb existed more as an informal entity in a closet within the library (along with the rare books in special collections), rather than a repository equipped to accomplish the task of preserving the college's records and entrusted with the authority to do so.

In 1991, when library director, Dr. James E. Ward oversaw the plans the for the new university library, he designated a state-of-the-art reading room and two secure vaults for the university's special collections. Although this space for special collections was not intended for an archive, it was certainly an improvement over the closet in the old Crisman Library. The space in the new library lacked storage for safeguarding unprocessed materials and did not have sufficient space for processing materials (as Counihan and others have advised), but it did have an impeccable view of the campus.[20] The large window in the reading room overlooks the university's quad and provides an excellent meeting space for welcoming donors and students and for promoting the growth of the archive.

Dr. Ward not only established a dedicated library building but also worked to promote the growth and development of his librarians. From 1966 until his retirement in 1998, Dr. Ward added more than 789 books to the Bibliography, Library Science, and Information Resources of the Library of Congress Classification System in the Z category

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[19]Martha Counihan, "The Establishment of an Archives in a Small College Library," in *College Librarianship*, ed. William Miller and D. Stephen Rockwood (Metuchen, NJ; London: The Scarecrow Press, 1981), 106-107.

[20]Ibid., 109.

in the general collection. No library director before or since purchased as many titles on professional librarianship. The stuffed shelves within the general collection in the Z section attest to his commitment. Dr. Ward did more than purchase material to promote the professional development of the librarians. He experimented with other methods to increase their understanding of archival management and emphasize the importance of archives at Lipscomb. In hopes of building a more active archives program, he invited Sara Harwell, Associate University Archivist and Rare Book Bibliographer at Vanderbilt University, to conduct a training session, intended to equip the librarians at Lipscomb with a basic understanding of the archive and its functions. In the day-long seminar, she outlined that archives require different terms and methods and fulfill different functions than academic libraries. In five mini-sessions, she explained the key archive functions of processing, acquisition, appraisal, preservation, and public service.

Dr. Ward contracted Sara Harwell to teach the archival seminar to his team of librarians, because he understood that archival management requires different knowledge and skill sets than library work; and he wanted to elevate the knowledge of archives. The college library is an endeavor different from the university research library, but the college archive is also a separate endeavor from the college library. In some ways, the college archive has similar functions as the library but also some that are distinctly different. Archivists examine carriers of information, groups, entities, departments, etc., and retain that information together as a complete record. On the other hand, librarians classify the individual documents by subject according to subject headings within classification systems such as that created by the Library of Congress. Librarians parse

information out and separate it from the original creator. This is a prime example of the vastly contrasting approaches of librarians and archivists. Unfortunately, despite, Dr. Ward's best efforts, at that time, no librarian at Lipscomb expressed an interest in taking on the archive on top of their other duties.[21]

In 2000, Dr. Ward's successor, Carolyn Wilson, appointed the university's reference librarian, Marie Byers, to work half of the day at the reference desk and half of the day in the archive. She maintained that schedule until retirement in 2008, but she also remained at the university working part-time in the archive for the next eight years. When the university hired Sandra Parham as its Library Dean in June 2014, she decided that her first hire would be a Special Collection's Librarian. As the former archivist of the Barbara Jordan papers at Texas Southern University, Dean Parham understood the added value of an archive for a budding, Carnegie level 3 research institution. In September 2014, she hired me as the university's first Special Collections Librarian. This job title is misleading, because as the only full-time personnel in the Beaman Library Archives and Special Collections, I work with both the rare book collections as the librarian and the archives as the archivist.

My predecessor, Marie Byers, shared with me that before Sandra hired a full-time Special Collections Librarian, Marie used to worry about what would happen to the archive at Lipscomb after she retired. She had concerns that the university would shut the archive's doors and convert its one reading-room/processing-room into a study room. She explained the legitimacy of her fears, because time and again the administration had

[21]In a conversation with Sara Harwell on Thursday, January 11, 2021.

requested to use the Maiden Reading Room (that also served as the processing room) for student study-space. Byers understood that the archive is not a closet that should be kept shut and locked. She asserted over and over again that the Maiden Reading Room/processing room should *not* be repurposed for student study-space. She repeatedly witnessed that, despite the university having had an archive and special collection since 1965, the administration still showed no interest in building an archive that would promote teaching and learning.[22] A lack of understanding of the archive's purpose and mission has remained a systemic cultural problem; it is not one that has recently developed. Neither monetary funds nor the size of the student body have been the primary constraints, but rather a lack of understanding within the leadership. When the administration cannot see the archive's purpose and does not value how it strengthens and supports the mission of the small liberal arts college, then the growth of the archive is stunted and its mission thwarted. At Berea College this was not and has never been the case. President of the Friends of the Library, A.H. Perrin wrote, "There was always a lack of funds but never a lack of leadership or effort.[23]

[22]Conversation by author with Marie Byers, August 14, 2020, notes in author's possession. Marie Byers worked as the Reference Librarian at Lipscomb University full-time from 1979 until 2000. Then in 2000, she transitioned from working the reference desk full-time to working in Special Collections for half a day and the reference desk for half a day until she retired in 2008. For the next ten years, she continued to work at Lipscomb part-time in Special Collections from 2008 until 2018.

[23]Alfred H. Perrin, "For 110 Years…A Library Rich in History, ND," Berea College Special Collections and Archives, Record Group 06 6.02, series X, Box 49, folder 5, p. 1.

Berea College and Its Archive

Education properly understood appeals to the whole person. Combining manual labor with learning for the mind has been an accepted practice with a long tradition in parts of Europe. Malcolm Lyle Warford wrote the history of Charles G. Finney's adoption of this model of education, explaining how Finney, a lawyer turned minister, reformed U.S. Christian education. Although Finney had no formal college education himself, he had learned theology from the Reverend George W. Gale in exchange for working on Gale's farm.[24] Finney implemented his mentor's method of educating the body as well as the mind by combining manual labor with study when he established the Oneida Institute (1827), Lane Seminary followed (1829), and Oberlin College (1833). The missionary and antislavery movements of the antebellum era drove the establishment of the evangelical Protestant tradition in higher education at Lane Seminary, Oberlin College, and finally Berea College in 1855. A pedagogy of reform resulted in a racially integrated educational institution that attracted students from all backgrounds with the promise that they could work to pay their tuition and college expenses. This legacy of racial equality and socio-economic equity persists to this day, reflected, for example, in the college's "No-Tuition Promise" and its special and archival collections that have documented the interracial history of Berea and the southern Appalachian region, paired with the politics of American society during the middle of the nineteenth century and

[24]Malcolm Lyle Warford, "Piety, Politics, and Pedagogy: An Evangelical Protestant Tradition in Higher Education at Lane, Oberlin, and Berea, 1834-1904" (Ph.D. diss., Columbia University, 1973), 2-3.

established an evangelical college model that is still in practice today.[25] The program of study at Berea College located in Berea, Kentucky, grounds its academic curriculum in this philosophy.

The archive evolved organically at Berea in the twentieth century. Early donations of highly prized rare book collections came to the library as gifts from book addicts from all walks of life. Alfred H. Perrin, President of the Friends of the Berea College Library, notes that only one donor was an alumnus of the school while the others had a deep affinity for the school's mission and wanted to build something that would outlast them.[26] Philosopher William James posited "The great use of a life is to spend it for something which outlasts it."[27] Contributing to a cause that is bigger than an individual can attract people, even those who have no direct connection to a school. But for such a phenomenon to come about, the leadership of the college needs to talk about the archive, its mission, and its interconnections with the university's mission.

The Presidents at Berea have understood the value of their college archive. Support from various presidents paved the way for the enduring success of the archive, but two in particular made substantial contributions to the archive's secure foundation: President William Goodell Frost and President Willis D. Weatherford. William Goodell

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[25]Berea College, "No-Tuition Promise," accessed March 7, 2021, https://www.berea.edu/admissions/no-tuition/.

[26]Alfred H. Perrin, "Rare Books and Very Special Collections at Berea College, ND," Berea College Special Collections and Archives, Record Group 06 6.02, Box 49, folder 6, p. 2.

[27]Ralph Barton Perry, ed. *The Thought and Character of William James: As Revealed in Unpublished Correspondence and Notes, Together with his Published Writings Volume II Philosophy and Psychology* (London: Oxford University Press, 1935), 289.

Frost, Berea College's third president from 1892 to 1920, never returned home from a summer's trip to Europe without bringing a suitcase full of rare books for the library. Willis D. Weatherford served as the sixth president from 1967 until 1984. The Berea record is replete of memorandums and letters of support from President Weatherford encouraging the faculty and staff of Berea to send materials, articles, books, and other pertinent documents to the library. In a 1973 letter, President Weatherford asserted, "I hope that you can keep the Berea Collection in the library strong by sending to the library copies of articles, publications, and documents of importance on the Berea program."[28] In these official memoranda, the President promoted the development and use of these rare collections. Within the small college, a memorandum from the President carries immense weight. Department heads and deans more readily comply with the President's requests than any request coming directly from the library.

The archive contains the force of humankind that is most powerful, the reservoir of ideas. Archival ideas replenish the heart and revive the mind, so that even during a time of crisis and pandemonium, people can cling to hope. Ideas birth hope, and hope inspires the people to press on even when transformation feels impossible and progress seems improbable. People trekked to Berea to rediscover these ideas and hopes in the work of librarians, archivists, presidents, and sincere bibliophiles who had created a reservoir of ideas and works to challenge the mind and renew the heart. Within the Berea

[28]Willis D. Weatherford, "Memorandum: The Berea Collection, December 7, 1973," Berea College Special Collections and Archives, Record Group 06 6.02, Box 48, folder 1, p. 14.

Collection are all of the works by the father of Black history, Carter G. Woodson who was a Berea alumnus (1903). The Berea Collection also includes the entire run of the periodical *American Missionary Magazine*. Indeed, these collections became "essential to any study of abolitionist activities in the antebellum South."[29] Additionally, a long-term Berea College trustee, W. D. Weatherford Sr., began collecting rare materials related to Appalachia in 1914, making it the oldest such special collection in the world; its endowment in 1964 as the Weatherford-Hammond Mountain Collection allowed the collection to continue to grow, ultimately making it the most used collection in the archive and a required destination for all types of scholars of the region. Starting in 1970, the library started to formalize what had grown up over the previous century/decades by creating its Friends of the Berea College Library organization, which includes bibliophiles from all walks of life who joined together to preserve the college's highly prized collections.

However, even small college archives with proud histories can fall into periods of stagnation. In 1998, Gerald Roberts, Head of Special Collections and Archives at Berea College, believed that the work in archives and special collections had become invisible to those not already familiar with this entity. To rejuvenate its work, Roberts started by conducting a comprehensive departmental review. He had three full-time staff members and one part-time, temporary staff member. He acknowledged the unusual strengths and accomplishments of the Special Collections and Archives Department of Hutchins

[29]Gerald Roberts, "A Departmental Review, 1998," Berea College Special Collections and Archives, Record Group 06 6.02, series X, p. 11.

Library, which included welcoming 21,413 visitors to the archive between 1976 and 1998 (including students, faculty, staff, alumni, and historical researchers) who had requested and used 48,418 from these special collections (1968-1998).[30] Pivoting toward the future, Roberts asserted that because of these collections, students at Berea have "a unique opportunity to use primary source materials and rare books that are not usually available to undergraduates."[31] In the first paragraph of the introduction, Roberts asserted the importance of the archive to the education of the undergraduate student. However, he also positioned the Hutchins Library's Department of Special Collections and Archives within the national scope of libraries with the shared role of preserving the "historical and cultural records of civilization."[32] This work of understanding the past and using it as the foundation for building the future within the frame of the university and as part of the collective work of archives worldwide is a model worthy for all small college archivists.

Berea College is an exemplar of what the archive at the small college library should be and do. Berea College's Special Collections and Archives had begun keeping usage statistics as early as 1968—just three years after Ed Gleaves had Lipscomb establish an archives room. Reports, such as Gerald Roberts produced, provide invaluable documentation noting the immense work within the department spanning a period of decades. Since 1998, Berea has continued to grow and meet the needs of the users. This is particularly evident in Berea's online presence. They utilize Archon an early form of

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[30]Roberts, "Departmental Review," 15.

[31]Berea College Special Collections and Archives, Record Group 06 6.02, series X, "A Departmental Review," (Berea College: Berea, KY, 1998), 3.

[32]Ibid, 3.

ArchivesSpace, an open-source platform designed to create and exhibit finding aids, making the material in an archive more easily discoverable. Lipscomb acquired ArchivesSpace in 2016, and BLASC is slowly converting box lists into finding aids and adding them into ArchivesSpace. With another software platform called Preservica, Berea actively preserves born digital content. This cloud-based archiving service "combines all the core functions for successful long-term active digital preservation and secure access into a single, intuitive and fully supported application aligned to the OAIS ISO 14721 standard."[33] To date, Lipscomb does not have any archiving service for its digital files.

Berea has been a leader in archival management and special collections administration for decades, blazing a trail that other small college archives can use as a roadmap for improving and expanding their own work. Berea shows that the online presence of the archive matters, with their detailed explanations of the purpose and mission of the archive to the college on their webpages. Because online access has become the portal for people to know about the material available in the archive, Berea has created extensive finding aids that make it easier to discover the primary resources available in the various collections. However, Berea understands that the online presence is more than an entry point; it is also a tool communicating their value to the mission of the college in teaching and learning. With its sophisticated tools and informed staff, today

[33]"How Preservica Works - Preservica ", accessed March 8, 2021. https://preservica.com/digital-archive-software-1.

Berea College's Special Collections and Archives remains an innovative leader in its stewardship and practice of archival management.

Reimagining the Role of the Archive and Archivist through the Lens of Public History

The archive should not be locked up, but the question for Lipscomb and many other small college archives is, how should the archive be used? How do archivists demonstrate the purpose of an archive and fulfill its mission? How do we begin to change the minds of the administration and open their eyes to the possibilities that come from a well-funded archive that is rooted in teaching and learning? I have sought to discover how the archive could rebrand itself and prove that, when it is grounded in the teaching, learning, and formation of the people, students, and faculty, then it becomes irreplaceable. Before beginning my doctoral studies at Middle Tennessee State University (MTSU), I attended various conferences to learn from seasoned archivists and experienced academic librarians. I turned to them for insight and direction. In October 2014, I attended the Society of Tennessee Archivists' meeting in Memphis, Tennessee, entitled "Accidentally on Purpose: Acquisition, Care, and Promotion of Unusual or Specialized Collections," and during one of the sessions, I first learned about public history. During those sessions and in conversations with archivists gathered there, I realized that studying at MTSU would provide the education that I needed. From the readings, projects, professors, and class discussions at MTSU, I have honed my craft of

collaboration and worked to reimagine the archive at Lipscomb by building community through inclusive archival practice.

The field of public history in the United States has devoted the past fifty years to imagining and reimagining what should be done with the cultural resources of the nation and its communities. Whether these public historians work in museums, at historical sites, in archives, in sharing historical context with passersby, or in other venues, they have all wrestled with a set of questions that have defined and redefined the field. These questions include whether work of the public historian is to primarily preserve cultural resources or primarily to increase access and use of these resources; whether the job of public historians is to be "neutral" or to interpret the resources under their stewardship as a historian would; and whether the history to be preserved should represent primarily those who have had the greatest historical impact due to their access to power and privilege or should represent a diverse and inclusive set of historical actors and agents.[34]

As a field, public history has developed a fairly clear consensus that history, to be alive and useful, needs to be available in many forms to the public, which range, for example, from digital collections and websites to camp-overs at historical sites and hands-on exhibits at museums. As historians, public historians have also become increasingly active in the interpretation of their sites, collections, and archives in order to better inform the public about the significance of their venue or region. They recognize

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[34]Rebecca Conard, *Benjamin Shambaugh and the Intellectual Foundations of Public History* (Iowa City: University of Iowa City, 2002); Helena Robinson, "Remembering Things Differently: Museums, Libraries and Archives as Memory Institutions and the Implications for Convergence," *Museum Management and Curatorship* 27, no. 4 (October 2012), http://dx.doi.org/10.1080/09647775.2012.720188.

that facts alone do not engage and instead employ the research skills and inquiry methods of traditional historians to preserve, exhibit, and present scholarly material. Public historians have also been at the forefront of tackling "hard history" by engaging, for example, the history of slavery on antebellum plantation sites, the forcible removal of indigenous peoples, and the role of women and working-class people that can remain "invisible" without intentional research and interpretation by public historians. Public history extends the boundaries of the role and function of traditional history, moving beyond the ivory tower of academia. As such, the field has started to establish a foundation for diverse communities to work in partnership with such professionals to further diversify the histories that are highlighted for the public. However, this transformation is a work in progress that requires public historians who are willing to do the hard but rewarding work of making their collections more accessible, more inclusive, and more central to the lives of the community members they serve.[35]

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[35]Bruce W. Dearstyne, "Strategic Creativity, Planning, and Advocacy for the Digital Age," in *Leading the Historical Enterprise : Strategic Creativity, Planning, and Advocacy for the Digital Age* (2015); Wendy M. Duff et al., "Social Justice Impact of Archives: A Preliminary Investigation," *Archival Science: International Journal on Recorded Information* 13, no. 4 (2013), http://dx.doi.org/10.1007/s10502-012-9198-x; Mark A. Greene, "A Critique of Social Justice as an Archival Imperative: What Is It We're Doing That's All That Important?," *The American Archivist* 76, no. 2 (2013), http://dx.doi.org/10.17723/aarc.76.2.14744l214663kw43; Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *The American Archivist* 70, no. 2 (2007), http://www.jstor.org/stable/40294571; Ricardo L. Punzalan and Michelle Caswell, "Critical Directions for Archival Approaches to Social Justice," *The Library Quarterly* 86, no. 1 (2016), http://dx.doi.org/doi:10.1086/684145; Anthony R. Reeves, "Standard Threats: How to Violate Basic Human Rights," *Social Theory and Practice: An International and Interdisciplinary Journal of Social Philosophy* 41, no. 3 (2015).

Archivists—as public historians—are in the midst of these transformational tides. To successfully navigate these waters requires skill, stamina, and the ability to build a team both within and outside of one's own institution. For example, while the idea of neutrality within archives has been thoroughly debated and—in the recent literature—refuted, some populations that archivists will interact with still hold this expectation. Therefore, for the archivist, being diplomatic and taking the role of educator remain paramount. The same applies to other questions that archivists may face in their institution; Is the archivist a professional staff member or a faculty member and teacher? Is the archivist limited to being a curator and not an interpreter? The answer to each of these depends on the willingness of the archivist to embrace the calling to be a public historian who interprets the past and teaches others how to go and do likewise. The traditions of archival objectivity and neutrality hinder the growth not only of the archive, especially at small institutions, but also of the parent institution. From Anne Gilliland to Randall Jimerson and others, the archival literature documenting the dissenting views on the neutrality of archives remains robust.[36] The archivist is not neutral in this work but intentionally stores material of enduring evidence to document a more complete history.

Traditionally, archives and archivists have not had a direct impact that reaches into the lives of students, especially at the undergraduate level. Nor have they played a

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[36]Anne Gilliland, "Neutrality, Social Justice and the Obligations of Archival Education and Educators in the Twenty-First Century," *Archival Science* 11, no. 3 (2011), http://dx.doi.org/10.1007/s10502-011-9147-0. Randall C. Jimerson, "Embracing the Power of Archives," *American Archivist* 69, no. 1 (2006), http://www.jstor.org/stable/40294309. Reto Tschan, "A Comparison of Jenkinson and Schellenberg on Appraisal," *American Archivist* 65, no. 2 (2002), http://www.jstor.org/stable/40294205.

direct role in influencing the public's understanding to ask and develop answers to the difficult questions that define humanity. Archives have also not distinguished themselves as a whole in encouraging students and constituents to delve deeper into their understanding of the world, its cultures and systems. Therefore, those taking such a position, especially at a small archive, should brace themselves. Archival work is not for the faint of heart. Restructuring and realigning the mission and methods of work within the archive does not happen overnight. There is work to do whether the archive needs to realign itself and partner with students in their education to intentionally form their understanding, or if the archive needs to address the imposing power structures of what material has traditionally been preserved in the archive. Changing the status quo demands stamina.

Changing the status quo also requires the archivist to intentionally partner with faculty members to teach students how to use primary resources and to conduct research in the archive. Or the archivist might seek to diversify the archive's holdings by expanding the collection scope to document those stories that have traditionally been excluded. It is difficult to go against the established power structure and invite into the archive those who have historically been excluded. Throughout this process, communication remains essential. It cannot be overstated. Communicate with your direct superiors and those immediately above your superiors and document that communication. It has become easy to save emails. Document phone conversations and follow-up in-person conversations with an email, especially if the superior agreed to or approved a policy or event. These steps demonstrate that the work of the archivist is not done in

isolation, but that it follows the approved process and procedures. It signifies that the administration will allow change and approve it once it is communicated, approved, developed, established, and in place. Communication is not limited to the power structure that will either permit or prohibit change, but it especially includes the community.

To build genuine community, the public historian must share authority. Michael Frisch cast the vision for a shared authority in his 1990 seminal work, *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History.* His work is full of concrete examples from his own experiences. He explains that his insights arose out of the experience from "concrete particulars."[37] Frisch elaborates that the work of public history, particularly practicing the notion of a shared authority, is more than skills to be imparted. The approach of shared authority raises "important issues of culture, communication, and politics—not only in the material they engage, but in the very processes of engagement."[38] Frisch placed value in the process. Although I read his book in class and had heard him speak at the Oral History Association (OHA) meeting in 2019, I had to experience some of my own concrete particulars before I knew how to truly share authority and to reap its bountiful benefits.

Revamping the Archive at Lipscomb

When I became Lipscomb University's first full-time Special Collections Librarian. I had my work cut out for me. Given the precarious nature of the archive and

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[37]Michael H. Frisch, *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History* (Albany: State University of New York Press, 1990), xv, xvi.

[38]Ibid., xvi.

its contingent staff, the archive did not have an established place within the culture of the institution and the minds of administrators, alumni, faculty, and students. As a result, there was a very small budget to support the work of the archive and special collections. Additionally, the archive did not meet the basic professional requirements of such institutions. For example, some collections lacked proper deeds of gift, finding aids, and even the proper subject descriptors and metadata or controlled vocabulary that help users access the archival and special collections material.[39] If the material is not even properly acquired and preserved, how can it be made accessible? Which comes first, the chicken or the egg? Before I could pursue a vision of an inclusive archive at the center of my small college's culture of teaching and learning, I had to establish a baseline for this small archive.

At Lipscomb University, my first step was to change our accession policy so that BLASC no longer accepted material without a deed of gift. While I inherited a plethora of accession records in multiple notebooks, the lack of deeds of gift was striking. Lipscomb did not have a deed of gift form on hand, let alone a file of signed deeds of gift to prove ownership, and so I turned to archivists at other institutions for help and perused the internet to find a sample that would suffice. After using the selected deed of gift for a while, I soon learned that the university's general counsel needed to approve all contracts; therefore, I submitted the deed of gift for review. After consultation, the

[39]For more information on the importance of controlled vocabulary in searching, read Tina Gross and Arlene G. A Taylor, "What Have We Got to Lose? The Effect of Controlled Vocabulary on Keyword Searching Results," *College & Research Libraries* 66, no. 3 (2005).

general counsel sent me two forms to replace the one form that I had submitted. Lipscomb now had two different deed of gift forms, a short form (one-page) and a long form (multi-pages which also required the Provost's signature).

Becoming an archive with proper policies and procedures in place can become a game changer in the research and scholarly life of a user. Without these though, the resources in the archive do not demonstrate to the administration the archive's value, and the user does not know the primary resources that they are missing in their research. Unfortunately, this cycle can be dangerous to the long-term sustainability of the archive. It is dangerous because it makes the archive largely invisible, then it is not valued by administration and can easily be deemed obsolete, irrelevant, or even dispensable.

A different vision and mission, however, are possible, one in which the university speaks out of the archive. The properly preserved archive provides the platform to communicate the institution's purpose and reveal its character. The professor-archivist and professor-librarian partnerships narrate the kind of school that Lipscomb seeks to become, while also enriching the context for teaching and learning. Beaman Library Archives and Special Collections has partnered with the College of Liberal Arts and Sciences—specifically, the Department of History, Politics, and Philosophy—to create an oral history program to document the stories of Vietnam veterans. The Vietnam Voices Oral History Program preserves the veterans' voices and invites the historically uninvited into the archive. Embracing Michael Frisch's concept of shared authority, Lipscomb opens its doors for students, professors, veterans, and community friends to convene,

dialogue, and learn together while also creating a unique historical record for future generations.

