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This study describes the collecting efforts by five different institutions across the United States of material from the March for Our Lives protests that took place in March of 2018. Interviews were conducted with staff at each of the following institutions: The North Carolina Collection Photographic Archives at the University of North Carolina at Chapel Hill, Nashville Public Library's Special Collections, University of Southern California's Special Collections, Parkland Historical Society in Parkland, Florida and a government archive in Florida. The interviews highlighted how limited resources such as lack of funding and staff effect the ways in which institutions are collecting material from protests and current events across the country, the different types of material that is being collected, the manner in which these items are accessioned as well as the appraisal criteria. These findings can help archivists, historians, librarians and other information professionals better understand the variety of issues that exist regarding collecting from protest movements.

Headings:

Archives

Archives – Collection development

Archives – Collection practices

Appraisal of archival materials

Collection development – Social justice movements

MARCH FOR ARCHIVES: AN EXAMINATION OF FIVE DIFFERENT INSTITUTIONS AND THEIR COLLECTING EFFORTS OF MATERIAL FROM THE MARCH FOR OUR LIVES PROTESTS

by
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I. INTRODUCTION

A fundamental right of human beings in the United States since the U.S. Constitution was signed over 200 years ago is the right to assemble. The First Amendment states that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances" (LII Staff, 2017). Protesting, which is defined as "an occasion when people show that they disagree with something by standing somewhere, shouting, carrying signs, etc." (Cambridge Dictionary), has become a defining characteristic of American culture. Historically, Americans have protested vastly different causes, such as the 1963 March on Washington for Jobs and Freedom, the 2011 Occupy Wall Street, the 2016 Dakota Access Pipeline, and more recently, the 2017 Women's Marches. Participants create signs, flyers and pins, take photographs, make audio and video recordings, and tell their stories. It is important that the paraphernalia, which in these instances refers to "all the objects needed for or connected with a particular activity" (Cambridge Dictionary), and oral histories, "an interview that records an individual's personal recollections of the past and historical events" (SAA), be collected and remembered.

Protests are snapshots of historical movements in history. Documenting these movements allows current and future generations to better understand the political and social ideals of a particular period of time. Protest movements frequently support

marginalized members of society, those that lack power. Documenting protests ensures that these marginalized members of society have a voice and that their story is remembered. Historically, the powerful and privileged were most often represented in archives. But the growth of the "activist archivist" has changed this. It is important that alternative and balanced perspective are represented in archives, libraries and cultural institutions, and collecting items from protest movements helps accomplish that.

Institutions have collected items from a diverse assortment of protests. The National Museum of American History in Washington, D.C. collected a variety of items from the 1963 March on Washington, including a sign expressing support from the United Auto Workers (March on Washington, 2013). The New York Historical Society and the Tamiment Library and Robert F. Wagner Labor Archives at New York University collected everything from buttons and signs to posters and documents produced by the Occupy movement. Following the first Women's March in 2017, institutions such as the University of Southern California's Special Collections and the Newberry Library in Chicago tweeted about their collecting efforts, requesting signs, flyers, buttons and hats. It is clear that institutions have been interested in collecting these types of materials over the years and it is important that they continue to do so in order to preserve and represent historical movements. What is less clear, however, is how institutions have gone about obtaining, appraising and accessioning these items. For the purpose of this paper, accession is defined as taking "legal and physical custody of a group of records or other materials and to formally document their receipt" (SAA). Appraisal is defined as the "process of identifying materials offered to an archive that have sufficient value to be accessioned" (SAA).

On March 24, 2018 the March for Our Lives protests took place in Washington, D.C. with over 800 sibling marches throughout the United States and around the world. March for Our Lives was created by and led by the students of Marjory Stoneman Douglas High School in Parkland, Florida, following the shooting that took place at their school on February 14, 2018, in an effort to stop the epidemic of gun violence. I conducted interviews with archivists from 5 different institutions (including the North Carolina Collection Photographic Archives at the University of North Carolina at Chapel Hill, Nashville Public Library's Special Collections, University of Southern California's Special Collections, Parkland Historical Society in Parkland, Florida and a government archive in Florida) that collected paraphernalia from the March for Our Lives protests in order to answer the following questions: What did different institutions collect from the March for Our Lives protests? How did these institutions decide what to collect? How did these institutions obtain the item(s)? Were there any outreach efforts organized following the protests in order to ensure the public was aware that institutions were collecting items? What was the accession process like? What were the appraisal criteria?

II. LITERATURE REVIEW

In order to understand how archivists today collected and continue to collect material from the March for Our Lives protests that took place in March of 2018, I first needed to examine how archivists have historically approached collection development, as well as how they have collected from protest movements in the past, including the 2011 Wisconsin protests in opposition to the 2011 Wisconsin Act 10, also known as the Wisconsin Budget Repair Bill, the Occupy Wall Street protests of 2011, the Dakota Access Pipeline protests of 2016, and the Women's March of 2017. This literature review is divided into 3 sections: Archivists and the Evolution of Collection Development, the Archivist as Activist, and Documenting Protest Movements through History. The third section, Documenting Protest Movements through History, is further divided into 7 sections: The 2011 Wisconsin Protests; The Occupy Wall Street Protests of 2011; Slavery, Civil Rights, and the African American Experience Today; The Dakota Access Pipeline Protests of 2016; NYPD Surveillance of the 1960s and 1970s; The 2017 Women's March; and Archiving the Online Presence of Protest. I will examine the emergence of the archivist as activist and how it has influenced the way institutions collect materials from protest movements around the country.

2.1 THE EVOLUTION OF COLLECTION DEVELOPMENT AND APPRAISAL THEORY

In "A Comparison of Jenkinson and Schellenberg on Appraisal," Reto Tschan (2002) explores both archival theorists' different opinions on the appraisal of archival records. He explains that while Jenkinson is typically described as "the passive custodian, desirous of keeping everything," Schellenberg is seen as "the less idealistic, more pragmatic interventionist, father of the disposal schedule" (p. 177). In "A Manual of Archive Administration," Jenkinson defines archives as having an organic structure and being acquired through a natural process:

> A document which may be said to belong to the class of Archives is one which was drawn up or used in the course of an administrative or executive transaction (whether public or private) of which itself formed a part; and subsequently preserved in their own custody for their own information by the person or persons responsible for that transaction and their legitimate successors (p. 11).

Tschan (2002) goes on to explain that Jenkinson believed that archives are created by "their natural accumulation during the course of regular activities" rather than "having been singled out for preservation" and that their "creation and preservation by their creators for their own particular use" as opposed to that of future use is what makes archives impartial and authentic (p. 178). Furthermore, Jenkinson felt that archives are comprised of "interrelated records" and that the "contextual whole" is what gave meaning to archives which deserved and required preservation. It is the archivist's duty, Jenkinson believed, to maintain the impartiality, authenticity and archive value of records.

Theodore Schellenberg wrote "Modern Archives: Principles and Techniques" as a sort of rebuttal to Jenkinson's "A Manual of Archive Administration." Tschan (2002) explains that Schellenberg felt that Jenkinson's work was not only unreadable, but also "responsible for giving many, particularly the Australians, a wrong start in their archival

work" (p. 179). Schellenberg argued for "the organic nature of archives being responsible for much of their significance, and he upheld the centrality of the principle of respect des fonds" (Tschan, 2002, p. 179). In response to the increasing amount of records produced, Schellenberg developed a theory. He stressed "the need to reduce bulk by selecting from among the masses of documentation that which was permanently valuable, and to make this selection intelligently available to researchers" (Tschan, 2002, p. 180).

