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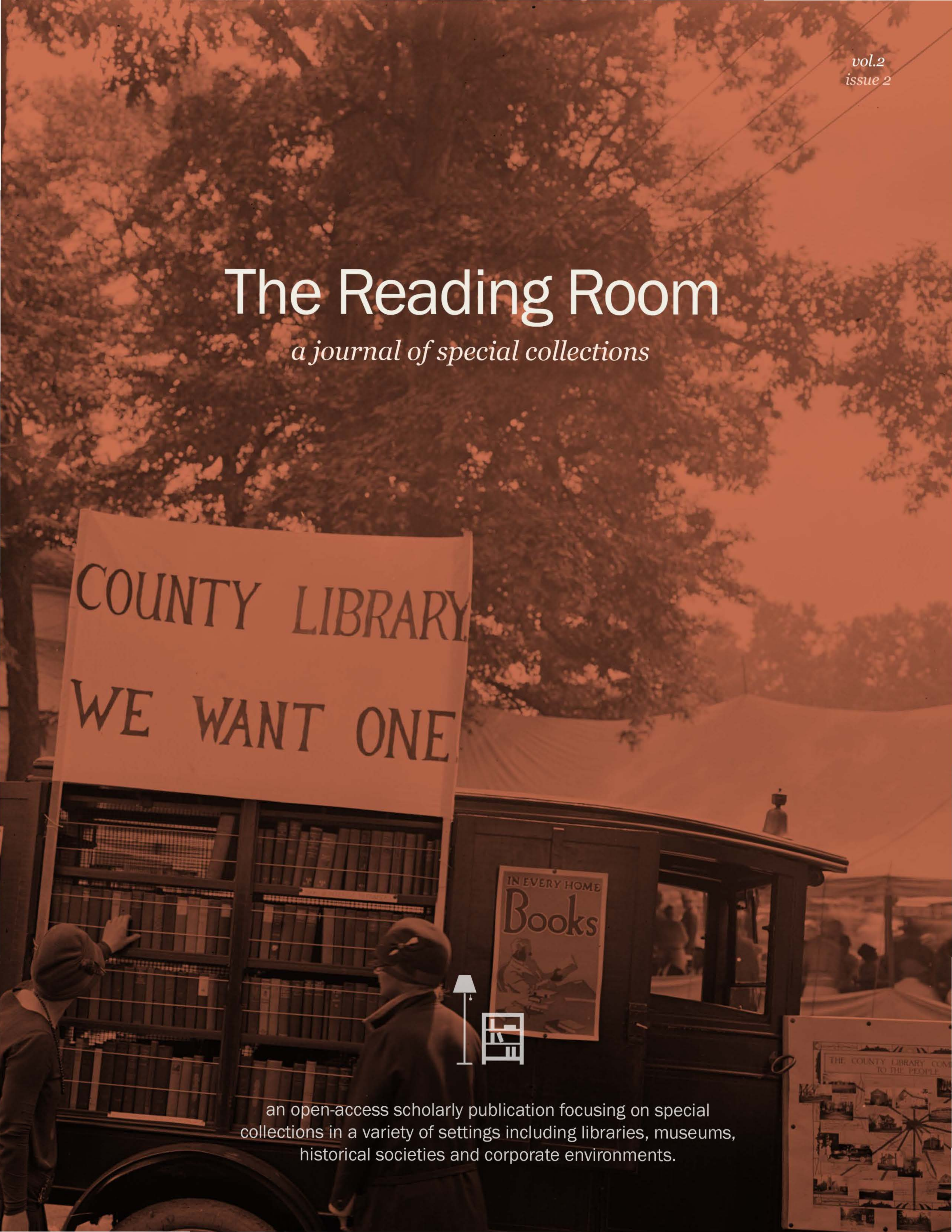
issue 2

The Reading Room

a journal of special collections



an open-access scholarly publication focusing on special collections in a variety of settings including libraries, museums, historical societies and corporate environments.

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Volume 2, Issue 2

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The Reading Room: A Journal of Special Collections is a scholarly journal committed to providing current research and relevant discussion of practices in a special collections library setting. The Reading Room seeks submissions from practitioners and students involved with working in special collections in museums, historical societies, corporate environments, public libraries and academic libraries. Topics may include exhibits, outreach, mentorship, donor relations, teaching, reference, technical and metadata skills, social media, "Lone Arrangers," management and digital humanities. The journal features single-blind, peer-reviewed research articles and case studies related to all aspects of current special collections work.

Journal credits

Editors-in-Chief: Molly Poremski, Amy Vilz and Marie Elia

Designer: Kristopher Miller

Authors: Karen Nourse Reed, Sarah Dylla, Steven Lubar, Marcia McIntosh, Jacob Mangum, Mark E. Phillips, Libby Hertenstein, Jessica Clemons, and Reed Bresson.

Cover photo: Mobile library in Rockville Fair, Maryland during the Great Depression. Image courtesy National Photo Company collection, Prints & Photographs Division, Library of Congress, LC-DIG-npcc-33353.

Cover photo: A mobile library (and "outdoor reading room") in Rockville Fair, Maryland during the Great Depression (National Photo Company collection, Prints & Photographs Division, Library of Congress, LC-DIG-npcc-33353).

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Editors Note

Dear Readers,

Welcome to the fourth issue of *The Reading Room: A Journal of Special Collections*! For the past two years, you have kindly offered your support and enthusiasm, without which we could not flourish. Please accept our sincere thanks.

Our current issue explores the critical role of collaboration in revealing heretofore hidden special collections:

» Karen Nourse Reed explores the success of a collaborative initiative between library and campus curriculum via art education in "Bringing Art to the Library: An Undergraduate Art Education Collaborative with the Curriculum Materials Center."

» Sarah Dylla and Steven Lubar discuss a library-student partnership in promoting the use, profile, and accessibility of multiple postage stamp collections in "Making the Case for Brown University's Stamp Collections."

» Marcia McIntosh, Jacob Mangum, and Mark E. Phillips assess the sustainability of a large-scale digitization enterprise between an academic library and its wider community in "A Model for Surfacing Hidden Collections: The Rescuing Texas History Mini-Grant Program at The University of North Texas Libraries."

» Libby Hertenstein shares her approach to increasing faculty use of primary resources in special collections in "Literary Manuscripts in the Classroom: Using Manuscript Collections to Engage Undergraduate Students."

» Jessica Clemons and Reed Bresson describe an interagency collaboration within an academic institution in efforts to digitize and publish a hidden and deteriorating film collection in "What was Old is New Again: Managing Streaming Archival Films on Multiple Hosted Platforms."

Our readership is indebted to the efforts of the almost 100 peer reviewers who generously contributed their time to the journal, as well as the expertise of the team at Scholastica and the UB Libraries, especially Kristopher Miller and Don Gramlich. We also extend our sincere thanks to all of the authors who submitted manuscripts and to you, our readers.

If you wish to participate in *The Reading Room*, we are seeking peer reviewers and authors for upcoming issues, along with images of libraries, particularly of reading rooms, for our cover. Images should be a minimum 300 dpi and 8” x 10” in size. This issue’s cover image features a mobile library (and “outdoor reading room”) in Rockville Fair, Maryland during the Great Depression (National Photo Company collection, Prints & Photographs Division, Library of Congress, LC-DIG-npcc-33353).

Questions and comments are always welcome. Please send all inquiries to thereadingroomjournal@gmail.com.

Whether as an author, reviewer, researcher, or reader, we hope you enjoy this issue of The Reading Room.

In appreciation,

Molly Poremski Editor-in-chief	Amy Vilz Editor-in-chief	Marie Elia Editor-in-chief

Contents

Bringing Art to the Library: An Undergraduate Art Education Collaborative With the Curriculum Materials Center

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Abstract

In 2013, one Curriculum Materials Center (CMC) located in an academic library in Tennessee began to examine ways by which to increase awareness of its collection among students, faculty, and the greater community. The CMC director initiated an art display program on a prominent wall outside the library unit. Over the past two and a half years, the program has transformed from a marketing initiative into an instructional program for the university's College of Education students in which state K-12 standards and teaching pedagogy are emphasized. The art initiative has additionally changed from its inception by becoming a collaboration with undergraduate art education students. This case study will discuss the goals, achievements, and evolution of the art initiative. Future directions of the program will be discussed, as well as implications for assessment.