Such work requires many skills, but being a master collaborator and a skilled project manager are likely the two most essential qualities of an effective archivist, especially one building community. Connecting with others to find common ground and to define mutually beneficial projects is one of the key strategies for the small college librarian. In the spring of 2019, I initiated contact with the Special Collections Librarian from Fisk University (also here in Nashville) and with the archivist at Meharry Medical College (Fisk's affiliated medical school) to form an archives collaborative to preserve archives in the "Athens of the South." Fisk University was founded immediately after the Civil War in 1866 to provide educational opportunities to free and previously unfree African Americans, and Meharry Medical College was founded in the next decade as the first medical school in the South for black students. Today, Fisk and Meharry each have just over eight hundred students—small colleges with exceptional and significant archival collections.

This project came about because in October of 2018, DeLisa Minor-Harris, Special Collections Librarian at Fisk University (now Assistant Director), and I had met at the LYRASIS Summit (a conference for librarians) in Nashville. During one of the presentations when two librarians from the University of Utah were speaking about their data science project, "Machine Learning Meets Library Archives," DeLisa and I commiserated because neither of our universities had the personnel nor capacity to complete such a project. We wondered how we would ever compete for grants when we

faced competition from archives at R1 and R2 institutions. We found that we shared similar struggles and decided to collaborate in a way that could elevate both our institutions' archives by applying for a planning grant from the National Historical Publications and Records Commission (NHPRC).

Together, Lipscomb, Fisk, and Meharry were able to win a planning grant, and at present, we are waiting to hear back from the NHPRC regarding the implementation grant we submitted in November 2020 for further funding to support this work among the three institutions. While Lipscomb is not an HBCU institution, it is preserving the documents and records of a key piece of Nashville's black history, the Nashville Christian Institute, a historically African-American K-12 school that operated in Nashville, Tennessee, from 1940 until 1967 with the support of the Churches of Christ. Many of the NCI graduates went on to study at Fisk and Meharry. In a time when the culture is crying out from racism and other social injustices, Lipscomb has the opportunity to partner with these two institutions and declare that blacks, their institutions, and their archives matter. This initiative has the potential to enrich student learning at all three institutions, center more inclusive histories, and help all three small archives move toward their potential.

With the completion of the NHPRC planning grant in November 2020, Frisch's words about shared authority—though spoken at the 2019 Oral History Association, conference—finally yielded an understanding within me. As I completed writing the final report, Frisch's words returned to me, and I realized that the process of collaboration in public history is best exhibited through shared authority. Shared authority is the final

product. The projects produced—whether they were oral histories, exhibits, finding aids, endowments, or other work products—are all byproducts of the ultimate product, a shared authority. Shared authority is a specific form of collaboration within public history. It is the final product because like research it is cyclical; it must keep going. It endures. The collaboration within the archive came about gradually but intentionally, and it keeps going.

CHAPTER III:

FROM FOE TO FRIEND: HOW WAR-TIME ENCOUNTERS CREATED LASTING FRIENDSHIPS AT A WORLD WAR II PRISONER OF WAR CAMP IN LAWRENCEBURG, TENNESSEE

When the U.S. Army captured German prisoners during World War II (WWII), those prisoners of war (POWs) were shipped off to the United States on the ships that had brought U.S. soldiers and supplies to the European continent. Some of these POWs came to Lawrence County, Tennessee, and spent a few years at a POW camp there. Many of these former German soldiers worked on local farms, including, James Henry Stribling's farm. James and his daughter, Lois Stribling Brock, developed relationships with them, treating them with respect and appreciation. Even after these German soldiers were repatriated, they continued to write letters to the Stribling Brock family.

Now Lipscomb University has this collection of more than 350 letters in its archives. We have used this collection to expose college students and even middle-school students to the power of primary sources. We have shared this story and its history, which in turn has spread the word that archival resources can be essential to teaching and learning. This process has built lasting partnerships between the archive and academic faculty and departments. Additionally, the work of centering this archival holding in the teaching mission of the university has strengthened the ties of the archive with the surrounding community—highlighted by a public launch of an exhibit of this collection—and has brought national attention to the university and its archive. Specifically, in May of 2015 a Lipscomb student, Ellen Butterfield, wrote the collection's

story for the school's online newspaper.[1] Adam Tamburin from the Nashville *Tennessean* newspaper picked up the story.[2] Then Mark Potter from NBC and his producer from NBC News discovered the story, which aired on *NBC Nightly News* on Sunday, August 9, 2015.[3] This story is shared more fully in the chapter that follows, not because every archival holding will result in national news coverage, but as a case study of how the careful and purposeful cultivation of relationships between the archive and students, faculty, and community members can yield unexpected fruit. The story of the Stribling Brock letters illustrates the small college archivist's role as educator and spokesperson, giving our institution the opportunity to engage society in public history.

The Historical Context of the Letters

Historian R. Douglas Hurt attests that at the time of WWII the U.S. military did not know much about handling POWs. The military had limited—and not notably successful—experience with the long-term housing and care of POWs primarily in the War of 1812 and the Civil War.[4] During the Spanish-American War and the First World

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[1]Ellen Butterfield, "German POW Letters Being Translated at Lipscomb," *Lumination Network*, May 14, 2015, http://luminationnetwork.com/german-pow-letters-being-translated-at-lipscomb/.

[2]Adam Tamburin, "Letters Found in Cereal Box Tell Story of German POWs in Tennessee," (Nashville) *Tennessean*, July 10, 2015, https://www.tennessean.com/story/news/education/2015/07/10/letters-found-cereal-box-tell-story-german-pows-tennessee/29995443/.

[3]Mark Potter, "Historical Treasures," NBC News, August 9, 2015, https://www.nbcnews.com/nightly-news/video/cereal-box-held-hundreds-of-letters-penned-by-wwii-pows-in-tennessee-501217347780.

[4]R. Douglas Hurt, *The Great Plains during World War II* (Lincoln: University of Nebraska Press, 2008), 314.

War, prisoners were held on site and not transported to the United States. The military's primary focus was on training, equipping, and supporting military personnel in these conflicts rather than on containing enemy captives. As a result, the Provost Marshal General did not even submit a plan for POWs to the Joint Chiefs of Staff for review until September 1942—a full nine months after the country had declared war on the Axis powers of Japan, Italy, and Germany. Rather than imprisoning the Axis POWs in enemy territory in Europe—which had been the initial thought but would have burdened Allied powers with the need for additional food and supplies, the U.S. government set up prisoner of war camps across its 48 continental states. The Provost Marshal General's plan proposed that the Civilian Conservation Corps (CCC) camps that had employed young men in work and educational programs during the Great Depression now be repurposed as barracks for POWs. Hurt asserts that using the pre-established CCC camps made the difficult work of organizing, administering, and operating POW camps easier.[5] Government officials preferred locations of at least 350 acres located no further than 500 feet from a road and five miles away from a railroad line. As historian Arnold Krammer points out, this formula allowed small towns to house the influx of enemy soldiers coming into the United States as POWs.[6]

One Lawrence County local, James Henry Stribling, was ready to answer the call for a suitable location for a POW camp. As a savvy businessman and informed Lawrence County citizen, he had already contributed significantly to the local economy. Stribling

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[5]Ibid., 315.

[6]Arnold Krammer, *Prisoners of War: A Reference Handbook* (Westport, CT; London: Praeger Security International, 2008), 42.

funded the building of the first high school and gifted it to the county on two conditions—that the school would teach Bible and that he would select the Bible teacher. Mr. Stribling chose a graduate of Nashville Bible School (later David Lipscomb College, now Lipscomb University), Robert Henry Boll.[7] Most notably, Stribling had helped bring a Civilian Conservation Corps (CCC) camp to Lawrenceburg in the 1930s.[8] Government projects such as the Works Progress Administration and the CCC had bolstered local economies, and Lawrence County residents had enjoyed the fruits of these efforts.[9] This experience had created a sense of trust, forming the basis for a positive relationship between locals and the federal government.[10] Additionally, the earlier CCC camp made Lawrenceburg a prime candidate for a POW camp from the War Department's perspective. Stribling had already primed and prepared his property at Pine Bluff—the site of the earlier CCC camp. Stribling submitted a formal request to the War Department to use this property as a POW site, claiming that his space and facilities were well suited for the task, especially with their proximity to nearby railroads, which would ease

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[7]Lipscomb University, "German POW Letter," short 2016 video at https://vimeo.com/136772349. Robert Henry Boll taught at Lawrence County High for one academic year, 1910-1911. He remained close to the Stribling Brocks even after he returned to Louisville, Kentucky. In fact, he translated the POW letters for the Striblings Brocks. Once the POWs mailed letters to the Stribling Brocks, if they were written in German, then the Stribling Brocks mailed the letters to R. H. Boll for him to translate. Then R. H. would mail the original letter and his translation back to the Stribling Brocks in Lawrenceburg, TN.

[8]Kathleen Graham-Gandy, *One Man's Vision...One Country's Reward: How the Life of James H. Stribling Affected His Fellow Man* (Mount Pleasant, TN: Shock Inner Prizes, 2013), 49.

[9]Carolyn Powell, "Camp Crossville, 1942 - 1946: Did Good Fences Make Good Neighbors?" (M.A. thesis, Middle Tennessee State University, 2010), 24.

[10]Ibid., 27.

transportation. Stribling also reassured area residents that the camp would be secure and they would be safe. Once received and accepted, the former CCC camp at Pine Bluff was repurposed and refurbished as a place of employment for a new army of young, able-bodied POWs.[11]

Stribling was not animated solely by civic spirit but also hoped that Lawrenceburg would thrive with the influx of POW labor, modeling for other small towns what an influx of POW labor could accomplish for local economies suffering from the critical war-time labor shortage.[12] Able-bodied men, serving on the front lines of battle, had left vacancies within local economies, and others from rural communities answered the call to work in large-scale industry to build the planes, tanks, and arms of war in places like Nashville and Oak Ridge in Tennessee. The U.S. War Department had a similar hope. In 1943, after the German and Italian Afrika Korps troops surrendered to the Anglo-American forces in North Africa, an average of 20,000 POWs arrived in the United States each month.[13] Facing a POW crisis and a homefront labor shortage, the War Department decided to put able-bodied POWs to work.[14] Prisoner of war labor—commensurate with

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[11]Arnold Krammer, *Nazi Prisoners of War in America* (Lanham, MD: Scarborough House, 1991), 26.

[12]Krammer, *Prisoners of War*, 49.

[13]James E. Fickle and Donald W. Ellis, "POWs in the Piney Woods: German Prisoners of War in the Southern Lumber Industry, 1943-1945," *Journal of Southern History* 56, no. 4 (November 1990): 695-724, http://dx.doi.org/10.2307/2210933.

[14]Krammer, *Prisoners of War,* 49.

each individual's physical capabilities and in line with the Geneva Convention—became a "precious wartime commodity."[15]

The primary goal of the 1929 Geneva Convention—following the Great War of 1914-1918—was to regulate and humanize the treatment of the POWs.[16] Although it stipulated that POWs from the enlisted ranks could be compelled to work, it also protected them by limiting their duties, which could neither be directly related to the war effort nor jeopardize their health and safety.[17] WWII POW scholar Antonio Thompson posits that the federal government made a good faith effort to honor this international treaty, which led to the most humane treatment of POWs in U.S. history, particularly once they reached American soil.[18] The U.S. War Department determined that every employed prisoner should be compensated for his work with a decent and fair wage of $.80 a day, an amount based on the average income of an American private in 1941.[19]

In addition to physically aiding the war effort, POWs also had the potential to aid the battle for hearts and minds that would be crucial for concluding the war successfully

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[15]Howard S. Levie, "The Employment of Prisoners of War," *American Journal of International Law* 57, no. 2 (April 1963): 322, http://dx.doi.org/10.2307/2195984. See also Krammer, *Prisoners of War,* 49.

[16]Judith M. Gansberg, *Stalag, U.S.A.: The Remarkable Story of German POWs in America* (New York: Crowell, 1977), 2; Hurt, *The Great Plains during World War II*, 315.

[17]George G. Lewis, et al., *History of Prisoner of War Utilization by the United States Army*, *1776-1945* (Washington, DC: DTIC Document, 1955), 66.

[18]Antonio Scott Thompson, *German Jackboots on Kentucky Bluegrass: Housing German Prisoners of War in Kentucky, 1942-1946* (Clarksville, TN: Diversion Press, 2008), 7. See also Arnold Krammer and H. Thonhoff Collection Robert, *Nazi Prisoners of War in America* (Chelsea, MI: Scarborough House, 1996), 13.

[19]Lewis et al., *History of Prisoner of War Utilization by the United States Army, 1776-1945*, 77.

and for establishing peace afterward. One way that the United States defined itself internationally as being different from the Axis powers was how it treated its POWs. And those POWs had the potential, at war's end, to change views of the United States in their home countries. Germany, Japan, and Italy did not pay their U.S. prisoners for their work, but this did not undermine the U.S. commitment to treat its POWs ethically and humanely. Krammer specifically identifies the German Afrika Korps as having been the best-treated POWs in recorded history, which stands in stark contrast to the torture that POWs held by the Japanese suffered. Even though Germany was a signatory to the Geneva Convention, American POWs in Germany were not as well treated as German POWs in the United States.[20]

Beyond the propaganda of this humane treatment, the Department of War and camp administrators also sought to re-educate German and Italian POWs during their time in the United States—without overtly violating the Geneva Accords' prohibition against mandatory re-education of prisoners of war.[21] Given the quick succession of the first and second world wars, it was clear to many American policymakers that it was not enough to conquer the enemy; the conquered had to be retaught, retrained, and reprogrammed to accept the conqueror's ideological constructs. [22] Therefore, POW camp administrators strove to identify the prisoners' political ideology and to offer voluntary

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[20]Thompson, *German Jackboots on Kentucky Bluegrass: Housing German Prisoners of War in Kentucky, 1942-1946*, 8.

[21]Paul D. Gelpi Jr., "Piney Hills Stalag: The Internment of Axis Prisoners of War in Camp Ruston, Louisiana," *Louisiana History* 50, no. 3 (Summer 2009): 346.

[22]Bob Moore, Barbara Hately-Broad, and International Committee for the History of the Second World War, *Prisoners of War, Prisoners of Peace: Captivity, Homecoming, and Memory in World War II* (Oxford: Berg Publishers, 2005), 3.

re-education programs led primarily by the prisoners themselves. The U.S. War Department believed that the prisoners would be more receptive to new ideas presented by their comrades, and such a system helped obscure the government's role in the programs.[23] The Allied powers were not altruistic but rather seeking to purge any Nazi ideology and hoping repatriated Germans would employ their newly acquired ideas after the war to construct a democratically sound government.[24] Nonetheless, the informal education of work outside the camps with everyday Americans was likely more effective than the camps' formal educational programs.

Work for POWs proved to be a positive experience for both the captors and the captive. The captive maintained physical and psychological fitness, and the captor reaped great economic benefits on farms and in other small businesses—and both helped the Allied effort. In Lawrenceburg, several dozen POWs served their time working on the James Henry Stribling farm. They increased agricultural production and earned their own currency, often putting it back into the local economy with every purchase of beer, cigarettes, clothing, and other goods. Their work also alleviated boredom and provided the POWs with the financial means to purchase a wide range of personal items and supplies. The U.S. War Department did not pay POWs in cash, but rather in paper coupons to reduce the likelihood that they would pool their resources and bribe guards.[25] Paid a fair wage for their work and permitted to entertain themselves with books, sports,

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[23]Gelpi, "Piney Hills Stalag," 348.

[24]Moore, Hately-Broad, and International Committee for the History of the Second World War, *Prisoners of War, Prisoners of Peace*, 3.

[25]Krammer, *Prisoners of War,* 49.

and theater in their free time, German POWs did not seem to mind the physical labor on farms or orchards.

Across the country, a vast majority of the POWs were involved in agricultural work as in Lawrenceburg. The U.S. military placed virtually no restrictions on community leaders regarding the nature of agricultural labor, which was not directly connected to the war effort.[26] Local farmers hired POWs for their farms, for the established rate of $.80 a day. German POW Leo Klackl reminisced about working on the Stribling Brock farm in his letter of November 15, 1947. He even recalled the immense value of cotton as a cash crop according to Delmar Brock, James Henry Stribling's son-in-law.[27] The addition of the POW laborers was instrumental in getting America's bountiful harvests not only to soldiers on the front lines but to the growing population of liberated peoples around the globe.[28]

With the influx of such unlikely harvesters, local perception often shifted as well, and residents began to appreciate POWs' work. With time, many Americans were willing to set aside the War Department's regulations meant to prevent fraternization between citizens and POWs. Historian Melissa Marsh chronicles that Nebraska farmers relatively quickly set aside prohibitions against POWs sitting on front lawns, entering private homes, or accepting food from farmers. Nebraskan Lois Neely recalls that her family

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[26]Levie, "The Employment of Prisoners of War," 332.

[27]Stribling Brock WWII German POW Letters, 1945-1980, 002, The Stribling Brock Letter Collection, Beaman Library Archives and Special Collections, Lipscomb University, Nashville, TN.

[28]E. M. Collingham, *The Taste of War: World War II and the Battle for Food* (New York: Penguin, 2013).

broke all three of these rules in a single afternoon. Her dad invited the prisoners to sit beneath the shade of the massive trees in their front yard as they ate their military-approved sack lunches. Then farmer Neely welcomed the internees into his home, where his wife served them strawberry shortcake piled high with whipped cream.[29] Such stories of American men and women showing kindness to the enemy highlighted the mercy and compassion of everyday Americans and helped to break down stereotypes and enmity on both sides. And such kindness persisted, even after the general public learned more about the horrors of war, the Holocaust of the Jews, and German treatment of U.S. POWs.[30]

Marsh explains that the lack of drama in the history of POWs in America is why the story is not widely known. There is little thrill in Axis enemy soldiers devouring strawberry shortcake at an American farmer's kitchen table. Nevertheless, this story and those in Lawrenceburg, Tennessee, demonstrate that daily life for many people across America included extending hospitality to POWs. What happened in Nebraska and Tennessee was not an anomaly but rather the kind of hospitable behavior that was repeated over and over throughout the United States during World War II.[31] These stories reveal that when the agenda of politicians and their government officials is removed,

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[29]Melissa Amateis Marsh, *Nebraska POW Camps: A History of World War II Prisoners in the Heartland* (Charleston, SC: History Press, 2014).

[30]Paul J. Springer, *America's Captives: Treatment of POWs from the Revolutionary War to the War on Terror* (Lawrence: University Press of Kansas, 2010), 142-143.

[31]For more stories, see Allen V. Koop, *Stark Decency: German Prisoners of War in a New England Village* (Hanover, New Hampshire: University Press of New England, 2000); Lauren Hahn, "Germans in the Orchards: Post-World War II Letters from Ex-POW Agricultural Workers to a Midwestern Farmer," *Journal of the Midwest Modern Language Association* 33/34, no. 3,1 (Autumn 2000/Winter 2001): 170-178, http://dx.doi.org/10.2307/1315350.

citizens can begin to see "the enemy" less in terms of political propaganda and more as human beings with their own stories. When the enemy begins to have a face, a name, and a human element, the need for connection and relationship emerges across enemy lines. Once the German soldier was in the Americans' own front yard and government propaganda was ignored, local residents changed their perception of the enemy.[32]

Food was often the cornerstone of this hospitality—both in homes and in the camps. Gerhard Hennes, a repatriated German POW, wrote a memoir about his experience as a prisoner in the camp at Crossville, Tennessee, and what he most fondly recalled was the food. Not only did he regularly receive three meals per day, but they also tasted good. Hennes mentioned his first meal at Crossville as a feast of breaded pork chops, mashed potatoes, string beans, corn muffins and Jell-O. Hennes remembered not only the entire menu of that first meal but also that he was offered second helpings, which he gratefully accepted and devoured. Hennes commented that he and his compatriots "were spoiled beyond our merits with excellent and abundant food."[33] In the POW camps, the military chefs often responded to the ethnic preferences and customs of their prisoners. Krammer mentions that the Seagoville camp outside of Dallas, Texas, had a trained dietician on staff, who was "one of the main reasons why no one ever thinks of escaping this place."[34] Appetizing and healthy food can have a powerful effect on keeping up the spirits of those incarcerated. Food can win people over and ease pain

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[32]Marsh, *Nebraska POW Camps,* 16.

[33]Gerhard G. Hennes, *The Barbed Wire: POW in the USA* (Franklin, TN: Hillsboro Press, 2004), 34.

[34]Arnold Krammer, *Undue Process: The Untold Story of America's German Alien Internees* (Lanham, MD: Rowman & Littlefield Publishers, 1997), 101.

when liberty is restricted. However, Hennes remarked that despite the good food and kind treatment, he "could not *quite* forget" that he was living behind barbed wire. [35]

The fact of incarceration—regardless of the amenities or the kindness of strangers—and what the future might hold were sources of underlying anxiety for POWs. In the preface to Hennes' memoir, he recounted his initial approach to the camp and the uncertainty he felt about the future. Although there was much that Gerhard did not know, what he did know was that his immediate future "would be behind the barb[ed] wire."[36] Such sentiments were likely shared by many men, including those POWs in Lawrenceburg, but what distinguished each prison camp, one from the other, were the encounters both behind and beyond the barbed wire and how individuals interpreted and internalized those experiences. Hennes observed for example that in the camps, "we were spoiled by most respectful, almost subservient, treatment."[37] As a result, F. I. Arntzen, a German POW who was interned in Canada and who completed a study analyzing the psychological effects on the interned German soldiers, found that "Even with long confinement under the conditions as stated, no abnormal mental reactions can be demonstrated that can be attributed to the restriction of freedom occasioned by imprisonment."[38] His findings corresponded to those of the German POWs in Lawrenceburg. Leopold Klackl remarked on 7 January 1947 that, when friends and family referenced a particular picture and questioned who else was in it, he always

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[35]Hennes, *The Barbed Wire*, 38.
[36]Ibid, xiv.
[37]Ibid, 36-37.
[38]F. I. Arntzen, "Psychological Observations of Prisoners of War," *American Journal of Psychiatry* 104, no. 7 (1948): 446, https://doi.org/10.1176/ajp.104.7.446.

identified the Stribling Brocks as the farmer and his wife who had been so good to the POW internees. Leopold wrote, "I would not have dreamed when I was put aboard ship in Africa, that fate would bring me to such noble and good people. Many of our comrades in camp Lawrenceburg envied us, for with you we prisoners had only happy, bright days."[39] This statement confirmed Arntzen's research. The German POWs recalled happy memories despite the general restriction on their liberty and despite the language barriers. Several of the German POWs spoke English fairly well, but the Stribling Brocks did not speak any German. Through kind gestures, smiles, and German POW translators, the likely foes became unlikely friends.

Ultimately, looking at the experience of Axis POWs in the United States in general and those on the Stribling Brock farm in particular, we arrive at an arousing or stirring question that is simple to ask but complex to answer—Why? Why were the Stribling Brocks so respectful of the German POWs? Why were many Americans across the nation so respectful of the German POWs? The Stribling Brocks gave generously to the POWs, as did many Americans. They extended hospitality and understanding. The Stribling Brocks spent time with the captured enemy soldiers, forming meaningful relationships. The Stribling Brocks humanized the enemy. Gottfried Rest, a Lawrenceburg POW, wrote on 4 January 1947 that the captain of the camp had told the POWs to forget the Stribling Brocks when they left America. Gottfried responded rather frankly, "In this world one does not easily find people like you! I got to know you [even]

[39]Stribling Brock WWII German POW Letters, BLASC.

as a prisoner. [Something] like that does not happen easily!"[40] Spending time together around the dinner table eating strawberries and cream or drinking buttermilk breaks down barriers; the Stribling Brocks shared such simple pleasures with POWs. The Stribling Brocks, like many Americans, saw the "other" in real time and space. The "other" ceased to be the "other" when the enemy soldier and the citizen gathered at the table, worked side by side on the farm, and experienced together the routines of daily life.

Despite their relatively fine treatment in the United States, the German and Italian POWs faced new challenges when they were repatriated to their home countries after the war. As a result of the devastation to much of Europe, the road to reconstruction was long and arduous. The kindness and respect with which the Stribling Brocks treated the prisoners of war in Lawrenceburg greatly impacted the repatriated Germans who continued to communicate with the Stribling Brocks even after leaving the United States. Once the German POWs were back home, they were especially thankful for how good their lives had been in the United States.

