

Digitization in the Real World

**Lessons Learned from
Small and Medium-Sized
Digitization Projects**

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The Mass. Memories Road Show: A State-Wide Scanning Project

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Abstract

Running a state-wide digital history project on a shoestring budget and staffed primarily by volunteers is not only possible, but brings immeasurable rewards for the contributors, volunteers, organizers and staff while gathering priceless documentation of their communal heritage. The Mass. Memories Road Show (<http://www.MassMemories.net>) is a public scanning project based at the University of Massachusetts Boston which partners with local communities to digitize family photographs and stories at public events with the goal of creating a digital portrait of all the 351 cities and towns in the Commonwealth. This article describes how the project works to ensure broad participation in the planning and execution of the project, as well as a detailed description of the logistics of a Road Show event, which could be replicated in other communities.

Keywords: Archives, Community history, Community, Digital collection, Digitization, Family, History, Libraries, Local history, Massachusetts, Memories, Multi-cultural, Partnership, Photos, Place-based, Public history, Public, Scanning, State studies.

Introduction

The Mass. Memories Road Show (MMRS) is an ongoing, on-the-spot public scanning project in the Commonwealth of Massachusetts, sponsored by the Joseph P. Healey Library at the University of Massachusetts Boston and Mass Humanities, the state humanities council. The MMRS documents Massachusetts people, places and events through the contributions of individuals who bring their photos and stories to be digitized at public events throughout the state. Over the next few years, the project will partner with hundreds of local organizations to visit each of the 351 communities in Massachusetts, gradually building up a self-portrait of the Commonwealth through the contributions of its residents. The MMRS is online at <http://www.MassMemories.net>.

Project Background

The MMRS grew out of the place-based education initiatives of the University of Massachusetts Boston's "Massachusetts Studies Project" (MSP), which provides resources for Massachusetts teachers and students in the areas of local history, culture and environmental studies. A series of casual brainstorming sessions with librarians, MSP board members, teachers and local historians coalesced in a vision of a public history project inspired by elements of PBS's Antiques Roadshow (people bringing their personal treasures to a local event for professional perusal) and the Library of Congress' American Memory Project (a library organizing digitized images from a common heritage to be shared on the World Wide Web, see The Library of Congress, n.d.) The subsequent development of the MMRS project was guided by the work of Daniel Cohen and Roy Rosenzweig (2005), Stuart Lee and Kate Lindsay (2009) and by the writings of Robert Putnam and others about the nature of civic engagement. We have borrowed elements from a number of superb online digital history projects, among them the Maine Memory Network (Maine Historical Society, 2009), for its richly productive collaborations with partnering organizations across the state, The Organic City (*The Organic City*, n.d.) for its place-based communal storytelling approach, the Coney

Island History Project (*Coney Island History Project*, n.d.) for its effective application of social web tools, the Charlestown Digital Story Project (*UMBC Digital Story*, n.d.) at UMBC for its engaging multimedia oral histories created through student-elder collaborations, the Worthington Memory Project (Worthington Public Library, 2002) for its transparent application of best practices in indexing, and Orlando Memory (Orlando Memory, n.d.) for its solicitation of public contributions to a community history project.

The MMRS project was originally designed to meet two goals: collecting digital surrogates and personal annotations of locally held primary sources that document people, places and events in Massachusetts; and developing a searchable online repository of sources that could be used for educational purposes at all levels. As the project developed, we discovered that it met another important need that has been incorporated as a key goal of the project: community building. Road Shows have turned out to be deeply engaging community events that connect people within the community to each other and to others throughout the state, and have proven to be meaningful in lasting ways to the people who contribute and to those who volunteer. At its best, the MMRS seems to generate both of the types of productive social relationships that Robert Putnam describes in *Bowling Alone: the Collapse and Revival of American Community* (Putnam, 2000); that is to say, bonding social capital (holding together people who see themselves as being similar in social identity) and bridging social capital (bringing together people who consider themselves to be “unlike” in some aspect of social identity.) In the words of a Road Show volunteer and contributor:

“[The Road Show] brings the community together... [It] acknowledges to people that they are a part of the history-making... It brings people to understand and respect different cultures in their town through the old and new pictures... I think it is one of the great community programs to encourage the whole family to be involved.” (MMRS Letters of Support, 2008).