Jenkinson and Schellenberg also disagreed about the ability of historians to remain impartial in the selection of records. Tschan (2002) explains that Jenkinson argued that:

> Historians own research interests would inevitably influence their decisions with regard to which records possessed long-term value. Schellenberg's view is diametrically opposed, for he sees as the archivist's greatest asset the fact that they are generally trained as historians, making them competent to ascertain the historical values of public records (p. 183).

Jenkinson and Schellenberg were also on separate sides when it came to appraisal. While Jenkinson recognized that archivists would make appraisal decisions, he felt it was a "disagreeable task" (Tschan, 2002, p. 185). Jenkinson argued that bulk should be addressed when the items are created, "prior to the transformation of office documents into records." He felt it was the records manager officers' responsibility to "ensure the preservation of a 'convenient form of artificial memory' through the retention of as little documentation as possible, all organized and arranged in a convenient form for the archivist" (Tschan, 2002, p. 186). Jenkinson maintained that an archivists' passive role towards records, to the creator and to the process of appraisal is best.

Schellenberg, on the other hand, argued that the archivist is "the professional who selects documents used for administrative purposes and preserves them, mainly for

scholarly use" (Livelton, 1996, p. 67). The idea that archivists would actively participate in the process of appraisal did not bother Schellenberg. He recognized the need to address the problem of bulk at the point of creation, much like Jenkinson did; however, "Schellenberg saw no reason why the archivist's relationship with the records manager should be at arm's length, their interests and aims were so intimately linked that they demanded close cooperation" (Tschan, 2002, p. 186).

There has been a fundamental shift in views since the writings of Jenkinson and Schellenberg. Hans Booms and Gerald Ham, in the 1970s, "began to argue for a broader role for archives; rejecting narrow acquisition policies, they argued instead that the archivist's task should be to preserve as complete and faithful a picture of the whole of society as possible" (Tschan, 2002, p. 187). In "We Are What We Keep; We Keep What We Are: Archival Appraisal Past, Present and Future," Terry Cook discusses Hans Booms and his view of appraisal values. Cook writes that "Booms warned that all appraisal theory (and appraisal work) would necessarily be socially conditioned and subjective, 'rooted in the very essence of human existence: it is a condition that cannot be changed or removed, only confined'" (p. 177).

Cook (2011) agrees with Verne Harris, explaining that "the archive, and archiving is fundamentally political, and, not surprisingly, invites – and reflects – controversy, contestation, and challenge" (p. 175). To deny one's politics, Cook believed, is to turn a blind eye to the responsibility that society believes archivists hold to "create and shape" archives. Until the mid-twentieth century, archivists had been compared to vacuum cleaners, scooping up the "documentary legacy of the distant past," primarily for historians (p. 176). However, there was a shift in the archival mind-set that started with

Schellenberg. Cook believed the shift in the mind-set of archivists went from being centered around archives as evidence and the importance of the "integrity of the record" to an emphasis on archives as story. He felt that archivists went from being curators of what remained to instead deliberately taking on a role in "co-creating the archive" (p. 179). Cook cites Gerald Ham as he explains that archives are tied too closely to the "academic marketplace" which leads to archival holdings representing not the extensive human experience, but instead "narrow research interests" (p. 178). Cook believed that archives have a story and a unique context, and that they are "culturally bound." Cook writes:

> If we grasp the vision, if we can break the 'cancer' of silence, if we can 'disarm' ourselves of exclusive power and learn to share it collaboratively, then what we keep in future will be radically different. And if we archivists accept that we are indeed defined by 'what we keep,' and that 'we keep what we are,' then our professional identity will also be radically altered, to society's significant benefit (p. 185).

It is apparent that the views and theories of archivists have shifted throughout the years and may continue to do so in the future.

2.2 THE ARCHIVIST AS ACTIVIST

The idea of neutrality was long lauded as a hallmark of the archival profession. In "Secrecy, Archives, and the Public Interest," Howard Zinn (1977) spoke about the "tension between our culture-decreed role as professionals and our existential needs as human beings" (p. 15). Zinn argued against the idea that archivists should practice neutrality, calling this supposed neutrality fake. Zinn (1977) stated "…the rebellion of the archivist against his normal role is not, as so many scholars fear, the politicizing of a neutral craft, but the humanizing of an inevitably political craft" (p. 20). Zinn argued that

the existence, preservation and accessibility of archives and records in our society is determined by the most powerful and richest members of society. "That is, the most powerful, the richest elements in society have the greatest capacity to find documents, preserve them, and decide what is or is not available to the public. This means government, business, and the military are dominant" (Zinn, 1977, p. 20). If archivists fail to step in and instead remain passive bystanders, only documents and records representing the most powerful and wealthy will be preserved. Zinn explained:

> I have argued that the crisis of present-day America is not one of aberration, but of normalcy, that at issue are not marginal characteristics, but our central operating values: the profit system, racial paternalism, violence towards those outside our narrow pale. If this is so, then scholarly passivity, far from being neutral and disinterested, serves those operating values (p. 25).

Instead, Zinn argues for the integration of our professional lives with our humanity. In doing so, archives will be more representative of society as a whole.

Howard Zinn gave a presentation called "The American Archivist and Radical Reform" at the SAA Annual Meeting in September of 1970. Patrick M. Quinn later explained in his 1977 article, "The Archivist as Activist" that Zinn left the audience at that meeting with two requests:

> One, that they engage in a campaign to open all government documents to the public. If there are exceptions, let the burden of proof be on those who claim them, not as now on the citizen who wants information. And, two, that they take the trouble to compile a whole new world of documentary material, about the lives, desires, needs of ordinary people (p. 26).

In his article Quinn discussed the question of whether archivists should be activists as well. He questions what activism is. Quinn (1977) continues, "Is it not the process by which each individual archivist acts upon his or her convictions, rather than passively

acquiescing to whatever real or imagined conditions or set of circumstances conspire to circumscribe our views, our visions, our goals, our aspirations" (p. 34).

In "Archivists Against the Current: For a Fair and Truly Representative Record of Our Times" Quinn discussed archivists need to document the lives of people and institutions involved in 'countervailing movements'. Quinn (1987) explains:

> It is precisely as cultural institutions that general archives tend to mirror prevailing ideological values. Moreover, their collecting scopes reflect the ebb and flow of prevailing ideology, although more often than not the impact of ideological change upon collecting scopes is mediated, nuanced, and distorted. In many instances, for example, changes in a general archives' collecting scope or in its appraisal standards occur only considerably later than significant shifts in prevailing societal values (p. 3).

Using the State Historical Society of Wisconsin as an example, he discussed their collecting practices of records of the civil rights movement. Quinn points out that they only started to collect such records after the movement was "legitimized" in the minds of the general public. It became more popular in the archival field throughout the 1970s to collect records of "countertrends" following the political and social uproar of the 1960s and 1970s. The 1960s brought about the civil right movement, the Vietnam War and antiwar protests while Watergate and women's rights defined the 1970s. A changing political climate tended to affect this view. As the political climate changed, the State Historical Society of Wisconsin began to place less emphasis on the acquisition of "alternative movements." It is important, Quinn explains, that archives preserve a collective record that can exceed a snapshot of the current ideologies and traditional collecting policies in order to be truly representative.