Repatriation and Remembrance

Repatriation was slow and agonizing. After the surrender of Germany in May of 1945, the U.S. War Department focused more on defeating Imperial Japan in the Pacific than on transferring POWs to Germany. This was not good news for all German POWs, but it certainly was for farmers in the United States. Without the POWs, farmers faced a labor shortage. It would have been an especially challenging agricultural season in 1945

[40]Ibid.

without the aid of the German POWs. The majority of the POWs were repatriated during the spring and summer of 1946, including those stationed in Lawrenceburg. The United States made arrangements with the other Allied powers that the repatriated Germans would return to either their hometown or nation of origin.[41] This agreement proved difficult to implement, however. The British detained German soldiers in England until 1948 for two reasons: First, the Allied victors believed that they needed additional manpower for reconstruction, and second the heavily damaged German cities were desolate of food and employment and could barely accommodate those already there, let alone a large number of repatriated soldiers.[42]

The immense number of displaced persons from World War II was not limited to POWs or to Jews but also the German women and children who had been expelled from their native land. The British-occupied portion of Germany had eighty more people per square mile than the American side and 112 more people than the French side, with insufficient food for such an immense population. Only seventeen percent of the people coming in were men and, of that small percentage, only sixty percent of them were fit to work. The British attempted various tactics to increase food production but were unable to motivate farmers to abandon their customs of raising cattle and to grow comestible crops.[43]

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[41]Thompson, *German Jackboots on Kentucky Bluegrass*, 200-203.

[42]Bob Moore and Kent Fedorowich, *Prisoners of War and Their Captors in World War II* (Oxford: Berg Publishers, 1996), 282.

[43]Ben Shephard, *The Long Road Home: The Aftermath of the Second World War* (New York: Random House, 2010), 249-50.

People in postwar, occupied Germany acquired food in one of three ways: they received extra portions at work; they purchased food on the black market; or they requested people abroad to send food.[44] The Stribling Brock letters contain numerous requests for food. When Helmut Lau was still detained in Great Britain in 1947, he wrote to the Stribling Brocks expressing in familial terms his gratitude to his "uncle and aunt" for the parcel that had arrived the preceding day. Referring to Delmar and Jim Brock as uncle and aunt is a form of familiarity that reveals uncommon intimacy. Since cigarettes were in such short supply, Lau specifically included a line declaring his appreciation for them.[45] Men scheduled to return to the Soviet-occupied portion of Germany did not want to go, as they anticipated great suffering and even torture.[46] Erich Thimmann described the difficulties of living in Russian-occupied Germany in his letter dated January 22, 1949: "If I had imagined that things are as they [actually] are in Germany, that is in the East [Russian] Zone, I would never have stayed here. This is no longer a life. People may soon lose courage here, but you have to keep on going."[47] Erich's sentiments conveyed a struggle for survival, and even four years after the war, people had to be incredibly determined to maintain their will to live.[48]

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[44]Ibid., 251.

[45]Stribling Brock WWII German POW Letters, BLASC.

[46]Thompson, *German Jackboots on Kentucky Bluegrass*, 204.

[47]Stribling Brock WWII German POW Letters, BLASC.

[48]Postwar conditions in the Soviet-occupied zone of east Germany are described in Ann L. Phillips, *Soviet Policy toward East Germany Reconsidered: The Postwar Decade* (New York Greenwood Press, 1986); Shephard, *The Long Road Home: The Aftermath of the Second World War*; Mark Wyman, *DPs: Europe's Displaced Persons, 1945-1951* (Ithaca, NY: Cornell University Press, 1998); Keith Lowe, *Savage Continent: Europe in the Aftermath of World War II* (New York: St. Martin's, 2012), 3-73, 111-24, 266-68.

Many repatriated German POWs thought about their days back in the states and began writing to the former guards, employers, and family members requesting food and other goods.[49] The POWs wrote to the locals in Alabama fondly recounting the abundant food and comfortable clothing that they had had as prisoners. They had more when they were held captive than when they were free men. The Germans wrote that, were it not for the USA, they would all starve. POW scholar Ruth Cook mentioned the letter of repatriated POW, Gerhard Stroh. In it, Stroh practically pleaded with America to seriously consider helping Europe, stating, "I hope the Americans will help the European peoples in each regard, for the American frontier is Europe."[50] Family members who corresponded with the repatriated POWs remarked that once the Germans got to Alabama and began working, they were no longer really thought of as enemies.[51] Gratitude was not in short supply.

The POW letters combined needs and requests with sincere appreciation. In a letter dated April 8, 1948, Anni and Alfons Leeb declare the joy they experienced receiving a letter from the Brocks. They described "heartfelt thanks." In their writings, the repatriated Germans expressed gratitude for packages as well as simple congenial letters from their American friends. Anna Hirth Lang, a sister to Eugene Hirth (one of the POWs), sent Christmas greetings to Mrs. Jim Stribling Brock Leonard as late as 1972. Anna congratulated Mrs. Leonard on her recent marriage and commented how good it

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[49]Thompson, *German Jackboots on Kentucky Bluegrass*, 205.

[50]Ruth Beaumont Cook, *Guests behind Barbed Wire: German POWs in America: A True Story of Hope and Friendship* (Birmingham, AL: Crane Hill Publishers, 2007), 507.

[51]Ibid., 505-09.

was that Mrs. Leonard enjoyed fine health and had found a husband to be her partner. Anna continued stating, "I wanted to not miss a chance to thank you for all the nice things you did in the terrible time after the war. I tell my children often about the nice clothes which you sent to us and which we appreciated so much. I am often thankful for you."[52] Many people living in Germany survived and ultimately thrived due to the generosity of Americans, expressed through individual connections such as those we see in the Stribling Brock correspondence as well as CARE packages, the work of the U.N. Relief and Rehabilitation Administration, and other avenues.[53]

The Stribling Brock letters fall into what Springer describes as a recent and growing trend to focus a study on a particular region, for example, a case study of what happened at a certain camp. Springer contends that the weakness in such an approach is that micro-histories do not provide "a broad picture of American prisoner of war policy."[54] But not every investigation needs to be about political, military, or even a top-down approach to history. Rather, I examine the social interactions between two seemingly vastly opposite groups of people. The Stribling Brock letters remained untapped sources with the potential to provide scholars and other researchers with new insights and perhaps new discoveries and new historical narratives. The letters offer a glimpse into a social history that played out during a war, a well-known and well-

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[52]Stribling Brock WWII German POW Letters, BLASC.

[53]See for example, Petra Goedde, *GIs and Germans: Culture, Gender, and Foreign Relations, 1945-1949* (New Haven, CT: Yale University Press, 2003); Gerald Leonard Cohen, *In War's Wake: Europe's Displaced Persons in the Postwar Order* (Oxford: Oxford University Press, 2011), 58-78; Collingham, *The Taste of War: World War II and the Battle for Food*, 477-81.

[54]Springer, *America's Captives*, 145.

researched war, but a war nonetheless. As Aristotle said, "Each says something about the nature of the world, and, though individually he adds little or nothing to our understanding of it, still from the combination of all something considerable is accomplished."[55] Research builds on research. Political history is not the only history of value. Methodological approaches, for example, are inherently valuable. A more social or cultural methodology makes good sense when approaching a source that requires a highly analytical argument. The Stribling Brock letter collection tells a story. It adds to a growing body of historical literature, but it contains more versatile potentials as well. I have provided merely an introduction to the collection and placed it in a suitable historical context. The archivist is promoting the story and disseminating it to the public, inviting people to open up the archives and enjoy reading the letters firsthand. Students and others who either attended or heard about the collection's unveiling have come to read the letters.

Acquiring the Letters: Why the Stribling Brock Collection Is Public History

People enjoy a good story, one that engages the mind and captures the heart. Archivists collect these stories and their pieces for the archive, preserving them, arranging them, and promoting them. Through a series of events and connections to people who care about history, Beaman Library Archives and Special Collections (BLASC) gathered one such story in the summer of 2013—through its partnership with

[55]Aristoteles and Christopher Kirwan, *Aristotle the Metaphysics: Books I-X* (Cambridge: Harvard University Press, 1961), 85.

campus faculty—and began the work of both preserving it as well as promoting it on campus and beyond.

Dr. Tim Johnson, University Research Professor at Lipscomb University, drove down to Lawrenceburg, Tennessee, to pursue his research on soldiers from the "Volunteer State" who had volunteered to fight in the Mexican-American War. While having lunch in Square-Forty Café, Professor Johnson met Curtis Peters, a retired history teacher and President of the Lawrence County Historical Society. During their conversation, Mr. Peters talked about the county's Civilian Conservation Corps, or CCC camp, which was in operation briefly in 1935 and then from 1939 to 1941 the same camp served as a POW camp during WWII; and many of those German POWs worked with the Stribling Brock family in Lawrenceburg. Many years later, Mr. Peters's mother-in-law discovered the letters from those POWs who had come to the Stribling Brock family in a cornflakes box in the closet of the family's home in Lawrenceburg. She also found photographs and greeting cards, the majority them in German, ranging from 1946 up to 1980. She had uncovered an untold story. After hearing about the "letters in the cornflakes box," Dr. Johnson suggested to Mr. Peters that his colleague, Dr. Charlie McVey, a German language professor at Lipscomb, might be interested in translating these letters.

Drs. Johnson and McVey then came to BLASC and told Lipscomb University Archivist Marie Byers the story of the "letters in the cornflakes box" and asked if they could be stored there while Dr. McVey worked on the translations. With Byers' agreement, McVey and Johnson brought the letters in two shoe boxes and a plastic bag,

all in a larger plastic container. Byers began to process the letters, as she removed them from their non-archival enclosures and transferred them to acid-free boxes and archival folders. As the letters waited in their new homes for Dr. McVey to translate them, in the fall of 2014, the new Dean of Beaman Library hired me as the university's first full-time Special Collections Librarian. In this role, I worked with both the university's special collections and its archives. Byers was only working part-time and was on the verge of retirement. Therefore, I was learning the roles of both positions, Special Collections Librarian and Archivist. When I first learned about the Stribling Brock Collection, I knew that we needed to do everything that we could to promote this collection. I understood that it would be a waste to preserve this collection in archival enclosures, to create box lists, and then to sit back and hope that the people would come. Before we could promote the collection, we first had to have a signed deed of gift indicating that Curtis Peters and family had given the letters to Lipscomb University. With the signed deed of gift in hand, I began to promote the collection, telling students, faculty, and other constituents about the existence of these treasures in their archive. With student interest peaking, Ellen Butterfield detailed the discovery of this untold story in the university's online newspaper.[56]

With the extensive literature on WWII and POWs, it is difficult to argue that historians have ignored POW internment in the continental United States. But while the historiography of POWs in America has centered on "utilizing labor, efforts for

[56]Butterfield, "German POW Letters Being Translated at Lipscomb."

politically re-educating prisoners, and allegations of deliberately mistreating captives"[57] this collection of primary sources told a different story. The letters were more in line with Arnold Krammer's contention that POWs were more than a convenient source of labor to stimulate rural economies. By the end of the war, some POWs had forged real and lasting emotional bonds with their captors. Through these relationships, the prisoners revealed their humanity to the Americans, showing themselves not only as enemy soldiers but also flesh and blood people with hopes and dreams.[58]

Beyond their historiographical value, the general public remains largely unaware of this part of our nation's history and typically expresses shock when learning that POW camps existed on American soil and indeed just down the road in Tennessee. So when students and others began to hear that the Stribling Brocks not only permitted POWs to work their fields but to eat at their tables, they show surprise to say the least. Perhaps what is even more shocking to them is that Americans sent relief packages overseas to repatriated soldiers and their families. To read these letters is to come to understand that local residents influenced the lives of the incarcerated, and the German POWs established emotional bonds with their Lawrenceburg captors that persisted for decades.

The relationships the Stribling Brocks developed with the POWs were not an anomaly in the South. It was, however, unusual for forty-seven repatriated German POWs and their family members to correspond with one family. The Germans sent the Stribling Brocks more than 350 letters. One former POW, Leo Klackl, shared his

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[57] Springer, *America's Captives: Treatment of POWs from the Revolutionary War to the War on Terror*, 143.

[58] Ibid., 144.

sentiments toward the Brocks in his letter dated 15 November 1947: “Very often I’m still reminded of the days that we were permitted to spend with you good people, where one did not have to worry about having something to eat every day. You all also became like parents to us in every respect.”[59] Even the parents of the German POWs wrote to the Stribling Brocks. Johann Mayk, father of POW Heinz Mayk, composed the following on 7 March 1947:

> It is a special joy to us to be acquainted with an American family, if only by letter, and it does not even enter our minds that we were once enemies. At least my family and I would not be able to understand that. But I am of the opinion that, despite the war, we were never enemies. People who can write such letters as you, Mr. and Mrs. Brock, could not, from [a] moral standpoint have enemies.[60]

The Stribling Brock Collection also demonstrates the ways in which war spared no person or class; it impacted the lives of working Americans as well as the upper class. Women of all social classes labored on the home-front for the good of the war in various ways. While some women organized rubber drives and war-stamp corsage sales,[61] others interacted with the U.S. military guards and the incarcerated at prisoner-of-war camps across the country. One woman from Lawrenceburg, James Lois Stribling Brock, known as Jim among friends and family, did exactly that. As her civic duty, she supported the war for the good of her country, but she also extended mercy to the enemy. It might seem trite or even far-fetched, but it is neither. It is difficult to analyze Jim’s motives for

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[59]Stribling Brock WWII German POW Letters, BLASC.

[60]Ibid.

[61]Roger W. Lotchin, "The Historians' War or the Home Front's War?: Some Thoughts for Western Historians," *Western Historical Quarterly* 26, no. 2 (Summer 1995): 190, http://dx.doi.org/10.2307/970188.

extending herself and offering friendship to these enemies of war. Regardless of Jim's motives, the repatriated German soldiers' letters demonstrated an overwhelming response of friendship. The soldiers and their families corresponded with the Stribling Brocks to convey their physical needs and to express their gratitude. Evidenced in the letters, the strong bond of international friendship cannot be disputed.

Jim looked beyond the German uniforms and saw the men as human beings. She operated within a community and not in isolation. Delmar Brock (Jim's husband) and James Henry Stribling (Jim's father) partnered with her. The Stribling Brock family collectively touched the lives of German nationals, treating the POWs with kindness and generosity. But that was not the end of the story. For more than thirty years, the Stribling Brocks wrote letters and sent packages to the repatriated Germans in the post-war period, and their deeds exemplify how foes become friends. Johannes Hartman documented his journey from soldier to prisoner to friend in a letter dated 20 February 1948:

> But then the war was coming. All men, who didn't belong to Hitler's party were put at first to the soldiers - me, too. My officers liked to put me in an officers-school, but I did not like so, because I am a Christian and did not like the war. I hated Hitler - who was making war. So I was a little soldier and was sent to large country of the Russians. When I become very sick, I was sent to Austria in a hospital in Vienna. Then I got order to go to Africa and there I become a prisoner of war. I was shipped to America and there I met you - and we become friends.[62]

Hartmann's words, indeed the entire collection, serve as evidence of how German POWs became friends with North Americans. The collection also demonstrates how in a short

[62]Stribling Brock WWII German POW Letters, BLASC.

two-year time span the Stribling Brocks connected with the German POWs and influenced them for years thereafter.

Disseminating the Story: Once It Started It Went Where No One Expected

Adam Tamburin from Nashville's *Tennessean* picked up Ellen Butterfield's story that she had published in Lipscomb's newspaper *Illumination.* When Tamburin revealed the story in Nashville's *Tennessean,* within days other news outlets, including the *USA Today*, *ABC.com*, the *Daily Mail* in the U.K. and the *Military Times* disseminated the story widely and captivated new audiences. The national publicity likely prompted Mark Potter and his team from National Broadcasting Company (NBC) to run the story for *NBC Nightly News* viewers.

On August 9, 2015, when NBC aired the story, Linda Sue Andress Peña was working in her kitchen at home in San Antonio, Texas. When she heard the broadcaster say, Lawrenceburg, Tennessee, Peña put down her kitchen tools, went back to the den, and sat down in her easy chair to watch closely. She could not believe what she had just heard. The small town in middle Tennessee where she had been born was mentioned on national television. Peña knew that she had to hear more. As Peña listened, she was amazed that not only was her hometown mentioned, but also and more specifically, the camp where she had been born on July 25, 1945, was a key part of the story. Peña's parents and older sister, Barbara, had moved to Camp Lawrenceburg on October 4, 1944, because her father, Jesse Andress, was the commanding officer of the German POW camp in Lawrenceburg.

After hearing the news and watching the story as Curtis Peters told how his sister-in-law discovered the Corn Flakes box packed with letters stuffed in a closet, Peña decided she wanted to tell how she was connected to the story. The next day, she placed various phone calls to Lawrenceburg, and finally, she contacted Curtis Peters. Curtis suggested that she reach out to me because I was working closely with the collection and was project lead on the collection's unveiling. When Linda Sue called me mid-morning on Monday, August 10, 2015, I never could have imagined the relationship that would develop. Throughout the conversation and over the weeks that followed, Peña told me stories of how her father was so well respected that the prisoners would stand outside her window and sing her German lullabies. On one particular occasion, Captain Andress instructed the Germans to plant flowers around the camp's flagpole. When the flowers came up, they were in the shape of a swastika. Firmly but kindly, Andress instructed the men to pull up the flowers and try it again. Upon hearing these and other precious stories of how the prisoners gifted her a heart-shaped locket with her initials "LA" inscribed on the front, I invited her to come to Nashville, TN, to celebrate with us. She was ecstatic at the prospect and said that she would speak with her daughter about their coming. I also asked her if she would consider participating in the program. Although, initially, she politely declined, she knew that she was welcomed and wanted. Over the next month, she kept me posted about her travel plans and ultimately decided to participate in the program, both to share her story and honor her father's legacy. In the days before the event, when Linda and her daughter came to campus, Linda brought with her some additional letters and photographs. Because of the bond that we had established, she

gifted these letters to Lipscomb's archive. She wanted her father's legacy preserved with the Stribling Brock Collection. Without Mark Potter and *NBC Nightly News*, I would never have met Linda Andress. Having her participate in the evening's program demonstrated a concrete application of Michael Frisch's concept of shared authority within public history.

Linda's story added depth to the captivating tale of foes becoming friends. Including her perspective added warmth to an already engaging program, but how could I ensure people would come? Yes, the topic interested the general public, but I did not want to build a great program and merely hope that the people would come. What more could I do? Although, I knew nothing about packing an auditorium and was new to campus, I knew people on the college campus who might or would have contacts to those who might. I reached out to the Director of Grants at Lipscomb, Robyn Saakian, and explained my dilemma. She put me in touch with the Director of Corporate and Foundation Relations, Derrick Free.

He partnered with me to build a list of names of people within the Middle Tennessee community who would be interested in this work or would benefit from it. He also served as an ambassador and made introductions for me via email. For example, he asked those Lipscomb employees in charge of the Nashville Business Breakfast if we could announce the collection's unveiling event. Not only did Free help me get an announcement, he also received permission for me to place invitations at the tables for the 530 guests. Sometimes those closest to the project need the support of others to promote the work. Yes, I had to place the cards at the settings between 5 am and 6 am the

morning of the breakfast, but Derrick came and helped me distribute them. His presence reminded me that the work of public history is never done in isolation but always through partnerships.

From July 23, 2015, until September 10, 2015, the night of the collection's unveiling, I touched the project every day. Besides sending emails and mailing formal invitations, I followed up with the invitees. I called people on the phone. Yes, I called notable members of the Lawrenceburg community and local Nashville leaders, but I also reached out to Lipscomb alumni, local church members, and members of "Friends of Beaman Library." Sometimes the call served as a reminder of the invitation and sometimes it was an opportunity for the invitee to share that they were excited to come and how they appreciated being included. I connected with the Nashville Public Library and received permission to leave flyers at their entrance tables. I used every free medium available to me to advertise, invite, and promote the event. This was my first event as a budding public historian, and I knew I needed a packed house. As the evening came and went, the hard work paid off. The night of the unveiling Stowe Hall in the Swang Business Center was packed. More than 215 attendees enjoyed sharing stories, connecting over personal and local history, and fellowshipping together. It was a night for the people and by the people. The collaborative "Foe to Friend" event at Lipscomb University exemplified how inclusive archival practice builds community and engages the public. It demonstrated how public history benefits the archive at the small college. Public programming is an important part of public history, but it is just one aspect of it. The work of the Stribling Brock Project continues.

Ines Konschewitz, a Lipscomb University student from Germany, worked with Dr. Charlie McVey to translate the letters. When I first met Ines in 2014, she was a freshman who had come to Lipscomb on a golf scholarship. Besides being a talented golfer and excellent student, she was intrigued by the story of the Stribling Brock Collection. As a German native, she was drawn to know the stories of her people's history in Tennessee, where she was now living. Ines could not believe that enemies could become friends as the Stribling Brock family had done with the POWs, unless there was a higher power at work. Ines expressed that the Stribling Brock family showed kindness and love in the way that they treated the POWs and that this behavior was the fruit of Jesus's commandment to love your enemies. Ines served as a spokesperson at the unveiling in 2015 and continually promoted the collection.[63]

Konschewitz even recruited her mother, Bärbel Konschewitz, to join the work. Because Ines' mom was in Germany, Ines convinced her mother to research the former POWs and see if she could contact any of their children. Once Bärbel began reaching out to their families, she found the daughter of Rudi Lorenz, Regina Müller. Bärbel not only found Regina and developed a relationship with her, but in the fall of 2017, she and her husband, Herald, traveled to Regina's family home. This was the same home pictured in the photographs that her father, Rudi Lorenz, had mailed to the Stribling Brocks. With Regina's permission and blessing, Bärbel and Herald brought Lipscomb University Communication Professor Alan Griggs with them and a film crew. Professor Griggs

[63]Lipscomb University, "German POW Letter," short 2016 video at https://vimeo.com/136772349.

intended to interview and record an oral history to learn what Rudi had shared with his children about the Stribling Brock family and his encounters with the enemy in Tennessee. Regina welcomed Bärbel, Herald, Alan, and the crew into her home and served them delicious German cakes at the table. Regina and her siblings demonstrated friendship, love, and hospitality, just as the Stribling Brock family had done more than seventy years before. The beautiful time at the table has concluded and the filming has stopped, but the work of this project is not yet complete. Ines has graduated and is now back home and working full-time in Germany, but she is still working with me helping to make connections to the POW families in Germany. The public history work continues. Ines wants us to create a documentary of this story for more people to know the power of the collection and the blessing of foes becoming friends. Public history work is tedious, and it is like molasses, because it is slow to pour out its fruit, but it is the most beautiful when the archivist, institution, faculty, students, and community constituents come together to do what could never be done alone.

CHAPTER IV:

COMING TOGETHER: SOCIAL JUSTICE, THE CHURCH, AND THE ARCHIVE

"He has shown you, O mortal, what is good. And what does the LORD require of you? To act justly and to love mercy and to walk humbly with your God." – Micah 6:8

As we have seen in Chapter II, a small college's archive is crucial to the institution's identity through its collections, its teaching mission, and its community outreach and partnerships. When that small college is religiously affiliated, the archive will, as Lipscomb's has, collect materials related to the history of that church. Those collections will—as historical documents do—reveal the underlying social attitudes of the time in which they were created. Christian churches in the U.S. South must all reckon with the role that race and racism have played in the history of their churches and denominations. Unsurprisingly, this reckoning also plays out within the archives of such institutions—including Berea College and Lipscomb University, which each has unique opportunities to promote racial reconciliation within denominations and social justice in their larger communities. Additionally, these efforts at reconciliation also have the potential to diversify the voices heard within the archives. This chapter argues that archives should facilitate change, become more inclusive in their holdings, and promote unity among various groups of constituents, especially African Americans and whites. However, archivists also need to recognize that decades of racism and oppression cannot be undone overnight through a handful of goodwill gestures. The decision for collections always belongs to those who created them and own them. These people determine where

and which archive is most appropriate for the collection's final destination for preservation and access.

Lipscomb University and Fred Gray

Lipscomb University, as referenced previously, is affiliated with Churches of Christ, which is part of the larger Stone Campbell Movement (SCM) arising from the Second Great Awakening in the United States at the beginning of the nineteenth century. The preaching of Barton W. Stone (1772-1844) and the father-and-son duo of Thomas and Alexander Campbell (1763-1854 and 1788-1866 respectively) focused on western Pennsylvania, present-day West Virginia, and eastern Kentucky and emphasized a return to simple New Testament Christianity paired with non-sectarianism in addition to congregational independence, baptism by immersion, weekly communion, and shared governance between laity and clergy. Their preaching gave rise to the modern-day Churches of Christ, Christian Churches/Churches of Christ, and finally Christian Church (Disciples of Christ).[1] These religious groups (denominations) spilt in the decades following the American Civil War on doctrinal issues related to the role of ministers and missionary societies and the use of instrumental music in worship services, but historians note that they primarily spilt along lines of worldview, which were reflected in general approval of either *The Christian Standard* (Disciples of Christ) or *The Gospel Advocate*

[1]Disciples of Christ Historical Society, "A Brief History of the Stone-Campbell Tradition" Disciples History, Disciples of Christ Historical Society, https://discipleshistory.org/history/brief-history-stone-campbell-tradition.

