

UNCOVERING NEW CHICAGO ARCHIVES PROJECT (UNCAP): Models for Library/Faculty/Student Collaboration

A University of Chicago Proposal to the Andrew W. Mellon Foundation

Project Summary

The University of Chicago respectfully requests support from the Andrew W. Mellon Foundation for a project by the University Library that will provide direct benefits to graduate students and faculty and develop the long-term framework for a city-wide program of uncovering primary sources in Chicago. The Library will build on current initiatives to develop models for collaboration between librarians and faculty aimed at shaping library collections, programs, and services that are driven by users' needs; and process and preserve important research materials that might otherwise be lost or remain inaccessible. Moreover, the Library will design and implement an extensible technical infrastructure for the seamless discovery of Chicago archival resources across a wide range of collections, formats, and institutions.

The Library is currently participating in several initiatives to be described in this proposal. Mapping the Stacks (MTS) is a pilot project currently operating under the auspices of a Mellon Foundation Officer's Grant which focuses on unprocessed archival collections in two community institutions. Under the Mellon project, MTS will be extended and expanded. The Library will implement parallel applications in which University of Chicago faculty advisors participate in processing decisions and developing Library collections; and graduate students are trained in primary source research and archival processing techniques. Integrating MTS with two additional library/faculty/student collaborations will extend the faculty-directed model to one that is faculty-advisory, which can be applied at Chicago and elsewhere in situations where faculty are interested in partnering with the library but funding for salary relief is not available. The Library applications will build on current efforts to process and develop the Library's Chicago Jazz Archives and the contemporary poetry collections.

The Library will develop a technical system and user interface for searching across multiple collections, formats, and institutions. This infrastructure is essential to the proposed project because of the mixed-format materials in collections to be processed by MTS and the collaborative nature of the project. The Library will make these collections broadly accessible by guiding the creation of format-appropriate metadata for all project materials. The project Web site will host metadata in different schemas produced as part of this project and will provide an interface that supports prominent identification of individual repositories while providing seamless integration through cross-collection searching across these multiple collections and institutions. This technical infrastructure will be an extensible model to facilitate sharing of metadata by other Chicago-area consortia, institutions, and organizations. As such, it will create

a framework for the Uncovering New Chicago Archives Project (UNCAP). For example, the Web site produced for this project will be used by the Black Metropolis Research Consortium (BMRC), a Chicago-based consortium of libraries, universities, and other archival institutions with significant holdings in African American and African diasporic culture, history and politics, of which the University of Chicago is a member. The institutions' Web sites will include links to the UNCAP database to allow researchers to search across the EAD finding aids for all the institutions.

The focus of the three-year project is on training graduate students in conceptualizing and using primary source materials. In addition, the project will support the teaching and research of faculty members in selected disciplines by providing access to currently unarchived or unprocessed sources and foster interdisciplinary investigations and collaborative research in humanistic fields.

The project director will be Alice Schreyer, Director of the Library's Special Collections Research Center. The University requests \$616,598 to support this innovative initiative¹.

Background and Benefits

Mapping the Stacks

The proposed project had its inception in Mapping the Stacks (MTS), launched by University of Chicago English Department faculty members Jacqueline Goldsby and Jacqueline Stewart. As a result of their research and teaching interests in post-Depression pre-Civil Rights era African American literary and cinema history, they discovered that Chicago institutions have collected a wealth of resources for this emerging field of study, yet no comprehensive guide exists; and many important collections are inaccessible because the institutions do not have the resources to process them. Professors Goldsby and Stewart initiated MTS guided by this central goal: "to survey the holdings of Chicago-area libraries and archives and to identify primary source materials (books, films, photographs, newspapers, magazines, manuscript archives, recorded oral histories, and other ephemera) that were in need of processing and cataloguing. MTS would then perform that work, combining our own field expertise and labor power together with that of graduate students from the University of Chicago."²

The Mellon Foundation Officer's Grant made it possible to undertake Phase I of MTS, "to conduct a survey to determine which historically significant sites in Chicago hold archival materials that are relevant to our charge."³ This work is now in progress; the current proposal will support Phase II: "to process the selected sites' relevant collections; to produce and publish (in print and via website links) finding aids for those collections; and to disseminate accounts of our work to the scholarly and lay public."⁴

Archival processing developments

As Professors Goldsby and Stewart noted in their Officer's Grant Proposal, MTS is already drawing on exciting work being done in the archival community to provide models for surveying collections and assisting smaller institutions in creating finding aids, such as the Historical Society of Pennsylvania's "Archival Collecting Management System" (http://www.pacscl.org/news/2005/0504consortial_survey.html). Library staff involved with the training of MTS students have considered carefully the recommendations in "More Product, Less