Keywords: Curriculum Materials Center, library marketing, undergraduate art education, library instruction, library outreach, K-12 education standards

Bringing Art to the Library: An Undergraduate Art Education Collaborative With the Curriculum Materials Center

Karen Nourse Reed, Middle Tennessee State University

Middle Tennessee State University, located in Murfreesboro, Tennessee, has a long history of preparing future K-12 teachers. Founded in 1911 as a state normal school, MTSU has evolved into a Carnegie Doctoral Research Intensive University with a diverse range of graduate and undergraduate programs. The lifeblood of the institution, however, is its undergraduate students: MTSU currently produces over 20,000 bachelor's degree recipients annually which statewide is second only to the University of Tennessee at Knoxville. The university's College of Education is a prominent campus unit, both for its role as a state leader in producing future teachers at the undergraduate level, as well as a source of higher learning for seasoned professionals who desire graduate degrees in education.

It is in this environment that the Womack Curriculum Collection, a unit of the campus' James E. Walker Library, was developed to support the information needs of College of Education students. Opened in 2004 with the advent of a new campus library building, the Curriculum Collection serves as a model school library as well as a resource for education students. The Collection is the state's sole textbook depository of K-12 textbooks under review and adoption; as such the library unit holds a copy of all public school textbooks adopted by the state, and makes them available for checkout to students and faculty. The Collection features a wide range of current fiction and non-fiction materials; it also maintains a historical view in its amassing of award-winning titles. Eleven different award winners, from the Batchelder to the Volunteer State awards, support instruction in specialized children's literature classes. A variety of curricular support materials, such as flipcharts, artwork, games, manipulatives, and teacher resource guides, round out the holdings of this special collection.

When the author became the director of the Curriculum Collection in the fall of 2013, it was as if someone had handed her the keys to a palace. Having previously worked as a public school librarian in rural southwestern Virginia, the value of these holdings was readily apparent: the "real world" of working in a public school frequently leaves teachers with far fewer resources, as well as with materials which are often older and out-of-date. The surprising reality was that despite being well-stocked, the Collection (by all accounts) was not as widely used as it could be. Increasing awareness of the collection, for both current students and alumni, became a top priority: not only would pre-service teachers benefit from using the materials while MTSU students, but they could also access these materials as alumni. Better use of the collection could improve student competency at developing lesson plans aligned with state standards, a tough concept to master in a time of frequent changes to state K-12 accountability measures and policy. There were many obvious reasons to promote use of the Collection; the question was simply how?

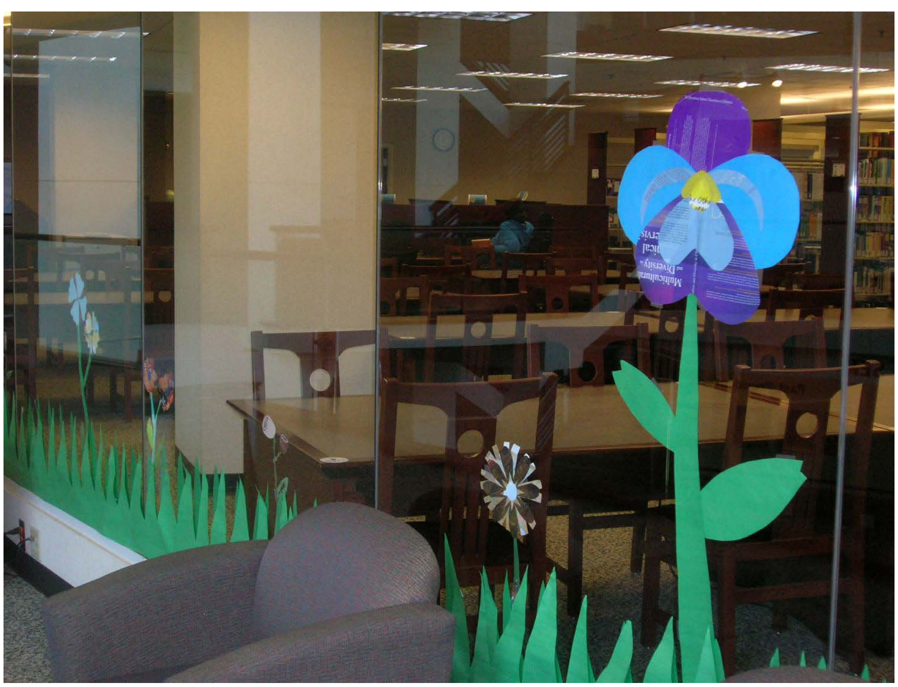
Different marketing initiatives were considered, but one intriguing option was to make use of the large outside wall, composed of glass panes, which separated Curriculum from the rest of the library. The wall measured 7 ½ feet tall by 51 feet long and was visible from many points in the library, including the grand front atrium which opens four stories to the top floor of the library. Adequate hallway lighting was enhanced by the natural light coming in from the atrium. It was reasoned that art displays placed on this glass wall could be widely viewed from other points in the library and might draw foot traffic to the Collection. The hope was that by enticing library patrons to the art work, they would be inclined to come inside and discover the Collection's holdings.

Phase One: Art Displays as Marketing

Curriculum's new marketing initiative left the discussion phase, and became reality, at the end of the Spring 2014 semester. An in-house artist was recruited to produce the art displays: a nighttime staff employee of the Collection was a graduate of the university's art program, and had volunteered to produce the pieces needed for displays. This nighttime shift was an ideal time to create art: the library unit was minimally used in the wee hours of the night, and our artist was happy to be productive during this time in using her talents for the betterment of the Collection. It was agreed that any art created for Curriculum would reside in the department permanently, as it was hoped that we could develop a stock reserve of displays for possible reuse in future exhibits. Art pieces would be laminated to protect their affixture to the glass wall, as well as to preserve them for future needs. It was also decided that decisions on creative direction would be a team approach among the Curriculum director, artist, and two other staff employees of the library unit; however it was understood that the final decision on displays remained between the unit director and the artist.

Deciding on a theme for the first display was a challenge in some respects because this was all so new: where to start? The director and staff agreed that a simple concept was best for the premier display, perhaps something that harkened back to grade school bulletin boards. But what could be used for materials? Our artist wanted to integrate discarded book jackets as repurposed art media, but certainly this would not be enough. Upon discussing the concept with the library dean, funds were graciously allocated to purchase eight rolls of different-colored bulletin board paper, as well as a heavy-duty rack on which to store the rolls.

With these materials at hand, our artist was ready to start on the simple theme of "Reading Makes Your Mind Bloom". A simulated field of flowers sprouted up all along the glass wall. Flower petals and signage were cut out of the discarded book covers, yielding both color and textual variety to the pieces in the display. It was a modest but colorful



Flowers from the premier art display.
Images courtesy of Karen N. Reed.

and eye-catching departure from the bland glass wall. This display remained up during the summer of 2014, and was taken down before the start of the fall semester.

The premier display was quickly followed by another which tied into a library-wide initiative: the library would be hosting an after-hours "Week of Welcome" party for incoming freshmen. The "Week of Welcome" party had a zombie theme, complete with zombie games and party foods. The Curriculum Collection joined in the fun by creating a zombie-themed art display: children's literature character Flat Stanley was selected to transform into a zombie over three separate frames. In the first panel, Stanley appeared as a happy, energetic MTSU freshman; in the next panel (which represented mid-terms) Stanley had taken on a disheveled, run-down appearance. By the last panel Stanley's transformation into a zombie (having reached the end of a tough first semester at college) was complete. Stanley was a hit with students coming into Curriculum, as judged by their comments to staff at the service point; and so after the "Week of Welcome" party concluded, the Flat Stanley display moved onto a bulletin board located inside Curriculum for a short-term period.