(Churches of Christ).[2] *The Gospel Advocate* was a weekly publication issued from Nashville, Tennessee, under the editorship of David Lipscomb and Tolbert Fanning that restarted in January 1866.[3] The *Advocate* and the *Standard* reflected not only denominational differences but also sectional and economic differences in the immediate wake of the war; subsequently, the Churches of Christ flourished primarily in rural areas in those states that had been part of the Confederacy or had been border states, while the Disciples of Christ were less regionally determined and more urban in orientation.[4]

As a result, although black and white churches were part of the Churches of Christ, Professor of Church History Dr. Wes Crawford has argued that the congregational independence within the denomination and racial segregation in the South meant that the black and white churches evolved as essentially separate and unequal. However, a spilt came with the 1967 closing of the Nashville Christian Institute (NCI). NCI was a church-affiliated, African-American elementary and secondary school in Nashville founded and initially funded entirely by African-Americans in 1940 specifically to provide their

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[2]David Edwin Harrell Jr., "The Sectional Origins of the Churches of Christ," *Journal of Southern History* 30, no. 3 (August 1964): 262 (for bibliography 261-77); Richard T. Hughes, "The Apocalyptic Origins of Churches of Christ and the Triumph of Modernism," in *The Stone-Campbell Movement: An International Religious Tradition*, ed. Michael W. Casey and Douglas A. Foster (Knoxville, Tennessee: The University of Tennessee Press, 2002). For further reading on the history of the Churches of Christ, see other works written by Richard T. Hughes including *Reviving the Ancient Faith: The Story of Churches of Christ in America* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1996).

[3]Tolbert Fanning and David Lipscomb resumed publication of the *GA* in 1866, but Fanning left shortly thereafter. Lipscomb continued alone for a few years, and in 1870, E. G. Sewell joined him as co-editor. Sewell remained at the *Advocate* for over 50 years.

[4]Harrell Jr., "The Sectional Origins of the Churches of Christ," 263-64, 269, 273.

children with a Christian education intended to prepare them for ministry. Graduates also distinguished themselves as teachers, physicians, and lawyers. One of its most illustrious graduates was Fred Gray, who attended NCI and studied under Church of Christ minister Marshall Keeble[5] from 1943 until 1948 and went on to serve as the attorney for civil rights icons Rosa Parks and Rev. Dr. Martin Luther King Jr. In 1964, when David Lipscomb College complied with the new civil rights act and became a racially integrated institution,[6] the white-controlled board of NCI (which included Lipscomb College administrators) began taking a closer look at the school's sustainability and in 1967 made

[5]Arguably the most well-known minister within Churches of Christ during the 20th century, Marshall Keeble preached thousands of gospel meetings to interracial congregants and throughout his ministry baptized tens-of-thousands, as many as 30,000 according to Don Haymes' entry on "Marshall Keeble" in *The Encyclopedia of the Stone-Campbell Movement*. As an African American who was well-respected by blacks and whites alike and emulated the work of Booker T. Washington, Keeble knew how to make the whites feel at ease with his attitude, style, and form. Prominent men, including Andrew Mizell (A. M.) Burton (owner of Life and Casualty Insurance Company), financially supported Keeble's ministry. For more on Keeble, see *Encyclopedia of the Stone-Campbell Movement: Christian Church (Disciples of Christ), Christian Churches/Churches of Christ, Churches of Christ*, s.v. "Keeble, Marshall (1878-1968)."; *Tennessee Encyclopedia*, s.v. "Marshall Keeble," https://tennesseeencyclopedia.net/entries/marshall-keeble/; Edward J. Robinson, *Marshall Keeble and the Rise of Black Churches of Christ in the United States, 1914-1968* (Tuscalosa: University of Alabama Press, 2008); Barclay Key, *Race & Restoration: Churches of Christ and the Black Freedom Struggle* (Baton Rouge: Louisiana State University Press, 2020).

[6]Under President Athens Clay (A. C.) Pullias, Lipscomb included in its catalog that only white students were permitted to attend the four-year-college. The 1963-64 catalog is the last time that the words "whites only" appear. The following 1964-65 academic catalog omits the words. Before Pullias' tenure, the school had not used such exclusive language in its catalog. The first African-American student who attended Nashville Bible School (later David Lipscomb College and now Lipscomb University) was Houston Prather in 1929-31. James Fitzgerald was the first African-American student to enroll in 1965, when Lipscomb was a four-year-college, and after Lipscomb had complied with the Civil Rights Act of 1964.

the decision to close.[7] The funds previously connected with it (more than $400,000) transferred into Lipscomb's treasury to provide scholarships to black students who wished to attend the college. This did not strike most NCI students, who had had to sit in the balcony when attending events at the college, as a genuine gesture. Gray filed a lawsuit in response on behalf of "all Negro members of the Church of Christ, referred to as [the] Negro Brotherhood for and in whose behalf Nashville Christian Institute was established and/or who have contributed time, talent or property to the school and/or who are alumni, present or former students, or have an interest as a Negro member of the Church of Christ or as a Negro patron, alumnus or student in the continuing existence of the school."[8] The lawsuit was unsuccessful, but the damage was done.

In 2012, Lipscomb University made public efforts to mend this decades-long rift. President L. Randolph "Randy" Lowry III announced a restructuring of that previous financial arrangement that had prompted the lawsuit. In that same year, Gray—who had continued to preach in Churches of Christ and served as a trustee of Southwestern Christian College—received an honorary doctorate from Lipscomb, which also launched the inaugural Fred D. Gray Plenary Lecture as part of the university's annual Christian

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[7]"Nashville Christian Institute to Close," *Christian Echo* 62, no. 4 (April 1967): 5.

[8]Barclay Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle" (Florida University 2007), 272; Bobby Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor," *The Christian Chronicle*, August 1, 2012, https://christianchronicle.org/race-and-the-church-black-white-and-gray/; Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 274-275; Wes Crawford, *Shattering the Illusion: How African American Churches of Christ Moved from Segregation to Independence* (Abilene, Texas: Abilene Christian University Press, 2013); Key, *Race & Restoration: Churches of Christ and the Black Freedom Struggle*.

Scholars' Conference. Then in 2016 in honor of Gray, Lipscomb renamed its Institute for Law, Justice & Society (originally established in 2007) to the Fred D. Gray Institute for Law, Justice & Society.[9]

In 2015, Lipscomb also honored David Jones Jr.—a 1958 NCI graduate who had led the predominantly black Schrader Lane Church of Christ in Nashville since 1963—with an invitation to be a keynote speaker at its annual Summer Celebration lecture series, which also featured a university-sponsored reunion for NCI graduates. Jones bemoaned the silence that had followed the closing of NCI, which led him to characterize Lipscomb's subsequent relationship with black churches in this way: "It hasn't been healthy."[10] But Jones applauded Lowry's efforts "to correct some of those misfires or deliberate" actions of the past and "to lead [the university] in a more inclusive direction."[11] The Beaman Library Archives and Special Collections (BLASC) has played a less heralded but significant role in these efforts to promote racial reconciliation, which is part of its overall work to diversify the voices represented in its archival collections.

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[9]"Plenary and Special Events: The Inaugural Fred D. Gray Plenary Lecture," last updated August 12, 2016, Thomas H. Olbricht Christian Scholars' Conference, Lipscomb University, https://ww2.lipscomb.edu/csc/archives/archive-csc-2016/2016-plenary-and-special-events; Erik Tryggestad, "Alumni of Nashville Christian Institute Live out Marshall Keeble's Dream," *Christian Chronicle*, August 31, 2012, https://christianchronicle.org/alumni-of-nashville-christian-institute-live-out-marshall-keebles-dream/, accessed February 6, 2021.

[10]As quoted in Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor."

[11]As quoted in ibid.

The Archive Is Alive

The archive is not a graveyard. Records and documents do not go to the archives to die. It is not their final resting place but rather, finally, the place that ensures their continued life through preservation, description, promotion, access, and use. This is a particularly important concept to convey to those who are not as conversant with the mission and purpose of archives. Archives are diverse, dynamic, and distinct. Archives transport us into the past, help us clarify the present, and ultimately, prepare us for the future. A record is more than its informational context. It provides evidential value for understanding complex dynamics within society.[12] Administrative records become historical sources that document how organizations interpret and carry out their roles within their communities large and small.[13]

However, this idea of the archive as alive and as a community-builder is a relatively recent phenomenon. The word origin of "archive" comes from the Greek word *arkheion,* which referred to a house, an address, or the residence of the superior magistrate. The one who commanded the *arkheion* was known as the *archon*, who held political power and had all authority to represent the law. The *archon* not only filed the documents within the *arkheion* but interpreted them as well.[14] Although contemporary

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[12]Anthony W. Dunbar, "Introducing Critical Race Theory to Archival Discourse: Getting the Conversation Started," *Archival Science* 6, no. 1 (September 2006): 119, http://dx.doi.org/10.1007/s10502-006-9022-6.

[13]Inge Bundsgaard, "The Question of Access: The Right to Social Memory Versus the Right to Social Oblivion," in *Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar*, ed. Francis X. Blouin and William G. Rosenberg (Ann Arbor: University of Michigan Press, 2006), 120.

[14]Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago, IL: University of Chicago Press, 1998), 2.

archivists do not primarily deal with the law, they do interpret the historical record each time they appraise a historical document. In order to complete that interpretation, the archivist also works to move documents from the hands of a select few to the hands of the public.[15] This process is what makes archives home to living documents.

The Archive You Inherit and the Archive You Create

The driving question for the small college archivist is, how do you take the archive you inherit and move it toward this vision of being an alive, inclusive, community-building organization? This can be especially challenging when dealing with church and institutional records that show—by what is present and what is absent—a history of inequality and oppression. But it is vitally important to both the church and the small college archive to start these conversations and work of racial reconciliation.

Unfortunately, the church—like the majority of U.S. society—has not fully embraced its role in the process of fully integrating humanity and promoting equal opportunities for all, despite the theological imperative for Christian unity. The Rev. Dr. Martin Luther King Jr.'s 1960 assertion that eleven o'clock on Sunday morning is the most segregated hour of the week in the United States continues to be true, especially in the denominational churches.[16] A 2001 study found up to 87% of U.S. Christian churches were racially homogenous, composed completely of either black or white congregants, and a 2014 study by Lifeway Research (connected to the Southern Baptist Church) found

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[15]Ibid., 3.

[16]Joseph R. Barndt, *Becoming an Anti-Racist Church: Journeying Toward Wholeness* (Minneapolis, MN: Fortress Press, 2011).

that 86% of Protestant ministers had a congregation composed predominantly of one racial or ethnic group.[17] This lack of progress toward Christian unity regardless of race is also having a significantly negative impact on churches. Although black and white Christians are the largest racial/ethnic groups among self-professed Christians over 50 years of age (57% and 43% respectively), they are the two smallest groups among Christians aged 18 to 29—14% and 22%, according to the most recent Pew Foundation research.[18] One possible explanation for this generational disparity is the church's general failure to follow, much less lead, the movement toward racial equality and justice in this country in the decades following the Civil Rights Movement, manifesting a hypocrisy that is particularly off-putting to young people today. At the least, the lack of integration demonstrates that there is still mistrust between the racial groups. [19]

The history of the SCM and the historical documentation I inherited in the Beaman Library Archives and Special Collections (BLASC) lays out the racism, paternalism, and estrangement within the church that is the historical basis of this mistrust. Indeed, historians have identified how, from the end of Reconstruction through the Civil Rights Movement, most black members of Churches of Christ had submitted to

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[17]Martin Luther King Jr. interview, April 17, 1960, *Meet the Press*, NBC, https://www.youtube.com/watch?v=1q881g1L_d8; Robert K. Visher, "Racial Segregation in American Churches and Its Implications for School Vouchers," *Florida Law Review* 53, no. 2 (2001): 193. Pp. 193-237 for bibliography.

[18]"Racial and Ethnic Composition among Christians: Age Distribution among Christians by Race/Ethnicity," Pew Research Center, 2014 U.S. Religious Landscape Study, https://www.pewforum.org/religious-landscape-study/christians/racial-and-ethnic-composition/, accessed February 7, 2021.

[19]Jennifer Harvey, "Which Way to Justice?: Reconciliation, Reparations, and the Problem of Whiteness in U.S. Protestantism," *Journal of the Society of Christian Ethics* 31, no. 1 (2011): 58.

segregation, paternalism, and racism out of necessity, reaping separate and unequal benefits from the arrangement. During the period following the Civil War, David Lipscomb had spoken and written against the creation of separate churches based on race, but the people who made up the churches largely ignored this advice and his theological arguments concerning Christian unity.[20] Despite the commonplace segregation, the Churches of Christ were a biracial church in the U.S. South that witnessed relatively frequent interactions between black and white members, especially preachers of the church. There interactions were often characterized by white philanthropy—with strict accounting—toward the black churches that shared their theology. Perhaps the clearest example of this white philanthropy toward black Church of Christ preachers was embodied in Marshall Keeble, who led thousands of revivals throughout the South, bringing people—black and white—into the Church of Christ through thousands of baptisms. Keeble went on to be one of the founders of the Nashville Christian Institute.[21] Floyd Rose was one of Keeble's students at NCI who took an activist approach to the burgeoning Civil Rights Movement. He participated in the civil rights march in Nashville led by Fisk University student Diane Nash that helped prompt Nashville's desegregation

[20]Hughes, *Reviving the Ancient Faith: The Story of Churches of Christ in America*, 271-273; Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 79-80.

[21]Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 50-51, 85-88, 117. Edward Robinson, "'The Two Old Heroes': Samuel W. Womack, Alexander Campbell and the Origins of Black Churches of Christ in the United States," *Discipliana* 65 (Spring 2005): 3-7.

in 1960, and when he and his father sought entrance to Lipscomb College in 1963, President Athens Clay Pullias had police escort them off campus.[22]

The legal end of racial segregation, the closing of NCI, and the growing financial independence of black Churches of Christ eliminated much of the biracial cooperation and interaction that had characterized the previous decades.[23] Influential leader among African American Churches of Christ, Richard Nathaniel (R. N.) Hogan,[24] writing about the closing of NCI condemned the board members "who claim to be Christians [but] are guilty of robbing poor Negroes who struggled and gave of their meager income in order to build a Christian school for their children who were denied the privilege of attending the white so-called Christian school." Hogan went on to say that generally brethren should not "go to law with our brethren," but in this case "we were dealing with… those who pretend to be" brethren, people who do not "live by the golden Rule."[25] As a result of this break, one historian has concluded that "In subsequent decades and with little reason to interact, black and white churches forged new directions that excluded the likelihood of interracial camaraderie or cooperation."[26]Although there were some

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[22]Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 225.

[23]Marshall Keeble, "Nashville Christian Institute to Close," *Christian Echo* 62, no. 4 (April 1967): 5, 16-17; R. N. Hogan, "Going to Law with Your Brother," *Christian Echo* 62 no. 3 (March 1967): 2-4. R. N. Hogan, "The Grab of the Century," *Christian Echo* 63, no. 11 (December 1968): 1-2; Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 270-271.

[24]*Encyclopedia of the Stone-Campbell Movement: Christian Church (Disciples of Christ), Christian Churches/Churches of Christ, Churches of Christ*, s.v. "Hogan, Richard Nathaniel (1902-1997)."

[25]Hogan, "Going to Law with Your Brother," 2, 4.

[26]Key, "Race and Restoration: Churches of Christ and the African American Freedom Struggle," 257.

workshops in 1968 that aimed to bring the churches back together, most white congregants were not interested in listening to the grievances of their black brethren.[27]

Despite the upheavals in the church and nation during the 1960s and 1970s, SCM scholars repeatedly treated the topic of racism as a benign discourse. The conspiracy of silence within Churches of Christ in the 1960s provides evidence. During this time, two major publications within Churches of Christ, the *Firm Foundation* and the *Gospel Advocate* ignored current events that played out on a national stage, despite the fact that many in the nation believed that dealing with racial segregation was the primary moral crisis of the 20th Century. An esteemed professor and scholar of the SCM movement, Richard T. Hughes, often tells a story to first-time freshmen in his seminar class that during the 1960s as a student at Harding College in Searcy, Arkansas, during the Civil Rights Movement, he failed to listen.[28] He recounts that he was not listening to the voices of African Americans crying out for justice and opportunity. Hughes explains that he failed to listen, because he had studied under professors who had sheltered him; the same professors who were protecting him from the civil unrest growing in society prevented him from learning to listen to those who were exposing the oppressive elements of reality. Hughes recounts his experience to college freshman to impress upon them the importance and immense value of learning to listen.

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[27]Ibid., 290-296.

[28]Some of Dr. Richard T. Hughes' most well-known works include *Myths America Lives by: White Supremacy and the Stories that Give Us Meaning,* 2nd ed., (Champaign: University of Illinois Press, 2018); and *Reviving the Ancient Faith: The Story of Churches of Christ in America*, 2nd ed. (Abilene, TX: Abilene Christian University Press, 2008).

The refusal to listen and learn caused immense harm. Fred Gray spoke of this when accepting his honorary doctorate from Lipscomb in 2016. He spoke of the harm of racism and racial segregation that had led him to become a lawyer determined to "destroy everything segregated."[29] And it was this determination, in part, that led to his lawsuit against the university. Although the court ruled against the plaintiffs, the lawsuit nonetheless evidenced a fundamental shift within the church. An ensuing article in the *Christian Chronicle* in 1968 saw the case as a sign that "many of the 100,000 people who make up a Negro brotherhood, separated from the white brotherhood by scars far deeper than the railroad tracks in Terrell, Texas, [home to Southwestern Christian College, a historically black Church of Christ college] are ready to exchange servility and dependence for independence and, if need be, estrangement."[30]

Scholars of the SCM and white administrators of SCM institutions in particular have avoided dealing with the church's racist past for too long, and SCM archives have suffered as a result. The archives do not adequately represent all sides; the information void is especially apparent when looking for the voices of the historically disenfranchised within the archive. The archivist must recognize that historically many Americans have lacked equal access to information and adequate education. Combined with the sense of the first archivists about what was "historically significant," these elements of social oppression have created archives that certainly do not equally represent all groups of

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[29]As quoted in Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor."

[30]As quoted in ibid.

people.[31] In general, information about the historically disadvantaged is incomplete or altogether missing. Instead, in the Lipscomb archive, one particular group has dominated the archive, drowning out the other voices and telling a story that is deeply segregated. Because the lack of diverse sources largely prevents the shaping and formation of a full and truly historical narrative.[32]

The reality of the university's and archive's past has created a barrier of distrust that makes it even more difficult for the archivist to create an inclusive and diverse set of collections, especially in such a decentralized church. Until people share this vision and trust the archive, they will not donate the collections that could build and define the archive. This has been a challenge in establishing the history of the Churches of Christ in general, because each individual church is autonomous. No hierarchical system oversees or has authority over any particular congregation. This noteworthy factor distinguishes Churches of Christ from Southern Baptists, Presbyterians, and most other Protestant denominations. Therefore, it is not surprising that many of the historic documents and artifacts related to the SCM movement are still within the hands of individual families or in people's collective memory rather than being preserved and retained in an archive. Some Churches of Christ preserve their history within their own church archive, but to date, no scholar has conducted a study to determine how many Churches of Christ

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[31]Mario H. Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," *The American Archivist* 78, no. 2 (2015): 342, http://dx.doi.org/doi:10.17723/0360-9081.78.2.339.

[32]Ibid., 343.

maintain a church archive and/or to analyze what archival management standards they follow.[33]

This reluctance to shift collections to archives—even among white members of the Churches of Christ—shows that archivists still have significant work to do in order to demonstrate how archives can build community. Gathering together historic items honors the past, celebrates the present, and enriches the future. This process of gathering people's shared memories and their encounters with one another promotes unity. It situates the archive as the place for retaining society's collective memory. Here, archivists position the archive as both place and history.[34] Archives are more than centers for historical resources; they contribute to a better understanding within society. Archives are creative repositories as much as they are historical repositories.[35] However, this vision requires an archive that has the people's trust and that seeks to model inclusive community.

This task is all the more daunting and important when it comes to the African-American Churches of Christ. From the perspective of many African Americans, oppression pervades society, and racism runs deep through its core beliefs even to this present day.[36] If there were neither oppression nor racism, the term "social justice" would

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[33]Schrader Lane Church of Christ and Jackson Street Church of Christ in Nashville, Tennessee, both maintain their church archive.

[34]Derrida, *Archive Fever: A Freudian Impression*, 3.

[35]Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *The American Archivist* 70, no. 2 (2007): 253, http://www.jstor.org/stable/40294571.

[36]"Racism Still Top Foe, Say Church Partners," *Christian Century* 118, no. 4 (2001): 6-7. Newspapers, news programs, etc. from 2020 were fraught with discord,

have no reason to exist. But the dream of establishing a society in which all members truly receive justice provides an ideal against which marginalized groups can communicate their own, very different reality and assert their agency to move toward that ideal. It also defines frameworks that expose oppression and analyze how it affects society from the individual to the institutional level.[37] Given the racist and elitist legacy of many archives, Linda Ferreira-Buckley has found that "historical scholarship has always been viewed with suspicion" by marginalized communities, who recognize their exclusion from this meaning-making process.[38] It is clear that the prevailing pattern has been for the marginalized to deny whites their records and in so doing assert their power over the powerful. In other words, blacks have often refused to contribute their stories to the white-dominated archives.[39] As the archivists take a stand to build more inclusive archives, perhaps these perceptions can be changed and a frame for more authentic discourse between black people and white people can be crafted that is rich in both understanding and compassion. But this work should not be undertaken without a realistic assessment and knowledge of the damage done in the past.

The archivist today stands in the middle of incredible social change. "Whiteness" and its dominance in the archive is no longer acceptable. Archivists cannot overlook this

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disrespect, fear, and unfortunately hate. Any functioning person living during 2020 watching and or reading the news experienced the turmoil firsthand.

[37]Dunbar, "Introducing Critical Race Theory to Archival Discourse: Getting the Conversation Started," 117.

[38]Linda Ferreira-Buckley, "Rescuing the Archives from Foucault," *College English* 61, no. 5 (1999): 578, http://dx.doi.org/10.2307/378975.

[39]Rodney G. S. Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence," *Archivaria*, no. 61 (Spring 2006): 215.

incongruity or turn a blind eye anymore.[40] Ramirez explains, "An unexamined whiteness, no matter its political leanings, continues to support and replicate structural inequalities that inevitably marginalize people of color and maintain the status quo."[41] As guardians of past records, archivists have the unique ability to open up the past on its own terms and share it with people in the present—creating the archive as the safe space where that listening to, learning from, and reckoning with the past can happen. Only then are we likely to be able to craft a better future. In other words, the legacy of the archive is tied to the materials and collections preserved in it, but the archivist determines its present and future. By examining the gaps or silences in the archive, the archivist can start the difficult work of addressing an institution's past wrongs and seeking to heal the past, while we look to the future.[42] For example, in the ongoing process of racial reconciliation within the SCM and at Lipscomb University, the archive has been able to make a contribution. However, the process of racial reconciliation is not an event or an act, rather it is a marathon that demands immense training, perseverance, and focus on the end goal.

Many authors, including Bruce W. Dearstyne and Wendy M. Duff, have written articles on becoming an advocate for the archive, with a particular emphasis on social

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[40]Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," 349.

[41]Ibid., 352.

[42]Brown University was one of the first institutions in the country that have searched their archives to understand their institution's connections with slavery and the slave trade. Brown University Steering Committee, "Slavery and Justice: Report of the Brown University Steering Committee on Slavery and Justice," accessed April 3, 2021, http://brown.edu/Research/Slavery_Justice/documents/SlaveryAndJustice.pdf. This example shows that although the work here at the archive at Lipscomb is not visionary compared to large R1 schools; it demonstrates how archives at the small college can begin to participate in this restorative work.

justice, but the archivist chooses how to be an advocate and what kind of advocate to be.[43] So the future of the archive will be defined by both the materials preserved in it and how the archivist protected, promoted, and expanded the archive. The archivist must be willing to cope with that reality—as fraught and as potentially fruitful as it is.