Process: Pragmatically Revamping Traditional Processing Approaches to Deal with Late 20th-Century Collections,"" by Mark A. Greene and Dennis Meissner (<http://ahc.uwyo.edu/documents/faculty/greene/papers/Greene-Meissner.pdf>); forthcoming in *American Archivist*). MTS work to date confirms that there is no "one size fits all." In order to truly serve the needs of scholars, a collection must be processed at a level responsive to the nature of the collection, the institutional context and mission, and the needs of the researchers who will use it. Finding aids produced by MTS will range from item-level listings to folder- and collection-level descriptions. These outcomes of the pilot project demonstrate the value of user-driven decisions on archival processing that will be extended and refined in the proposed project. In the past two years, the University of Chicago Library has substantially revised its approach to archival processing with the goal of providing comprehensive online access to its collections. Alice Schreyer, Director, Special Collections Research Center, and project director, is a founding member of the ARL Special Collections Task Force that organized a working conference at the Library of Congress in September 2003 "to explore the challenges of providing access to uncataloged and unprocessed archival, manuscript, and rare book materials" (<http://www.arl.org/collect/spcoll/ehc/info.html>). Eileen Ielmini, Head Processing Archivist; Daniel Meyer, Associate Director, Special Collections Research Center and University Archivist; Alice Schreyer; and then-Library Director Martin Runkle, also a Task Force member, attended the conference. Conference papers and discussions, followed up by the White Paper, "Hidden Collections, Scholarly Barriers," prepared by Barbara Jones for the Task Force (<http://www.arl.org/collect/spcoll/>); and the Greene-Meissner polemic, stimulated rethinking of our own procedures.

The Special Collections Research Center launched a local "Exposing Hidden Collections Initiative" in 2004. This effort parallels a broader one under way across the University of Chicago Library, the first step of which was to survey all unprocessed and partially processed collections in all formats. We are now setting priorities for processing this material. At the same time, custodial and processing responsibility for the Chicago Jazz Archive was transferred to the Special Collections Research Center in order to provide expertise needed to process this rich trove of currently inaccessible material. Recognizing that our high accessioning standards generate information needed to create basic finding aids, we are developing and testing streamlined processing procedures that will be applied to project collections.

User-driven collection building

The University of Chicago Library has a long history of collaborating with faculty to build world-renowned print and archival collections that support teaching and scholarship. From its founding as a research institution in 1890, Library collections have reflected, and in turn influenced, the work of the University faculty to an unusual degree in American research institutions. The Chicago tradition of New Testament scholarship resulted in the development of the unparalleled Goodspeed Manuscript Collection of 65 New Testament manuscripts, now being completely digitized under a National Leadership Grant from the Institute of Museum and Library Services; while the comprehensive Chaucer collection was formed to support the work of John Manly and Edith Rickert on their edition of *The Canterbury Tales*. Faculty papers in the University Archives reveal the intense interdependence of faculty and their students over several generations in establishing new disciplinary approaches; the archival collections in turn support the study and development of these disciplines. Subject bibliographers work closely with faculty,

maintain in-depth knowledge of their research and teaching interests, and consult with faculty regularly about acquisitions.

Despite these fruitful interactions, there is considerable room to strengthen ties between faculty and librarians, and to integrate these partnerships more fully into the educational as well as research life of the University. In this regard, Chicago is by no means alone. Over a decade ago, Phyllis Franklin, then Executive Director of the Modern Language Association, characterized what she saw as a growing distance between scholars and librarians: “As published knowledge grew and library collections expanded, the organization of research libraries became correspondingly complex, and a managerial class of librarians emerged along with collection specialists. Preoccupied by broad administrative questions – for instance, strategic planning and fund development – these librarians had concerns increasingly different from those of scholars, whose work remained largely unchanged, though they played a smaller role in helping to build library collections.”⁵ Partnering with faculty who have first-hand knowledge of and contacts in the community of their research area, the University of Chicago Library project will develop new models for “user-driven collecting” and for collaborations among scholars, research libraries, and collection-holders ranging from community organizations to private individuals.

Collections of primary sources held by community organizations are not for sale, and private individuals are frequently more concerned about issues of privacy and family legacy than financial value. Therefore, acquisitions funds are often not the determining factor in the ability of a research library to build strong archival collections to support new directions in scholarship. Faculty are on the front lines of discovering archival materials held by private individuals, churches, and other community organizations. Helping collection-holders to understand the importance of preserving their materials and to consider the option of depositing them in an institution requires building relationships and trust. A faculty member with specialized subject knowledge; and a librarian, curator, or archivist who can describe the archiving process and respond to questions that arise, together bring invaluable shared expertise to these interactions. Potential donors are honored and sometimes relieved to learn from a scholar that their collections are of historical interest; while the librarian can ensure that questions and concerns about a possible gift are addressed.

By bridging the gap between faculty and libraries in archival collection development, the proposed project will provide leadership in a high-priority area for academic research libraries. In its recent reorganization, the Association of Research Libraries formed a Research, Teaching and Learning committee to fulfill the strategic plan goal to “promote and facilitate new and expanding roles for ARL libraries to engage in the transformations affecting research and undergraduate and graduate education” (http://www.arl.org/newsltr/238_239/stratplan.html).

The term “hidden collections” was first used by the ARL Special Collections Task Force to refer to materials of research value that are inaccessible to scholars because they are not represented online.⁶ The group recently acknowledged that materials that have not been collected by institutions, and are at risk of being lost for future research, are also “hidden.” The massive volume of materials, especially for the 20th century, that are of potential future research value has long discouraged systematic collecting efforts by institutions, although individual local initiatives abound. It is imperative to engage scholars in a coordinated effort to discover, select, and collect the primary sources that will be needed in the future.