In "Archives for All: Professional Responsibility and Social Justice," Randall Jimerson discusses the responsibility and power archivists possess to contribute to "a

richer human experience of understanding and compassion" (p. 253). By holding public figures in government and in business accountable, archivists are able to help protect citizens and their rights. Jimerson discusses the idea that knowledge is power, especially in the present age of information, and this power gives "those who determine what records will be preserved for future generations a significant degree of influence. Archivists must embrace this power, rather than continuing to deny its existence" (p. 254). Archivists have the ability to enact change, while still remaining true to their professional principles. They have the power to counter the biases that were so apparent in previous archival practices. Jimerson (2007) expressed his hopefulness, stating "I remain optimistic that archivists can become agents of change in the interests of accountability, social justice, and diversity" (p. 255). He counts the following ways that archives and records as being contributors to his optimism:

1. By holding political and social leaders accountable for their actions,
2. By resisting political pressure in order to support open government,
3. By redressing social injustices, and
4. By documenting underrepresented social groups and fostering ethnic and community identities (p. 256).

Not just in the United States, but in countries all over the world, archivists and records managers have resisted political pressure and instead have preserved accurate accounts and maintained access to their records. Jimerson cites Verne Harris, the archivist for the papers of Nelson Mandela: "Impartiality is a chimera turning record makers into pawns of those who have power. Any attempt to be impartial constitutes a choice, whether conscious or not, to replicate if not to reinforce prevailing relations of power" (p. 262). In other words, archivists must not remain impartial. Jimerson argues that this does not mean that archivists need to adopt a partisan position, but instead it requires them to

"acknowledge that their profession is inherently and unavoidably engaged in political power struggles to define the nature of our societies" (p. 262). Jimerson (2007) states "An oft-voiced professional credo that is not always followed states that the archival 'record must reflect full diversity and complexity, not an edited compendium that celebrates a specific world view or a single group'" (p. 266). By collecting and maintaining more representative archives, ones that represent different races, ethnicities, and communities, archives are helping to create a more just society.

In "A Critique of Social Justice as an Archival Imperative: What *Is* It We're Doing That's All That Important?" Greene challenges "both the philosophy and utility of social justice as the end of archival effort" (p. 302). Instead, Greene proposes an alternate goal for the archival profession. Greene (2013) cites Randall Jimerson as he defines the term "activist archivist" stating that an activist archivist is one who "embrace[s] diversity in order to represent all voices in society—not just the political, economic, social, and intellectual elites" (p. 303). F. Gerald Ham developed the concept of "active archivist" in 1975 when he gave his Presidential Address to the Society of American Archivists. Other professionals quickly followed, adding to the definition, including Patrick Quin, David Horn, Howard Zinn, and Sam Warner. As Greene points out, Howard Zinn added an important component to the definition, arguing for "an archival imperative to work toward unfettered access to the records of government" (p. 303).

Greene writes about Randall Jimerson, who he says has spoken on the most widely circulated formulation of social justice in archival practice. Greene includes a quote from Jimerson addressing U.K. archivists:

> I believe that the archival profession should actively engage the political issues of our times. In supporting open government, public accountability, accurate

> remembrance of the past, and documentation of society's diversity, archivists should respond to what Nelson Mandela refers to as the call of justice (308).

Greene explains that he and Jimerson both believe that archivists hold significant power, a power that archivists themselves have long denied. Where they divide, Greene (2013) says, is over "the question of whence the threat of corruption…I contend that the threat arises from our becoming enmeshed in the very corrupt systems and (arguably) corrupt values often reflected on both sides of the social justice divide in the heat of passion" (309).

2.3 DOCUMENTING PROTEST MOVEMENTS THROUGH HISTORY

Throughout history American institutions have been collecting paraphernalia from protests across the country. The stories behind the protests are vastly different. While some of them are rooted in political issues, others are focused on social or environmental concerns. The types of institutions collecting from protests ranges from large museums to special collections and historical societies. In order to shed light on how the institutions I selected collected from the March for Our Lives protests, I first needed to look at how different institutions documented protests through history. To do this I looked at the Wisconsin Protests, also known as the Wisconsin Budget Repair Bill; Occupy Wall Street; Black Lives Matter, the Baltimore protests and Ferguson; the Dakota Access Pipeline; and the Women's March. By examining these events and looking at the different institutions that collected from them, including the Wisconsin Historical Society, the Smithsonian National Museum of American History, New York University's Tamiment Library and Robert F. Wagner Labor Archives, Northeastern University and the

University of Southern California's Special Collections, I was able to better understand how the March for Our Lives protests were documented.

2.3.1 THE 2011 WISCONSIN PROTESTS

The 2011 Wisconsin Protests began in February 2011 in opposition to the 2011 Wisconsin Act 10, also known as the Wisconsin Budget Repair Bill. This bill was proposed by Republican Governor Scott Walker. One result of the bill was a reduction in state aid to K-12 school districts by nearly $900 million over the following two years. After the march, many protesters left their signs taped to the wall inside the Capitol. Thousands of these signs were removed following the demonstrations and brought to an office building so that the creators could take back their signs, if they wished. The Wisconsin Historical Society and the Smithsonian National Museum of American History were both interested in claiming some of these signs for themselves, which they did. Historians and archivists see these “political banners” as worthy of preservation and will store them just as they have other signs from protests over civil rights and wars (Protest Signs Support Historical Perspective, 2011). Barbara Clark Smith, a curator at the Smithsonian, traveled to Wisconsin to collect some of the signs before they were discarded. Smith explained “We're trying to document, in general, occasions when American citizens interact with their government and petition the government or ask for change, and this is an occasion of that" (Protest Signs Support Historical Perspective, 2011). Smith was told to return to D.C. with a dozen posters that would interest a national audience. She was interested in signs that mentioned teachers and unions and other groups who also had a stake in the fight against the Bill. Smith was also interested in collecting signs from counter-protesters; however, there were not many of them. She

explained, "I'm also interested in the other side. We've collected at many tea party events, but we don't at this moment have posters from Madison from the pro-Walker people" (Protest Signs Support Historical Perspective, 2011).

2.3.2 THE OCCUPY WALL STREET PROTESTS OF 2011

The Occupy Wall Street ("OWS") protest movement began in September of 2011 in Zuccotti Park, in New York City, with the key slogan being "We are the 99%." As Howard Besser (2012) explains, this slogan "reflects that the movement was fueled by a moral outrage at the control exerted on society by a small minority of the populace" (p. 1). Participants of the movement occupied public physical space 24 hours per day 7 days per week in order to convey their message. A hallmark of the protest movement was that there was no official leadership. Protesters created and carried original signs during protest marches, performed street-theater, and took digital photographs, video and audio recordings and posted them online. They created and distributed an astounding amount of physical and digital items. Besser (2012) explained "The vast amount of content created and the dissemination through commercial websites posed interesting problems for libraries and archives interested in preserving this material" (p. 2). Historically libraries, archives and other cultural heritage repositories have collected physical material, such as letters, email and other types of correspondence. One of the challenges these institutions faced when collecting and documenting the OWS protest movement was dealing with the digital artifacts, like social media postings, that are connected to works that originated by others. Besser (2012) describes today's society as being "characterized by networked information and collaborative authorship", which will result in institutions collecting historically and socially important material needing to collect items from multitude of

different sources (p. 3). “The material generated by the Occupy movement looks very much like the type of material that will be entering the archives and library special collections of the future. It is a vast quantity of user-generated everyday material, created by a multitude of different users” (Besser, 2012, p. 3).