In a similar vein, on April 25, 1957, while speaking on the campus of Vanderbilt University, Martin Luther King, Jr., declared, "It has always been the responsibility of the Church to broaden horizons, challenge the status quo, and break the mores when necessary. Such was the role of Amos and Jeremiah, of Jesus and Paul, of the early Church."[44] By no means is the archive the church, but as a forum for dialogue, the archive can and should use its collections and resources to "broaden horizons, challenge the status quo, and break the mores."[45] The archive can empower the people to demand more for the ignored and overlooked than is culturally accepted or expected, to break

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[43]Bruce W. Dearstyne, *Leading the Historical Enterprise: Strategic Creativity, Planning, and Advocacy for the Digital Age* (Lanham, MD: Rowman & Littlefield, 2015); Wendy M. Duff et al., "Social Justice Impact of Archives: A Preliminary Investigation," *Archival Science: International Journal on Recorded Information* 13, no. 4 (2013), http://dx.doi.org/10.1007/s10502-012-9198-x; Mark A. Greene, "A Critique of Social Justice as an Archival Imperative: What Is It We're Doing That's All That Important?," *The American Archivist* 76, no. 2 (2013), http://dx.doi.org/10.17723/aarc.76.2.14744l214663kw43; Jimerson, "Archives for All: Professional Responsibility and Social Justice."; Ricardo L. Punzalan and Michelle Caswell, "Critical Directions for Archival Approaches to Social Justice," *The Library Quarterly* 86, no. 1 (2016), http://dx.doi.org/doi:10.1086/684145; Anthony R. Reeves, "Standard Threats: How to Violate Basic Human Rights," *Social Theory and Practice: An International and Interdisciplinary Journal of Social Philosophy* 41, no. 3 (2015).

[44]Martin Luther Jr. King, "The Role of the Church in Facing the Nation's Chief Moral Dilemma" (paper presented at the Conference on Christian Faith and Human Relations, Nashville, TN, April 25, 1957), 187, https://kinginstitute.stanford.edu/king-papers/documents/role-church-facing-nation-s-chief-moral-dilemma-address-delivered-25-april.

[45]Ibid.

down stereotypes, and to treat all people as people, and not as anything less. Since the collections cannot promote themselves, the archivist must intentionally be their voice and declare that the stories preserved within the collections can instruct and guide future generations while honoring all people.

Listening as Archival Practice

To do this important archival and social justice work, archivists need to listen before they can teach and model the ways in which collaborations and inclusion could build a better tomorrow. Listening includes listening to the silences within the archival collections. It also includes listening to the needs of faculty and students in the present so that the archive can become a place where students routinely encounter the past and construct a different future. It also includes listening to the damaging stories of the past in order to be equipped to participate in an institution's process of racial reconciliation. The practice of public history at its best requires historians to listen first so they can determine how best to work with communities in order to preserve and tell their history, their story, to a broader audience. As public historian Carroll Van West frequently reminds students and colleagues, "It's not about you; it's about them."[46]

One key to moving forward in the church and the archive is to move beyond being merely polite and respectful toward one another. Archival scholar Mario H. Ramirez classifies words such as "polite" and "respectful" as code words oftentimes used

[46]Carroll Van West, *The Year to Come* (Email: Middle Tennessee State University, 2021).

to cover up the lack of genuine reconciliation.[47] The archive has unique potential to play this role, revealing in truth what leaders in the past have thought and done that might require forgiveness and reconciliation in the present to move the institution toward a better future. While some have argued that social justice and politics have no place within archival theory, [48] this ignores the small college archive's need to play a key role in the mission of the institution. For example, in 2001, Lipscomb President Steve Flatt traveled to Southwestern College in Terrell, Texas, a historically black Church of Christ institution that had been the destination of many NCI graduates. Flatt's purpose was "to make this university's formal apology to our African-American brothers and sisters for the horror, the terror, the disappointment, the sorrow and the shameful history that we have had as a segregated institution."[49] So clearly, the Lipscomb archivist needs to be ready to contribute to this work of racial reconciliation.[50]

Despite the progress made by Lipscomb and its archive in moving beyond the racialized limits of its past, I would be remiss if I did not note the continuing silence in

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[47]Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative."

[48]Greene, "A Critique of Social Justice as an Archival Imperative: What Is It We're Doing That's All That Important?"

[49]Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor."

[50]A similar recognition of past injustices happened when the American Library Association (ALA) took a strong stand in recognizing that some whom the organization had esteemed in the past were not worthy of the honor. At the June 2019 ALA meeting, the Council voted to remove Mevil Dewey's name from the association's medal, because of Mevil's refusal to admit minorities to his resort and his abuse of professional power in making physical advances toward other women despite being married. Listening to how such past practices make organizations unwelcoming is often a first step in moving toward greater inclusion and equality.

this narrative and the archive. While we may have taken steps toward answering Adelle M. Banks' plea for the church and its archive to become a "multiracial community,"[51] archivists must beware. Integrating the perspective of black men does not make the archive inclusive. The experience of black women is not the same as either black men or white women, and within the archives of SCM, not only are African Americans barely included, but Black *women* are virtually non-existent. Annie Tuggle is arguably the most well-known black woman whose story lives on through SCM archives. Although her collection is not here at Lipscomb, SCM scholars note her in their works and tell her conversion story of leaving the Methodist Church to became a member of Churches of Christ. However, one notable exception is not a representative sample of black women's experiences in the Churches of Christ. Archival scholar Rodney G. S. Carter postulates that "the power to exclude is a fundamental aspect of the archive."[52]

Critical race theorist Kimberlé Crenshaw urges archivists to be on guard and not treat race and gender as mutual categories of experience and analysis.[53] She cites the 1976 U.S. District Court case of *DeGraffenreid v General Motors,* in which the court ruled against the black female plaintiffs, who had claimed discrimination by the company. In short, the court would not allow the black women to declare that their discrimination was based on both race and sex. It could be one or the other but not a

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[51]"Racism Still Top Foe, Say Church Partners."; Adelle M. Banks, "New Film Prompts Calls for Racial Reconciliation," *Christian Century* 130, no. 23 (2013).

[52]Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence," 216.

[53]Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *The University of Chicago Legal Forum* 140, no. 1 (1989): 139.

combination. As a result, the court ruled that the plaintiffs had failed to document any decision that demonstrated that "black women are a special class to be protected from discrimination."[54] Yet multiple factors cause discrimination. Its occurrence is not limited to a person's race or gender. Some groups discriminate against other people for both their race and gender.[55]

The *DeGraffenreid v General Motors* case depicts what can happen when diversity only matters nominally. There, the court failed to parse out a few critical details. Despite the fact that General Motors (GM) had hired women prior to 1964, it had not hired any black women before required to do so by the Civil Rights Act of 1964. GM did not offer this incriminating information to the court, but neither did the court demand it. The court was unwilling to recognize the struggle of black women in the workplace and to appropriately intercede to defend and protect their rights. Crenshaw posits that the court was unwilling to defend black women as a group of their own facing specific and unique challenges. The only way the court was willing to recognize black women was if white women or black men were represented in the group as well. In this way, the court banished black women and stripped them of their rights under the law.[56]

Similarly, in the Christian Scholars Conference at Lipscomb that honored Gray, Tanya Smith Brice—Vice President of Education at Council on Social Work Education University North Carolina and an active member of the Church of Christ—argued, "We, as a body, have kept a friendly distance from each other…We have parallel structures—

[54]Ibid., 141.
[55]Ibid., 149.
[56]Ibid., 142.

one that is white and one that is African-American. We present as if we are one body, but we are not."[57] She was speaking of the body of the Church of Christ's black brethren. But in her assertion that "We present as if we are one body, but we are not," she could have just as easily have been speaking about the experience of women in general within the Churches of Christ. Women are under-represented within the Lipscomb archive, and as I mentioned previously, black women are almost entirely absent, especially on their own terms—rather than as the subject in other people's collections. This is an area that Lipscomb's archive will need to work to integrate in the future. One way that we can begin to cultivate these relationships and preserve the women's voices and stories is to collect oral histories from women (black and white) within the Churches of Christ.

Teaching as Archival Practice

Brazilian scholar Paulo Freire, perhaps best known for his seminal work *Pedagogy of the Oppressed,* declares "history is time filled with possibility and not inexorably determined—that the future is problematic and not already decided, fatalistically."[58] The work of Freire is exceedingly important for young minds developing an understanding of critical consciousness (or conscientização Portuguese) and recognizing that the work of building the future is a process requiring both perception and action. As defined by Freire, this term, conscientização, demands that first people must

[57]As quoted in Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor."

[58] Paulo Freire and Myra Bergman Ramos, *Pedagogy of the Oppressed* (London: Penguin Books, 2015), 13.

learn to listen, to perceive social, political, and economic contradictions, and then they must have the courage to work to diminish the oppressive elements in society.[59] Listening is the unwritten and yet required component in practicing Freire's conscientização. Before any student can learn to perceive, he or she must first learn to listen; listening is the prerequisite. Hughes wants his students to use all five senses in their learning and not be blinded by known or unknown biases. Hughes encourages his students to use their ears to do more than hear, but to listen, process, and receive understanding. This gift of understanding can only be received through the act of listening. As the five basic senses send information to the brain to help an individual understand and perceive the world, so should the senses facilitate learning. Galileo Galilei declared that "You cannot teach a man anything, you can only help him find it within himself."[60] Learning by using all of the senses employs practical ways to encounter that which exists in a person.

In the archive at a college campus, the archivist can help students discover that the history of the past was filled with possibilities by exploring primary sources to discern the options and opportunities open to people in the past. Such an understanding helps students begin to understand their own role in building a future that they can help define, not one that has been fatalistically predetermined. It sounds cliché, but today's university students truly are tomorrow's leaders and will determine much about the future of our communities, churches, and country. The archivist should take the time to educate

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[59] Ibid., 35.

[60] As quoted in Jeffrey Bennett, "Galileo Put Us in Our Place," *Los Angeles Times*, February 8, 2009, https://www.latimes.com/opinion/la-oe-bennett8-2009feb08-story.html.

students about the mission of archives and primary-source research and not simply leave this task to other faculty members, especially because the archivist is most aware of the gaps and silences within the archive's collections—something to be emphasized rather than hidden.[61]

To provide an example, Professor Richard Goode requires Lipscomb students in his American Civil Rights Movement history course to write a 20-25-page research paper and primarily use a collection of original evidence. I meet each student one-on-one for research appointments. After exposing the very limited sources on the Civil Rights Movement in Lipscomb's archive, I equip them with skills they will need to conduct historical research at other libraries and archives with significant holdings on the mid-century push for racial equality. I guide students through the process of learning how to identify an archive's resources, how to set up a research appointment with an archivist at another archive, and how to take notes using an electronic notecard template that helps them to keep their research organized (see Figure 2 in Chapter 5). This time with the students is critical and forms their confidence to use archival material. These one-on-one research trainings primarily empower the students to go out to the Civil Rights Room at the Nashville Public Library, the Tennessee State Library and Archives (TSLA), or any other county or university archive and confidently use the collections there that tell diverse narratives. While the archive at Lipscomb is not currently the best archive for researching the Civil Rights Movement, it is still a key place where students can meet the

[61]Punzalan and Caswell, "Critical Directions for Archival Approaches to Social Justice," 27.

past on its own terms. Exploring issues of faith, love, friendship, oppression, and racism in the past can make the archive a safe place to explore life's issues, difficult truths, and the real struggles of history. Ultimately, educators hope that such explorations of the past can help students to understand the present with wisdom beyond their lifespans. Teaching—the key mission of the archive and the college—remains the key role of our institutions in building a better future.

Modeling a Collaborative and Inclusive Way Forward

In 2005, Lowry became the Lipscomb University's 17th President. A native of Oregon, he brought a different personal background to the office and began to seek out ways to promote racial reconciliation between the university and the black brethren of Christ who had been estranged following the closing of NCI. The 32nd annual Christian Scholars Conference at Lipscomb in 2016 took as its theme "Reconciliation: At the Intersection of Scholarship and Practice." Lowry, while acknowledging the importance of apologies and forgiveness in the process of racial reconciliation also indicated that such exchanges could not and should not mark an end to the process: "the part that leaves me a bit unsettled is the sense that we could gloss over that particular moment and move back into a life that was the same as the moment before."[62] Instead Lowry expects this to be an on-going process that will require on-going acts of good faith. Gray, in accepting his honorary degree on behalf of "all Nashville Christian Institute students who could not

[62]Ross Jr., "Black, White and Gray: Civil Rights Attorney Who Once Challenged Lipscomb University in Court Receives the Christian University's Highest Honor."

attend the university because of the color of their skin," recognized past wrong, expressed appreciation on behalf of "the African-American brotherhood of the Church of Christ" for the step toward reconciliation, and expressed hope that "this is simply the beginning of something much greater to come. I don't know what it is. We don't know what the Lord has in store. But at least it's a beginning."[63]

The next step toward promoting racial reconciliation drew on the expertise of the Beaman Library Archives and Special Collections Staff. In April of 2016, Lowry and Gray entered into an official memorandum of understanding, known as the Fred D. Gray Initiative. Besides establishing the Fred D. Gray Scholarship for junior and senior students majoring in Law, Justice, and Society, Lipscomb University lent its expertise to the preservation of Gray's collection through archival trainings as well as the funds for the project archivist's annual compensation beginning in June 2017 and continuing through the project's completion. This collection does not belong to Lipscomb. These materials in the Fred D. Gray Collection belong to Fred D. Gray. This is a huge step forward, not only for Lipscomb, but also for small college libraries and archives—this work shows how they can be of service to the larger constituency. Additionally, the Office of the President purchased all of the archival-quality enclosures, shelving, and processing supplies required to process the collection.

Former Dean of the Library Sandra Parham and I worked closely together on this initiative. Parham maintained open communication with Gray, newly hired Project Archivist Jeffrey Strong, and me. In the summer of 2017, Jeffrey traveled to Nashville

[63]Ibid.

and trained with me for four days. He had extensive archival experience and was well equipped for the task of processing more than 500 record/banker boxes acquired during Attorney Gray's years of service as a lawyer and Church of Christ minister. In November of 2019, Sandra and I traveled to Tuskegee to observe Jeffrey's progress made in processing the papers of Attorney Fred D. Gray. We found Jeffrey's progress and work to be impressive. And since our visit, Jeffrey has almost completed the seemingly insurmountable task. In his progress report from September 2020, he notes that of the 324 banker boxes that Attorney Gray deemed essential—Jeffery has processed 314 of them. Jeffrey Strong anticipates that the processed collection will include 230 archival boxes.[64]

President Lowry's dream for Lipscomb to actively participate in racial healing is going to be preserved for generations, because of Lipscomb's contribution to process and preserve the collection of Fred D. Gray. It does not matter that Lipscomb's contribution came without any guarantee that the papers' final home would be in the archive at Lipscomb University. President Lowry's actions demonstrate his commitment to racial healing as well as a recognition of the valuable expertise among his archival staff. This model—based on recognizing past wrongs, building a relationship in the present based in good faith, and laying a foundation for the future in hopes of moving the entire community forward with a more inclusive and collaborative future—is one that small college archives can and should embrace.

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[64]Strong and Gray worked together to determine which files were essential. They decided that 176 were not essential and could be weeded/removed from the collection. For the remaining 324 banker boxes, not all of these banker boxes were full; therefore, when Strong processed the material, he only used 230 archival boxes.

Although archives in the United States have primarily been developed for and reflect the historical experiences of whites, archivists have clearly been enjoined to move beyond that history and expand collections for the future. Greene claims that archivists do not need to declare themselves as proponents of social justice or advocates on political issues. Instead, the archivist should simply include stories from a wide range of groups and individuals.[65] Archivists must be proactive, address the fundamental questions involving race and ethnicity, and present counter-stories to the traditional, "whiteness"-driven narrative. [66] Without multiple interpretations represented in the archive, the archive cannot boast that it is representative of the collective memory of society.[67] Even if the archivist assumes a traditional Jenkinsonian approach to the archives (with its attendant focus on record creation and appraisal), the archive will never be neutral, comprehensive, or equitable. [68] Applying a critical race theory lens to archival discourse allows social nuances to be collected, retained, and remembered and preserves that which otherwise might go unnoticed.[69] Collecting oral histories is one way to preserve the voices and their stories. When the archive has manuscripts, papers, and records documenting the stories of all people, then it will truly be representative. In fact, when the archive does have documentation of diverse stories, even if those stories are still in

[65]Greene, "A Critique of Social Justice as an Archival Imperative: What Is It We're Doing That's All That Important?"

[66]Dunbar, "Introducing Critical Race Theory to Archival Discourse: Getting the Conversation Started," 110.

[67]Ibid., 117.

[68]Ibid., 122.

[69]Ibid., 127.

the minority, it is the archivist's ethical responsibility to advocate and encourage the use of those collections.[70]

While the archive is a relatively weak social power, it is a significant power player in the shaping and reshaping of social memory.[71] The archivist must intentionally pursue the silenced voices of the marginalized to build an inclusive archive. Since it is standard practice for archivists to revise their collection policies every three to five years, it is almost entirely within the archivist's power to make decisions for inclusion and work toward rescuing the voices that were previously stigmatized, fragmented, and/or excluded from the archive. Collaborative relationships such as the work on the Fred Gray Initiative and exhibitions highlighting the contributions and work of African Americans such as Marshall Keeble are two direct ways that the archive has participated in this work of racial reconciliation. These create opportunities to listen to and communicate with the community of excluded and exploited peoples. Inviting the omitted and ignored into the archive includes welcoming both their physical presence as guests with the potential in the future to welcome them as researchers, potential donors of collections, and potential colleagues. But how does an archivist demonstrate that the archive is trust-worthy?

Traditionally, when donors make a gift of a collection to an archive, they relinquish all control over it. However, when there has been a history of oppression tied to the archive, a different model might be required. Critical theory interdisciplinary social

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[70]Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," 154.

[71]Punzalan and Caswell, "Critical Directions for Archival Approaches to Social Justice," 26.

scientist Anthony W. Dunbar argues that people of color and other disenfranchised populations should have the opportunity "to critique how their identities are developed within institutional and collective memories."[72] I have described in the next chapter, a revised model of shared authority for donated collections that could be a better method for highlighting the collection's importance and historical connections. In many ways, such a collaborative model has the potential to overcome past wrongs, build an inclusive archive, and lay the groundwork for a full history. I have also tried to establish a reputation for working collaboratively with others both inside Lipscomb—with faculty, students, and administration as described in the previous chapter—and externally, for example with Fisk University and Meharry Medical College, as described in chapter 2. The more the archivist and the archive are known for working with others and for telling diverse stories, the more that the visible structures and processes of the archive align with diversity, the more the possibilities will open for further collaboration and inclusion.[73]

It may be difficult to imagine archivists less as gate-keepers of the records and more as creators and preservers of the collective memory of an inclusive community. Archivists have a responsibility to preserve people's stories and pursue social justice for *all* people. The archive needs to represent the vulnerable but also protect the vulnerable. The SCM archive cannot reduce the historical complexities of racial discrimination, but it can facilitate the conversations that have the potential to promote unity and a spirit of

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[72]Dunbar, "Introducing Critical Race Theory to Archival Discourse: Getting the Conversation Started," 111.

[73]Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," 346.

reconciliation within the church.[74] And that reconciliation has the potential to create an inclusive archive that can tell a much more complete history of the church and the university.

The Future of Archives

Archivists have a responsibility to stand for justice. Our work leaves a lasting legacy on society. Archivists can serve as agents of change simply because the archive potentially records and recalls the voices of *all* the people, regardless of their race, ethnicity, gender, or status within society. Every human has a story to contribute to society's collective memory. Archivist Randall Jimerson (Professor of History and Director of Graduate Program in Archives and Records Management at Western Washington University) boldly proclaims that archivists must not tolerate disenfranchisement of any people—regardless of race, gender, or sexual orientation—within the archive and larger society.[75]

In much of this chapter, I have laid out a vision and a method to help archivists move from the archive they inherited and toward this vision of inclusion and collaboration. Indeed, archivists—when we are teaching—can and should encourage students to imagine how the holes and silences in the archives can be filled, and archivists can and should work collaboratively with students, faculty, and community members to

[74]Punzalan and Caswell, "Critical Directions for Archival Approaches to Social Justice," 32.

[75]Jimerson, "Archives for All: Professional Responsibility and Social Justice," 255.

gather oral histories. These and other undocumented stories can strengthen and diversify the historical record and create new narratives and counter-narratives.[76]

However, there is also another possibility that could become a likelihood if traditionally white archives and institutions do not relatively quickly reinvent their policies, procedures, and philosophy. Archivists and activists have already put forward the argument that the marginalized need to create, grow, and run their own archives to ensure that they retain control over the voices, stories, and collections.[77] For while there is power in the archive, there is substantially more power for those who administer and control the archive. The historical model demonstrates how effective it can be in excluding and silencing certain voices. The administrators and archivists are the ones appraising the records and determining what will be preserved and what will be excluded. So the argument runs that it may be wise for African Americans to establish their own community archives. Archival studies scholar Andrew Flinn argues that such community archives operate outside of the conventional framework and challenge the traditions of the mainstream.[78] This model of purposeful estrangement could provide people of various colors with a preferable alternative to inclusion within archives that have not yet

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[76]Punzalan and Caswell, "Critical Directions for Archival Approaches to Social Justice," 29. See Chapter V. It details how Lipscomb's archive is implementing these practices to collaborate and preserve the voices of the marginalized.

[77]Ibid., 30.

[78]Andrew Flinn, "Archival Activism: Independent and Community-led Archives, Radical Public History and the Heritage Professions," *InterActions: UCLA Journal of Education & Information Studies* 7, no. 2 (2011): 5.

done the structural and collaborative work needed to make their institutions truly diverse.[79]

Indeed, such a development would run parallel to the story of separation and estrangement that followed the closing of the Nashville Christian Institute, when the African-American Churches of Christ chose to abandon the previous paternalistic and unreliable systems of patronage and suffer want rather than continued oppression. Their own archive may be more inclusive. They may collect records more freely and fully in this venue than they would if they were donating them to SCM archives. In this way, this historically marginalized community could feel less restricted. It would have full power and control over its records and papers, without concern about how the whites might appraise or describe their collections. African Americans could freely document and preserve their history, their memories, and their voice without interference from their former oppressors.

R. David Lankes, author of *The Atlas of New Librarianship,* declares, "Bad libraries build collections, good libraries build services, great libraries build communities."[80] The same could be said for the archive. Building that community may not mean that African Americans will contribute their records and collections to an SCM archive.[81] Given the history of the Lipscomb archive and those of other similarly situated

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[79]Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," 348.

[80]R. David Lankes, "The Bad, The Good, and The Great," accessed March 11, 2021. https://davidlankes.org/the-bad-the-good-and-the-great/.

[81]Tywanna Whorley, "The Tuskegee Syphilis Study and the Politics of Memory," in *Archives and Public Good: Accountability and Records in Modern Society*, ed. R.J. Cox and D. Wallace (Westport, CT: Quorum Books, 2002), 173.

small colleges, it could be that what is needed is something more like Lipscomb's agreement with Fred Gray. The people and institutions that have traditionally been privileged and empowered are wise to share authority within the archive and its collections—sharing some of the historical fruits of their advantage to help other institutions preserve and protect their own documents and collections. Such reparative models align the theory and best practices within inclusive archival practice and demonstrate a willingness to humbly seek reconciliation.[82]

[82]Dunbar, "Introducing Critical Race Theory to Archival Discourse: Getting the Conversation Started," 116.

CHAPTER V:

COLLABORATION, MORE THAN A WARM, FUZZY BUZZ-WORD: COMING TOGETHER TO MAKE A DIFFERENCE IN THE LIVES OF PEOPLE

When I started working as an archivist in 2014, there were a few buzz-words that were common to hear, including authentic, vocation, and collaboration. At the top of the list was collaborate—in its noun and verb forms. I knew the definition of collaborate, but I did not know what collaboration within archives could be or should be. The process of collaborating in the archive came about gradually. There was no magic fairy dust or wand to wave that made the process easy. The key was simply hard work paired with determination and a strategic vision. These first steps paved the way for little successes that gradually led to some more exciting successes. I have learned by doing, and along the way, I have had immense support from those surrounding me. At the 2019 Oral History Association (OHA) Conference at Salt Lake City, I heard one of my favorite authors speak, Michael Frisch. During the Friday morning session, he stated, "Public history is not a one-way street." After having worked in the profession for five years, I found the key to collaboration in his words—no one could have given me a map on how to collaborate within the archive, because there are a thousand different ways that work could have been done. All along, I simply needed to give my best and build the archive based on relationships and shared authority.

Collaboration unlocks doors of opportunity. I have collaborated with colleagues, professors, and even fellow archivists.[1] These relationships have resulted in fruitful end products that have benefitted all participants—the professors, the students, the archivists, the community, and me, the public historian. Collaboration is the key to the success of the small college archive. I have been fortunate to have encountered scholars and mentors who have informed my archival practice, making it clear that archives—and the libraries that house them—are created for people who use them. And it is only by working with others, bringing others in as partners and co-creators, that the archive at the small college can thrive.