Expanding MTS and Developing New Models

The University of Chicago Library contributed professional expertise to the pilot project and Phase I of MTS, recommending readings for the guided self-study phase, pointing to current archival initiatives to uncover hidden collections, and planning and presenting training workshops in archival processing and finding aid creation for the students. This interaction furthers the Library's strategic goal to strengthen ties to academic programs and build partnerships with faculty and made us eager to test the MTS approach with other disciplines and different models of working with faculty. The institutional component will also make it possible to develop the technical infrastructure needed for MTS to accomplish its goals. The proposed project will continue and expand MTS, apply basic concepts of MTS to other models of library-faculty collaborations, and develop an infrastructure to support and sustain all of these applications.

Professor Jacqueline Goldsby will be the faculty director for MTS. Professor Goldsby makes all the arrangements with MTS sites, including obtaining necessary space and materials; and she monitors the project's relationships to the collection-owners or -holders. She evaluates the processing needs of each collection and supervises student workers closely. This field work requires outreach to south side/African American institutions and communities that represents a new level of University engagement. Professor Goldsby's substantial investment of time is reflected in the request for salary relief. Professor Jacqueline Stewart, co-founder of MTS, has accepted a position at Northwestern University. She and Professor Goldsby plan to continue collaborating on MTS. During the Mellon project, Professor Stewart will serve as a consultant on moving image archives. She will serve as an advisor to Professor Goldsby and the student staff working in collections with these materials.

In years two and three of the proposed project, the Library will partner with two additional faculty members working in areas closely aligned with MTS whose scholarship depends on Library collections that are currently unprocessed. Travis Jackson, Associate Professor of Music and the Humanities, has agreed to work with us on the Chicago Jazz Archive; Robert von Hallberg, Helen A. Regenstein Professor, Department of English and Department of Comparative Literature, will provide counsel on contemporary poetry collections. Professor Jackson is an ethnomusicologist whose work focuses on jazz, rock, and recording technology; he has written on the intersection of jazz and poetic performance, among many other topics. Professor von Hallberg specializes in American poetry since 1945 and is currently writing a literary critical examination of African American poetry. Professors Jackson and von Hallberg will select collections for priority processing, advise on the level of processing needed to support research for each selected collection, and recommend graduate students for project positions. As with MTS, these students will be trained by Special Collections archivists in archival processing of collections that both they and their faculty members will be able to use. Professors von Hallberg and Jackson will also participate in user-driven collection development initiatives by helping to identify currently unarchived collections that would be appropriate additions to the University of Chicago Library and assisting in efforts to explore these potential acquisitions.

Benefits to graduate students and faculty

By extending MTS and applying it to other disciplines, the proposed project will strengthen graduate student training and recruitment, scholarship, and institutional ability to provide access to hidden collections. Learning to conduct research in graduate school is a formative experience.

Students who work directly with archival materials are far more likely to have the skills and confidence as researchers to pursue fresh areas of inquiry that require mining untapped resources. Moreover, they will be far more effective as researchers – at Chicago and elsewhere -- because of their first-hand understanding of library and archival practices. Both of these anticipated outcomes of the proposed project were demonstrated in the MTS pilot phase: “At least two students have identified collections they plan to use in their dissertation research. As a group, the students’ sense of professionalism has widened, as they now know first-hand the pivotal roles librarians, archivists, and curators play in facilitating scholarly research.”⁷

Among the specific benefits to graduate students will be:

- Refinement of primary source research skills: Students interested in MTS identified a specific need to hone their abilities to conceptualize primary source material and to discern patterns and order when handling primary source material. Library staff who work with graduate students on archival assignments report a similar tendency: graduate students love to “hunt” for stuff but get overwhelmed by the amount of material they amass. While arranging and describing collections does not involve analyzing for argument, the work does require the capacity to discern relationships and principles of organization or to impose them in order to process the collection so that users can ask a broad range of questions about the materials. Students crave this training and see it as a way to refine their interpretative skills for seminar papers and dissertation research. Training the graduate students to use the most appropriate metadata scheme for the different materials they work on will also enhance their research skills by highlighting the need to consider different characteristics, and issues such as authenticity, when using primary source materials. Moreover, increasingly researchers are embarking on their own digital projects and this also will be invaluable preparation for such work in a sustainable way.
- Fostering interdisciplinary investigation and conceptualization: Across the proposed project, we will have an interdisciplinary student staff from English (including Poetry and Poetics), Cinema and Media Studies, History, Art History, and Music. Thus, project seminars led by participating faculty and Special Collections archivists will foster discussion about interdisciplinary research approaches. How might a historian formulate questions about the radio scripts in the Richard Durham papers at the Harsh? How would those differ from a literary critic’s interests? How would an art historian read photographs of jazz performance compared to a musicologist? How might the methods of one field aid the analysis of another? These exchanges will have as their focus how such diverse research needs drive the kinds of arrangement systems appropriate for a given collection.
- Discovery for seminar and dissertation research: The benefit of user-driven processing is that both graduate students and faculty will find pathways into research topics that would otherwise remain inaccessible to them. Students can repurpose their work in the collections directly for their coursework and dissertation projects. The MTS staff has discovered seminar paper topics and dissertation chapter materials in the collections they’ve processed thus far. This opportunity will increase with the expanded project.