Activist Archivists is a group formed by students from New York University’s Moving Image Archive and Preservation Program, in an effort to examine the archiving and preservation of media created by the OWS movement. Besser (2012) wrote that the group, Activist Archivists, “felt that much of the spirit, decentralization, self-organization, playfulness, and whimsy of this protest movement would be lost to history if the media that documented this did not survive” (p. 3). Many members of the OWS protest movement did not recognize the value of documenting the movement by saving those artifacts that best represented OWS. The Activist Archivists worked to teach those in the OWS movement why it was important to save those artifacts and advised those recording OWS events on how to ensure their video is usable long term. They also worked with NYU’s Tamiment Library and Robert F. Wagner Labor Archives, which had been making digital recordings every day for 2-hour “Think Tank” conversations on strategies and tactics by OWS participants (Besser, 2012).

The Activist Archivists were not the only ones interested in documenting and preserving the OWS protest movement. Several other institutional archives, including the Smithsonian National Museum of American History and the New York Historical Society, sent representatives to Zuccotti park in order to collect physical items, such as flyers and pamphlets (Erde, 2014). Erde explains that “With the growth of horizontalist movements globally, it is important that archivists understand how records of these

movements are likely to be created, managed and used in the near future, and what existing networks of archives institutions might be able to do to support emerging community archives within these movements" (p 80). The Occupy Wall Street Archives Working Group, an official working group of the New York City General Assembly was formed with the purpose of managing the collection and management of materials from the OWS movement. The Occupy Wall Street Archives Working Group collected "physical materials from activists in New York including signs, posters, fliers, artwork and artefacts. In common with other community archives, the Occupy Wall Street Archives Working Group collected many 'ephemeral' materials that do not conform to traditional definitions of 'records' or archives' (Erde, 2014, p. 80). The group also collected a diverse variety of digital material, including photographs, email correspondence, videos and Tweets. The group also made sure to collect oral histories, documenting participants stories. Amy Roberts, a participant in the OWS protest movement, discussed the importance of the manner in which material is collected, explaining in an interview with the Huffington Post "we want to make sure we collect it from our perspectives so that it can be represented as best as possible" (Erde, 2014, p. 82).

2.3.3 SLAVERY, CIVIL RIGHTS AND THE AFRICAN AMERICAN EXPERIENCE TODAY

The Smithsonian Institution's National Museum of African American History and Culture in Washington, D.C. includes exhibits about the Civil Rights movement and slavery, among other things. It is also interested in documenting the current realities of African American experiences in America (Monroe, 2015). Curators wanted to include

archival materials from the Black Lives Matter movement; the Baltimore protests that took place in April 2015 after Freddie Gray, a young African American man died after sustaining injuries while in police custody; and Ferguson, which began in August 2014 in Ferguson, Missouri following the fatal shooting of Michael Brown, an African American man, by a police officer. Some of the items in their collection include photographs and 3D objects. Deborah Tulani Salahu-Din, a collection specialist at the Smithsonian museum, said "we're bearing witness and documenting the events that are going on" (Monroe, 2015).

The Smithsonian is not the only institution collecting records documenting the Baltimore protests. The Reginald F. Lewis Museum of African American History & Culture in Baltimore received a donation from Devin Allen, a 26-year old Baltimore native and amateur photographer. One of Allen's images was selected as the cover of *Time* magazine in 2015. Allen donated his archive of protest photographs to this museum because, he explained "My history is here, my ancestors' history is here" (Monroe, 2015).

2.3.4 THE DAKOTA ACCESS PIPELINE PROTESTS OF 2016

The Dakota Access Pipeline Protests began in early 2016 in response to the approved construction of the Dakota Access Pipeline. The Dakota Access Pipeline is a "1,172-mile conduit that would transport some 470,000 barrels of crude oil a day – stretching across North Dakota, South Dakota, Iowa and Illinois" (Wehelie, n.d.). The pipeline would run near the Standing Rock Sioux Reservation in North Dakota, which is the main reason why such protests erupted. The Smithsonian Institution's National Museum of the American Indian in Washington, D.C., added a "nearly 12-foot tall mile-

maker post created by activists" to its exhibit on treaties, entitled "Nation to Nation: Treaties Between the United States and American Indian Nations" (KSFY, 2017). The post was constructed in order to display how far the protesters had traveled. Kevin Gover, the Museum Director, said "treaties were at the heart of the protest, which maintained the $3.8 million pipeline to move North Dakota oil to Illinois violated Native right" (KSFY, 2017).

2.3.5 NYPD SURVEILLANCE OF THE 1960S AND 1970S

Historically, police officers have engaged in extensive surveillance in order to monitor organizations and individuals whom they deem dangerous. Throughout the 1960s and 1970s, "this included infiltrating groups like the Black Panther Party and anti-Vietnam War protestors" (Panko, 2017). They would monitor the leaders around the clock. In 1985, much of the extensive surveillance activities were limited due to a class action settlement against the NYPD. The behavior of the NYPD was thought to be in violation of civil liberties of "people expressing their political views" (Panko, 2017). In 2011, New York Police Department officers reached out to archivists working for the city to ask them what to do with all of the surveillance photographs and videos that had been sitting in a basement in storage at NYPD headquarters. "There, curators found more than 150,000 images, some of them on old-fashioned glass plates, dating back to 1897, along with reels of film shot between 1960 and 1980" (Panko, 2017). Much of the material had not been stored properly, but archivists worked to connect images to people and events by examining old records. In 2017, New York City Municipal Archives in Manhattan's Surrogate's Courthouse exhibited some of these found items, including 30 images taken

by the NYPD between 1960 and 1975. They also exhibited film segment showing neo-Nazi protests.

2.3.6 THE 2017 WOMEN'S MARCH

The Women's March took place on January 21, 2017 in Washington, D.C. with sister marches occurring throughout the country and the world. Over 5 million people marched on all seven continents advocating for women's rights, reproductive rights and human rights in general. The Women's March was the largest coordinated march in U.S. history, and as such, it was important that it be documented. In a Huffington Post article from January 23, 2017, Katherine Brooks wrote about the signs that were headed to different museums, libraries and other cultural institutions. The Smithsonian's National Museum of American History sent members of their curatorial team to collect the art and signs that were left behind following the march. Many institutions, including the Smithsonian, tweeted out messages informing the public of their efforts to collect material. Some institutions tweeted out donation requests, like the University of Southern California's Special Collections who tweeted "Please consider donating your signs, flyers, buttons, hats from LA Women's March to us. We will create an archive" (Brooks, 2017). The New York Historical Society explained to the Huffington Post via email that they too were collecting items from the marches. "We collected approximately 20 signs in DC and New York City, as well as several buttons, hats, flyers and stickers, but anticipate that many more items will flow in over the next few weeks as people respond to our outreach efforts" (Brooks, 2017). Unlike the Smithsonian and the New York Historical Society, some individuals, like Northeastern University professor Nathan Felde were not out actively looking for signs and other paraphernalia, but rather stumbled upon

the discarded items. Felde and a group of colleagues he was with decided they would collect and save the items. Felde later met with archivists and staff members from Northeastern's Snell Library to begin preserving the collected items. In a Boston Globe article, Annear (2017) writes, "Alone, each sign held a powerful message. But together, the images and slogans scribbled onto the neon-colored poster boards, white paper, and scraps of cardboard told a story about the daylong event that had attracted roughly 175,000 people to the heart of the city."