When I was studying at the University of Southern Mississippi for my master's degree in library and information science, I discovered the writings of Professor and Librarian R. David Lankes. He challenged me to rethink librarianship, especially concerning how I had experienced the library as an undergraduate student. Lankes proposed that librarians needed to overhaul their approach and redirect their efforts. He asserted that librarians should care more about the people's knowledge than the library's collections, and he challenged librarians to focus their attention on their communities as opposed to the traditional approach of concentrating their efforts on improving the library's building and holdings.[2]

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[1]Chapter 2 specifically highlights how I have collaborated with other archivists at other small college archives.

[2]R. David Lankes, *The Atlas of New Librarianship* (Cambridge, MA: MIT Press, 2011).

The more that I read of Lankes, the more I gravitated toward his philosophy of librarianship, because he embraced people. He urged librarians to encourage people to pursue information and gain knowledge from the material in the library instead of accepting the traditional assumption that the more material added to the library's collections, whether physical or electronic, the more likely people were to use those materials. Lankes placed the focus on the people; he promoted the people's learning and placed them before new programs or other agendas. For Lankes, the people came first. His philosophy of librarianship, termed "New Librarianship," sounded strangely familiar to the teachings of Jesus Christ, which should be the heart of a Christian university, its library, and its archive. Embarking on a new career in 2014 as the Special Collections Librarian and Archivist, I fully embraced Lankes' theory and approached my work with this end in mind, and yet in this role, I was over both the special collections and the archival materials. Although the role of a librarian and an archivist are not one in the same, under this title, I am doing the work of both. Therefore, I have made a concerted effort to work as a personal librarian for the students of Lipscomb University while specifically integrating that approach to grow Beaman Library Archives and Special Collections into an archive of research for the people that invites people in and focuses on their learning as well as the stories of the people preserved in the archival collections.

Archives are neither neutral nor inherently positioned to preserve diverse perspectives. As Jimerson retorted in 2013, although archivists are uniquely positioned to

pursue social justice, they are not professionally required to do so.[3] How an archive can be focused on the individual and promote social justice became evident to me in the summer of 2016. At that time, I traveled to Antigua, Guatemala, to complete an archival management practicum under Thelma Porres Morfin, Director of the Historical Archives and Coordinator of General Conservation at the Center for Mesoamerican Research / Centro de Investigaciones Regionales de Mesoamérica (CIRMA).[4] Studying under Thelma equipped me with the tools to emerge as a caring and competent archivist who was equipped to collaborate. I witnessed Thelma and her assistant (her "right arm" as Thelma affectionately referred to Reyna Pérez, Conservation Assistant and Reference Archivist at CIRMA) work diligently for the good of the Guatemalan people. Thelma Porres Morfin and Reyna Pérez demonstrated how to represent and serve oppressed people by listening closely, engaging with them, and conversing with them.

On multiple occasions, when a non-Spanish-speaking Guatemalan entered the archive, neither Thelma nor Reyna turned the individual away. It did not matter that the person could neither read Spanish nor write it. Thelma and/or Reyna not only uncovered the required document(s) that would serve as evidence in court and read it to the visitor, but one of them translated it for the visitor as well. They spoke to the visitors in Quiché or other native tribal tongues and listened to their concerns. Then they translated the

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[3]Randall Jimerson, "Archivists and Social Responsibility: A Response to Mark Greene," *The American Archivist* 76, no. 2 (Fall/Winter 2013): 335-45, http://dx.doi.org/10.17723/aarc.76.2.2627p15350572t21.

[4]Thelma Porres Morfin; Alba Amanda Pedroza; Lucía del Carmen Pellecer, *Manual de Organización y Conservación de Archivos Municipales*, *Centro de Investigaciones Regionales de Mesoamérica* (Antigua, Guatemala: Terra Impresos, 2010).

documents and read them aloud to the inquirer. No ethical standard exists that requires such work from an archivist; neither Thelma nor Reyna were obligated to serve the user in this compassionate way. Nevertheless, they did this work so the individual could petition the Guatemalan court system for compensation by using this documentation as evidence that during the thirty-year civil war the government had wrongfully accused, tortured, and/or misplaced (killed) a family member. Without the archive at CIRMA, the information and documentation would not have been preserved, but without Thelma or Reyna, the family members never would have had the means to seek social justice.

Together, Thelma and Reyna made the archive a living and restorative place for the family members who had been left behind. In those moments, I witnessed how challenging this work was, but also how rewarding it was, knowing they had helped a family receive reparations. Thelma's leadership and Reyna's actions demonstrated that the archive is for all people, not merely the esteemed researcher who publishes from the archive's holdings, especially for the oppressed who need the archive the most. Thelma's work clearly shows the redemptive power of an inclusive archive. In the archive, Thelma did what users could have never done on their own. She became the bridge between the documents and the illiterate. From the perspective of Frisch's argument for shared authority in public history, Thelma Porres redistributed the power back to the oppressed. From Brazilian educator and philosopher Paulo Freire's discourse in *Pedagogy of the Oppressed,* Thelma invited the oppressed to the table and conversed with them until she fulfilled their needs. As a public historian and specifically an archivist, Thelma exposed the elusive and unmasked the evasive.

Freire contends that oppressors want to win people over to their side, to convince the oppressed to think as the powerful think. His work shatters myths and recognizes that truth is not limited to polar extremes but is found in between when both the oppressor and the oppressed gather together to dialogue and exchange. It is impossible to represent oppressed people without engaging them and conversing with them. Researchers and scholars in history need to hear and listen to multiple voices. The community has not one voice but many voices. For this reason, it is imperative to bring all of the voices into the archive, particularly those that history has traditionally silenced. Public historians must resist the tendency to want to win the reader over to one side or another and seek instead to fight alongside the people for the recovery of both their stolen history and humanity. It is not until we respect the other worldview that we can dialogue and avoid the trap of cultural invasion.[5] An archivist working in an inclusive archive is not a messenger bringing the good news but a facilitator initiating a conversation, a dialogue, and certainly not a monologue.

Fast Food vs. Gourmet: Refining the Research Palate for Archives through Communication

I realized early on in my new position that I had to develop relationships with the professors who were on the front lines with students if I wanted to make the archive a key part of the university's educational mission. Professors have the first opportunity to get to

[5]Paulo Freire and Myra Bergman Ramos, *Pedagogy of the Oppressed* (London: Penguin Books, 2015), 94-95.

know students. But when I started at Lipscomb, it was clear that while many faculty members knew that the archive existed, the usage statistics clearly showed that they were not using those collections. To me, this indicated that they did not necessarily think of the university's archival collections as being meaningful or engaging for their work in teaching students, regardless of their department or major. People must first find the value in the archive before they will use it, and I was the person primarily responsible for marketing the archive. If I could convince faculty members of the archive's worth, then I could get into the classroom with the students and demonstrate firsthand how the archive promotes and propels learning. So, I needed to go where the professors were, and they were not in the library. The first place I went looking for future collaborators was in professional development sessions in the Center for Teaching and Learning, where I was also able to hone my craft of teaching as an integral part of the archivist's job description. (This was of course before the corona-virus pandemic of 2020.) I went to enough of the center's training sessions that I began to know a few faculty members—who were similarly interested in honing their teaching skills--really well. Once I had developed a relationship with a few of them, it was easier to propose partnerships with these eager professors.

From previous jobs, I have learned that I certainly cannot change people, and without the proper position of authority, I cannot change broken or hurtful systems either. Therefore, with that understanding, I decided to do the best that I could with what I was given. Embracing Lankes' approach and applying it to my new work in the archive, I also strategically sought to develop relationships with established professors, who I primarily

met during their posted office hours. I showed up in the spaces where they were most comfortable, and in the resulting conversations, I asked questions and then practiced actively listening to these faculty members' needs. When appropriate, I then offered to serve as an embedded archivist within their classes. This meant that I attended class meetings, met with the students one-on-one in individual research appointments, and supported the students throughout the iterative research process, as they searched for and discovered original evidence and asked questions that shaped and formed their narratives. In these ways, I demonstrated to the faculty ways that I, as the archivist, could lighten the load of the professor and partner with them in the mission of promoting student learning. This is especially important, because shifting pedagogy—even when there is a direct connection between the professor's slated learning objectives and the holding of the archive—is time-consuming and therefore is not something that every professor is willing to undertake.[6]

For example, in the fall of 2015, I met Communications Professor Sarah Gibson in the Center for Teaching and Learning. Throughout our initial conversation, we discussed students' needs and their ability to process information and to analyze it critically. Over the course of the fall semester, that conversation continued and evolved into many conversations, specifically about the value of good content, how good content is vital to produce high quality work, and how the archive is loaded with materials packed with good content. We equated the content in the archive to the finer cuisine in life. Like

[6]A. Maltby, "The Educational Role of the College Library," in *College Librarianship: The Objectives and the Practice*, ed. A. Rennie McElroy (London: The Library Association, 1984), 14.

gourmet cuisine, archival collections require time and training to learn how to use and appreciate. From those conversations, Professor Gibson and I developed a relationship that blossomed into a partnership. For the next four years during the spring semester, when Professor Gibson taught a course in the communication curriculum entitled "Web and Mobile," we collaborated.

Because of our collaboration, Professor Gibson integrated archival research into her course's principal research project entitled the "Prisoner of War (POW) Research Project," based on their research in the Stribling Brock Letter Collection detailed in chapter 3. This assignment worked well, because Professor Gibson incorporated it into the course's specific learning objectives as a semester-long project. The learning objectives included developing the skills to research, to gather information, and to present the data in both an online and in-person environment. Through the project, the students developed the skills necessary to tackle complex problems using the steps involved in design-thinking. Creative arts leader, Katia Caetano Lord defines design-thinking "as a series of operations leading to a solution or serving as a bridge from research to synthesis."[7] Using archival material, students researched and prepared resources for K-12 education, both a webpage and a lesson plan. Students exhibited their research in a one-page website and a visualization handout meant to accompany the website. Sample topics that students have drawn from their research in the Stribling Brock Collection include

[7]Katia Caetano Lord, "Flexible Learning: The Design Thinking Process as a K-12 Educational Tool," *Journal of Higher Education Theory & Practice* 19, no. 7 (December 2019): 54, http://dx.doi.org/10.33423/jhetp.v19i7.2531.

Christmas celebrations, photographic analysis between film and digital formats, studies of individual German prisoners of war, and styles of correspondence during the 1950s.

As a class, the undergraduate students come to the archive for an introductory session. During this class, I explain the fundamentals of archives, including their use, purpose, and significance in strengthening the students' work. Specifically, students learn the differences between an archive and a library. We compare the library to the fast-food chain Burger King, which meets the demands of customers in their way and on their timeline. Then, we examine the archive, which requires a higher level of appreciation and demands more planning and preparation, to a gourmet restaurant, a place for a refined taste and distinguished palate. We discuss the students' personal preferences and if they prefer Burger King or gourmet food. As students begin to refine their taste for fine food, they discover that their palate for fast food diminishes.

Before the students create their individual websites, the professor requires each one to come to the archive for an individual research appointment. We included this step as a required component of the project, because most undergraduate students have previously had little exposure to archives. During the one-hour appointment, students practiced analyzing the original evidence and received guidance tailored to their individual needs. A one-on-one explanation of how to use the archive, how to analyze documents, and how to compose interpretations of their analysis proved helpful. In the one-on-one sessions, students asked questions that they did not ask when they were with the entire class because they felt more comfortable without their peers present. For example, I explained how to use the electronic notecards and how the content on each

notecard relates to a specific keyword (see Figure 1). If the content on the notecard changes and no longer pertains to the keyword listed on the notecard, then the student needs to move to another notecard. If the student changed sources, then they moved to a new notecard. Once students had an understanding of the process of research and how to conduct research, they began taking notes on their computers and creating electronic note cards. The professor requires that the students turn the notecards in for a grade.

Figure 1. Notecard[8]

YOUR NAME:

KEYWORD: [Here write down the word that summarizes what is written on the notecard. If you change keywords, then move to a different notecard. If you change sources, then move to a different notecard.]

AUTHOR, TITLE, YEAR OF PUBLICATION: [Include a brief citation to document where you discovered the information.]

NOTES: [As much as possible, practice writing the ideas that you are reading into your own words, instead of writing down direct quotations. Do the intellectual work on the front-end as you are reading. This will save you time later. Write down page numbers that correspond to these synthesized ideas and of course, write down the page numbers for all direct quotations.]

[8]Dr. Susan Myers-Shirk introduced me to this template, when I took her HIST 6020 Research Methods at MTSU in 2015. I have since shared her template with many students, because they appreciate the clarity and the visual cues that the template gives them.

Composing the notecards serves a dual purpose. They prepare students to draft the content that they ultimately use in developing, writing, and coding their websites, but they also inform the students of the content they will use in their lesson plans. Using the researched material that becomes the content for their websites, the students also create a lesson plan to teach middle-school students. Having the students compose the text for the webpage before drafting their lesson plan helps them increase their content knowledge and understanding before they attempt to articulate them in an unfamiliar style—i.e., creating lesson plans.

After building their webpages, the undergraduate students presented their webpage prototypes to their peers in the class. During these presentations, the students shared insights and made suggestions for possible improvements. They reminded one another to condense their findings in the webpage to one primary point ("what is the one thing that you want the audience to remember?"). In 2016-2018, students authored their webpages using Adobe Muse and parallax motion. Then in 2019, we adapted the project. Instead of building a single webpage, students worked in teams to create an application. Both the websites and applications the students created are intended for middle-school students. Implementation of this project builds undergraduate students' research skills, as they analyze primary sources and critically assess the original evidence in the archive. Students use primary sources extensively as they draft the text for their webpage, and they engage in service learning as they develop a lesson plan for middle-school students.

The element of teaching middle-school students both helps students develop their multimodal communication skills but also shares their learning with others through the Service and Learning Together (SALT) program.[9] As a communications course, "Web and Mobile" teaches undergraduates the essential skills regarding communicating with the general public online. Since 2017, the course also equips students with the skills needed to impart that same information in person, in the classroom, to fifth graders from Lipscomb Academy.[10] The fifth-grade teachers divided their class into two sections, and the students came to the university library to learn about the Stribling Brock Letter Collection, the letters that the former German prisoners of war wrote to the Striblings and the Brocks in Lawrenceburg, Tennessee, after World War II. During this one-hour-fifteen-minute session with the middle-school students, Professor Gibson and I spilt the time in half. Each section of fifth graders spent forty-five minutes in the library. For the first fifteen minutes of each session, I introduced the students to the Stribling Brock Collection and led a large group discussion. Then we broke into small groups, and each of the undergraduate students tested their lesson plans (see Figure 2). Because we divided the full time in half, the undergraduate students had two trial runs of fifteen minutes each to beta-test their lesson plans.

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[9]SALT credit courses came about through the university's Quality Enhancement Plan that was part of its reaffirmation of accreditation by the Southern Association of Colleges and Schools (SACS) Commission on Colleges. SALT courses enhance academic understanding by combining course knowledge and the experience from serving others in the community. To read more, go to https://www.lipscomb.edu/academics/undergraduate-studies/serving-and-learning-together.

[10]Because of the interruption from COVID-19, the spring "Web and Mobile" class of 2020 did not have the opportunity to beta-test lesson plans.

Figure 2. Lesson plan template

LESSON PLAN

Lesson Plan: title **Date:** leave blank for now

Estimated Time of Lesson Plan: ~20-40 minutes **Grade/Subject:** Complete

Standards, Learning Objectives, and Assessment:

Objective 1: What should the student be able to do? **"**I Can…" What should the students be able to say that they can do at the completion of the lesson?	Assessment: • How will you assess that they can meet this objective?

Objective 2: What should the students be able to do? **"**I Can…" What should the students be able to say that they can do at the completion of the lesson?	Assessment: • How will you assess that they can meet this objective?

Pre-Assessment:

How will you assess students' knowledge prior to the lesson?

Guiding Questions:

- What type of questions can you ask that will help guide the students' learning?

Set:

How will you set up this lesson? Write the specifics of the activity.

Instruction:

- Write step-by-step instructions for this lesson.

Closure:

Write a closing activity. This should include some type of assessment.

Cross-curriculum Connections:

Is there any way this lesson can be used in another course?

Differentiated Instruction:

How will this lesson benefit kinesthetic, auditory, and visual learners?

Materials, Resources, and Technology

What is needed for this lesson?

Immediately following these trial runs, as a class, the undergraduate students engaged in group discussion and reflection. They shared with Professor Gibson and me what worked, what went well, and what they learned from the project. At the close of each semester, we asked students in an anonymous survey, "What was the most valuable thing you learned during the project?" One student responded, "That it's good to do challenging things, even when you don't think you can/have enough information."[11] Clearly this student found working with archives and teaching fifth-graders within the same project to be a challenging experience. To the same question, another student

[11]Lipscomb University student, survey response, April 18, 2019, 3:54 pm, in author's possession.

responded “the value of making a connection with the people you are trying to teach.”[12] A third student shared, “That there were German POW camps in Middle TN. I had no idea about that, even though I've lived in the area for a while.”[13] In response to the same survey question, a student from the 2018 Spring section of the “Web and Mobile” class wrote the following: “How to gather research information in a real-world setting. Also, I felt like my ideas and values really mattered, and that I was doing something significant, not just something for a class.”[14] Through in-depth learning, students appreciate and value the project’s purpose, and they also develop a sense of pride and meaning within their own work. This collaborative project exposes students to primary resources in the archive that are not available anywhere else. A student in the 2017 section appreciated that aspect of the project and wrote “How to use an archive plus outside research to gain information inaccessible in textbooks.”[15] Students’ takeaways from this experiential learning project vary, but time and again they come back to fundamental truths of the archive: “People matter. history matters.”[16] There is tremendous “value of primary sources in our learning system.”[17] These insights came from the students. Through their

[12]Lipscomb University student, survey response, May 22, 2019 1:19 pm, in author’s possession.

[13]Lipscomb University student, survey response, April 18, 2019, 3:10 pm, in author’s possession.

[14] Lipscomb University student, survey response, April 28, 2018, 3:01 pm , in author’s possession.

[15]Lipscomb University student, survey response, April 14, 2017, 11:06 am, in author’s possession.

[16]Lipscomb University student, survey response, April 14, 2017, 12:35 pm, in author’s possession.

[17]Lipscomb University student, survey response, April 14, 2017, 10:58 am, in author’s possession.

own experiences, students discerned the purpose of the archive. For the undergraduate student, no lecture could have conveyed these fundamental aspects of public history in such a compelling or well-received way. Collaborative partnerships create unbelievable learning opportunities for the students and move them away from myopic perspectives. Such learning opportunities introduce students to different experiences and teach them to embrace diverse perspectives.

This project cultivates curiosity through research and refines the research palate with primary sources in the archive. For the small college archivist, such collaboration requires a significant amount of time as well as different ways to make these archival collections accessible to students. For the Stribling Brock Collection, I recognized that something more accessible than the standard finding aid was needed. Here again I borrowed from Thelma Porres, who used a very large spreadsheet (which she called a *fonds*), to make the records more easily searchable by name. Again, her focus was on making the archive useful and helpful to its users, and I have used that same approach in making the Stribling Brock Collection more accessible to students over the years. Also, for the benefit of the students, we have worked to translate the letters that were originally written only in German, but because so many of the students have struggled to read cursive, we have also transcribed them as well. Especially when the students are accessing the material online, it is much easier for them to read the letter as a digital copy rather than reading a scanned copy of the letter's original handwriting. The work of making archival collections useful tools for teaching is a collaborative process and is substantial, but it is absolutely essential to the value and worth of the small college

archive to play such a role consistent with the vision and mission of the university. In fact, such work not only complements the professor-librarian/archivist relationship but also narrates the kind of university Lipscomb seeks to become, with a deeper and richer environment for teaching and learning. This work also helps BLASC expand its role beyond helping to build a strong academic library to helping to build a great community that embraces not only the university but reaches into the community.

Collaborating in a Vietnam Oral History Project

Professor Timothy D. Johnson (an established professor) and I met in the fall of 2014 when he introduced me as a new faculty member in the library to the university during the fall, campus-wide faculty meeting. From 2014 until 2018, he or I would periodically stop by one another's office to touch base, say hello, and exchange ideas concerning current research projects. When Professor Johnson and I were talking in the spring of 2018, he shared with me his idea to have students from his "U.S. War with Vietnam" class interview a local Vietnam veteran. He wanted his students to have a personal encounter with local veterans and to hear their accounts first-hand.

These experiential learning projects are extremely valuable for undergraduate students, and when they are conducted under the ethical guidelines for oral histories, then these same interviews can also be preserved and made accessible in the archive. So, I asked Professor Johnson if he would want to require the students to conduct oral histories, instead of doing an interview that would grant permission for a single use. Having published seven books and written more than two dozen articles, Professor

Johnson is an accomplished historian, but he confessed he did not know how to implement an oral history project. He did not know the process or have the forms for the informed consent and deed of gift. I explained that he did not have to know all of the intricate details of oral history; because we could collaborate, and I would facilitate all aspects regarding securing the informed consent and deed of gift, preserving the oral histories in the archive, and providing access to future users. Through our partnership, we could add value. The students in his class would learn about the veterans' experiences, but we could also equip students with the skills to conduct oral histories. At the same time, our collaboration would create a collection of oral histories from Vietnam veterans living in the Middle Tennessee region that this sole archivist did not have the time nor attention to complete on her own. The end result was a permanent collection that can benefit future researchers and a high-value educational experience for students.

Beginning in the fall of 2018, Professor Johnson and I embarked on this collaborative educational journey with oral history. For three years now, we have collaborated when he teaches the Vietnam War history class each fall semester. Early in the semester, during one class meeting, Professor Johnson brings the students into the archive's reading room, and we discuss what oral history is and how it fills in gaps in the traditional narrative of history. I ask students what they know about oral history, particularly how it is different from journalism. We read excerpts from Thomas Cauvin's chapter "Collecting and Preserving People's Stories: Oral History, Family History, and

Everyday Life" in *Public History: A Textbook of Practice*.[18] With the reading and the discussion, we create entry points for the students to understand their role in facilitating oral histories with Vietnam veterans. Each student contacts a veteran, either one they know or one previously identified on our list of potential narrators.[19]

The students contact the veteran and set up a time to meet in-person, sit down, and become acquainted. During this initial contact meeting, the veteran and student dialogue, develop rapport, and establish a connection. The student listens and shares potential questions with the veteran. After the initial meeting, the student drafts other specific questions that pertain to the veteran's experiences based on the initial meeting. Then the student shares the questions with the veteran, usually through email (not another in-person meeting). On the day of the interview, the veteran, the student, Professor Johnson, the rest of the class, and I met in the Maiden Reading Room of Beaman Library Archives and Special Collections. We decided to conduct the oral histories in the reading room instead of the classroom, because place and space matter. I wanted it ingrained in the students' minds that the archive would be where the oral histories lived on after the interview and that the archive is a place of learning. After COVID-19, because there was insufficient space within the reading room to social distance, we collaborated with the

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[18]Thomas Cauvin, *Public History: A Textbook of Practice* (New York: Routledge, 2016).

[19]We have compiled our list of potential narrators in various ways. We have attended gatherings and/or reunions where Vietnam veterans were, and we have met and spoken with them. After the veterans learn about the project, usually they either offer their name or even ask to participate. Then after veterans have conducted their oral history, they will suggest another veteran, and say, this person has a story to tell that should be included in your collection. There is no magic to our list. We work hard to get out with the people, meet them, and build relationships.

Communications Department and filmed the interviews in its professional television studio. This new layer of partnership not only provided sufficient space for physical distancing, but it also increased the quality of the video recording. Regardless of where we filmed the interviews, the entire class was present for each interview. To allow sufficient time for each veteran, we conducted one interview per class meeting. This project benefits multiple people and learning happens in multiple ways. Some of the veterans regained a sense of agency and a sense of self as a result of the oral history. Students learned from their veterans, but because they were present for each interview, they also learned from all of the veterans and from one another.

Students learned the value of composing open-ended questions that would guide the narrator as he or she told his or her story.[20] They appreciated hearing the veterans' accounts first-hand. When asked in an anonymous survey, "What did you learn from the oral history project?" a student remarked, "[I learned] how to help someone else tell their story and how important it is to [have] open discussions with older generations."[21] Another student responded, "I learned a lot about the importance of picking good questions for the interview. To move the interview in the direction that I wanted and to get the best stories/answers from my veteran, I had to carefully craft each question and think of follow ups to the questions."[22] A third student shared, "I loved this project. It

[20]To date, we have interviewed only veterans, both men and women, not their spouses or partners.

[21]Lipscomb University student, survey response, November 12, 2019, 3:12 pm, in author's possession.