The benefits of the project for faculty will include:

- Curriculum development: Tapping into unprocessed primary source materials will provide fresh directions for faculty course design and teaching at both the graduate and undergraduate levels.
- Scholarship production: Working with unprocessed material will provide original materials for book projects and the articles.
- Student recruitment: The ability to point to innovative projects such as this one will help recruit students to the University of Chicago for graduate study. Here, students can pursue truly original research projects.
- Fostering collaborative research in humanistic fields: The team-based approach to the projects allows faculty to break the mold of humanist work as an individualist enterprise. The projects can operate more like a science laboratory, with faculty acting as principal investigators shepherding a collective of work that clusters about a research theme or question. Though each faculty member will likely pursue publications that are single-authored, their discussions and planning along the way will be deeply informed by the group's work. It may very well be that shorter publications based on the collections would be team-written. The cellular structure of the project teams builds on Chicago's tradition of the workshop, but in this instance the groups generate the materials for scholarship.

Project Description

Mapping the Stacks

Our lead project, focusing on African American history and culture, is Jacqueline Goldsby and Jacqueline Stewart's Mapping the Stacks (MTS). Their work has already begun and will be expanded in year one of this project. The expansion and extension of MTS will include continued processing of collections at the Vivian G. Harsh Collection, Woodson Regional Library, Chicago Public Library; and the DuSable Museum of African American History and add one or two new sites, including the *Chicago Defender*. The following collections have been tentatively identified as candidates for processing:

Vivian G. Harsh Collection of Afro-American History & Literature

<http://www.chipublib.org/002branches/woodson/wнварsh.html>

- Papers of Richard Durham, a black radio journalist who produced the documentary show, "Destination: Freedom" during the late 1930s-1940s and served as the editor of Muhammad Ali's autobiography, *The Greatest*. The Durham papers are processed but have no finding aid.
- George Cleveland Hall Branch Library Papers, the institutional records of the Harsh's forerunner
- Heritage Press Papers, the institutional records and correspondence of London-based publisher Paul Breneman, who produced "fine" rare books of U.S. black poets, most notably Robert Hayden

- Path Press Archives, records of a Chicago-based black publishing house, active during the 1970s, specializing in Black Arts Movement fiction
- Papers of Charles Walton, a Chicago-based jazz historian who specialized in collecting oral histories of the city's jazz musicians, nightclubs and performance venues

The DuSable Museum of African American History (<http://www.dusablemuseum.org/home.asp>)

- Papers of Frank Marshall Davis, 1930s-1940s-era poet, playwright, jazz/photography critic
- Papers of Olive Diggs, editor of the *Chicago Bee* newspaper, a woman-run publication from 1927-47
- Vernon Jarrett Book Collection, the personal library of Chicago's longtime TV personality

Chicago Defender

- photograph collection, consisting of at least 88,000 images
- Chester Commodore cartoon collection (political cartoons from 1950-80)
- Sengstacke Family Collection (the paper's former owners culled their own archive of correspondence, photographs, home movies, books, and other ephemera)
- Earl Calloway Collection (likewise, this former senior fine arts editor amassed a 50-year collection of reporter's notebooks, photographs, correspondence)
- subject research files
- it is likely that other collections will be identified in the course of the inventory to be conducted this summer as part of the MTS pilot project

The potential other new site for MTS is the South Side Community Arts Center.

The University of Chicago Library

The Library will work with Professor Travis Jackson on Chicago Jazz Archive collections and with Professor von Hallberg on contemporary poetry archives. These are two areas of current collecting focus and increasing academic interest on campus. Work on University of Chicago Library collections will take place in years two and three of the project (2008 and 2009); the Chicago Jazz Archive, which will require the most effort, is being physically moved to the Special Collections Research Center and accessioned in 2007.

University of Chicago Library collections to be processed include the following:

Chicago Jazz Archive – The Archive was established by the Library in 1976 to collect and preserve materials documenting the birth of “Chicago style” jazz. The scope has since been significantly broadened to encompass the broad diversity of jazz styles from oldest to newest that are now being played in Chicago jazz clubs and other venues (<http://www.lib.uchicago.edu/e/su/cja/>). In addition to more than 1,500 linear feet of original and rare sound recordings in all formats, the Chicago Jazz Archive contains more than 1,000 linear

feet of manuscripts, papers, and rare historical documentation which will be the focus of this project. Collections within the Chicago Jazz Archive to be processed as part of this project include:

- **John Steiner Collection:** One of the premier collections on the history of American jazz from the 1920s to the 1950s, with extraordinarily rich documentation of the musical history of Chicago, particularly the South Side. The Steiner collection includes photographs, stock arrangements, song sheets, articles, clippings, research notes, books, periodicals, posters, record catalogs, concert notices, newspaper clippings, programs, tickets, and other rare ephemeral materials.
- **Don DeMicheal Collection:** Papers of the noted Downbeat editor and jazz performer, including manuscripts, correspondence, photographs, and musical ephemera.
- **Jimmy and Marian McPartland Collection:** Papers of two famed Chicago jazz performers, Jimmy McPartland, a member of the 1920s Austin High Gang generally recognized as originators of “Chicago style” jazz, and Marian McPartland, renowned pianist and jazz radio program host. The collection includes manuscripts, ephemera, and photographs dating from the 1920s to the 1970s.
- **Jimmy Granato Collection:** Papers of a leading Chicago clarinetist, including manuscripts, clippings, sheet music, music manuscripts, and scrapbooks with meticulously identified photographs.
- **Otto and Laura Kubik Red Arrow Jazz Club Collection:** Posters, flyers, and other historical documentation of performances given during the 1950s and 1960s at the highly regarded Red Arrow Jazz Club in Stickney, Illinois.
- **Harvey Lang Collection:** Papers of a prolific Chicago jazz drummer, including photographs, correspondence, recordings, videos, concert programs, ephemera, and manuscripts from many of the musicians with whom Lang played.
- **Paul Zuccarello Collection:** An important compilation of stock arrangements, music manuscripts, and other original materials documenting performances of a Chicago jazz band from the 1930s to the 1960s.
- **Franz Jackson Collection:** Papers of the noted tenor saxophonist and clarinetist, including correspondence, photographs, clippings, ephemera, and oral history.
- **Robert Peck Collection:** Rare Chicago jazz ephemera from the 1940s to the 1960s including concert postcards and clippings.
- **Jamil B. Figi Collection:** Manuscripts, records, and ephemera documenting the formative period of the 1960s and 1970s in the history of the Association for the Advancement of Creative Musicians, which was based in the Hyde Park neighborhood on Chicago’s South Side.
- **Jazz Institute of Chicago Collection:** Organizational records, publications, videos, and other memorabilia documenting the Jazz Institute's founding and history and the development of the Jazz Fair, Chicago Jazz Festival, and other events in the Chicago jazz community.

Contemporary Poetry – Building on the editorial files of *Poetry: A Magazine of Verse*, received by bequest from founding editor Harriet Monroe in 1936, and responding to the expanded academic program in creative writing and modern poetry, the Library has launched a collecting initiative sponsored by Danielle Allen, Professor, Department of Classics and Dean of Humanities, and Robert von Hallberg, focusing on the archives of modern poetry journals (<http://www.lib.uchicago.edu/e/su/modlits/mopo.html#archives>).

- *Chicago Review* editorial files: *Chicago Review* was launched at the University of Chicago in 1946. Over the course of its history, *Chicago Review* has published countless new and established poets, writers, and critics. Among the many names featured in the archive are Diane Ackerman, Robert Bly, William Burroughs, Paul Carroll, Gregory Corso, Robert Creeley, Diane DiPrima, Lawrence Ferlinghetti, Allen Ginsberg, Thom Gunn, Jack Kerouac, Maxine Kumin, Denise Levertov, Philip Levine, Howard Nemerov, Kenneth Patchen, Robert Pinsky, Kenneth Rexroth, and James Tate.
- Paul Carroll papers: Professional papers of poet and editor Paul Carroll, including a significant group of materials related to Carroll's editorship of *Big Table*. Founded in 1959 by Carroll and his former *Chicago Review* colleague Irving Rosenthal, *Big Table* created a sensation in its first issue by publishing episodes from William Burroughs's *Naked Lunch* and Jack Kerouac's "Old Angel Midnight." The Carroll papers preserve materials on the subsequent obscenity charges brought against *Big Table* by the Post Office and the successful defense by ACLU lawyer Joel Sprayregen. The collection also contains correspondence from contributors to *Big Table*, including Paul Bowles, William Burroughs, Cid Corman, Gregory Corso, James Dickey, Lawrence Ferlinghetti, Allen Ginsberg, LeRoi Jones (Amiri Baraka), Phillip Lamantia, Denise Levertov, and Phillip Whalen, among others, and a select number of manuscripts submitted for publication, as well as photographs.
- Layle Silbert Papers: Writer, poet, essayist and photographer Layle Silbert was well-known for her photographs of poets and writers. Her work was exhibited in the United States, Ecuador and Mexico and included in numerous publications documenting contemporary poets and writers. The archive contains Silbert's manuscripts and correspondence, as well as her extensive collection of photographs of poets such as Robert Bly, Joseph Brodsky, Hayden Carruth, Lucille Clifton, Gregory Corso, Allen Ginsberg, Stanley Kunitz, Denise Levertov, Howard Moss, Octavio Paz, Charles Reznikoff, Adrienne Rich, Diane Wakoski, Robert Penn Warren; and writers such as Saul Bellow, Erica Jong, Richard Kostelanetz, Norman Mailer, Cynthia Ozick, Isaac Bashevis Singer, Wallace Stegner, George Steiner, and Studs Terkel. The University of Chicago Library holds the copyright in Layle Silbert's works and will explore digitizing selected photographs for widespread dissemination via the Internet.

Project Staffing

Alice Schreyer, project director, will coordinate and oversee all aspects of the project work, including MTS, applications by the Library to other disciplines, and development of the technical infrastructure by the Library's Digital Library Development Center.

Professor Jacqueline Goldsby will continue to direct MTS. She will supervise its graduate student team as they survey, process, and create finding aids for designated collections. She will collaborate with Library staff to develop training curriculum and/or review workshops as needed over the course of the grant. She will serve as principal liaison with the MTS sites, coordinating project work with staff at each site to make final selections of collections to be processed, organize work resources and conditions at each site, and, in consultation with Library staff as well, determine appropriate levels of processing. Finally, she will consult with Library staff regarding the design of the project infrastructure. Professor Jacqueline Stewart, co-founder of MTS, will serve as a consultant on moving image archives.

The Mellon Project Archivist will be responsible for developing and implementing processing plans for Library collections in consultation with faculty and Eileen Ielmini, Head Processing Archivist; supervising the work of graduate students performing processing tasks; preparing EAD-encoded finding aids and other access tools for all Project collections, and consulting with MTS faculty and students on processing and preservation matters. This work will be directed by Eileen Ielmini.