2.3.7 ARCHIVING THE ONLINE PRESENCE OF PROTEST

In "The Evolving Landscape of Collecting Protest Material, part 1," Dean and Dedeyan discuss the privacy and legal consequences that have come about as the online presence of protest movements continues to increase. The authors write:

> In response to this ever-growing body of online material, archivists and archival institutions have been initiating and developing best practices for web archiving projects. Web archiving and data harvesting provide opportunities to study metadata as well as content, in order to better understand the context of creation.

The authors explain that there are many communities taking part in protests that have "complicated histories with the legal apparatus of this country," citing the indigenous communities at Standing Rock as an example. The authors suggest turning to the appraisal and reappraisal of archivists' roles and strategies for documentation, as well as maintaining open conversations concerning consent with the communities they are documenting. An example they provide is "A People's Archive of Police Violence in Cleveland." Here, archivists "worked in conjunction with community members to develop 'a safe and secure space to share any testimony, documents, or accounts that narrate or reflect on encounters or effects of police violence in their lives and

communities'" (Dean and Dedeyan, 2017). In doing this, members of the community were able to decide what they wanted to contribute and the archivists could provide access to that material. Jarrett Drake, during his #ArchivesForBlackLives talk, explained "We have an opportunity before us to transform archive-making, history-making, and memory-making into processes that are radically inclusive and accountable to the people most directly impacted by state violence" (Dean and Dedeyan, 2017).

III. METHODOLOGY

For the project entitled "March for Archives: An Examination of the Collecting Efforts by Five Different Institutions of Material from the March for Our Lives Protests," I examined the specific collecting habits in relation to the March for Our Lives protests by libraries, archives, and historical societies. These included The North Carolina Collection Photographic Archives at the University of North Carolina at Chapel Hill, Nashville Public Library's Special Collections, University of Southern California's Special Collections, a government archive in Florida and the Parkland Historical Society in Parkland, Florida. I conducted semi-structured interviews in person when available and via telephone with the archivists, librarians, and historians in charge of collecting the March for Our Lives protest material at each of the named institutions. Each interview was recorded to ensure accuracy. Following the interviews, I transcribed the interviews in order to analyze the results.

Barbara Wildemuth (2009) explains that "the conclusions you draw from your research will apply to a particular set of people or organizations" (p. 123). In order to conduct my study, I selected a sample of institutions that collected material from the March for Our Lives protests across the county. I used both purposive sampling and snowball sampling in order to select these institutions. Wildemuth (2009) explains that the intent of a purposive sample, which might also be called a judgment sample, is to "recruit a sample that is representative of the population in terms of both central tendency

and range on characteristics of interest" (p. 128). Last summer I emailed roughly thirty institutions that appeared to have a focus on social justice and current events and asked them if they had collected material from the March for Our Lives protests. I identified these archivists, curators and other individuals in charge of collecting by going through the different institutions' online websites. This led me to identify a few institutions that collected from the protests. I also identified some institutions through magazine and newspaper articles that discussed the collecting efforts of certain institutions. Many of the blog posts and newspaper articles I found discussed institution's collecting efforts from other recent protests. Specifically, various articles identified USC as having collected from the Women's March, while the Tamiment Library and Robert F Wagner Labor Archives collected from the Occupy Movement. Lastly, I posted to a forum on the Society of American Archivists website requesting the names of institutions that collected material from the March for Our Lives protests. I received three responses from this forum post. Through the institutions I reached out to directly over the summer, the literature I read, and the responses I received from my SAA forum post, I identified eleven institutions that had March for Our Lives protest materials in their collection. I reached out to the individuals in charge at each institution when their contact information was available. When it was not available, I sent an email to the generic email provided on the website. Wildemuth points out that purposively selecting a sample does mean a potential for bias, but sometimes it is the best available method. In this instance, there could have been a potential for bias had I only chosen institutions located in Florida, near where the school shooting took place that prompted the protests. However, because I

chose different types of institutions of different sizes located across the country, I think I avoided any bias.

When I first contacted the institutions inquiring about whether or not they collected from the protests, I also asked if they knew of any other institutions that collected, which is where snowball sampling comes in. As Wildemuth (2009) explains, "With snowball sampling, you first identify a few eligible members of your sample. Then you ask each participant for suggestions for additional people who met your inclusion and exclusion criteria" (p. 128). Wildemuth also explains that when "eligible members of the sample will be particularly difficult to identify, snowball sampling might be the approach to use" (p. 128).

Upon IRB approval, I sent each professional from each identified institution an email, requesting their participation in my study. Of the eleven institutions that I identified, four of them agreed to be interviewed either in person or over the phone; one replied to the interview questions in writing. These five institutions include: the North Carolina Collection Photographic Archives at the University of North Carolina at Chapel Hill, Nashville Public Library's Special Collections, University of Southern California's Special Collections, a government archive in Florida and the Parkland Historical Society. I conducted one interview in person that lasted roughly one hour. I conducted three interviews over the phone. Two of the phone interviews lasted about thirty minutes while one was 15 minutes. There was also a set of written responses to the interview questions that was emailed to me. I recorded the three interviews that took place on the phone using a computer application called Simple Recorder. I recorded the one interview that took place in person using the Voice Memos application on my iPhone. I received consent

from each of the participating individuals to record the interviews for transcription purposes and to ensure accurate results. At the end of each interview, I sent each participant a consent form, stating that I am permitted to use their name, title and the name of their institution in all final forms of my paper.

I used a list of interview questions for each interview (see Appendix V) in order to give it some structure and ensure I asked each institution the necessary questions. However, I did not limit myself to just those questions. As Wildemuth (2009) explains, "Semi-structured interviews give the interviewer considerable freedom to adjust the questions as the interview goes on and to probe far beyond a particular respondent's answers to the predetermined questions" (p. 249).

While I would have liked to interview individuals from more than five institutions, I believe that the institutions that chose to participate in my research represent a wide range of geographic locations and sizes. The institutions vary in type, including historical societies, academic libraries, state archives, and public libraries. They also vary in the size of their collections and their collecting missions.

IV. FINDINGS

Each of the five institutions I examined, including the North Carolina Collection Photographic Archives at UNC Chapel Hill (NCC), Nashville Public Library's Special Collections (NPL), University of Southern California's Special Collections (USC), the Parkland Historical Society (PHS) and a government archive located in Florida, had different methods for collecting or obtaining the March for Our Lives protest materials. There was also a lot of variety in the types of materials in each institutions' collection. I also inquired about any outreach efforts, the accession process, the appraisal criteria, and how the items they collected from the protests fit into their institutions' collecting mission. Although all five of the institutions collected from the March for Our Lives protests, the five interviews I conducted with the archivists, librarians and historians at each institution resulted in an array of responses concerning how they went about doing so.

I spoke with Stephen Fletcher, the Photographic Archivist at the NCC. The NCC has three images from the March for Our Lives protests in the Matthew Leavitt Photographs collection. They received these three images from the photographer, Matthew Leavitt, via thumb drive. The NCC did not specifically seek out photographs from the March for Our Lives protests. Rather, they were introduced to Leavitt during the Women's March protests that first took place in January of 2017. Through the course of acquiring photographs from the Women's March, they developed a

relationship, and talked about receiving photographs from other protests and events. Fletcher was particularly keen on Leavitt due to his approach to photographing these types of events. Leavitt was interested in using an iPhone rather than a camera. When he used a camera, Fletcher explained, people saw Leavitt as a photographer, and were less likely to be themselves. However, when he used an iPhone, he looked like another protester in the crowd.