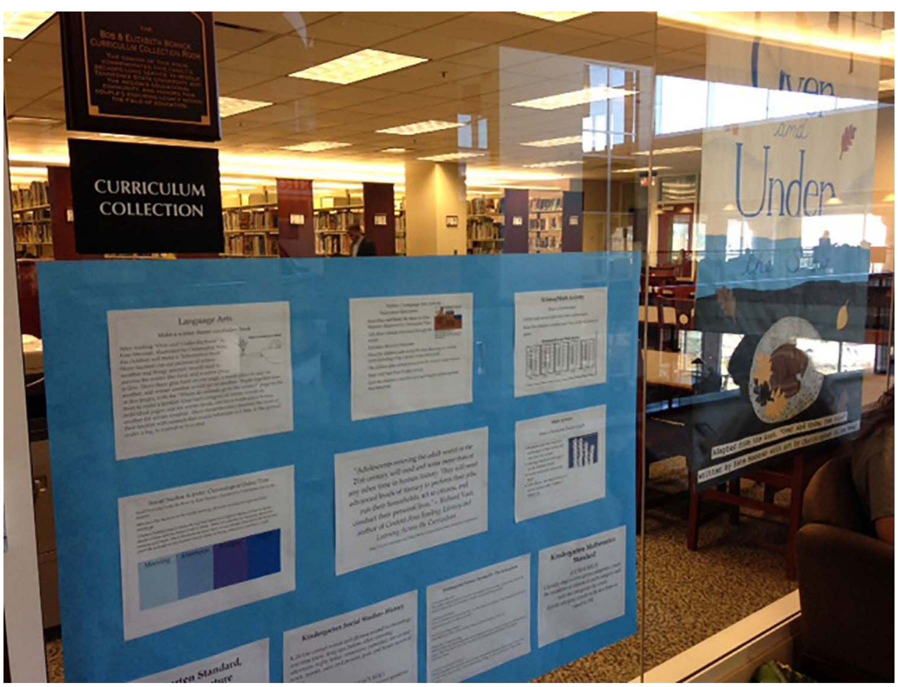
Phase Two: Moving from Marketing to Instruction

In planning the next large-scale display, which would be exhibited in the winter of 2014, the goal of the art displays began to evolve. It was apparent from student comments that they enjoyed the art displays;

Stanley morphs from college student to zombie in support of our "Week of Welcome" party. Images courtesy of Karen N. Reed.

however it was recognized that the displays could be something much more. The Curriculum director and the library dean discussed the future of the project, and the consensus was that the artwork should be used not only to market the collection but as a means of instructing the students. There are many ways by which our library instructs students; however as a special collection catering to the university's pre-service K-12 teachers, we decided to support College of Education curriculum rather than traditional library instruction. Our displays, therefore, would be selected to reinforce teaching pedagogy as well as proficiency with state K-12 educational standards, rather than the traditional library instruction goals of information literacy and familiarity with locating our online resources.

In deciding on the next art display, the Curriculum department agreed on a language arts theme which would spotlight a book held in the collection. Kate Messner's Over and Under the Snow was selected for its beautiful winter illustrations of animals as well as its narrative of hibernating animals. Our resident artist created panels based on several of the hibernating animals pictured in the book; these were intermingled with short passages from the story. This art installation deviated from prior displays in its focus on instruction: state K-12 standards which spoke to relevant language arts themes as well as science goals were included on panels. A brief descriptor explained that this was an example of an integrated curriculum lesson, in which more than one content area could be taught in the span of a single lesson. This installation remained up for the duration of the winter of 2014, and was removed as warm spring breezes started to envelope middle Tennessee.



Our art displays evolve into an instructional medium. Images courtesy of Karen N. Reed.

Delving deep into the sea, as well as into science instruction. Images courtesy of Karen N. Reed

In selecting Messner's Over and Under the Snow as an example of an integrated curriculum lesson, we felt we were on the right track with the use of our art displays as a means of instruction. Rather than again focusing on integrated curriculum, however, the next art installation chose to go deep into one content area. An animal lover, our resident artist was interested in promoting animal life and nature; a theme of biodiversity was agreed upon as we found many state K-12 standards that this theme could promote. Our artist chose an ocean habitat and drew a coral reef complete with both animal and plant life. Animals ranged from tiny plankton to a large blue whale, and plant life was both colorful as well as diverse. The entire art display was expansive as well as nuanced: when finally installed it provided the viewer with many interesting pieces on which to catch the eye. Along one side of the display, near the entrance to the Curriculum Collection, was a section on the state standards supported by this display. Standards were broken out by elementary, middle, and high school levels and clearly labeled accordingly.

With these last two art installations, we felt that our art initiative had matured into a respectable program. It was achieving our primary goal of bringing positive attention to the library unit, as well as marketing our unique purpose in the academic library. With the move into instruction and pedagogy support, we had taken a step forward in promoting our academic partnership with the College of Education. As we moved into the summer of 2015, we removed the biodiversity display and began to make plans for the late summer and early fall.

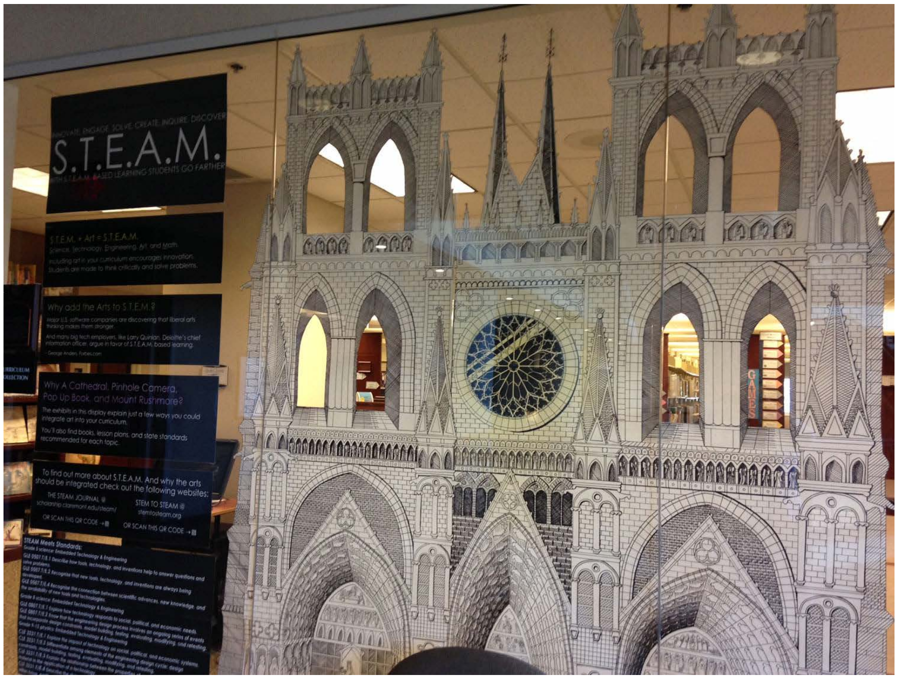
It is very difficult when one's great progress is suddenly derailed, and in June 2015 the Curriculum Collection was dealt a major blow. We were informed that we would be losing one staff position, specifically our evening employee who was our resident artist, with the start of the new fiscal year in July 2015. We were heartbroken to be losing a valued colleague as well as the engine behind our fantastic art initiative. We sadly packed up the last pieces of the art display and put them into storage. Without artistic talent in the department, it seemed that our experiment had come to an end.

Phase Three: Student Art Talent Saves the Day

Still reeling from the loss of our resident artist, the department had given up on future art displays as we headed into the fall of 2015. We immersed ourselves in the hectic pace which is back-to-school time; among many other tasks, for Curriculum,0 this period involves the hiring and training of student employees. On one afternoon early in the semester, a special student applicant was directed to Curriculum to speak with the staff supervisor; like most students this young lady was looking for a simple job of shelving books and manning a service desk. Her fate, and that of Curriculum's, suddenly changed when the supervisor noticed the young lady's major as indicated on her application: art education! During her immediate and excited interview it was discovered that our applicant was a junior majoring in the art education specialty, for which she had already acquired experience creating small-scale educational art displays. She showed us samples from her online portfolio, and we hired her on the spot. The Curriculum art initiative was back in business!

At this writing, our art education student worker has been with us the full academic year, and plans to return in the fall of 2016. Over the course of a very full academic year, she created two extensive exhibits as well as a smaller third exhibit which tied into a library-wide initiative. The first exhibit was a piece featuring scenes of Colonial America, which tied into many state K-12 standards at the elementary and middle school levels. An accompanying arrangement of Curriculum materials focusing on this subject were set up on display shelving inside the entrance to the department. These books were available for checkout, and the staff replenished the area as library visitors removed items for their use.

The second exhibit was an impressive display dedicated to STEAM (science, technology, engineering, art, and math). Among the panels created as part of this exhibit were an extensive cathedral drawing, a panel explaining the workings of a pinhole camera, and a feature on Leonardo DaVinci. Our artist also took a great deal of care in creating



This cathedral was one eye-catching panel of our STEAM display. Images courtesy of Karen N. Reed.

panels which explained the focus on STEAM in the classroom. One innovation in this display was the use of QR codes printed on explanatory panels which directed viewers to additional STEAM resources online. As with other displays, relevant books in the Collection were featured on our inside display shelving. Several of David Macaulay's books, such as Cathedral: the Story of its Construction and Built to Last, were prominently displayed and subsequently checked out by passing library visitors.