As they have done during the pilot project, Daniel Meyer and Eileen Ielmini will organize the training workshops and serve as a resource for MTS students during 2007, or year one of the project. In 2008 and 2009 (years two and three), these activities will continue to be overseen by Daniel Meyer and Eileen Ielmini, in conjunction with the Mellon Project Archivist. Daniel Meyer, Associate Director, Special Collections Research Center, will be responsible for collection development activities for Library collections; he will work closely with Debbie Gillaspie, Curator of the Jazz Archive; and with David Pavelich, Reference and Instruction Librarian, Special Collections Research Center and Interim Curator of the Modern Poetry Collection.

Elisabeth Long and Charles Blair, co-directors of the Digital Library Development Center, will oversee development of the technical infrastructure for the project; they will work closely with Library staff, faculty partners, and participating institutions to develop functional specifications for the search and display interface and appropriate design elements and information architecture for the Web site.

Professors Jackson and von Hallberg will play an advisory role, selecting collections for priority processing, advising on the level of processing needed to support research with particular collections, recommending graduate students for project positions, and participating in collection-development initiatives. The project will thus test faculty-directed and faculty-advisory models that can be applied to other disciplines and by other institutions. The different levels of faculty participation are reflected in the proposed budget, which provides faculty release time and faculty consultant fees only for MTS.

Methodology

Student training

Much of the training for the graduate students working on MTS will have occurred under the auspices of MTS' Officer's Grant. For the work supported by this grant, University Library staff will continue to conduct training workshops on archival processing and metadata and serve as a

resource for the MTS staff. Training sessions will followed by periodic workshops to review the students' interim work and supplemented by sessions on special topics such as arranging and describing photograph and newspaper collections. Students processing Chicago Jazz Archive and contemporary poetry collections will be trained, and their archival work supervised, by the Mellon Project Archivist. Project activities will include seminars or workshops to explore theoretical and practical issues relating to the processing and research use of the collections. Faculty, Library staff and students in all of the groups will be brought together periodically to evaluate the challenges and lessons of the individual models.

Processing standards

Collections will be processed according to current standards and best practices for processing and providing access to 20th-century collections, drawing on faculty expertise to determine the level of processing needed to make each collection useful for researchers. The Mellon Project Archivist will edit finding aids created by project staff and convert them to EAD, provide training and guidance in creating appropriate metadata for non-textual materials, and, where appropriate, prepare MARC records in accordance with *Describing Archives; A Content Standard* (Chicago, IL: Society of American Archivists, 2004), the U.S. standard for archival description. MARC records will be submitted to international databases, including WorldCat.

While the focus of the project and of the students' work is on the intellectual activities of arranging and describing archival materials, they will also be trained to perform basic preservation measures. Highly fragile items and those at immediate risk must be protected from further damage. Students will benefit from experiencing the close connection between access and preservation and learning that preservation of cultural materials is an important societal and organizational responsibility. The expectation is for such work to be minimal and non-routine. Just as we will process collections at the minimal level of detail needed to support research, decisions about foldering and boxing materials will be made based on the minimum needed based on current condition and needs.

Preservation needs of the collections at the Harsh Collection and DuSable Museum are being assessed during the survey conducted during Phase I of MTS. To date, they have estimated a total of 904 linear feet at the *Chicago Defender*, including 738 feet of photos, clippings, books and files; 60 feet of microfilm; 90 feet of catalog cards; and 16 feet of newspapers and oversized materials. Much of the material in boxes is not foldered; in some boxes, fragile photographs are mixed with materials that pose immediate threat. The University of Chicago Library routinely evaluates preservation needs as part of accessioning collections. During year one of the project, the Chicago Jazz Archive will be accessioned and its preservation needs surveyed.

We believe that the amount requested for archival supplies is significantly lower than what will be needed to provide students working at MTS sites with adequate archival supplies to house and folder damaged materials. However, we feel confident that we will be able to leverage support from the Mellon Foundation to secure other sources of funds for the balance of the archival supply costs. Library staff will advise on appropriate archival materials. The University of Chicago Library will cover any additional archival supply costs for its collections, including Mylar, photographic sleeves, oversized boxes, and other materials needed to protect the wide variety of formats in the Chicago Jazz Archive.

The students will also be trained to identify materials that need further preservation treatment or are candidates for digitization. It is anticipated that many items – especially films and recordings – will require reformatting. We will pursue other sources of funding for physical treatment, reformatting, and digitization of MTS and University of Chicago Library collections processed under this project.

Technical Infrastructure

Archival collections will be made available using finding aids in EAD format. Other collections that are particularly strong in visual or audio materials require different descriptive approaches. For instance, one of MTS's potential sites is the *Chicago Defender*, whose photograph collection consists of at least 88,000 images. In addition, MTS has recently discovered the Sengstacke Family Collection, which chronicles the history of the *Defender* through the personal photographs and home movies of the paper's founding publisher-owners, Robert S. Abbott and John H. Sengstacke. A third *Defender*-related archive, the Chester Commodore political cartoon collection, contains 1,000 original illustrations that chart the course of Commodore's long tenure with the paper (1950-81). These troves of visual archives are not only distinctive, but will rival those of other major collections. A priority of the MTS Officer's Grant phase is to reach agreement with the collection owners concerning public access, which will be a condition for processing under the Mellon project. These visual materials will be described using a metadata schema suitable for such items.