As Fletcher works in the photographic division, the March for Our Lives protest materials they have in their collection consists solely of photographs. However, there are other arms of the NCC, where books, pamphlets, and other ephemera are collected. There were no outreach efforts organized by the NCC in order to help obtain items from the March for Our Lives protests.

As a result of collecting material from the Women's March, Louis Round Wilson Library, which houses all of the special collections at UNC, formed a committee, including Fletcher, in order to develop guidelines for documenting current events. The policy helps guide an individual through what needs to be considered when deciding to collect from a current event. Fletcher explained that due to the controversy that can surround certain current events, these guidelines were created in order to help avoid any controversy.

I also discussed the accession process and the appraisal criteria with Fletcher. The accession process started with Fletcher receiving the okay from his superiors to collect photographs from the March for Our Lives protests. Fletcher then received the photographs on a thumb drive from the photographer. One individual coordinates the accession process for everyone in the Louis Round Wilson Library and created the

metadata for the photographs in Archivist Toolkit. Signatures by the photographer and the University Librarian were also required in order to make the donation of the photographs official. Because there were only three photographs donated, there was not much appraisal necessary. They confirmed there were no duplicates or any photographs badly out of focus, but that is where the appraisal process ended. The three photographs have been processed and are available to the public. The finding aid is accessible via the Louis Round Wilson Special Collections Library website.

The Nashville Public Library's Special Collections collected between thirty and fifty posters from the Nashville March for Our Lives protests. Linda Barnickel explained that the decision to collect from the March for Our Lives protests was a spontaneous one. The NPL is located downtown and the protests went by their building. Barnickel was working the weekend of the protests, and thought it would be a good idea to collect some of the protest signs and posters. After receiving permission from her supervisor, Barnickel and a page from another department went out to the protests. They collected what was available, and what people were willing to donate, which ended up being the signs and posters the protesters were carrying. They went up to protesters towards the end of the march, as they assumed participants would not be interested in giving up their signs until the end, and asked if they would be willing to donate their signs. Barnickel and her colleague explained to them that the NPL documents local events and local history. Due to their limited resources, the two NPL employees were only able to grab as many posters as they could carry. The NPL has a couple of oversized portfolios, so they each carried a large portfolio and filled them with as many posters as could fit. Barnickel recalled one particularly striking poster she collected from a woman who was marching

with her child. While the child was not willing to give up her poster, the mother donated hers to the NPL. There were two photographs of her daughter on the poster, one was of her smiling, with the words “this is what is should feel like on her first day of school”. The second photo had a target on it, with the words “this is what it does feel like”. While Barnickel explained that the NPL does have a strong oral history collection, they have not been able to actively pursue it in recent years, due to a lack of resources.

The NPL did not organize any outreach efforts in order to help obtain items and ensure the public was aware of their collecting efforts. Barnickel explained this was mostly due to the fact that they were not sure how big the event was going to be. The NPL has something called “staff pick-ups”. This typically means staff members will go to a location and pick up items that are available to the public (that are of interest to their collecting mission). For the March for Our Lives protest materials, there was no formal accession process. She followed protocol for “staff pick-ups” which meant getting approval from her supervisor prior to going out to the march.

Barnickel was very conscientious about not taking a position during the march. Her goal is to help document the moment and the event, not one side of the argument. She made sure to make this clear to the people she spoke with. Barnickel and her colleague made a point to approach protesters on the other side of the argument; however, there were very few at the Nashville marches. Barnickel recalled seeing three or four opposition protesters, and none of them were willing to part with their signs. Barnickel was most interested in signs and posters that represented real points that people were trying to make. This included anti-Trump sentiment, anti-NRA, religious points of view, the point of view of a parent, and that of a teacher. Barnickel was also interested in

obtaining one of the mass-produced posters. She was not interested in posters that only said "no guns" as she did not feel that was particularly representative of the movement. She thought about what the sign tells you and what it will be able to communicate to people twenty years from now. One of the issues that she encountered was the amount of duct tape present on the signs. She did not anticipate such a large amount.

The posters and signs collected by the NPL have not yet been processed because of limited resources and consequently are not readily available to the public. However, if a researcher or student, such as myself, approached them, they would be allowed to see them. Barnickel explained that while they may put the posters on display at some point in the future, that was not the reason behind collecting them.

The March for Our Lives protest materials fit into the NPL's collecting mission as it is a public library in the state capital. This means that they focus on local history and local events, but because they are the capital, a lot of state-wide events take place nearby, especially because they are located downtown. They have collected from a few recent events, including the Women's March and two of the recent gay pride festivals one of which took place following the Orlando shooting.

Suzanne Noruschat, the Southern California Studies Specialist at the University of Southern California's Special Collections, informed me that USC has one box containing March for Our Lives protest material consisting of 9 posters. USC did not actively collect these items; a professor in the history department collected them from a group of high school students in the Los Angeles Service Academy and donated them to Special Collections. While they did use social media during the Women's March in order to inform the public about their collecting efforts and interest in protest ephemera, USC

Special Collections employed no outreach efforts during the March for Our Lives protests.

USC's March for Our Lives collection only consists of posters. Noruschat explained, however, that they would have collected hats, t-shirts, oral histories, buttons, digital material, and other ephemera had they been donated. Noruschat was not directly involved with accessioning this collection, so she was not able to shed any light on that process. She also explained that because the March for Our Lives collection only consists of 9 posters, there was not much done in terms of appraisal. Had there been any mass-produced items, those may have been weeded, but it was not necessary in this case.

The March for Our Lives protest materials have been minimally processed and are available to the public. They are not on display nor are there any plans to have them on display. However, in the past, materials from the Women's March have been used in an exhibit and are extensively used in classes. Information concerning whether or not the materials had been accessed thus far was not available to me, however, Noruschat did think it could be determined through Aeon.

USC has collected from a number of other recent protest movements, including the Women's March as previously mentioned, and the Deferred Action for Childhood Arrivals (DACA) protests that took place on campus. Noruschat explained that they hope an effort will be made to collect from similar events in the future, but she also mentioned that it is difficult to document everything. USC, like so many other institutions, has limited staff and resources. If a second March for Our Lives protest is organized in the future, USC would make an effort to collect posters and other items to add to their collection.

USC has two collecting areas. The first, regional history, is focused on documenting similar types of movements to the March for Our Lives protests and other major contemporary events in the city of Los Angeles. USC's goal is to create a "diverse representation of what is happening in the city" (Noruschat Interview). University history is also an important area of collection. A lot of students are involved in a range of different political causes, and it is important to USC to document these causes.

I also had the opportunity to speak with Jeff Schwartz, a historian at the Parkland Historical Society. The Parkland Historical Society's purpose is to "preserve the City's historical past for all interested individuals both in Parkland and beyond its city limits. The Parkland Historical Society is the depository of all things historical related to the City of Parkland, FL" (Parkland Historical Society). As Stoneman Douglas Highschool, the site of the school shooting that occurred on February 14, 2018, is located in Parkland, FL, the Parkland Historical Society was at the center of collecting, preserving and honoring the victims of the shooting as well as documenting the events that followed, including memorials and the March for Our Lives protests. While the majority of the collection is made up of items from memorials, posters and signs from the March for Our Lives protest are also part of the collection. Newspapers, magazine articles, crosses, Stars of David, candles, flowers and teddy bears are just some of the items they recovered from memorials that were created following the shooting. In total, the collection consists of roughly 250 boxes.