Since its launch in the fall of 2004, the MMRS project has organized Road Show events across the state, in the process digitizing

thousands of photos and stories, collaborating with dozens of community organizations and generating the practical lessons we will share in this essay.

Guiding Principles

The following key principles have guided the development of the MMRS since its inception:

First, we believe that everyone who lives or lived, works or worked in a given community is equally representative of that community. Thus, the Road Show's on-the-ground events and the resulting digital collection are intended to reflect as realistic a picture as possible of the community, based on demographics past and present. For example, for a community that was predominantly Irish in the early 20th century and is now largely Vietnamese, the event attendees and the photos and stories in the digital collection should reflect both of those cultures.

A second guiding principle of the MMRS project is the idea that we are not creating a comprehensive archive of Massachusetts' (or a given community's) history; rather, we are creating a self-portrait of the state based on the photographic artifacts that are held in individuals' personal photo albums and scrapbooks. Thus, the photos that individuals bring to the event reflect their choices of how they want to represent themselves and their families in the project archive, as opposed to meeting a predetermined collecting standard. This leads naturally to the project protocol that contributors caption and describe their photos in the first person, rather than in impersonal archival language. For instance, one Road Show image's caption and description read:

“The Reading Theater Circa 1924: This is the second theater in Reading built by my great uncle, Ed Turnbull. He also built the first in 1913. My father, Arthur Kelley, was a popcorn boy. We moved to Reading because my father loved it after spending so much time here.” (Mass. Memories Road Show, 2010; Image ID 41.106.1).

Another guiding principal is that the Road Show events themselves play a vital role in creating an understanding of communal history. Particularly in large, diverse cities, individuals and organizations may not be aware of the larger historical and contemporary context of their community. Yet all of the people arriving at their local Road Show with photos in hand have in common their connection to that physical location and its history, regardless of their age, ethnic, economic or religious background; all “belong” simply by virtue of their involvement (present or past) in this place. At the Road Show events, each person’s connection to the community is formally acknowledged through their presence there. The events help build connections between contributors and contributing organizations and the digital collection serves to mirror a community back to itself. This principle of inclusion informs all planning processes and influenced our early decision to arrange the public events so that all participants could observe and share in the contributions of others. For example, we project all photos on a wall screen as they are being scanned, and arrange seating so that contributors can listen to others’ stories as they are being recorded.

A final, later-adopted guiding principal of the MMRS is that the contributor is as worthy of documentation as the contribution. We hope that our digital collection will serve as a resource of primary source material well into the future. As such, we came to understand that the participation of Road Show contributors and volunteers was also worthy of documentation. Each person who takes part in a Road Show has shown a commitment to their community history that we realized should be captured and preserved. Thus, we include “Keepsake Photos” (described below) and staff / volunteer group photos in the dataset for each Road Show.

These principles formed the foundation for the development of the MMRS project and are, we feel, responsible for the extraordinary atmosphere of cooperation and community that participants have mentioned in describing the Road Shows:

“The Road Show connected people of all ages to the past, resulting in a deeper understanding of the present. [The] Road

Show modeled for youth how to work together to share the history of everyone's history. Through involvement in the Road Show, a torch was passed to [our] youth, the torch of stewardship of their community's history.” - a Road Show organizer/contributor (Letters of Support, 2008).

“Many participants stayed and shared their photographs with those sitting next to them, watched others being videotaped, or watched the images being projected onto the overhead screen. The interactive nature of the event allowed participants to share stories and learn about other communities in their city.” - a Road Show organizer (MMRS Post-Event Participant Survey, 2009).

The Massachusetts Model

From the beginning, we aimed to create a model project that could be replicated beyond Massachusetts. In the second year of the project, we consulted with archival, legal and information technology specialists to ensure that the database structure and metadata collection forms met accepted standards and best practices for digital history projects and that the online resources would be available for educational use. These specialists' recommendations were compiled in *The Mass. Memories Road Show Handbook: Procedures and Protocols for a Public Scanning Project* (University of Massachusetts Boston, 2006), available on the project website. They guided us in creating an open-source database system that stores the information from the Contributor and Photo forms in fields that are compatible with the Dublin Core metadata set, and in ensuring that the images collected may be made available online on a non-exclusive basis for non-commercial uses.