The technical infrastructure for the project will extend the existing system used to provide access to the University of Chicago Library's EAD-encoded archival finding aids (<http://ead.lib.uchicago.edu/>). The MarkLogic software currently used to display the Library's finding aids assumes that all materials (1) are described in the same metadata format; (2) belong to the same collection; (3) belong to the same institution. Its capabilities will therefore need to be developed (1) to allow searching across a variety of metadata formats; (2) to search across multiple collections; (3) to limit searches by collection and by institution as needed. To accommodate metadata for other formats such as visual resources, which is one of the strengths of collections to be processed by MTS, it is planned that all metadata formats will be crosswalked to MODS (Metadata Object Description Schema, developed by the Library of Congress), which will be used for cross-collection searching. Because the proposed project will incorporate finding aids from multiple collections and institutions, development will be necessary to identify metadata records by collection and institution. This will enable a user not only to search across collections but also to limit searches by collection or institution as needed. Project funds will be used to develop technical specifications and to build an interface that will support both cross-collection and individually tailored searching as outlined here, resulting in a unified user experience.

An extensible information architecture is needed that allows seamless integration of resources while maintaining the distinctions that showcase and highlight the uniqueness and history of each institution. This architecture is fundamental to the project's current conception and future sustainability. Users also need ready links to the context for the physical collections whose records are in their combined search results and information about how to access them. The Web site would also support dissemination of other types of information about the institutions and the project itself to targeted audiences, providing a model for how such collaborations can work.

The proposed project must also provide a new front-end interface that preserves the identity of and links to each of the participating institutions. This is a core component of the proposed project because MTS involves collaboration between the University of Chicago and community institutions and organizations. In order to ensure the cooperation of MTS sites which do not have the capacity to encode or display EAD finding aids or other discovery tools on their own, it is necessary to provide an interface to their material that is not exclusively branded as the University of Chicago. Nor would users be served by an interface that does not prominently identify the origin of each collection. Institutions will also want the ability for users to limit searches to items in individual collections or groups of collections, in addition to searches that encompass all collections. Thus the Web site must allow users to navigate from the overarching site to the individual institutional sites and back again using appropriate navigational elements. One example of a project-specific interface providing cross-collection searching and links to multiple institutions is the Five College Archives & Manuscripts Collection (<http://asteria.fivecolleges.edu/index.html>).

It is anticipated that some institutions will also want to make the finding aids and other discovery tools for their collections processed under the Mellon project available on their own Web sites, although searching across collections and formats will only be available on the UNCAP site. The University of Chicago Library will build the capability to export metadata in standard formats, such as XML or (X)HTML, which can be used by individual institutions. For example, the Chicago Public Library's Web site displays finding aids from the Harsh Collection in HTML: <http://www.chipublib.org/002branches/woodson/harshdocs/iwpfindingaid.html>. The Du Sable Museum's Web site has a page with links to related Web sites, organizations, and institutions: <http://www.dusablemuseum.org/>. The home page of the *Chicago Defender's* Web site, which includes links to an "About Us" page and features such as podcasts, would support collection descriptions: <http://www.chicagodefender.com/page/aboutus.cfm>

Design of specifications for and implementation of this work will be done by a project programmer and graphic designer under the auspices of the Library's Digital Library Development Center, which has substantial expertise and experience in designing, creating, administering, and sustaining information resources and Web sites. Co-directors Charles Blair and Elisabeth Long collaborate with University faculty and staff, Library staff, and colleagues at other institutions to develop new information resources and integrate those created by others. As an example, the DLDC oversees eCUIP, the Digital Library Project of the Chicago Public Schools/University of Chicago Internet Project, or CUIP (<http://ecuip.lib.uchicago.edu/>). (See <http://www.lib.uchicago.edu/h/dla> for a list of Library digital collections and current activities.)

Charles Blair manages the Library's EAD implementation, which uses MarkLogic software. He will manage the enhancement of the database to support display and searching of EAD finding aids and other metadata schema for individual collections and cross-collection searching. A model Web site for MTS will be designed during the pilot phase, with input from Elisabeth Long. She will oversee the development of the project Web site, working with the faculty partners, to ensure needed functionality. In addition, the project Web site will provide outreach and promotional opportunities for all of the participating institutions and a template for future applications. During the project, the Library will work with faculty, graduate students and

participating repositories to assess the Web site and make changes in response to identified needs.

Project assessment and outcomes:

The anticipated benefits to graduate students and faculty provide the basis for measurable outcomes of the proposed project. These include the formation of a group of graduate students with excellent research skills in using primary sources; improved recruitment of graduate students, including minorities, to the University of Chicago, and, potentially, to the library and archival professions; the availability of new sources for graduate student and faculty research; and opportunities for curriculum development and interdisciplinary research collaborations. In addition, the project will make accessible an increased number of formerly hidden collections and create models for library/faculty/student collaborations to identify, process, and preserve needed sources. The Library will track the recruitment, retention, and career paths of the students; and the number of classes, assignments, and research projects that draw on processed collections, to determine the impact of the project; and share the results with the library and scholarly community.