[22]Lipscomb University student, survey response, November 18, 2020, 5:27 pm, in author's possession.

gave such insight into the lives of veterans, not only hearing from their experiences, but also giving them a chance to share their stories. I have such a greater appreciation now for veterans who have given their lives to serve our country."[23] These three responses reveal key insights into the student experience of learning about the past through oral history. Oral history can make sense of the messiest experiences in life and affirm the narrator's experience, but it also unwraps difficult times and places in powerful ways for the present generation. Oral history as a specific form of public history connects the narrator to the listener (the veteran to the student) in a dynamic way that allows students to hear the story instead of reading it out of an edited history book. One student expressed it in this way, "I learned there is a difference in reading a story and hearing it told. I was fascinated to hear what they had to say without an editor to mold into 'proper' book speech."[24] Because of the collaboration between Professor Johnson and me (the history professor and the archivist), the lessons that these students learned can be shared with students and researchers in the future as well. Preserving these oral histories is an archival endeavor. The lessons from these interviews will not be lost to those who are yet to come.

This example of collaboration and of the teaching mission of the archive also shows one way that the small college archive can make its collections more diverse and inclusive. With oral histories, the archive can preserve the memories of the living in

[23]Lipscomb University student, survey response, November 12, 2019, 3:13 pm, in author's possession.

[24]Lipscomb University student, survey response, November 18, 2020, 12:08 am, in author's possession.

ribbons of sound in addition to the traditional documents. As ribbons of sound, oral histories tie people together in story and wrap them closer to one another in the memories that they share. The ribbons of sound rise and fall, and through it all, the oral histories document the stories and memories of those individuals who may not have a collection of manuscripts or papers that are bound for the archive. Adding oral histories to the archive may require the archivist to revise the archive's collection development policy. The professor and the archivist are recording the oral histories of Vietnam veterans living in middle Tennessee. The historian and the archivist want to secure these voices in the archive before it is too late. Texas Tech University does this work on a large scale with their Virtual Vietnam Archive, and its work, along with the Oral History Style Guide from Baylor University have both been instrumental in guiding our work. The omitted and ignored can be welcomed into the archive's collections when the archive expands its collection policy to include oral histories. Expanding the collection policy to invite the historically uninvited and to have their voices and stories included in the archive can build community as the small college library engages in inclusive archival practice.

Collaborative projects such as these with Professors Johnson and Gibson position the archive as a transformative learning center both for current students and future students. In both of these projects, the students are either creating new primary sources or are encountering primary sources and creating an interpretation that will benefit the public. In both scenarios of collaboration, students actively engage with public history that is truly for the people, by the people, and of the people.

Transforming an Archive Step by Step

Transforming an archive from being a storage room to a place that engages students in active learning happens gradually. This transforming work requires intentionality and a strategic plan, especially for the small college archive with limited resources and staff. A strategic plan does not need to be complex or convoluted. A concise plan works best.

For the work within Beaman Library Archives and Special Collections (BLASC), I formulated the strategic plan and divided it into a three-step-action plan—do, model, and teach. I committed to do the foundational work that needed to be done that would bring BLASC up to speed.[25] This involved writing grants to bring in outside consultants who documented the physical needs of the archive's space. Their report detailed what improvements the archive needed, specifically regarding its preservation practices. Without the consultants' reports and professional insights regarding the specific work that needed to be done, the archive would not have captured the attention of the administration. Librarian Guy R. Lyle is arguably best known for his seminal work, *The Administration of the College Library.*[26] In his interview with fellow librarian and

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[25]Rivera, E. NEH Preservation Assistance Grant, Principal Investigator, GOV-National Endowment for the Humanities, 2016-2017. This NEH Preservation Assistance Grant provided the funding for an outside consultant to come and assess Beaman Library Archives and Special Collections (BLASC). Annie Peterson from LYRASIS came and spent three days observing, listening, recommending, and instructing best practices. Her written report provided the guidance and leverage needed to make notable improvements—one being placing the Halston Borghese Collection under the stewardship of BLASC instead of leaving it with the department of fashion and design.

[26]Guy Redvers Lyle, *The Administration of the College Library* (New York: Wilson, 1974).

scholar, Maurice F. Tauber, Tauber explains that regardless of the type of library, in too many instances the administration has been the obstacle instead of the vehicle for transformation. Whether it is fear of making the wrong decision or fear of being criticized for making a decision regardless if it is right or wrong, Tauber declares, "supervisory officers who are not willing to make decisions—surgical decisions—to uproot a library in order to get something done, need outside consultants to come in to tell them what they have to do."[27] But the first step in this process is having the archivist do what is required to get the needed administrative decision.

After initiating the work of writing grants and completing the archive's essential preservation work as documented in the consultants' reports, I employed the second step and began to model to communities that their cultural heritage and stories—stored and preserved in the archive—certainly mattered. Through public history projects and community gatherings, I showed alumni and the general public how we can build an archive for Lipscomb that is rooted in faith and strong in research.[28] Little by little, people have seen what we have done and given to the cause. Some people have given gifts of familial manuscript collections, personal library collections, or material culture. For example, in 2016, the Honorable Selina Brooks gifted the manuscript collection of her father, Abraham J. Malherbe—world-renowned scholar, best known for his work in Hellenistic moral philosophy and early Christianity—to BLASC, when it could have just

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[27]Guy Redvers Lyle, *The Librarian Speaking: Interviews with University Librarians* (Athens: University of Georgia Press, 1970), 164.

[28]Lipscomb University, "German POW Letter," short 2016 video at https://vimeo.com/136772349.

as easily gone to Yale or Harvard University. It was the collaborative work between Professor David Fleer, Professor of Homiletics and Director of the Thomas H. Olbricht Christian Scholars' Conference, and me—which resulted in multiple drafts of BLASC policies and procedures documenting how Lipscomb would preserve and promote her father's archival materials—that led Judge Brooks to choose Lipscomb.

The following year in 2017, Linda Evers and her sister, Mary Frances Evers, gifted their extensive familial manuscript collection documenting life in Tennessee from the early 19th century to the late 20th century. In addition to the physical gift, Linda Evers has gifted me in actively participating in preserving and describing her family's cultural resources, providing details not previously documented and making connections to the material that on my own I would have never been equipped to make. Over the course of the past four years, we have met regularly (usually weekly) to process the collection. The relationship with Linda demonstrates the value of collaboration and shared authority with donors instead of the traditional method of receiving a collection—a process too often described as "sign and dump," in which the donors sign the deed of gift, leave the material with the archivist, and walk away. For a small college library, the archivist would be wise to move away from this model and instead to have as the foundation of their collection process the building of relationships, communities, and connections. Although building trust and maintaining relationships takes time, cultivating and implementing a collaborative relationship with the donor has proven to be substantially more effective. This partnership is a real-life example of my getting stakeholder input and sharing authority in the processing and interpretation of the collection. It also shows one

way that we, as archivists, can make choices to collaborate and change over time. Modeling this type of collection with donors also builds possibilities and opportunities for additional gifts in the future. As discussed in the previous chapter, such a collaborative method of processing a collection also has the capacity to break down misunderstanding and mistrust and build the type of trust and understanding that can be the foundation of an inclusive archival collection.

David B. Gracy II crafted his 1989 article "Archivists, You Are What People Think You Keep" after presenting his message to the Society of Tennessee Archivists on April 7, 1988, and Association des Archivistes du Quebec on May 18, 1988. Gracy informed archivists of the need to dismantle the public's perceptions of both archivists as professionals—the keepers of the collections—and the archives themselves. Gracy recounts the story of Crescent Dragonwagon traveling from Eureka Springs, Arkansas, to Fayetteville, Arkansas, to gift "cast-off" papers of her early drafts of manuscripts to the Special Collections at the University of Arkansas.[29] Being a writer, Dragonwagon pens her experience in *Arkansas Times* for readers to know her interpretation of archivists and writes disparagingly, "Archivists are easy to please."[30] Crescent goes on to diminish archivists further as she compares them to author Robertson Davies's genius-scientist character from "*The Rebel Angels,* who studies excrement," saying "they find value beyond reckoning in what others discard."[31] While Dragonwagon's intent may have been

[29]David B. Gracy II, "Archivists, You Are What People Think You Keep," *American Archivist* 52, no. 1 (Winter 1989): 73, https://www.jstor.org/stable/40293314.

[30]Crescent Dragonwagon, "A Journal of a Winter Journey during Eureka's Secret Season," *Arkansas Times* 14, no. 5 (January 1988): 24.

[31]Ibid.

to praise archivists, since Davies's character was a hero figure, it seems highly improbable. As a wordsmith, Dragonwagon surely understands the power of words to create perceptions that can perpetuate stereotypes, positively or negatively. Regrettably for the Special Collections Director at the University of Arkansas, Mike Dabrishus, and others working in the profession, Dragonwagon uses her words to explain that a tape dispenser core has a name and even articulates its inherent value instead of explaining to her readers the enduring value of her manuscript and others like it. Instead she leaves room for questions, and she misses an opportunity to teach the public why cultural and scholarly materials should be preserved rather than hauled away to the Arkansas dump. Gracy's work demonstrates the misconceptions the general public has of the archive and exposes the potential harm from their negatively reinforcing narratives.

Gracy points out that the Society of American Archivists (SAA) dictionary (published in 1974) defined archives as "the non-current records of an organization or institution preserved because of their continuing value."[32] Today the newly revised and released online *Dictionary of Archives Terminology (DAT)* published in 2020 by the SAA modifies the 1974 definition, giving four associated definitions, the second entry being, "inactive records of continuing value."[33] Certainly neither the term "inactive" nor "non-current" communicate to the general public that archives are places where records live on and have new lives shaping teaching, scholarship, and teaching. Woefully, thirty years after Gracy's work, it is still relevant in 2020. If we as archivists define our work with

[32]Gracy II, "Archivists, You Are What People Think You Keep," 74.

[33]*Dictionary of Archives Terminology*, s.v. "archives," accessed August 27, 2020, https://dictionary.archivists.org/entry/archives.html.

words that can easily be interpreted as pessimistic or irrelevant, then the public will not see our work as vital and important. Because of the general public's lack of knowledge concerning what is an archive and its purpose and function, archivists cannot afford to reinforce any negative public opinion. This is especially true at Lipscomb University and likely other small college archives with characteristics similar to Lipscomb. The future and strength of the archive lives within the perceptions of its importance and significance on campus.

How can archivists begin to reshape the public's perception of the archive? Changing definitions in the profession's dictionary is a very formal way to make strides in altering the public's perception or changing the way that archivists speak about their own work. But the reality is, few people even know about the Society of American Archivists, let alone that the national professional organization for archivists has a dictionary. So the public's perception will not likely change in this way. Changing the public's perception will be both more gradual and more informal. The perception, like an attitude of a person, will evolve and change gradually.

The work I have done to help change perceptions of the archive on my campus by modeling BLASC as an active center for teaching and learning, does seem to be having an effect. These efforts have attracted more than $30,000 in financial donations. This number holds significant value for the archive, because that is the number that the university's advancement office requires before an entity can be endowed. I sought to endow the archive to protect it and provide for its needs long into the future. Depending on who is at the helm of both the library and the university, the funds from the

university's operational budget designated to the archive will fluctuate. My hope is that with an endowed fund, the archive will be more financially sustainable regardless of the personalities of the people in leadership. Because of the generosity of many donors and the collaborative work of congenial colleagues across the campus, the archive has now been endowed. Studies of public history institutions—including the work of Reuben Gold Thwaites at the Wisconsin Historical Society—show repeatedly that "funding made all the difference in the world." It provides sustainability and allows heritage institutions to generate public interest and appreciation. In turn, this public interest repeatedly demonstrates the need for these institutions and for additional funding.[34]

The third step of the action plan is to teach. Teaching remains the primary purpose of small colleges and universities and should be the mission of the archive as well. Librarian Peter Hoare declared, "A university library's primary relationship is, naturally, with its university: it exists to support the teaching and research of its members, to provide for their needs (within practical limits) and, surely, to stimulate their curiosity."[35] Although Hoare's writing describes the relationship of the university library,

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[34]Rebecca Conard, *Benjamin Shambaugh and the Intellectual Foundations of Public History* (Iowa City: University of Iowa Press, 2002), 18. Because of generous donors, we raised the required amount to endow the archive, but because of congenial colleagues, we completed the documentation to establish an endowed fund. With the exception of two, the donors and the colleagues are not the same people. Kendall Crosslin, David England, and Pat Price are the three colleagues in particular to whom I am exceedingly grateful for making my dream of endowing the archive come to life. We named the endowment in honor of my predecessor, Marie Potter Byers. https://www.lipscomb.edu/news/beaman-library-establish-endowment-honor-longtime-librarian-marie-byers

[35]Peter A. Hoare, "Loads of Learned Lumber: Special Collections in the Smaller University Library," in *The Modern Academic Library: Essays in Memory of Philip Larkin*, ed. Brian Dyson (London: Library Association, 1989), 59.

it is equally applicable to the archive. In this equation, good teaching cultivates a desire to learn and inspires life-long learning, because the learner perceives it as relevant and interesting. But who is doing the teaching? Hoare's model can be interpreted in a restrictive manner that leaves the teaching to the professors, but he refers to the "research of its members." The librarians and archivists are members of the university and therefore should be teaching. Evan Ira Farber, a forward-thinking college librarian at Earlham College, in Richmond, Indiana, from 1974 to 2004, approached every interaction as a teachable moment, and in many ways his writings serve as the foundation defining and explaining the theory of this practical work. Embracing Farber's mindset to treat every moment as an opportune time to teach raises the value of librarians and archivists as educators. As "scholarship and service" are the motto of the international honor society in librarianship, librarians should be teaching. Scholarship and service are to support one another, not compete against one another. As research and teaching go together, so do scholarship and service. In a small college library, an ideal librarian and archivist will occasionally complete a clerical task but will see this time-consuming work as a means to an end, and not the end itself. The end involves aligning the librarians and archivists with every academic segment of the university community.

Librarians in the small college library must restore the image of academic librarianship (and since the archivist is often categorized as a librarian, then this includes the archivist). Librarianship and archival studies embrace research, facilitate its understanding and implementation, and reject things that threaten these high ideals. We as librarians and archivists too often limit ourselves in our profession and in our

relevance to the university, especially if we do not actively seek out ways to teach. As scholars and leaders of scholars, librarians and archivists are *not* the "keepers of supply depots concerned with inventory and control."[36] Instead as Robert S. Taylor asserted librarians are leaders of humanistic institutions.[37] According to Justice Felix Frankfurter, advisor to President Franklin D. Roosevelt, librarians are to know books, love books, but also make books.[38] We need to tap into this imaginative energy, grab hold of the creative vision, and embrace teaching. Teaching extends the life of the library, but in this case, specifically the archive. It reminds the students, the people, why the archive matters and shows them how it is relevant.

Teaching the students is why I have partnered with professors such as Professor Gibson and Professor Johnson. Cultivating strong relationships with these colleagues is an added bonus, but my primary purpose in collaborating with them is to teach students. The students are the future of the archive. They are the ones who will use the material in the archive, fund it, steward it, and one day, lead it. Through these collaborative initiatives, I have created a platform to teach. I have engaged with the professors' classes and have met with their students for one-on-one research appointments in a concerted effort to teach. Librarian and scholar A. Maltby argues that librarians (this includes archivists) who collaborate with professors make a "just contribution to the learning

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[36]James Thompson, *Library Power: A New Philosophy of Librarianship* (Hamden, CT: Linnet Books, 1974), 13.

[37]Robert S. Taylor, *The Making of a Library: The Academic Library in Transition* (New York: Becker and Haynes, 1972).

[38]Thompson, *Library Power*, 13.

process."[39] Through this process of collaboration and cooperation, the library—and in this case particularly the archive—positions itself as an essential learning resource on the college campus.[40]

Whether it is teaching a pre-established lesson for an end-of-the-rope professor who needed a reprieve or collaborating with both the eager and established professors to develop new creative projects and initiatives, the archive's fundamental purpose guides each endeavor. Fortunately Lipscomb University—a private, coeducational institution whose principal focus is undergraduate education in the liberal arts and sciences that integrates Christian faith and practice with academic excellence—it is recognized that this work "is carried out not only in the classroom and online studies, but also by involvement in numerous services to the church and the larger community.[41] Knowing the school's mission, I have intentionally worked to weave the archive's primary work into the teaching mission of the university.

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[39]Maltby, "The Educational Role of the College Library," in *College Librarianship*, 19.

[40]Ibid., 18.

[41]"Lipscomb University is a private coeducational institution whose principal focus is undergraduate education in the liberal arts and sciences, combined with a number of undergraduate professional and pre-professional fields, and master's and doctoral degree programs. Its primary mission is to integrate Christian faith and practice with academic excellence. This mission is carried out not only in the classroom and online studies, but also by involvement in numerous services to the church and the larger community." *Lipscomb University 2020-2021 Undergraduate Catalog* (Nashville: Lipscomb University, 2020), 9.

Building Relationships

The archive's mission and vision combine the essential purpose of the archive's existence with the mission of the university, reminding both the archive and the university of their close connection and mutual purpose. The archive exists to document "the integration of academic learning and Christian faith at Lipscomb University by collecting university records and pertinent, themed, external records of enduring historical value"—that is its mission. It is the definition of what constitutes "pertinent, themed, external records of enduring historical value," where the archivist at the small college has the greatest ability to define an inclusive archive and diverse collection policy that both aids in teaching (as described in the chapter above) and provides records for future students and researchers. When I updated the archive's vision in 2017, I wanted to phrase the archive's aspirations in an active and creative frame: "Imagine the possibilities when information is reliable and accessible! Primary resources cultivate critical thinking and engage scholars to examine the world through a different lens. Through the use of its unique collections, Beaman Library Archives and Special Collections seeks to transform students' minds in Nashville before they go out to impact the world."[42] This was the invitation to students and faculty to collaborate with the archive, to create high-impact teaching and learning opportunities through accessible primary sources. Together, the mission and the vision establish the preferred platform for dynamically reimagining the

[42]Elizabeth Rivera, *The Beaman Library Archives and Special Collections (BLASC) Collection Policy and Procedure* (Nashville, TN: Lipscomb University, 2017).

college archive, but these have to be concretely developed through relationships to become a reality.

The most successful projects that I have participated in have organically grown out of established relationships.[43] I had known Dr. Tom Riley, the Director of Outreach and Development for the university's College of Bible and Ministry professionally, but before 2016 we had never partnered together on any project. In July of 2016, he requested a meeting to discuss a massive project. He was in the process of planning a fundraising event to honor former esteemed and beloved Bible professor Dr. Batsell Barrett Baxter. Dr. Tom Riley knew that the archive preserved pertinent records that pertained to his project and wanted to incorporate them. The event celebrated the centennial of Dr. Baxter's birth and intended to raise scholarship funds for the Batsell Barrett Baxter Endowed Scholarship for Bible Majors. During the planning meetings with Dr. Riley, I shared not only about the materials in the archive but also how I had known Dr. Baxter's wife, Mrs. Wanda Mavis Roberts Baxter. I told Dr. Riley how when I was in high school, my dad had taken me to visit Mrs. Baxter. Before this visit, I had never met her, but because she was the widow of Dr. Baxter, I had heard of her. During the visit, Mrs. Baxter and I had an enjoyable time, and she asked me to come back sometime, which I did. From that visit, we developed a relationship, and eventually, I

[43]At the unveiling of the Stribling Brock Collection in 2015, more than 200 people attended. The seating capacity of Stowe Hall in the Swang Business Center at Lipscomb University is 211. The auditorium was packed, and it was standing room only.

began to work as her personal assistant.[44] I ended up working for her for six years, while I was in high school and college. [45] I explained to Dr. Riley how, during those years, I had learned firsthand how Mrs. Baxter worked and served her husband and was an integral force in the success of Dr. Baxter.[46]

Because of the established relationship with Mrs. Baxter, I suggested to Dr. Riley that the evening should not only honor Dr. Baxter but also Mrs. Baxter. Instead of simply providing the archival material, I disclosed what the holdings never could have revealed. Mrs. Baxter's story was intricately woven into Dr. Baxter's story, and during my initial meeting with Dr. Riley, I convinced him that Mrs. Baxter's part of the story needed to be celebrated as well. Dr. Riley liked the idea and agreed. Using exhibits, videos, and a panel discussion to share remembrances of them both, we worked together to create an evening that the family and guests would remember. This was an important part of my strategic work as the university's archivist, because this event simultaneously built

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[44]Although Wanda Baxter was not working outside the home, because of her physical constraints, she needed the support of an able and willing individual to prepare her husband's papers and provide her other physical and emotional support as well.

[45]Starting as a high school student in 2001 until I graduated from college in 2006, I worked with Mrs. Baxter to process her husband's papers and prepare them for Lipscomb's archive. Although I did not know much about archival management at the time and did not consciously think about a career in archives at the time, I recognize now the invaluable opportunity and gift that Mrs. Baxter provided to me during those years.

[46]From his preaching to his teaching, Dr. Baxter kept a full schedule. Mrs. Baxter always described herself as her husband's help-meet. A graduate of Abilene Christian College and an accomplished pianist, Mrs. Baxter was brilliant, and she contributed to the success of Dr. Baxter in their conversations, in her typing for Dr. Baxter, and in the way she ran the home protecting Dr. Baxter's study time. Mrs. Baxter was by no means chef, but she ran the household. She carefully guarded Dr. Baxter's study time and prevented interruptions.

outside community interest in the archive's holdings and internally showed the university staff that the archivist was a person they could turn to for support in their own work.

The work of creating a diverse, archivally-based set of exhibits to honor this extraordinary couple on September 29, 2016, was incredibly time-consuming for an archival staff of one and a half. Using four panels and two cases, I created an exhibit entitled "The Beauty of Holiness" to honor Dr. and Mrs. Baxter's lives of service. Although the pictures that I found in the archive were limited, my previous relationship with Mrs. Baxter allowed me to reach out to the Baxter family to incorporate some of their family favorites into the exhibit. Regarding the videos we used in the event, since Dr. Baxter had preached on the *Herald of Truth* television program, for which Abilene Christian University (ACU) held the recording rights, I reached out to Dr. Carisse Berryhill, Special Collections Librarian at ACU. She worked with me to get the appropriate permissions in place for Lipscomb to show footage of the *Herald of Truth* videos during the dinner. Also, I spoke on the discussion panel to tell Mrs. Baxter's story and show how the woman she was greatly contributed to the work of Dr. Baxter. Because Dr. Riley and I worked together, we created an evening that honored Dr. and Mrs. Baxter. This and other heritage collections bring honor and recognition to a university, but they also bring dollars. The event raised more than $117,000 for the Batsell Barrett Baxter Endowed Scholarship for Bible Majors.[47] By collaborating, we had reached into the past to tell a valuable story in the present that laid the foundation for future learning.

[47]Email from Thomas Riley to author, February 8, 2021, "Question Related to BBB Event," in author's possession.

Both the Baxter and Stribling Brock events demonstrate how collaborative work between academic departments and the archive benefits all participants, but these one-and-done public programming events require a tremendous amount of work and significant resources. Although the archive does not have a budget for public programming, the other departments have covered the costs of the materials, and I completed the work of designing, curating, and installing the exhibits. From the research to the installation of the exhibits, the work required to put on these public programs was demanding. They were labor-intensive and time-absorbing, especially for a college archive that has a small staff.[48] That does not negate the importance of the work, but it does establish a need for balance. It also points to the need for the small college archivist to supplement staff in order to advance the mission of the archive, because the mission of the archive advances the mission of the university.

Over the course of my time at Lipscomb University, I have had several students work in the archive—advancing the teaching mission of the university, providing vital additional staffing for projects, and helping students hone their career options. My work with students is informed by my own experiences. I actually did my first archival work as a high-school student, helping Mrs. Baxter process her husband's papers in her house preparatory to her gifting them to Lipscomb's University archive.[49] Honestly, even after I

[48]At that time in 2016, my predecessor, Marie Byers was still working part-time, two days a week. She partnered with me and together we installed the exhibit.

[49]I did not have any idea that I could make a living working as an archivist. As a high school student, I did not know what an archive was, let alone what an archivist did. My work with Mrs. Baxter therefore was not a course requirement or even a career-building activity; I worked as Mrs. Baxter's assistant because I cared for her.

took Mrs. Baxter to the Beaman Library and she had gifted the papers to Lipscomb, I still did not know that I could make a career as an archivist, and I certainly did not appreciate the value of the archive to the broader community. So now I try to be intentional in talking to students about the work of the archive and how they are a part of it. And sometimes students come to understand that they want to be involved in this work over the long term. Back in 2015 when I was working on the unveiling of the Stribling Brock Collection, Kenleigh Howard worked with me. As a double major in history and English, Kenleigh was interested in story-telling, memory, and community engagement. She was my assistant more than a student worker. After she graduated in May of 2017, she worked as a docent at Belle Meade Plantation in Nashville for two years before she began to look into graduate schools. When she was ready to begin the process, Kenleigh came back to the archive, and we sat down to analyze the schools and their various programs in public history. After much deliberation and touring multiple schools, Kenleigh accepted an offer of full funding to attend one of the premier schools in the country for public history, Loyola University in Chicago. Giving Kenleigh and students like her what I never had makes my work worthwhile. I am so proud to intersect with their stories and make their path to public history more direct than my own.