Road Show Logistics

Funding

The early years of the MMRS project's development were partially supported by grants from the Massachusetts Historical Records Advisory Board, the Mass. Foundation for the Humanities, and a

Professional Development grant program at the University of Massachusetts Boston. These grants, totaling approximately \$30,000 over three years, covered some initial equipment, student work, and expenses for pilot Road Shows. The majority of the project's support in its early years was in the form of extensive contributions of time and equipment from the project director, volunteers and community collaborators. Thanks to the track record built up through the early Road Shows, the project reached a turning point in 2006, when it was brought under the umbrella of the University of Massachusetts Boston's Joseph P. Healey Library as a community outreach initiative, a step which allowed for the hiring of a public historian as a project manager (.5 FTE) to focus on growth, stabilization and outreach.

In 2008, the state humanities council, Mass Humanities joined with UMass Boston's Healey Library to co-sponsor a "mini-grant" program to expand the Road Show. The program accepts applications from interested communities who are required to assemble a local planning team and outline how they plan to achieve a realistic community portrait through their outreach and marketing. If accepted for funding, the planning team handles local outreach and provides volunteer staff, translators, non-technical equipment and refreshments on the day of the event, while the grant funds professional videography, stipends for event staff and post-production of images, data and videos. The Healey Library provides technical equipment and in-kind staffing for preparation, volunteer training, website application support, consultation with the University Archivist, running the Road Show event and follow-up.

Planning

Planning for a Road Show begins as much as a year in advance of the event. Because our goal is to make these events and the materials collected a realistic self-portrait of the community, we involve as many local organizations as possible in the planning process: public libraries, historical societies, public schools, cultural and ethnic organizations, youth groups, historic preservation organizations, business people, government officials, genealogists, senior citizens and others.

Ensuring participation by those who are sometimes under-represented in local history projects (young people, non-English-speakers, new arrivals and other minority members of the community) is most dependably accomplished when the local planning team is comprised of persons representing the same range of backgrounds as the community at large. While this representation is critical for the Road Show's success, it is equally important that local planning team members share a genuine interest in cultural heritage, archives, genealogy, family history, community history and community building. Too often, "diversity" in planning committees is arrived at by requesting the participation of municipal or organizational representatives who are routinely tapped to represent their communities in all sorts of projects, regardless of their personal interests. We have learned that putting extensive effort into finding true kindred spirits across a community's various subgroups - those whose eyes light up at the mention of "old pictures" or "family stories" or "local history" - can pay huge dividends in the overall ease of encouraging broad participation in the eventual Road Show.

The local planning team is responsible for outreach to the community to recruit contributors to the event. We have found that the best-attended Road Shows were invariably the result of person-to-person outreach by the local organizing team which, while time-consuming, was much more effective than general publicity or postings around town.

One community member described her participation in a local planning team as valuable both personally and professionally:

"The Mass. Memories Road Show is a vehicle not only to showcase communities but helps to bring them together. I was able to observe how members of various and diverse institutions came together to put on a community event. I met leaders of the Asian community, historic/cultural institutions and veteran neighborhood organizations" - MMRS local organizing committee member (MMRS Letters of Support, 2008).

Staffing

The permanent MMRS staff consists of a part-time project manager who oversees all aspects of the project, and the MSP director who serves in an administrative and advisory capacity. Both positions are located within the Digital Library Services Department of the Healey Library at the University of Massachusetts Boston.

In addition to the permanent MMRS staff, each Road Show event is staffed by 15-20 people: a combination of experienced “Roadies” (people who previously volunteered at a Road Show in their own community) and local volunteers. Roadies receive a small stipend (ca. \$50) for each subsequent Road Show they work; in other words, staff are not paid to work in their own community but are compensated to bring their experience and expertise to another Road Show in the state. Local volunteers are recruited by the local planning team and need not have any professional experience in archives, local history or digital projects. We have been pleased to have skilled amateur photographers, genealogists, librarians, teachers, historians and computer buffs among our volunteers and Roadies.

One of the many unexpected outcomes of this project has been the camaraderie built up among Roadies across Road Shows, and the cross-fertilization that occurs through the activities of people from different communities traveling to help others document their community heritage. Some Roadies have been with the project for several years, and the number grows with each event, since all contributors and volunteers are routinely invited to help staff subsequent Road Shows.