The city of Parkland held a meeting with city government officials, members of the school board, members of the community and family members of victims following the event of February 14, 2018. They agreed to allow the memorials to remain in the

public eye, Schwartz explained, for a 3-month period. At the end of the three months, they would go out and remove all of the memorials in order to heal as a community. Individuals from the PHS, as well as community volunteers and graduates of Stoneman Douglas High School were all part of the process of collecting items.

Schwartz explained to me that the PHS will collect “non-traditional” items, including pins, t-shirts, and other objects if they come from a special event that is important to the history of the city of Parkland. Schwartz was not able to speak on the accession process or the appraisal criteria because all of the items from this collection are currently being processed by Florida Atlantic University. The collection is still being processed and therefore are not available to the public at this time. While PHS has received numerous requests to access the material, including requests from reporters, they have declined requests. Upon completion of processing the collection, PHS will allow family members effected by the shooting to come in one at a time and open the boxes for the family member they lost. These family members will be allowed to take items home with them if they wish. These family members will also be allowed to bring in items to add to the collection.

Eventually, after the effected family members gain access to the collection, the public will be permitted to access the material. The city is currently working on obtaining a physical space where all of these materials can be displayed and stored. The PHS will be in charge of curating this exhibit and looking after it.

The PHS has collected from previous protest movements in the past. They have always collected small items and newspaper and magazine articles concerning protests and have had individuals donate collections to them, like the Women’s Club of Parkland

did after it disbanded. Per the official PHS website, "The mission of the Parkland Historical Society is to collect and catalog all historic artifacts, written accounts, oral histories, folk-life and memorabilia relating to the City of Parkland since its establishment in 1963 and to educate the public regarding local history and preservation" (Parkland Historical Society). Schwartz discussed the importance of the March for Our Lives collection and how it fits into PHS's collecting mission. This collection hits very close to home for the community. Fourteen families lost their loved ones and "those people need to be remembered and need to be honored" (Interview with Jeff Schwartz).

An archivist from a government archive in Florida, who wishes to remain anonymous, was not able to participate in a phone interview. Instead this individual emailed me written responses to my interview questions. The archivist explained in writing that their institution has "one series of records relating to the March for Our Lives protests." This series, titled Never Again Rally Photographs, 2018, consists of 56 digital images taken at the Never Again Rally held on February 21, 2018 at the Florida Capitol. The Never Again Rally took place in Tallahassee with students, community members, gun control activists and lawmakers participating. The participants were there asking the Governor and Legislature to implement gun reform following the mass shooting at Marjory Stoneman Douglas High School. While this event occurred prior to the March for Our Lives protests, which took place on March 24, 2018, it was based on the same issue, gun control, and in response to the same shooting that took place at Marjory Stoneman Douglas High School.

This government archive in Florida decided to collect the photographs because they met the collection policy. "The purpose of the Archive is to preserve and make

available to the public the permanent historical public and private records of Florida in its custody. The images document the activities of Floridians, showing how citizens responded to the mass shooting at Stoneman Douglas."

The government archive in Florida has collected from another recent protest, the 2018 Women's March. They collected oral histories as well as digital images. The archivist explained that the Never Again Rally photographs fit into their institutions collecting mission. "Collections that document the experiences, activities, political interests and opinions, etc. of Floridians complement and supplement our largest collecting area, state government records. The manuscript collections illustrate how citizens and organizations interact and are impacted by government policies, programs, etc."

V. DISCUSSION

The interviews I conducted with archivists, librarians, and historians at the NCC, NPL, USC, PHS and a government archive located in Florida provided me with a variety of different responses to the roughly fifteen questions I asked each professional. Through the conversations I had, I was able to gain an understanding about what items were collected and how those items came to be in the collection. Most of the archivists were also able to provide me with information concerning the accession process as well as the appraisal criteria. I also discussed any outreach efforts that were employed in order to maximize the material collected.

Quinn (1987) argued for archivists' need to document the lives of people and institutions involved in 'countervailing movements.' I think the March for Our Lives protests are a great example of such a movement. It is important that these types of political events are documented and preserved in order to provide the next generation with an understanding of the past. As Randall Jimerson expressed, activist archivists are those who "embrace[s] diversity in order to represent all voices in society—not just the political, economic, social, and intellectual elites" (Greene, 2013, p. 303). It is important that archivists act in such a manner in order to ensure archives reflect history accurately and not just as a reflection of society's elites.

I was most surprised by the fact that of the five institutions I spoke with, none of them had employed any outreach efforts in order to expand their collections and let the public know they were interested in documenting the March for Our Lives protests.

However, many institutions, including some of the ones I spoke with, did use outreach efforts to collect items from the Women's March that first took place a year before the March for Our Lives protests. The Smithsonian's National Museum of American History and USC tweeted out messages asking for donations. The NPL and NCC also used Twitter to inform the public that they were collecting items from the Women's Marches in their respective cities.

During other protests in the past, such as those that took place in Wisconsin in 2011 in opposition to the 2011 Wisconsin Act 10, also known as the Wisconsin Budget Repair Bill, and the Occupy Wall Street movement, archivists attended the events in order to collect material and even oral histories. The New York Historical Society sent representatives to collect items from Zuccotti Park while Smithsonian personnel traveled to Wisconsin to collect signs. When collecting from protests and other current events, whether an institution partakes in active collecting or passive collecting depends on a variety of factors. Of the five institutions I spoke with, only one institution, the NPL, attended the March for Our Lives protest and specifically asked participants for signs. Other institutions had items donated to them, such was the case for USC, PHS, and the government archive in Florida. The fifth institution, the NCC, sought photographs from a photographer from whom they had previously collected. One recurring reason I heard from nearly all of the institutions I interviewed for not actively collecting material from the March for Our Lives protests was a lack of resources. They did not have the physical bodies to go out and collect items or they just did not have time. Another reason, which was mentioned in one interview, was that they just were not certain that March for Our Lives was going to be as big as it was, as it was organized entirely by students. Barnickel

explained that while the NPL planned in advance for the Women's March, "this one was more spur of the moment because we weren't sure how many people were going to turn out" (Interview with Linda Barnickel).

In the literature review, I discussed how Barbara Clark Smith, a curator at the Smithsonian, collected items from the 2011 Wisconsin protests. She was interested not just in the signs created by protesters who opposed the Wisconsin Budget Repair Bill, but also in signs from the counter-protesters. However, she did not come across very many counter-protesters. Barnickel, the NPL Librarian, had a similar experience when collecting from the March for Our Lives protest that took place in Nashville. Barnickel and her colleague made a point to inform the individuals they approached that they were there to document the event, not just one side of the argument. She too was interested in collecting from both sides. As she explained during our interview, she approached the few counter-protesters that she came across; however, they were not interested in donating their signs to the NPL.

As Jimerson (2007) said, in order to create a more just society, archivists need to collect and maintain more representative archives. In order to do that, it is important that protests, social justice movements and other current events are documented and preserved so that history remembers them and the impact that they had on society as a whole. How to deal with these types of events going forward is a question that many archivists and institutions are asking themselves. While talking to Fletcher at the NCC, he explained that following the Women's March, the NCC formed a committee in order to develop guidelines for documenting such events without controversy. I think this is a step more institutions should take in order to accurately document movements.