At Lipscomb, I have been blessed to have another set of students work with me who might well be unique to my setting—IDEAL students. The Igniting the Dream of Education and Access at Lipscomb (IDEAL) program empowers students with intellectual or developmental disabilities and invites them to experience college with their peers as they grow into adults with opportunities. IDEAL students take classes, attend

sporting events, eat in the cafeteria, live in the dorm, and enjoy the college experience while being part of the Lipscomb community. Since 2015, I have had six IDEAL students (three young men and three young women) complete internships in the archive. These students have shown me the power of diversity in the archive is not limited to race or creed, but all people have a place to serve and share their stories. IDEAL students have cleaned and organized university photos and made inventories all while following archival procedures. Making the archive a welcoming place for all people is the keystone of the work of creating an inclusive archive that serves and reflects its community.

Teaching remains the life-blood of the institution, and this pours into the work of the archive—ranging from working with various professors to IDEAL students. The archive is a place of discovery, but in the archive, students can find their own place to contribute to the collections. Sometimes they deposit oral histories or other material into the archive, sometimes they process collections as part of internships, and sometimes they use the collections in the archives to teach middle-schoolers.

Building community through inclusive archival practice requires collaboration but also endurance. In terms of faith, there are times in life when we need faith to survive. We need to believe that we can accomplish the work of collaborating with people to build an inclusive archive. Then there are times when we need faith to endure. We need to endure in spite of the challenges that arise from the time-consuming projects. Reimagining the archive into a center of research that places people first and promotes learning over any other agenda demands stamina and endurance to achieve the results that we look back upon with joy.

Conclusion

Within the small college, there are potentially many groups of people and individuals who need the archive. The archivist has both the responsibility and the opportunity to discover who those people are. Thelma Porres and Reyna Pérez recognized that the people who needed the archive the most were those who had experienced oppression. Working with those individuals required more time, energy, and resources, but they were the ones who needed to experience a heartfelt welcome into the archive. Studying under Thelma convinced me that scholars are not the primary audience of the archive. Thinking beyond even the general categories of people who need the campus archive—faculty, staff, students, community—I asked and asked myself again who in the community needs the archive. Students need the archive, and the archive needs the students; but go deeper. Think past the history classes or even the communication classes. These undergraduate students need to examine primary sources in the archive and to learn how to engage with authentic accounts instead of regurgitating isolated facts.

These projects strengthen the archive and shape it into a thriving place that begins to reflect its community and that can become inclusive. As it moves toward inclusion, this living organism adapts and actively collaborates with its community. It is a process, a journey. Many constraints exist along the way, and new ones arise; but even under constraints, archivists seeking to build inclusive archives can move forward. Rooted in theory and established in its community, the archive begins to shift from a top-down approach or hierarchical archive into an archive that many people can trust and not only a

select few. Collaborative work helps people begin to recognize the archive as a place that values them as people, and in response, they draw connections to the archive and identify it as a safe and respected place for their collections and memories. This archival work does not stop, but as Thelma Porres repeatedly reminded me, everything has a limit. The work will always be there. As archivists, we must learn to stop and rest, to eat and to go home. When we rest, we recharge and often make significant progress despite constant challenges. Ultimately, the archivist—especially at the small college—must decide who they are going to be and commit to developing the archive around this vision. It is not quick work, but it more meaningful than any job I have ever had.

CHAPTER VI:

CONCLUSION: INTEGRATE THE VOICES

Building an inclusive archive requires discipline, the kind that causes you to work hard, but it also keeps you grounded and in relationship with the people, always poised and ready to listen. Listening creates an entry point into the life of another human being. An archivist building an inclusive archive carves out space for the spoken word, whether it is a formal oral history or an impromptu phone call. On Friday, 16 October in the most unusual year of COVID 2020, a former Halston model, a Halstonette, named Chris Royer, called me on the phone from New York City.

During our conversation, Chris Royer described another side of Roy Halston Frowick, simply known as "Halston" in the fashion industry, that I had neither heard nor read. Chris Royer remembers Halston, the supreme American fashion designer of the 1970s and 1980s, as being incredibly devoted to his work. She explained that Halston had intense discipline, which was essential in building a beautiful presentation. Halston's presentation began with the dress or ensemble that he brought to life on the pages of his sketch pad and ultimately culminated in the glorious work of his Made to Order fashion shows in the Olympic Towers in New York.[1] Halston sketched and created complicated and intricate designs, such as the spiral sarong dress. Halston used the cut of fabric to accentuate the beauty and form of the women wearing his designs. Royer also recalled,

[1]Halston's Made to Order line was his most exclusive line. Halston crafted these signature pieces and created them for his clients as they ordered them, hence the name, made to order.

"Halston was always a teacher. If you were willing to be disciplined by him, then you would have an amazing education."

This caught my attention. As I have discussed earlier in this work, I see the primary mission of the archive as educational. Chris Royer's insight helped me connect with the collection in a new way and reinforced the pedagogical mission that brought the collection to its unlikely home at Lipscomb. While Lipscomb does not have a first-rate design college, historically it has had professors who understood the value of relationships. Professor Kathy Bates chaired the Department of Fashion and Design for many years and worked to build a program that allowed students to go to New York City and learn from the best in the industry. It was important to be where the best moved and worked, and Bates knew this. Within the industry, she developed relationships and positioned Lipscomb to be selected as a recipient of the Halston Borghese Archive. Had it not been for Bates's pedagogical understanding of the fashion industry, then business executive and former CEO of Borghese (a cosmetics manufacturer based out of New York City) Georgette Mosbacher would never have gifted the Halston Borghese Archive to Lipscomb University.

Integrating the voices of the people remains an essential part of embracing inclusive archival practice. I need Chris Royer's voice, her stories, and her memories, to establish understanding, to discover meaning, and to record aspects of the Halston story that have not been told, and to create an inclusive map for reference (known as a finding aid among archivists) related to the archival materials in the Halston Collection. With Chris Royer's voice, the archivist can make sense of the collection, but first, the archivist

must recognize the value of her story, insights, and understandings from having directly worked with Halston for so many years.

Royer helped me see that the mainstream narrative is missing the immense value of Halston's actual work. Halston's method of discipline and education should not be overshadowed by the more extravagant aspects of his life any longer. The documentaries produced by Whitney Sudler-Smith (2010) and Frédéric Tcheng (2019) miss the mark, slighting his glorious work as a designer and an educator for the more salacious aspects of his lifestyle. Rather, Royer describes Halston as being incredibly disciplined in his work. He was dedicated and meticulous, and yet, Halston was also receptive and brought in mentees. He did not rely solely on his own ideas. Halston's story is not clean and organized, but then again, neither is history nor the work of building an inclusive archive. Halston's interrupted story of rising in the world of fashion deserves another look and is worth further investigation.

Ask people to tell you their insights, and learn to listen. Work to build a relationship and affirm people, letting them know that their insight is valuable. This work takes time, but it also contributes to the connective tissue in the archive. The oral histories that Chris Royer can provide will be the connective tissue that will help future researchers tell a different story. Context and connective tissue come through Royer's insights to preserve a more inclusive interpretation of the Halston Collection. We want to fill the gaps and have the information to build an inclusive archive. Researchers can infer from documents, but oral histories provide the missing pieces. Oral histories serve as the connective tissue that fleshes out the story and helps it come alive.

Halston's design is best preserved in his sketches and patterns. Since these documents do not include written descriptions or annotations detailing Halston's thoughts or insights, documenting the design work of Halston is tedious and difficult. Despite the challenges, it is also an opportunity not to be overlooked. As in the world of fashion, I am learning to lay all the available pieces on the table and go through them piece by piece. The conversations with Chris Royer are some of those critical pieces. The insights and experiences that she has shared provide perspective and understanding that are not otherwise captured in the documentation of the Halston Borghese Archive at Lipscomb University. In our phone conversations, Royer contributes first-hand knowledge that improves the interpretation of this complicated design story, which made Halston's work both incredible and iconic. And it is the design work of Halston that Royer posits will last forever. People will tire and lose interest in the health and lifestyle practices of Halston. She wants the students of fashion and the people who adore good fashion to focus on Halston's design. She asserts that Halston would want to be known as the iconic classic American designer. His use of cashmere and how he chose to cut the fabric and sew intricate lines define his style, and his use of ruffles and biased cut accentuate his designs. The mess of the story collides in the mess of the archive. Royer wants this collection to preserve the facts and tell the Halston story. Since our initial phone conversation on that beautiful Friday in October, she has continued to share and I to listen. This practice will continue because the work of preserving, arranging, and describing the Halston Borghese Archive is far from complete. Together we are working and building a bridge to convey what the history of Halston is all about.

Within the world of archives, especially at small institutions, the goal cannot be perfection, but rather incremental progress. Progress over perfection makes the work of building an inclusive archive possible. As the archivist, my mission of preservation and access guides me toward continuous improvement, to make forward strides. Conversations with Chris Royer are one intentional step that honors the life and work of Halston, but they also provide valuable insights about his inspiration and design that are not documented anywhere else. According to Royer, Halston's story is more than a story of a business, and students need to know the design history of Halston. Teaching and learning with the Halston Borghese Archive will become a reality, and Royer reminds me that this is what Halston would have wanted. He mentored Chris and brought her into the business. She transitioned from modeling to learning the business side of the fashion industry; therefore, she is committed to keeping design history alive and encourages me as the archivist to record the information properly. She asserts that this is how Halston would want to be remembered.

Interpretation remains a critical component of describing archival collections and making them accessible, and yet collaborating with Chris Royer deepens the richness of the layers of interpretation. Collaborating with her demonstrates that archives at small institutions can and should be agents of change that foster learning relationships with the public and the growth of inclusive archives. The interpretation continues, because like research, the work of describing the archive is cyclical. The archival projects of today build on the work of those archivists who have gone before. However, making progress, even if and when at times it seems slow and steady, remains a critical component in

building community through inclusive archival practice. This necessary engagement capitalizes on what the small college library can and should do best, embracing teaching and learning. Instead of stagnating, we seize every moment and transform it into a teachable moment. This work can only happen when we collaborate, integrate the formal moments of teaching with the informal learning relationships of life, and embed all of them together in the pursuit of life-long learning.

In my doctoral course work, professors encouraged us to tell the hard truths and engage in the critical conversations, because experience is not monolithic. Every experience affects people differently. People can encounter the same experience and leave it with various and seemingly opposing perspectives. As an archivist, my experience has taught me that the facts alone do not engage the stakeholders. Left alone to their own devices, facts can serve as filler or even fluff. Facts depend on the critical conversations of people. Engaging in collaborative archival work transforms people into active participants who become producers of their own learning and are not trapped in a prescribed format. In appropriately moderated critical conversations, people may be of different statures or positions, but when they speak to one another in the right tone and with respect, participants can voice hard truths. Tension exists between how things in the past should have been and how we wish they had been, but that tension moves us to the present moment as we think about how things should be and how they actually are. Studying the past allows the investigator to encounter the tension and consider how things can be better in the future. The past's conflicts are positioned to teach us how to live in the present.

Stakeholders

Developing the archive on a small college campus requires drive and vision, patience and perseverance. We as archivists must have a clear strategy, because our work is arduous and painstaking but also incredibly rewarding. In fact, to be honest, of all the careers I have had, being an archivist is the most fulfilling work I have ever done. Students, faculty, deans, and other administrators must have some piece of the vision to formulate their own picture of how their work connects to the archive, how they contribute to the archive, or why they invest in the archive. These people are key stakeholders. As archivists, we need these various stakeholders to see both their present contributions and the future of the archive. It is difficult to engage all of these stakeholders, and it is even more tedious to do so all at once. Nevertheless, the lone arranger archivist knows his or her purpose and educates stakeholders appropriately and steadily over time. The archivist must always be ready to state the needs of the archive and explain how these will benefit the library, the college, and the institution as a whole. The archivist knows the value of the archive and works to convey this sense of value to all the stakeholders.

In the last seven years, the success of BLASC should be attributed to several people, but none more than my former dean, Sandra Martin Parham. While not every stakeholder knows what will happen at the outset, my dean understood the vision of building an inclusive archive centered on teaching and learning. Her support and willingness to dream big were vital factors in the success of the archive's transformation. Although my former dean knew, understood, and grasped the importance and place of the

archive, not everyone within the institution or even the library has. Sometimes those who do not grasp the archive's mission and purpose erect roadblocks, intentionally or unintentionally, that impede the archive's growth. Those who create such impediments are temporary. Remain steadfast and remember always to remain calm and professional. Tread lightly but preserve tightly. No matter how frustrating things can be, these frustrations must not override good common sense. Archivists working to build an inclusive archive embrace delayed gratification, because they know the fulfillment will come—we are playing probably the longest game at the university.

Building community through inclusive archival practice is simply and powerfully best practice, not merely a tool or technique to try for a bit and then discard. In seven years of collaborative work, I can document more than $191,000 that I directly have brought into the university.[2] This is one way to help win stakeholders over to collaborative practice and demonstrate the value of the archive. But one of the most important ways that the archivist can benefit the institution is to think broadly. I do not limit myself to the vernacular of the archive or confine myself to the mindset of librarianship. Think in terms of higher education and communicate to all constituents in those terms.

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[2]Over the past seven years, I have raised more than $191,000 for the university. The Batsell Barrett Baxter Endowed Scholarship accrued $117,000 after the evening celebrating the centennial of his birth. The licensing from the Halston documentary brought to the university $15,000. In an effort to establish an endowment for the Beaman Library Archives and Special Collections so that funds in the future would have a designated home, I have raised more than $33,000. Additionally, over five years, I have written three grants that were awarded.

Ask questions that demonstrate this broad thinking: What do we want for our students? What are their needs? Then create reasonable solutions or discover efficient means for implementing those strategies. It is incredibly important to speak in general language that administrators within higher education can easily grasp. People more easily embrace that which is familiar and comfortable. Above all, be patient. Do not rush or push. Do not neglect the basics. Keep up with the essentials within the archive, but keep your eye on the end goal of building community both within the institution as a whole and the archive in particular. As archivists we do not want to nag, sag, or lag. Building a community through various projects takes time. Press on with grit and grace.

Within a university, the archive is arguably the most important research entity, but within a college, the archive is arguably the most overlooked and under-funded entity. Which do you and your administrators aspire to be? As you ask questions, analyze how the entity actually functions, not how it should function. Living during a pandemic has shown me the depth of our humanity. I have discovered the grace and rhythm in my work as a public historian. When we want to be, we, as humans, are resilient and committed. Both of these characteristics are essentials to move forward. Statements such as "It is what it is" can paralyze us and cause us to do nothing, but somehow in the midst of it all, archivists, oral historians, and public historians must break through to do, to be, and to stimulate lasting change. Thankfully, public history is not a one-way street.

Charles Dickens opens his shortest novel, *Hard Times,* with Mr. Gradgrind, the school superintendent, proclaiming that the children's minds need to be stuffed with facts:

> Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir![3]

These opening lines from Dickens' tenth novel can as easily be applied and used to describe the mentality of many archivists from the 20th century and those individuals credited for establishing modern archives. The archive has become a place stuffed with facts, especially with the facts and interpretations of a few, often the elites. Publishing his satirical work in 1854, Dickens knew that children needed more than facts, and thankfully, many oral historians from the 20th century knew that as well. People are more than facts and need more than facts. Louis "Studs" Terkel (1912-2008) grasped the complex reality of the human condition. He preserved the stories of hundreds of Americans in his oral history interviews. In his 1970 published work entitled *Hard Times: An Oral History of the Great* Depression, Terkel declares, "This is a memory book, rather than one of hard fact and precise statistic."[4] Since people are more than facts, they deserve their archive to be an accurate reflection of their complex and intricate nature. While learning to assemble the voices of the people continues to be a challenge within many archives, the work of Terkel demonstrates that public history is the platform to build community engagement within the small college library. The inclusive archive strives against the norm and welcomes those who might not have been welcomed by the previous generation of archivists. Terkel's oral histories serve as an inspiration of what

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[3]Charles Dickens, *Hard Times for These Times* (London: Bradbury Evans, 1854).

[4]Louis Terkel, *Hard Times: An Oral History of the Great Depression* (New York: Pantheon Books Co., 1970), 3.

can be when all people are welcomed. Inspiration sparks the mind and relationships invigorate the heart to reimagine what the world needs to transform the lives of people. The good archival practice implemented at Berea College can be emulated. Although institutions such as Berea College are forty years ahead of other small colleges such as Lipscomb, their success happened not because someone wished it or willed it, but because of the hard work of their dedicated archivists. Berea was writing grants in the 1970s and was awarded one from the National Historical Publications and Records Commission (NHPRC) in 1978. Today, Berea has an impressive online presence providing researchers access to what is available in their archival collections through its finding aids and has four full-time employees working in its special collections and archives. We can replicate Berea's model and use every opportunity to transform the archival practice at Lipscomb from mediocre to surpassing all expectations. The last seven years attest to that.

As long as it depends on me, I will work to build an inclusive archive at Lipscomb University. I commit to partner with the people, especially those who have not traditionally been welcomed into the archive. This creative work is in process. It is messy, but it is a beautiful representation of what can be when what has been absent becomes present. I choose to make amends and put people first in the archive. Yes, this is a massive undertaking, but it is one that can no longer be ignored. There will be critics, but they are not the ones who are building relationships and doing the work of sustaining them. There will be naysayers who purport that Lipscomb is forty years behind and will claim that the work is too much or too hard. Nevertheless, the encouraging words of

president and historian Theodore Roosevelt resound in my head. I will listen to his words and make them louder than any of the critics:

> It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat.[5]

As the archivist, you alone can choose which voice will resound inside your head. Daily, I make a conscientious effort to choose to hear the words of Roosevelt, because I am teaching students how to become the best version of themselves. I teach using archival sources not because I want the students to become archivists, but because I want to equip the students for their life's path. Students need to know how to examine evidence, construct their own research questions, and be confident in themselves as they engage interactively with the archival materials. Primary sources provoke different responses than secondary sources. Primary sources are messy and often ask us to confront difficult realities in the past. Throughout this process of engaging the original evidence, students become better researchers; they learn more, and they discover deeper insights. I give agency to the students as they learn to analyze the original evidence. This process of learning alters the relationship between the professor and student; it becomes more of a

[5]Theodore Roosevelt, *The Works of Theodore Roosevelt: History as Literature and Other Essays* (New York: Charles Scribner's Sons, 1913), 143-44.

reciprocal relationship. It repositions the professor from being primarily the lecturer to becoming the student's mentor and coach.

Similarly, I teach oral history to convey to students how to be better listeners and how to ask better questions, not to make them oral historians. Theologian Dietrich Bonhoeffer asserts that "the first service that one owes to others in the fellowship consists in listening to them."[6] I want students to practice listening to people and to know how to speak with people and not at them. These are the skills that will impact the students beyond the classroom. Oral histories form the students, both as they conduct their own interview and as they observe other students' interviews. Being prepared, learning to listen, asking questions to understand rather than to critique or criticize are essential life skills that people need, that our nation and world desperately need to face civil unrest. I integrate the voices of people to bring the world into the archive and to show the students how to see the "other" as the people that they are and were.

Within the archive, we build, preserve, and promote according to policies grounded in archival theory to preserve an inclusive representation of humanity. In the midst of this messy work, I smile not because everything is right in the world, but because with enough time, effort, and paperwork our community will be better. If we as archivists believe that diverse voices matter, then we must stop being afraid of doing the wrong thing because this kind of fear paralyzes us and we do nothing. The late John Lewis, Civil Rights leader and U.S. Representative from Georgia, asserted, "Do not get

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[6]Dietrich Bonhoeffer, *Life Together*, trans. John W. Doberstein (New York: Harper & Row, 1954).

lost in a sea of despair. Be hopeful, be optimistic. Our struggle is not the struggle of a day, a week, a month, or a year, it is the struggle of a lifetime. Never, ever be afraid to make some noise and get in good trouble, necessary trouble."[7] Change happens through determination and commitment not through sheer desire or brilliance. Philosophy and practice drive the work of building an inclusive archive. Collaboration, outreach, and engagement are the primary tools in my toolkit to align policy and practice. Collectively, they lay a secure foundation for the archive's future, because in time, best practices become policy. Such practices do what words alone could never do. These actions and projects demonstrate a willingness to restore relationships, build community, and offer hope for a better tomorrow.

This dissertation serves as a detailed case study of how one archivist took a risk to rethink the archive, its processes, and its procedures to better fulfill its mission. This dissertation is by no means an instruction manual for others, but rather it is a specific case study, documenting how archivists can think through what can be changed and modified to improve the archive's effectiveness and contribute to teaching and learning. Essentially, the dissertation invites other archivists also to think creatively, to partner with people in nontraditional ways, and to build connections with the rest of the university. Eventually, the pain of being irrelevant produces such a burden that the hard work of doing the unexpected becomes manageable.

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[7]John Lewis, *Twitter Post*, June 27, 2018, 10:15 am ed., *Get in Good Trouble, Necessary Trouble* (Twitter, 2018).

Do not keep your reader at arm's length, but open up the archive. As a young girl, I can remember watching the baseball movie, *The Field of Dreams.* In it, Kevin Costner's character, Ray Kinsella hears a voice telling him, "If you build it, they will come." While Ray questions what this means, ultimately, he determines that the "it" means his building a baseball stadium in the middle of his cornfields in Iowa. This movie resonates with me, because according to the townspeople, what Ray did was irresponsible and crazy. Who takes the income-generating farm fields and transforms them into a baseball field? Which archivist begins to build a team and pay attention to the work of archivists at other small archives when there is so much she needs to learn and do in her own archive? Why would an archivist take a collection and process it with a fonds database instead of the traditional, North American finding aid? Why would an archivist partner with faculty members to bring the students into the archive, instead of waiting for the students to come to the archive on their own? What is the value in giving students the opportunity to decide which analog records and digital records will become part of the permanent record? Who would let young people with development and intellectual disabilities handle one-of-a-kind archival resources? These questions address non-traditional processes and workflow within archives. Entrepreneurs take risks every day, and after having worked in business for many years before becoming an archivist, I learned the value of this behavior and applied it to the field of archives.

Ultimately, in "The Field of Dreams," I loved the courage of Ray Kinsella, whose cornfield-turned-baseball-field allowed players from the past to come and play in present-day Iowa. The voice that had urged him to build the baseball field told him that if he built

it, then they would come. Now that I am grown and am working as the director of a small institutional archive, I have thought about this movie many times. Can the work of a lone archivist mirror the mythical work of Kinsella? If the archivist will build the archive into an inclusive, collaborative, welcoming place, will the people of the past come alive and converse with people in the present, sharing their wisdom? Unfortunately, my experience has not produced such a happy, Hollywood ending. In the realm of archives and working with people, simple equations do not always compute and are certainly not communicative.

However, just like Ray Kinsella, there are small successes along the way to remind the archivist that thinking and acting outside of the box can be immensely rewarding. One of the biggest contributions to the field of archives is to reimagine how the archive can become more vital to the lifeblood of the university. This dissertation records a unique perspective of identifying potential partners and the projects completed to show how doing the unexpected transformed the archive at Lipscomb University. While this iterative, cyclical work is never done, it is transformative and sets the archive onto a new trajectory. The work is a game-changer, because it establishes the archive as a place of learning and the archivist as a partner with the professor and students in the work of learning. These partnerships and projects position the archive in a better light to demonstrate that the archive itself as a dynamic, innovative, and transformative place positioned for learning. The projects vary and the partners will change too, but this work remains necessary to prove the relevance of the archive existing and thriving for the good of the people in transforming the life of the mind. The voice that Ray Kinsella heard

explained that “If you build it, they will come.” If archivists build partnerships, then these strategic relationships can be the connecting blocks and cornerstones to build the necessary bridges and connecting pathways between the archive, the university, and the community. Then the archivist can demonstrate the value of the collections as contributors to the texts and stories that the people tell, retell, and remember. The vibrancy of the archive depends on the willingness of the archivist to promote the collections for the use of the students. Then the students have the opportunity to pull back the veil and realize that the collections are not stagnant and stuck in a vacuum but are interpretative tools to be used and supplemented. Students do not realize that as participants in the story they have their own material culture, journals, manuscripts, and or thoughts, ideas, experiences and perspectives to contribute to the archive. This is another misconception that archivists can work to change. The archive is not a set of bound volumes that is complete; no, it is not a set of works that is rooted, established, and unchangeable, but rather the archive is brimming with opportunity waiting for students, alumni, and the community participants to become active contributors and investigators, discovering and telling both the forgotten and untold stories.

Soli Deo gloria.

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