Staffing an event is apparently equally rewarding for the Roadies, who often speak of feeling privileged to bear witness to the stories shared by event contributors:

“Once the event began, I was touched in many ways. Some stories brought a tear to my eye, like one woman's description of how her brother was a prisoner of war for six months in World War II, and the hurt and pain she felt, but the comfort his picture brought her... Working on the project is by far the most rewarding venture I have been involved in so far.” – MMRS

volunteer, Roadie and videographer (MMRS Letters of Support, 2008).

Training

All of the Road Show functions aside from videography - i.e. photo scanning, metadata collection, still photography and customer service - are performed by amateur Roadies and volunteers who are trained just prior to the event. The MMRS staff provides written instructions and conducts the training for all Roadies and volunteers.

In the past, volunteer training had been scheduled two days before the Road Show, which allowed time to run the training along with an interim day to fix any problems that might be identified during the training session. However, it proved difficult to assemble all of the volunteers in advance of the event, so subsequent Road Shows have incorporated an hour-long training immediately before the event, when all volunteers for the day are present. While this worked reasonably well, we are developing a series of self-paced multimedia training materials for all volunteers to work through well in advance of the event. This will improve the efficacy of the training process and will also bolster the confidence of inexperienced local volunteers as the day of the Road Show approaches.

AT A ROAD SHOW

Each Road Show is held in a public space, most often a local public library, historical society or community center. Most Road Shows are scheduled to last about four hours, with an additional two hours in advance for setup and an hour for breakdown and cleanup. Each Road Show consists of “stations”, which are tables devoted to specific Road Show functions. Road Show participants move from one station to another, providing information, having their photos digitized and their stories recorded.

Contributors are invited to drop in at any time during the event. We have found it works best to have a loose and casual atmosphere. If a contributor arrives under great time pressure, we squire them quickly through the process. But for the most part, people arrive at the

event, go through the process, and then linger to listen and watch as others go through the process. Even when the crowds have been heavy, there has never been any impatience but only excitement and goodwill. Said one contributor: *“I could have spent two hours with all my photos and stories. I really had a good time”* (MMRS Post-Event Participant Survey, 2009).

Below are details about each of the seven Road Show event stations, offered in hopes that those who choose to undertake a similar endeavor may benefit from lessons learned in this project’s early years.

Welcome Station

The Welcome Station is the first stop for all contributors to the Road Show. Locating the Welcome Station in the corridor or anteroom outside the event space helps manage crowds and can also serve as a visual invitation to the event for passersby. The station is staffed by two “Greeters”, generally one experienced Roadie and one local community member. As contributors approach the table, the Greeters welcome them to the event, briefly explain the station layout and give them a numbered nametag and a Registration Form to complete. The number on the contributor’s nametag and form is used to match each contributor to his/her photos, stories and metadata. Greeters accept and review the Registration Form, and then invite the contributors to proceed to the Info Station to complete paperwork on their photos. If any of the contributors need assistance with translation, mobility or other challenges, then a floating volunteer is summoned to assist them as they proceed from station to station.

Equipment: 4-6’ table and chairs; pre-numbered stick-on nametags; registration forms; clipboards; pens (all forms must be signed in pen.)

Info Station

At the Info Station, contributors complete paperwork on each of the photos they are contributing to the MMRS digital collection. The Info Station is staffed by three to five “Reviewers.” Their role is to assist contributors in selecting a few photos that represent themselves,

their family and/or their community, and assist them in completing a Photo Form for each photo. Reviewers encourage contributors to select photos that best fit one or more of the following categories: an original photo (rather than a printout or photocopy), a photo where they know some identifying details (where taken, when, people photographed, etc.), a photo that has particular meaning to the contributor, a photo that is unusual in some way, or a photo that has people in it (rather than a scenic shot).

Contributors are encouraged to complete the Photo Form as best they can, using a first-person approach in providing the “who, what, when, where” of the photo. The Reviewer then reviews the Photo Form and may prompt the contributor to clarify or add more information (last names, additional details, etc.) Reviewers can add more information derived from conversation on the back of the form, if necessary. Once each Photo Form is complete, the Reviewer assigns a sequential number to each of the contributor's photos, writing that number on the relevant Photo Form. Finally, the Reviewer invites the contributor to take their photos and Photo Forms to the Scanning Station, accompanying the person there if necessary. If there is a waiting line at the Scanning Station, the contributor may visit any of the other stations in any order.