The STEAM display was a particular favorite, however it was removed in time to join in a library-wide initiative. For February 2016, the different departments of Walker Library joined forces to support Black History Month through a variety of displays and programming. The Curriculum Collection saw an excellent opportunity to craft a display which would feature one of our award-winning book collections, the Coretta Scott King Awards. Our student artist created a beautiful portrait of Mrs. King, which hung proudly on the glass wall. The portrait was joined by descriptions of the award series as well as many colorful reproductions of award-winning book covers from the series. A selection of CSK winners were displayed on the shelving located near the entrance, including many works by Walter Dean Myers.

In working with our art education student this past academic year, we held onto the carefully cultivated mission of the program: the art displays remained a means of departmental marketing as well as an instructional support for the College of Education. A few things changed this past year, however: the project became more of a collaboration between the art

The Coretta Scott King Awards were prominently featured in a February 2016 art display. Images courtesy of Karen N. Reed.

education student and the Curriculum director, with the director yielding a great deal of artistic control to our student artist. This shift was possible because the art displays directly correlated with our student's studies: she understood how to locate state K-12 standards, and she had experience employing the standards through her coursework. Our student artist quickly became attuned to the needs of the department, and required minimal oversight from the director. This creative freedom yielded benefits, as our student brought new innovations (such as the use of QR codes in displays) as well as a fresh outlook. The success of this academic year has helped us consider our future direction.

Phase Four: The Road Ahead

The employment of our art education student was a serendipitous experience in that we were able to revive a successful initiative; it was also scary. We essentially put the fate of a beloved program in the hands of someone who will, by design, leave us at some point. What will happen when our student graduates? Our student will have a fantastic portfolio of work to show prospective employers; she will have also benefitted from working in a department geared directly toward her field, which has assuredly complemented her studies. The program, on the other hand, will suffer from the loss of yet another talented young artist. It is in the best interest of the Curriculum Collection that we seek a permanent solution to our need for a resident artist.

The department is currently working to establish a formal relationship with the Art Education program at our university. We are seeking funding from our library dean to support a permanent internship so that we can always have a student artist in-house who can continue the art display initiative. Our experience this year has taught us that undergraduate students in the Art Education program are a valuable resource, and a partnership with this academic program would provide a mutually beneficial experience.

With a formal internship program, however, comes greater responsibility. Our program will include a means of student assessment by which goals for art projects will be set on a semester basis. Assessment of student art is a difficult process at best; many authors have documented the difficulty of adequately measuring success in a subjective field such as the arts (Colwell, 2004; Boughton, 2005). One answer cited by many experts in the field is the use of qualitative assessment measures such as portfolios. In his article "From fine art to visual culture: Assessment and the changing role of art education", Boughton (2005) described the components of a good art portfolio. He wrote about the importance of assembling a body of work collected over time, complete with open-ended student reflections about each piece or project. Boughton also made an important distinction between artist portfolios, which are intended to project a specific professional persona, versus educational portfolios: "The purpose of educational portfolios…is to promote the students' knowledge of their own progress, and support their ability to demonstrate independence in researching and evolving their own projects." (Boughton, 2005, pp. 219). This perspective demonstrates the values which resonated with our experience this past academic year in working with our student artist: we gave her a high degree of freedom in researching her topics for the art installations, as well as the accompanying K-12 standards. This autonomy allowed her to grow both personally and professionally, which is the whole goal of university studies. Therefore, we see an internship, as measured by an end-of-semester portfolio assessment, as an exciting means of furthering student education.

Assessment will not be limited to our student artists, however; it is also important to measure the success of the art initiative itself. While it is difficult to quantitatively measure the impact of a visual art display on student engagement, we have some ideas. Each art display incorporates relevant physical holdings drawn from our collection: these items are exhibited on a tall bookshelf at the entrance to the Curriculum Collection. Students often remove these prominently displayed materials for check out. One assessment, therefore, could be to check our circulation records and compare each item's check out before and after inclusion in the display. At our academic library, where circulation of physical materials has steadily trended downward, an uptick in departmental circulation is always a goal. Another assessment idea includes the use of short printed student surveys at our service point, near the entrance of Curriculum. The ability to gather students' thoughts regarding the art displays would be very helpful: do these displays affect student perceptions regarding the mission of the library unit? Do the displays effectively support our unit's academic goals? Do they create a more inviting environment in which to study and conduct research? Any information which might shed light on these concerns, as gleaned through a short student survey, could be very beneficial to our long-term planning.

Another future innovation planned for our department is to incorporate art exhibits into our online presence. The webpage for our department is currently being revamped to hold far greater content than the prior webpage; doing so will allow us to further our original marketing objectives for the department as well as take our instruction to a new level. We will be featuring future art exhibits online through photo documentation of each panel; from there the online exhibition will include links to relevant lesson plans, state K-12 standards, specific library resources which support the display's theme, and links to other supporting web resources. In putting our art exhibits online, we hope to increase our access to our prime audience of College of Education students. We are particularly concerned about students in our university's graduate Library Science program, a degree which is entirely online; this is an audience who may not enter the library often, and therefore could benefit from the greater access afforded by the online content.

Conclusion

Creating a sustainable art display initiative for our special collection has been a work in progress, and we have learned a great deal along the way. The program has grown from a simple marketing idea into an two-fold instructional program: first, as a support for our core audience of College of Education students, and secondly as a valuable work experience by which undergraduate Art Education students can put their coursework into practice. Our future plans will allow us to formalize the program through student and departmental assessments, as well as market our department to a wider audience through our online presence.

Although the art displays are a low-tech concept in an age of ever-present digitization, we feel it is precisely this approach which is needed to provide a warm, friendly environment in a library of glass, tile, and steel. Providing something of beauty is always welcome, and based on student comments we know our art displays are enjoyed. It has taken a series of twists and turns, but we think we have finally figured out the formula for bringing art to our library.

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Making the Case for Brown University's Stamp Collections

Sarah Dylla and Steven Lubar, Brown University

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This paper draws on the work of students in fall 2015's "Museum Collections and Collecting" course, and especially the team that prepared a strategic plan for the stamp collections: Christina Ho, Anna Meyer, and Kara Noto. The project would not have been possible without the commitment and support of the Brown University Library staff. All photographs included were produced by Brown University Library Digital Production Services.

Abstract

Postage stamp collections offer distinct challenges for special collections libraries. This essay presents a case study of the stamp collections in Brown University Library Special Collections from the perspective of a graduate student researcher and a professor who examined the holdings during a recent partnership with the University's Public Humanities program. Currently, the stamp collections are in transition from volunteer curator to professional library management. The partnership, which included development of a class project to explore the collections and production of an exhibition to increase knowledge of the postage stamp holdings and show their value in teaching and research, was one step in that direction. This essay describes the history, management, and development challenges of the stamp collections at Brown, as well as student interaction with the materials and takeaways from planning the exhibition.

Keywords: student outreach, philately, exhibitions, collection development, collection management

Making the Case for Brown University's Stamp Collections

Sarah Dylla and Steven Lubar, Brown University

In the fall of 2015, a group of graduate and undergraduate students at Brown University signed up for Professor Steven Lubar's "Museum Collections and Collecting" course to take a closer look at some of the university's hidden resources. On the second day of class, we visited some of the lesser known collections of the Brown University Library. We stopped by the Annmary Brown Memorial, established in 1907 as a library of incunabula and a museum of "ancient and modern" paintings, now a display space for some of those paintings and miscellaneous realia collections. In the John Hay Library, Brown's special collections repository, we viewed antique scientific instruments and were invited inside the stamp workroom, a space that is almost always closed.

The curator of the stamp collections welcomed the students and gave them an overview of the holdings. One of the best philatelic holdings in the country, it includes a complete collection of U.S. stamps, a complete collection for many countries, and specialized collections. Some of the collections have been gifted to Brown, while others have been purchased by curators. A bequest from a Brown alumnus had just arrived the day of the class visit. Opening the box, the curator told a story about each stamp, related it to the existing collections, and offered a quick assessment of its rarity.

The students were astonished, partly from the show of expertise—good curators tell good stories—but mainly from the idea that hidden in Special Collections was an enormous accumulation of postage stamps and that each held significance. Over the course of the semester, students would have the opportunity to explore the collections, and use them to curate an exhibition to reveal their breadth and depth. Their mission: make the case that a stamp collection is valuable to a university library and is useful for research and teaching.

Libraries have Stamp Collections?

The students in the course were not alone in their surprise at finding a stamp collection in the library. Almost everyone reacts that way. Stamps are neither books nor manuscripts. They are not art, exactly. They are mass-produced official documents. They are … collectibles. We expect to find them in personal collections not libraries.