Sustainability

The University of Chicago Library's mission and strategic priorities assure the long-term sustainability of the Mellon-funded initiative in two ways. First, the Library's mission statement affirms its commitment to building collections and providing access to information resources that meet the research and teaching needs of the University community; facilitating their creation, discovery, and use; ensuring their preservation and long-term availability (<http://www.lib.uchicago.edu/e/about/mvv.html>). Also among the Library's strategic priorities are uncovering hidden collections of primary sources and promoting their use. In order to ensure progress toward this goal, the Library made two organizational changes. Responsibility for processing and providing access to the Chicago Jazz Archive was administratively transferred to the Special Collections Research Center, effective July 1, 2005, in order to provide the professional expertise required to make these collections available to researchers. In addition, a term position of project archivist was converted to a regular appointment, ensuring ongoing professional management of the Chicago Jazz Archive and other hidden collection initiatives within the Special Collections Research Center.

With these two principles in place, the Library can sustain the program launched under the proposed project as part of its strategic goals. After the completion of the project, we will continue to seek faculty partners to foster user-driven archival access and collection development for the University of Chicago Library. The Library is currently implementing a strategic plan that emphasizes partnering with faculty and others to strengthen its role as an integral component of the University's research and teaching programs. For example, in fall 2006, Andrew Abbott, Gustavus F. & Ann M. Swift Distinguished Service Professor, Department of Sociology and the College, and Frank Conaway, Social Sciences Bibliographer, will co-teach a course on research methodologies in the Library. The Special Collections Research Center's compensation budget will support employing a limited number of graduate students to assist in processing Library collections. In these endeavors, the Library will work with faculty-advisors, because it does not have the funds to provide faculty salary relief. In addition, we will encourage faculty to create

courses that integrate the principles and benefits of this program. English Department chair Bill Brown is encouraging Professor Goldsby to develop a course that would support the project and which would be sponsored by the English department. This course, which might be entitled, “Chicago: History and Archives,” would fold in the instructional work currently being developed, together with the “fieldwork” the students at their assigned archives. Dean of Humanities Danielle Allen has indicated approval of this idea. The goal is to build an ongoing framework for discovering, processing, and where appropriate acquiring collections that are held in community institutions and organizations and are currently inaccessible to researchers.

It could very well be that the models we develop for faculty-directed and faculty-advised projects, in combination with course instruction, are replicable at other universities across the city. For instance, Professor Stewart might develop a course such as the one proposed by Bill Brown to Professor Goldsby at Northwestern, which has a new Ph.D. program in African American Studies and an African American bibliographer on the Library’s staff. Thus, it would be very possible to further extend and expand the models to be developed under the Mellon project by replicating the course.

The scope of the Library’s Digital Archiving Program

(<http://www1.lib.uchicago.edu/e/dl/program.php3>) “includes materials that are locally created and unique to the University as well as materials more widely held, but for which the Library provides access and has shared, inter-institutional interest in preserving.” The Web site, finding aids, and other metadata produced as part of the Mellon-funded project will be preserved as part of this program.

While the technical infrastructure is an integral part of the project as conceived, and a vital component of its sustainability, it will also have future applications that justify its cost as an investment in a Chicago-wide effort to uncover archival resources. It is not enough to process hidden collections – in order to be discovered by researchers, they must be represented in geographical, institutional, and subject-based portals. We envision hosting records in several standard metadata schemas from other Chicago-area institutions covering a broad range of subject areas in a variety of formats. Creating unified access to items from multiple institutions in different metadata schemas suitable for different formats by way of an efficient web-based catalog will reap remarkable outcomes in terms of research and classroom use.

The first such application would be to the Black Metropolis Research Consortium (BMRC). Judith Nadler, Library Director, and Alice Schreyer, project director, have met with consortium convener, Danielle Allen, Dean of Humanities at the University of Chicago, to discuss use by the Black Metropolis Research Consortium of the technical infrastructure produced under a Mellon Foundation grant. We have agreed to pursue this expandable model to provide cross-collection searching for the Black Metropolis Research Consortium. The Web site will preserve the identity of individual BMRC members while offering researchers a portal to information about each entity and the ability to search across their holdings. The University of Chicago Library will maintain the Black Metropolis Research Consortium Web site, ensuring its long-term availability.

The University of Chicago Library is excited by the prospect of building on Mapping the Stacks, testing other models of library/faculty/student collaboration, developing an infrastructure and architecture that supports the needs of the proposed project, and providing leadership to the Uncovering New Chicago Archives Project.

¹ No grant funds will be used to pay student tuition.

² "Mapping the Stacks: Cataloguing Chicago's Hidden African American Archives; A University of Chicago Project Submitted to the Andrew W. Mellon Foundation by Professor Jacqueline Goldsby, Department of English, Lead Principal Investigator [and] Professor Jacqueline Stewart, Department of English & Committee on Cinema & Media Studies, Co-Principal Investigator, May 1, 2006, p.4.

³ Ibid., p. 6.

⁴ Idem.

⁵ "Scholars, Librarians, and the Future of Primary Records," *College & Research Libraries*, vol. 54, no. 5 (September 1993): 398.

⁶ "Hidden Collections, Scholarly Barriers," ARL Special Collections Task Force, June 2003 (<http://www.arl.org/collect/spcoll/ehc/HiddenCollsWhitePaperJun6.pdf>).

⁷ Ibid., pp. 5-6.