Notes: In our experience, reviewers need to actively encourage contributors to use first person (“I, Me, My, Our...”) in photo captions and descriptions. Frequently contributors will bring in an entire album of photographs and it can take some time to help them sift through them to select two or three to share with the project. Contributors frequently do not fill out the Photo Forms completely at first; it often takes additional coaching or asking questions to encourage the contributors to share more detailed information about their photos.

Equipment: Two 6-8’ tables 10-12 chairs; Photo Forms; Clipboards; Pens

Scanning Station

At the Scanning Station, the contributor's photographs are digitized on a flatbed scanner. This station is staffed by two

volunteers/Roadies: a “Scanner” and a “Reviewer.” The Reviewer collects the Photo Forms and performs another quality control check for completeness, legibility and correctness of the ID number. The Scanner scans each photo at 300 DPI and saves as a TIF file named using the format RoadShow#.Nametag#.Photo#.tif. This filename is also recorded on the Photo Form. The scanning process is projected live on a wall screen for all event visitors to see, which enhances the spirit and enjoyment of the event. After the photos are scanned, they are immediately returned to the contributor, while all of the paperwork is collected by the Reviewer and stored in a large envelope at each station.

If the photo is too big or unwieldy to fit on the scanner, or if, as sometimes happens, the contributor brings a three-dimensional object (we have seen aprons, clocks, weavings, jewelry and more) those contributors are sent to the Keepsake Photo Station where the digital camera is used to photograph the oversized object.

Notes: Each Scanning Station can handle between 70 and 100 photos within the event time. For most Road Shows to date, this has meant setting up two Scanning Stations.

Projecting the scanning process onto a wall screen not only helps to build community, but also is an engaging way for those waiting their turn at one of the stations to pass the time. There have been a number of exciting moments in Road Show where someone recognizes a person or place that flashes on the screen and adds their story to the mix.

Equipment: laptop computer; scanner (capable of scanning letter-sized documents and photographs as tiffs at 300 DPI) and necessary drivers to connect scanner to laptop; LCD projector; portable projection screen; paperclips; blank CDs for backup; two 6-8’ tables and chairs; large envelopes to hold collected photo and contributor forms and backup CD.

Keepsake Photo Station

The Keepsake Photo Station is staffed by a “Photographer” and a “Paperwork Manager.” The Photographer snaps a photo of the

contributor holding one (or more) of the contributed photos, from a distance of about four feet, and framing from the waist up. The Photographer then prints out the photo as a souvenir for the contributor to take home with them, while the digital version is saved for later incorporation into the online database. The Paperwork Manager is responsible for completing the Keepsake Photo Log with the name, nametag number and other relevant information which is transferred to the image file of the keepsake photo after the event.

Notes: The Keepsake Photo Station also serves as the station for photographing images and objects that are too large to fit on the scanner. Because the printing process can be slow, contributors are invited to visit other stations while their keepsake photo is being generated. Printed photos are posted onto a bulletin board for later pickup.

Equipment: digital still camera; tripod; keepsake photo log; rich colored backdrop; photo printer with paper and ink (capable of printing 4x6" prints from digital camera onsite); bulletin board and thumbtacks; table for printer; chairs

Video Station

At the Video Station, contributors are asked to share a 3-5 minute story about the photo(s) that they contributed to the project. At the Video Station there is a Videographer and an Interviewer, although these can be the same person, depending on the experience of the staff. The Interviewer begins by asking the contributor to state their name and nametag number on camera for data quality control purposes, and then asks the contributor to share a three to five minute story about one or more of the photos that they brought with them. Clarifying questions may follow, in a casual, conversational style.

Notes: While trained amateurs can achieve high quality scanning results, videography is still best left to professionals, or at least those with extensive experience in videotaping in public settings under time and quality pressures. Public access television stations in each community have provided experienced staff for this important function.

Equipment: digital video camera; appropriate lighting, lavalier microphone and other equipment for recording interviews; photogenic chair with armrests for interviewees to sit in; backdrop, preferably one reflective of the community.

Preservation Station

The Preservation Station includes a display and handouts on how to care for family photos and documents, both contributed by volunteers from the New England Archivists. Contributors can stop by this table to peruse the displays, pick up information and ask questions of the archivists. Road Show volunteers direct contributors to the Preservation Station if they notice that a contributor's artifacts are delicate or in poor condition, or in response to questions from contributors about preservation, valuation or potential repositories for their artifacts.