There are postal museums, of course. Many countries have national postal museums or communications museums that include the story of the post office. The largest and best known in the United States is the Smithsonian's National Postal Museum. It houses more than 5.9 million stamps. The Spellman Museum of Stamps and Postal History, in Weston, Massachusetts, has the second largest collection at two million objects, mostly stamps. There are also postal libraries. The world of philately is awash in specialized journals, catalogs, and publications, many with very small circulation, and many quite rare. The National Postal Museum and the Spellman Museum have extensive libraries, as does the American Philatelic Society (more than 21,000 book titles and 5,700 journal titles), and the Wineburgh Philatelic Research Library of the University of Texas, Dallas.

But stamps at a research library? Until a few decades ago, it was not that uncommon. Several university libraries held significant philatelic collections through much of the twentieth century. Over time however, they became less aligned with university research interests. Many have been completely or partially deaccessioned. The largest and most famous library collection was the Benjamin K. Miller collection of U. S. postage stamps, donated to the New York Public Library (NYPL) in 1925. It was the first complete collection of U.S. postage stamps ever assembled. NYPL displayed it, but not enthusiastically, until two thefts in the 1970s prompted its storage (Bierman, 1989). NYPL later transferred the collection as a long-term loan to the National Postal Museum, where parts of it have been on display since 2006.

Princeton University held a sizeable stamp collection from the 1930s until the 1970s, when much of it was sold. Among those was an "inverted Jenny" block-of-four, which brought $170,000 in 1976.[1] At the time, the proceeds were designated in part for exhibition cases for the remainder of the university's stamp collection. Before long, almost the entire collection was gone, presumably because there was not much interest in stamps as scholarly fodder. Princeton held onto its Tower Collection, which covers the history of postal marks and mail delivery from ancient Mesopotamia through the twentieth century. The University of Pennsylvania also held a stamp collection until the early 2000s, when it was deaccessioned.[2]

1. A U.S. stamp issued in 1918, the inverted Jenny has an image of a Curtiss JUN-4 ("Jenny") erroneously printed upside down.

2. Brown purchased the Wickersham Collection of Liberian Stamps from the University of Pennsylvania sales.

Smaller collections survive at many university libraries. For example, the University of Notre Dame Special Collections houses about 200 volumes of stamp-related material, with a special focus on Irish postage stamps. It continues to accept stamps, but only specialized collections with a connection to other library holdings. Emory University's Stuart A. Rose Manuscript, Archives and Rare Book Library houses the Israeli and Topical Judaica Postage Stamps collection—a gift from a donor. It includes every stamp issued by the state of Israel through the mid-1990s, stamps featuring Jewish themes from around the world, and a complete set of stamps issued by the Jewish National Fund.

About Brown's Stamp Collections

Brown University Library stamp collections have grown through bequests and sustained acquisitions since an inaugural gift in 1938. Now approximately one million stamps, it is the third largest publicly accessible stamp collection in the U. S., after the National Postal Museum and the Spellman Museum, and a "mecca for philatelists" (Bierman, 1989).

The stamp collections began with a bequest from alumnus Webster Knight of an almost complete collection of U. S. postage stamps in blocks of four or more, as well as revenue stamps and provisional stamps that pre-date the first post office issues. Knight endowed the collections with funds to keep U.S. postal issues up to date, purchase errors, freaks, and oddities, and maintain protective storage for these collections. Knight's will stipulates that a committee of three from the Rhode Island Philatelic Society oversee the collection. The collection is displayed in vertical frame cases in a room of its own.

A good collection attracts additional collections, and in the following decades, Brown eagerly accepted offers that expanded its stamp holdings in significant ways. The Peltz and Morriss Collections of Special Delivery stamps arrived in 1947. In 1960, Rhode Island industrialist George S. Champlin donated his international stamps, which now consists of nearly 400 albums as ongoing support from the Champlin Foundations provides for new acquisitions. The Robert T. Galkin Collection followed with donations of nearly 200 albums of U.S. and international stamps, dating from the 1840s to 1990. There are more than a dozen other named collections, focused on everything from Chinese stamps to "Tin Can Mail," from Tonga (Figure 1).

The library also holds philatelic material that is not part of the main stamp collections. Many collections include correspondence, some with remaining envelopes with attached stamps. At Brown, the students found interesting stamps in collections ranging from the Feminist Theory Archive (stamps collected as mementos of a 1965 trip to Cuba by an American academic) to

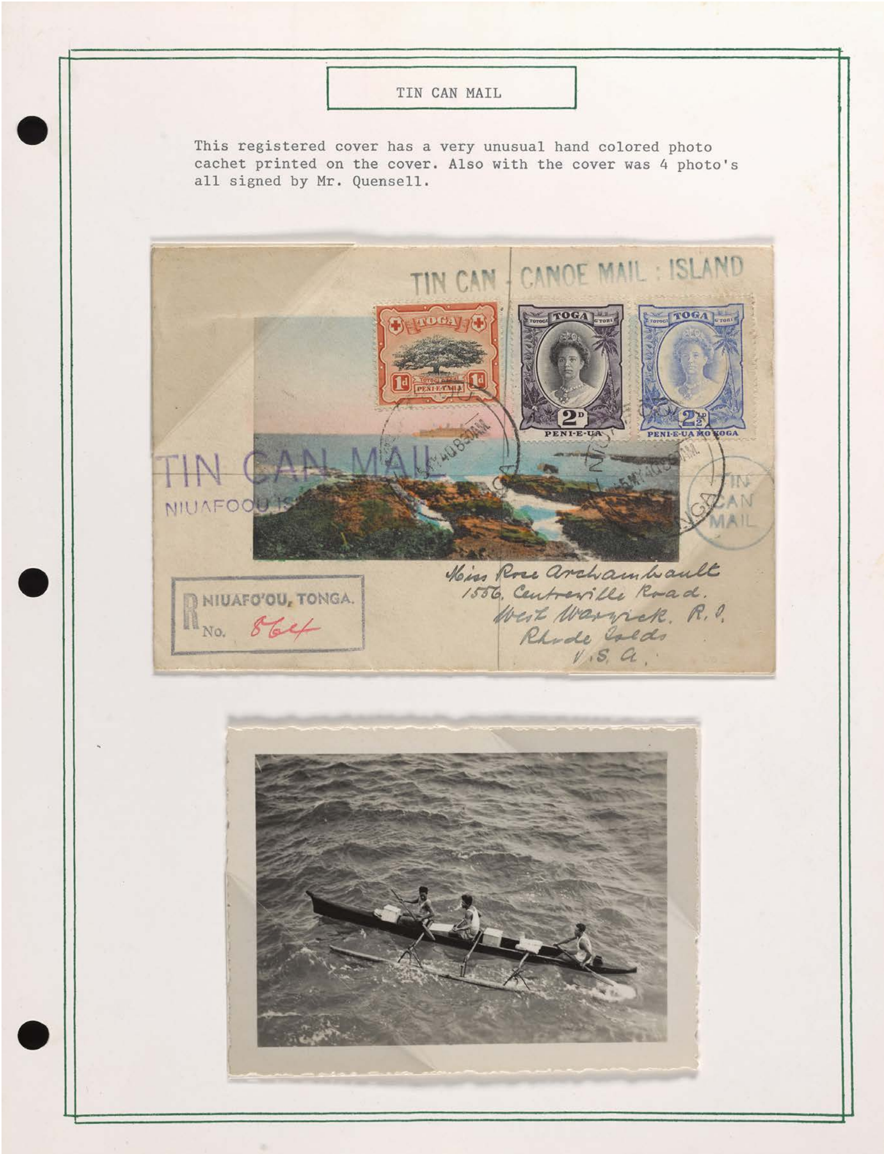

Figure 1: Album page from the Gustafson Tonga Island Collection. Image courtesy of Brown University Library Special Collections.

the Joe and Lil Shapiro Collection of Laundry Ephemera (advertisements printed on the adhesive side of stamps, see Figure 2).

About the Course

Making sense of the Library's stamp collections was an ideal project for a course on collections. The collections raised questions about acquisition policy, intellectual and physical control, and especially, use. This focus also offered the opportunity for the class to provide a useful service to the library. Historically, the stamp collections have been little used, and it seemed that a group of students might bring new energy to the challenges of activation and access.