VI. CONCLUSION

Protesting has been a defining characteristic of American culture since the start of the 20th century. Protests offer a snapshot of historical movements in history. By documenting these movements, future generations are able to understand the political and social principles of a specific time period. The March for Our Lives protests took place in hundreds of cities across the country in March of 2018 in response to the mass shooting that took place at Marjory Stoneman Douglas Highschool in Parkland, Florida on February 14, 2018. The protests are representative of a generation that decided to take action. Through my interviews with Stephen Fletcher at the North Carolina Collection Photographic Archives at UNC Chapel Hill, Linda Barnickel at the Nashville Public Library, Suzanne Noruschat at the University of Southern California's Special Collections, Jeff Schwartz at the Parkland Historical Society and an archivist at a government archive in Florida, I was able to understand how different institutions are collecting protest paraphernalia and what types of items they are interested in. The archivists, librarians and historians also spoke about the accession process and appraisal criteria. My interviews with the five institutions provide archivists with more information surrounding the difficulties and limitations (such as lack of resources, funds and staff) that can affect collecting material from protests and other types of current events. It also shows information professionals how important outreach efforts can be. Without these efforts, a collection might not be as representative as it could be. If defining movements such as the March for Our Lives protests, which was created and

organized by high school students, are not documented, they will not exist for future generations.

VII. APPENDICES

7.1 APPENDIX I: SAMPLE EMAIL REQUEST FOR INTERVIEW

March for Archives: An Examination of Different Institutions and Their Collecting Efforts of Material from the March for Our Lives Protests

Dear [subject's name],

My name is Hayley Wilson and I am a graduate student at the School of Information and Library Science at the University of North Carolina at Chapel Hill. I am currently working on my master's paper, which intends to examine what different institutions collected from the March for Our Lives protests that took place in March of 2018, how they decided what to collect and how they obtained these items. I am also interested in examining what the accession process was like as well as the appraisal criteria.
I am emailing you to request an interview as a portion of my research. As you are a professional at an institution that collected these materials, I would like to ask you questions regarding your experience. This interview should take around 30 to 40 minutes and will consist of roughly 15 questions. Your responses to these questions will be audio recorded for accurate transcription purposes. Please let me know if you are willing to participate and we can schedule a time to talk.

Thank you for your consideration,
Hayley Wilson

7.2 APPENDIX II: SAMPLE FOLLOW-UP EMAIL REQUEST FOR INTERVIEW

March for Archives: An Examination of Different Institutions and Their Collecting Efforts of Material from the March for Our Lives Protests

Dear [subject's name],

I am following up with you regarding my previous email. As I mentioned, I am working on my master's paper which intends to examine what different institutions collected from the March for Our Lives protests that took place in March of 2018, how they decided what to collect and how they obtained these items.

I am following up with you to request an interview as a portion of my research. As you are a professional at an institution that collected these materials, I would like to ask you questions regarding your experience. This interview should take around 30-40 minutes and will consist of roughly 15 questions. Your responses to these questions will be audio recorded for accurate transcription purposes. Please let me know if you are willing to participate and we can schedule a time to talk.

Thank you for your consideration,
Hayley Wilson

7.3 APPENDIX III: INSTITUTIONAL REVIEW BOARD EXEMPTION EMAIL TEXT

Date: 12/11/2018
RE: Determination that Research or Research-Like Activity does not require IRB Approval
Study #: 18-2859

Study Title: March for Archives: An Examination of Different Institutions and Their Collecting Efforts of Material from the March For Our Lives Protests

This submission was reviewed by the Office of Human Research Ethics, which has determined that this submission does not constitute human subjects research as defined under federal regulations [45 CFR 46.102 (d or f) and 21 CFR 56.102(c)(e)(l)] and does not require IRB approval.

Study Description:

Purpose: The purpose of this study is to answer the following questions: What did different institutions collect from the March for Our Lives protests? How did these institutions decide what to collect? How did these institutions obtain these items (i.e., donated or collected)?

Participants: I will be conducting semi-structured interviews with various institutions that collected from the March for Our Lives protests. I have reached out to a number of different institutions to confirm that they did collect from the protests. Upon IRB approval, I will request their participation in my study.

Procedures (methods): I plan on interviewing roughly six different institutions via telephone, zoom, or in person (depending on their location). I will send institutions an email requesting their participation before I conduct the semi-structured interview.

7.4 APPENDIX IV: SAMPLE INFORMED CONSENT FORM

University of North Carolina at Chapel Hill
Research Information Sheet
IRB Study #: 18-2859
Principal Investigator: Hayley Wilson

The purpose of this research study is to examine what different institutions collected from the March for Our Lives protests, how they decided what to collect and how they obtained these items. I am also interested in examining what the accession process was like as well as the appraisal criteria. You are being asked to take part in a research study because you work at an institution that collected materials from the 2018 March for Our Lives protests. I will use the results of this interview to complete my master's paper, a requirement of the Master of Science in Library Science degree. This project is being supervised by Dr. Denise Anthony, a faculty member at the School of Information and Library Science at the University of North Carolina at Chapel Hill. She can be reached by email at anthonyd@email.unc.edu.

Being in a research study is completely voluntary. You can choose not to be in this research study. You can also say yes now and change your mind later.

If you agree to take part in this research, your participation will take roughly 30 to 40 minutes. Participation involves responding to approximately 15 interview questions in person or via Zoom, GoToMeeting or telephone. We expect that 7 individuals from different institutions will take part in this research study. Your responses to the interview questions will be audio-recorded and then transcribed into text. I will destroy the audio recordings once the interviews have been transcribed and analyzed.

I anticipate that you will experience no risk, harm or discomfort from participating in this study. However, you may choose to stop the interview at any time.

I would like your permission to use your name and title in all forms of my final research. Your signature on this form indicates that you acknowledge and accept this request. If you do not want your name or institution name included in the report of this study, responses will be identified by title and the state in which your institution resides.

If you have any questions about this research, please contact the Investigator named at the top of this form by calling (619) 962-5796 or emailing skyeh@live.unc.edu. If you have questions or concerns about your rights as a research subject, you may contact the UNC Institutional Review Board at (919) 966-3113 or by email to IRB_subjects@unc.edu.

This project was determined to be exempt from federal human subjects research regulations.

Signature: ____________________________ Date: ________________________

Printed Name: _________________________ Date: ________________________

7.5 APPENDIX V: SAMPLE INTERVIEW QUESTIONS (NOT ORDERED)

What item(s) do you have in your collection from the March for Our Lives protests?

Who made the decision to collect from the protest?

How did your institution obtain the physical item(s)? Was it done out of convenience (the march went by your institution) or was it a planned effort?

How did you decide to collect the items that you did?

What formats were you willing to take (posters, pamphlets, oral histories, pins)? Are only physical items collected or are oral histories also collected?

Are non-traditional items, such as pins and other objects also accepted?

Were there any outreach efforts organized following the protests in order to help obtain more items and ensure the public was aware that you were collecting them?

What was the accession process like?

What were your appraisal criteria?

Have these materials been processed?

Are the materials available to the public?

Who has requested access to these items?

Have you collected from other protest movements, like the Women's March or the Science March?

How does this collection fit into your institutions collecting mission?

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