Notes: Despite the Preservations Station's alluring display of "Archival Evils" showing the dramatic effects that mold, moisture, heat, glue, etc can have on precious family artifacts, contributors have tended to pass by this station, perhaps because it is not directly related to the digitization processes. To mitigate this, we now place the Preservation Station closer to the scanning action, and encourage the archivists to wander the room and offer advice as moved to do so by what they see among the contributions.

Equipment: 6-8' table and chairs; display materials and handouts about photo preservation, preferably supplied by professional archivists

Local History Station

The Local History Station provides consultation and resources on local history. This station is usually staffed by representatives from the local historical society or reference librarians who are broadly knowledgeable about the history of the area and its residents over time. The Local History Station includes a display on local history and local history resources (books, pamphlets, maps, etc.) Local historians/librarians also keep an eye out for any photos that they may want to solicit as a donation to their archives.

Notes: The volunteers at the Local History Station are able to answer local questions, and identify persons, places and dates in contributors' photos. These are also the people who will be carrying on aspects of the project into the future. Usually the local groups who staff this station come away with new member signups to their organizations.

Equipment: 6-8' table and chairs; brief written history of the town in pamphlet form; other relevant local history information (books, maps, etc.)

Post-Event Processing

Based on our own experience and the recommendations of professional consultants, we developed a routine for managing the wealth of information gathered at each Road Show. At the end of each event, we back up the digital images onto a portable hard-drive and make photocopies of all the paperwork. Within a few weeks of each event, MSP staff members perform the data-entry and image processing necessary to include the images and metadata in the online database. Once data entry is complete, we send digital copies of all materials to each partnering organization for that event. We also send out a brief survey to participants, send contributor contact information to all partners, and finally, notify all participants when the photos and videos have been mounted on the project website at www.MassMemories.net.

351 and Beyond

In its first five years of operation, the MMRS has visited only a fraction of the 351 cities and towns across Massachusetts and has collected just a portion of the millions of photos and stories that still lie in the basements, attics, scrapbooks and photo albums of its residents. We have a long way to go and, like many other projects, continue to seek ways to reach a broader audience, ensure long-term sustainability, and reduce operational costs. To that end, we are in the process of converting the project's current database and website into a web-based data-management system to streamline data- and image-processing procedures.

At Road Shows we have seen high school students and retirees share stories about how their common childhood neighborhood has changed over time. We have heard former residents from opposite sides of what had been a racially-segregated housing development recall overlapping events from their childhoods. Parents have come to Road Shows with their children to share photos of their immigrant ancestors. After the events, we see communities continuing the connections and conversations that were started at Road Show events through local history exhibits, extended documentaries about local residents, and new partnerships among local organizations. The ultimate lesson learned? Running a state-wide digital history project on a shoestring budget and staffed primarily by volunteers is not only possible, but brings immeasurable rewards for the contributors, volunteers, organizers and staff while gathering priceless documentation of their communal heritage.

In closing, here are words from some of those who have participated in the Mass. Memories Road Show to date:

“The students said they learned so much from the families and individuals who showed up to share photos and tell stories of the old days... Students began to realize that they will someday be the elders, the caretakers of their city's, their family's, their culture's history.” - Middle school teacher whose students participated in a Road Show as contributors and volunteers

“I met many new people and heard many interesting stories about the history of the community in which I live that I would have otherwise never heard. I have left the experience of my involvement with the Mass. Memories Road Show with even more interest in my community and the tapestry of people that populate it.” - Road Show volunteer/contributor.

“I have only worked in three Road Shows and can't wait for more!” - 8th grade student who worked as a Roadie during his summer break.

“We heard the story of the lamplighter in North Quincy, learned that a Quincy resident was Jimmy Dolittle's wingman, and that people still remember the smell of fresh bread at the Sumner

Bakery. These footnotes don't appear in standard histories, but now they are on record for all to share.” – Local history librarian and Road Show organizer.

“Having spent my entire career in the field of public history, I cannot think of a project that contributes more to a broader public reflection and appreciation of the past. The Road Show has developed a creative, innovative and, perhaps most importantly, an effective approach to engaging a community in documenting its own history.” - State humanities council representative and Road Show attendee

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