Brown's Public Humanities program has sponsored a range of collections courses over the years, working with the Haffenreffer Museum of Anthropology, university library, and local historical organizations. A range of students enroll. In this class, there were five graduate students in Public Humanities, and eight undergraduates from first- to fourth-year, with majors including Egyptology, archeology, American Studies, and biology. Several were interested in museum careers.

Collections offer both theoretical and practical challenges, including the fundamental questions of why and what to collect. There are also a host of practical questions, such as how to organize, store, conserve, and make collections available. The syllabus promised the students would learn something about the way museums think about and use collections, best practices in collections management, development, and preservation, and how to conceptualize and create collections-based exhibitions.

The course started with background reading on the history and philosophy of museum collections and moved on to more practical readings on registration, conservation, and curatorship. We started by asking, with Steven Conn, Do Museums Still Need Objects? (2010) and "unpacking libraries" with Walter Benjamin (1964). On the more practical side, we spent some time on "Collections Management Policies" with museum attorney and ethicist Marie Malaro (1998). We considered practical issues with the National Park Service Museum Handbook (2006) and conservation with Barbara Appelbaum (2003). The AAM Guide to Collections Planning (Gardner and Merritt, 2004) offered the backbone for our strategic planning process. And Creating Exhibitions (McKenna-Cress and Kamien, 2013) helped us, well, create exhibitions. Students undertook three detailed collections projects throughout the course, putting these readings into practice.

One project dealt with the Annmary Brown Memorial, a private library and art museum protected by a will forbidding any changes, which became part of Brown in 1949. The university has since wrestled with the best way to use the building and collections. Students cataloged some of the collections and wrote a plan to reimagine the building as a center for art and material culture.

The second project dealt with Brown's antique scientific instruments, which are scattered among departments, as well as in the Library. Students cataloged a selection from the physics, biology, and math departments, wrote a plan proposing further cataloging, and recommended that the University Archives keep track of them.

The largest project was the stamp collection. Students delved into the postage trove, somewhat skeptically at first. Their goal: make the case for the collection as a resource for university research and teaching and

Figure 2: : Sunlight Soap Company advertisements, printed on the gummed side of New Zealand postage stamps, 1892-1993. Image courtesy of Brown University Library Special Collections.

produce an exhibition and strategic plan for the collection. The class pored over the albums to get a grasp on the vast and diverse contents; researched the history of the collections; drafted a strategic plan for future management, growth, and publicity; experimented with platforms for presenting digitized stamps; and developed an exhibit and programming ideas to increase visibility and use. Students were impressed by the breadth of topics to which stamps could speak. Finds from the collections that inspired class research included the unconventional postage stamps of Bhutan, such as the "Talking Stamps" from 1972, and the international World Refugee Year issues of 1959-1960 (Figure 3). They raised questions about what was and was not included. For example, why were there some unofficial stamps included, like Christmas Seals, but not stamps made by artists?

Figure 3: : "Talking Stamp" postage from Bhutan, 1973. Vinyl record, approximately 2 inches in diameter. Image courtesy of Brown University Library Special Collections.

By the end of the course, many students had reconsidered the value of stamps, and many confessed that they had found the collections much more interesting than they imagined. They were eager to spread the word about the possibilities of stamps in courses from art to history. But they also had come to appreciate the challenges of the collection. It was difficult to use because it was cataloged idiosyncratically. It was hard to know what was there without paging through albums. It required a great deal of staff time.

The process of research in the stamp collections taught students about the nature of collections. They noticed the differences between philately as a hobby and as academic subject matter, and between personal collecting and library management. From ascertaining exact terms of gifts to assessing access issues in a peculiar library collection of visual ephemera, the students gained a firsthand understanding of the complexities of special collections work and the challenges that libraries face in providing access to unique materials.

Three students collaborated to create a draft "Strategic Plan for Management and Development of the Philatelic Collections." This document made the case that the collection maintained too many of the characteristics of a personal stamp collection, and had not been conceptualized or cataloged to be effective for university research. The Executive Summary offered this advice:

> Future management of the collection must: revisit the stamp collection's purpose, better integrate the stamps into the library's mission and core services, re-envision programming and outreach to ensure its relevancy, and develop new and innovative approaches for collecting in order to best serve our unique student scholars. Adjustments in the methods of collection and access, combined with short-and-long term programming can

> better integrate the collections with the other holdings of the John Hay Library, align them with the mission of Brown University Library, and engage the students and faculty of Brown …

The class also created the exhibit, *Thousands of Little Colored Windows: Brown University's Stamp Collections*,[3] which was on view in the main gallery of the John Hay Library during the spring semester of 2016.

3. Online

About the Exhibit

After a large scale renovation, the John Hay Library re-opened in 2014 with a formal exhibition space open to the general public as well as the Brown community. Through regular exhibitions dedicated to presenting and contextualizing the diverse array of resources and materials available to readers and researchers, the Library established an exhibition program to support courses, encourage scholarly inquiry,

Figure 4: View of the main gallery in the John Hay Library with the exhibition installed. Image courtesy of Brown University Library Special Collections.

and offer a peek into the collections. The class project was a perfect fit with this mission. Students worked with staff and curators to showcase this little-known portion of the Library's holdings.

During the planning, students focused on a range of topics. Some were immediately drawn to graphic design and imagery. Some were interested in national symbols and production of stamps as propaganda, while others were intrigued by the transactional purpose, implications of connectedness, or the collecting of stamps. The students worked in groups, sketching out ideas for a basic exhibit concept and organizational framework. Proposed themes ranged from letter writing and communication to the ways states present themselves to the world on stamps.

The exhibition space has seven cases, so Thousands of Little Colored Windows examined postage stamps and related historical materials through seven guiding terms. After a great deal of class discussion, the students chose definition, communication, art, politics, charity, collection, and motivation. Groups of two or three students worked to select content and develop interpretive text for each section. Each group did background research on their topic, and identified a quotation from a scholar whose research would help frame their investigation and support the presentation of stamps in a relevant, academic context. This curatorial concept presented challenges with regard to the selection of materials from the Library's collections as it's not the way the stamps are cataloged.

The student curators for the "definition" section chose items from a wide range of collections that shed light on the stamp's revenue generating function, its iconic shape, and how commercial entities, artists, and even stamp producing authorities have played with the familiar form and understood its authenticity over the years. The exhibit case included federally-issued alcohol, tobacco, and marijuana revenue stamps, collectible trading stamps, Fluxus artist Robert Watts' Safe Post and Jockpost "artistamps," and the non-governmentally issued "puffin" postage stamps of Lundy Island (Figure 5).

Students working on the "communication" topic were inspired by the revolution triggered by the release of the first postage stamp, the Penny Black, in the U.K. and the establishment of affordable long-distance communication. The exhibit case included first stamps from the U.S. and U.K., envelopes pre-dating special delivery postage that feature written requests for speedy service, Lewis Carroll's "The Wonderland Postage Stamp Case" and its accompanying booklet aimed at encouraging letter writing among young people, and a selection of postcards that show the range of formality within mailed communication.

The "art" group highlighted artists (including Alphonse Mucha and Normal Rockwell) who designed stamps to capture a national aesthetic.

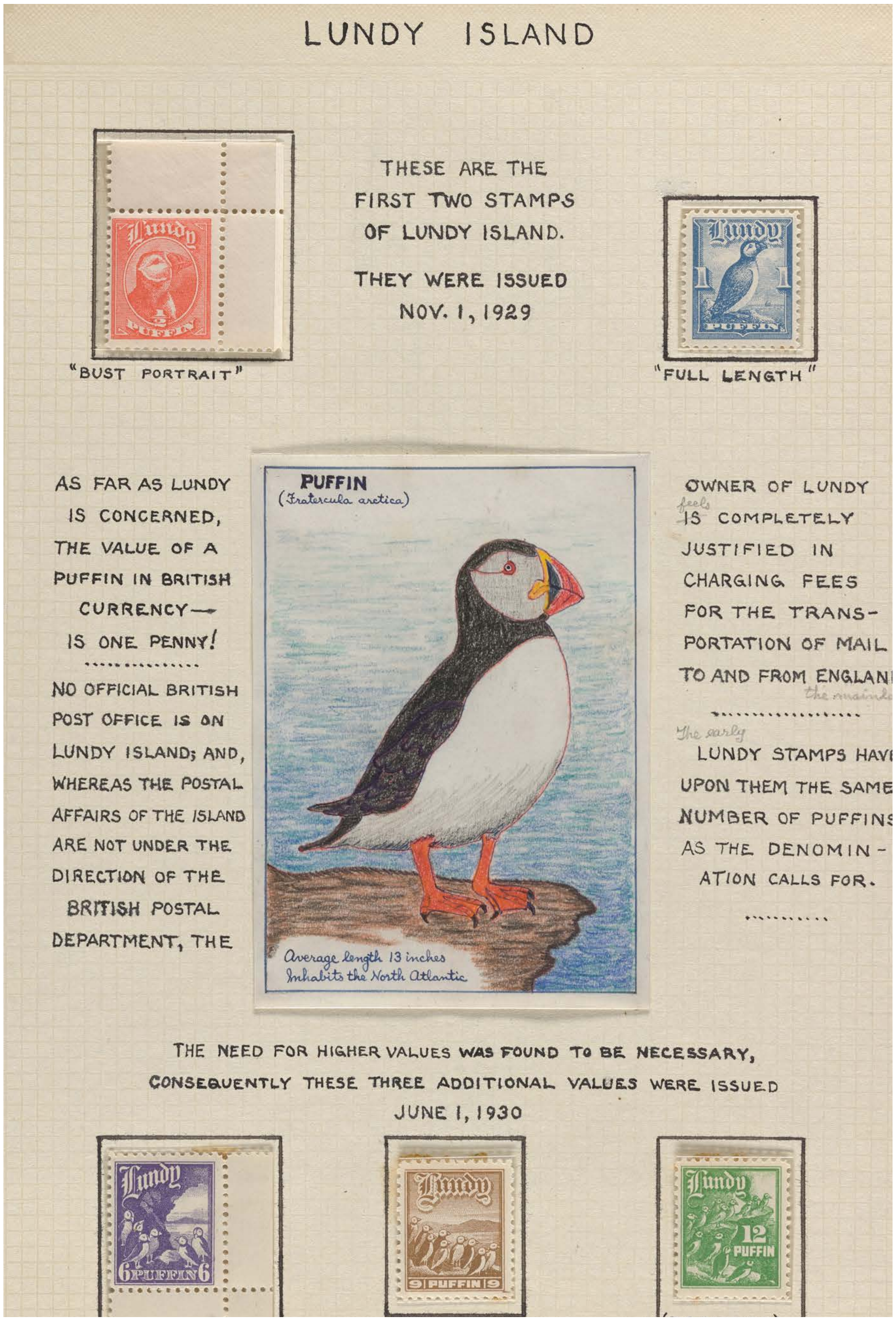

Figure 5: Postage stamps from Lundy Island, 1929-1930, mounted on a collector's exhibition page. Image courtesy of Brown University Library Special Collections.

Students interested in "politics" focused on internal and international conflicts as revealed on stamps, finding examples of regime change, occupation, decolonization, and territorial claims in the imagery. Under the "charity" topic, students investigated the medium of stamps for the transmission of solidarity messages and support for common causes across national boundaries, such as the public health initiative of "The World Against Malaria" postal campaign of 1961.

Lastly, the two groups working on "collection" and "motivation" collaborated to formulate a group of items that painted the picture of the type of things stamp collectors accumulate and their many reasons for participating in the practice. Items such as the 1971 manuscript of Ayn Rand's "Why I Like Stamp Collecting" (a small manifesto on the cognitive benefits of the hobby), a 1962 Brown University Library internal memorandum reporting on educational uses of the stamp collections, and examples of postage printing errors that highlight the way market value shapes stamp collecting, all shed light onto the personal drives behind the activity. The exhibition's multi-perspective approach illuminated the breadth of the collection and highlighted the academic potential of stamps, an idea that aligned with the Library's long term goals and delighted the librarians who reviewed the students' proposal.

Postage stamps present significant conservation and display challenges. The Library's conservator assessed gallery lighting to establish a safe level for the colored inks and helped determine the best way to show the stamps. They were displayed on polyester film backings to ensure that if humidity fluctuation activated the adhesive backs they would not adhere to the display surfaces. The conservator also used polyester strapping to secure groups of stamps to display risers and discourage movement resulting from airflow or natural warping.

Figure 6: View of the main gallery in the John Hay Library with the exhibition installed. Image courtesy of Brown University Library Special Collections.

The exhibition cases in the Hay Library are table-style vitrines, intended for much larger objects. Students worked with mock-up displays and staff tested options to find the most successful display solution. They decided to use risers of a uniform height to lift the materials close to the top of the case and closer to the viewer (Figure 7). Black case floors and risers allowed the text and imagery of the stamps to pop from their white scalloped borders. The recessed walls behind each exhibition case featured the guiding topic and quote, as well as introductory and item-level labels, numbered to correspond to materials. Removing all exhibition text from the cases made it easier for the viewer to concentrate on the small items.

The small size of stamps was a major concern in the exhibition design process, and the students played with the possibility of incorporating enlarged facsimiles into wall graphics. This was rejected as in the context of Special Collections, it was important to encourage visitors to focus on the original materials. Magnifying glasses were made available at the front desk and the introductory text of the exhibition prompted visitors to “look closely.”

The gallery also featured an interactive digital platform (TAG, or Touch Art Gallery, developed by students in Brown’s computer science

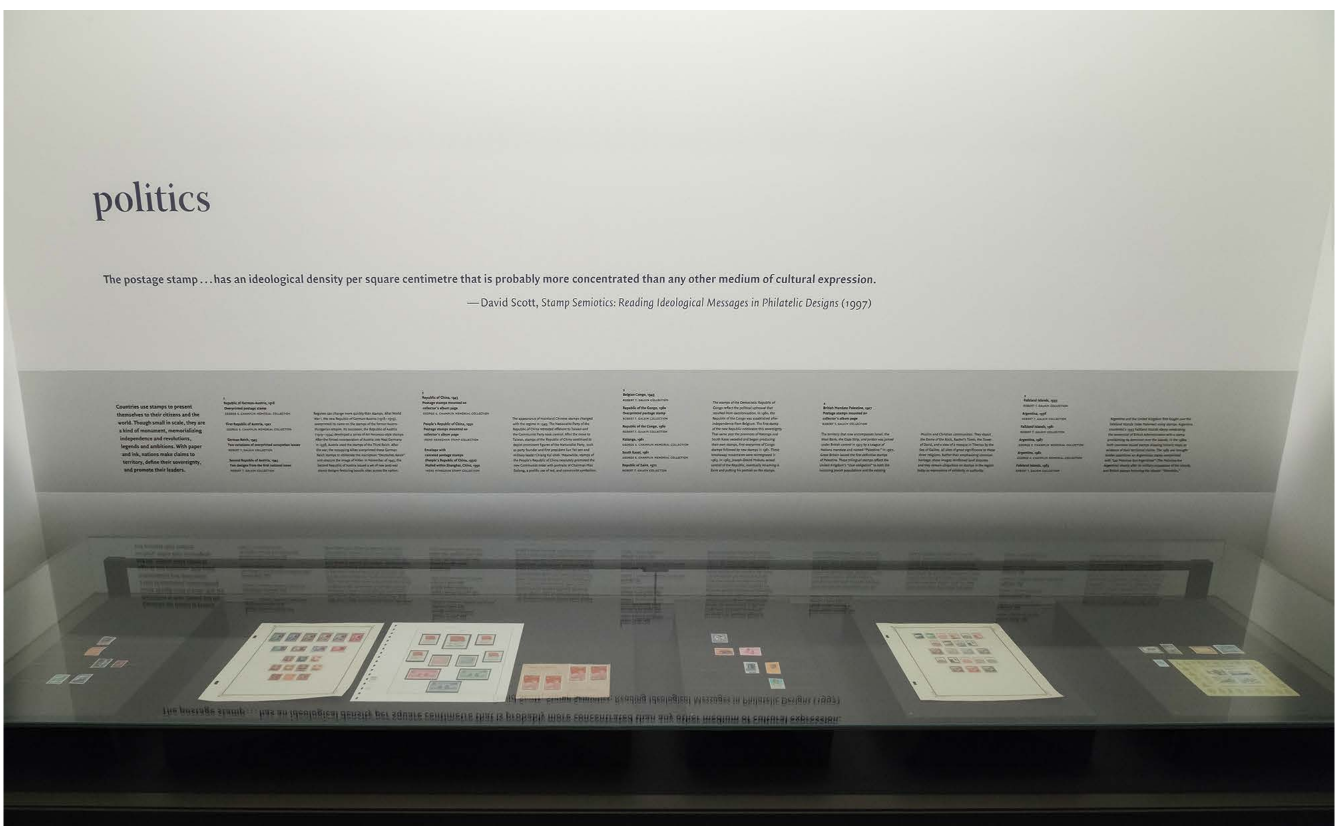

Figure 7: Detail view of one of the exhibition cases with stamps on display supports. Image courtesy of Brown University Library Special Collections.

department) for learning more about political histories through stamps (Figure 8). It displayed stamps from decades of political upheaval from a range of nations, offering the opportunity to explore the way conflict is portrayed on stamps. Students created metadata for these stamps and had a chance to think about the complicated questions surrounding searchable information and public interfaces for visual library collections. A beta web version of TAG is included on the exhibition website.[4]

Challenges of Stamps in Special Collections

Cultural artifact and ephemeral collections like stamps pose challenges for library management. Often composed of unique and not self-describing items, these collections and their components do not fit easily with bibliographic or archival standards of cataloging. Since no single descriptive standard fits all needs, these items often require specialist input for full inventorying and may exist with limited documentation within a library, difficult for users to access and explore. In addition to these cataloging challenges, items outside of the definitions of bound and manuscript materials offer complications for storage and conservation.

Postage stamps and postal materials seem to hold a position in between self-describing items and ephemera. They have their own

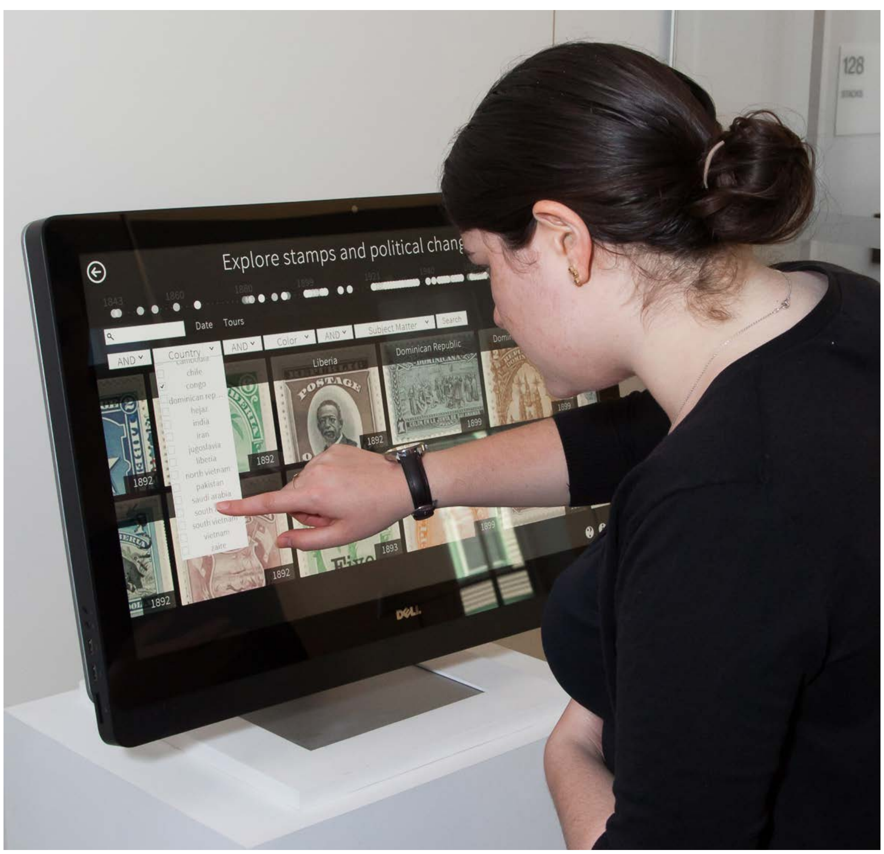

Figure 8: Student using TAG in the gallery. Image courtesy of Brown University Library Special Collections.

cataloging system, a unique numbering system initiated by John Walter Scott in the 1860s. The Scott Catalogue is issued annually; documenting the stamps produced in every country of the world and assigning each a "Scott number." The Scott Catalogue also notes printing process, color variations, perforations, denomination, currency, and imagery. Looking at a stamp offers a large amount of this information. The country of origin is typically inscribed, as is the monetary information. However, accumulations of stamps, in most cases, stem from personal hobbies. Thus, inventory and arrangement is often idiosyncratic within a single collection, and the compilation of multiple collections into an academic library compounds the peculiarities. Students working on the class project encountered many of these with regards to management, access, and development of the stamp collections, and were struck with the complexities embedded in translating collections developed with personal aims and constraints for scholarly use.

The management of stamp collections at Brown is a product of the terms of Webster Knight's 1933 will. Care and collecting is entrusted to a self-perpetuating committee of three volunteer curators from the Rhode Island Philatelic Society, the country's oldest philatelic society. Significant endowments and gifts fund the growth of two of the major stamp collections, allowing the curators to acquire new stamps issued each year, along with a range of related materials, from small topical collections and printing errors, to historical stamps missing from the collections.

The storage systems for the majority of the collections are a product of their original collectors, and employ the supplies of traditional philatelists—binders, named pages, and polyester film slipcovers. The curators continue to use these. Stamps are only loosely attached in the binders, so the system does not enable secure viewing of the materials, which impacts accessibility and security of the collections.

The inventory of the collections is also the result of transferred management and collector perspective. There is no standardized record of the collections, nor are they incorporated into the Library's online catalog. Postage stamp holdings from the major global collections are logged on printed pages in a binder available in the workroom. Holdings are listed by country. However, national identities change, confusing users, and date ranges of the holdings are not specified. Lists of holdings by country serve to orient a visitor to the collection, to give them a starting place in the room, but using the collections this way remains very difficult. It is a large, complicated set of collections, with only minimal finding aids.

The unusual management structure and difficulty of access offers the library significant challenges. Volunteer curators are enthusiastic but not easily integrated into the Library's managerial oversight. They are not academic librarians, and the acquisitions, collections management, and access policies for the collection reflect this circumstance. The focused student work on the collection for the course and the exhibition showed the possibilities latent in the Library's stamp collections, but also its problems. The next step for the Library is to figure out new management, collecting, collections control, and outreach plans.

Future Work with the Stamp Collections

Future plans for the stamp collections build on many of the ideas that the students outlined in their strategic plan. The Library intends to create a formal collecting plan and coordinate the actions of the Philatelic Society curators to support such a plan. It will identify users and partners in the university community, refine the current collection, expand on its strengths, and initiate standardized organizational systems. These changes will allow the collections to become a resource for professors, students, and general researchers, and align with current scholarship at Brown.

Inventory and housing initiatives will heighten control and accessibility of the collections. A detailed collections-wide inventory will illuminate the peculiarities of the collections and shed light on the best way to organize a finding aid for the materials so the contents have maximum discoverability. The collections should be described in a way that highlights aspects useful to researchers, such as personal collecting methods, or stamps created in colonial versus sovereign national contexts—making these facets of the collections enticing to researchers rather than hindrances to access. The inventory initiative will also reveal the extent of duplication in the collections, enabling the Library to create a plan for how the sale of duplicates can support access or fund further refinements. Refining storage methods and shelving organization will go hand in hand with this effort to lessen barriers to information and discovery.

The question of what to collect is also pivotal for the future of the stamp collections and their path toward academic relevance. Through formal planning and assessment of gift terms, the Library will be able to weigh the benefits of continuing annual stamp purchases for the U.S. and many foreign nations versus focusing on a few targeted collecting areas. The students came to the conclusion that on the whole, contemporary stamps after 2000 or so are less useful as a resource for teaching and research. They recommended limiting acquisition of annual stamp production to instances where the issues show significant graphic design or communicate political messages due to governmental upheaval or international tensions.

Future acquisitions should also focus on regions where Brown researchers are active, especially postcolonial histories, nationalist, and irredentist movements. Focusing on a few regions would allow for a thorough assessment of a political landscape through stamps and make it possible to cultivate a strong connection to professors and departments. Moving beyond official stamps offers a second collecting opportunity. What philatelists call "Cinderella stamps," materials that resemble stamps but are produced outside of governmental authority, show stories of resistance and insurgency, whether produced by political figures or artists. This would attract faculty and students from new departments, including visual art and art history, to the collections.

Reprocessing and repositioning the stamp collections will increase their relevance, interest, and usefulness. To be successful, it will require active outreach to the university community. The Library must work with scholars within departments and centers where there is a potential for stamp-related research, including American Studies, History, Africana Studies, the Center for Latin American and Caribbean Studies, and the Watson Institute for International Studies. It should also focus on the collections' teaching potential. While it may be difficult to move faculty to adopt new research methodologies, this project-based course demonstrated that the appeal of stamps for student projects, research papers, and public outreach is clear. The Library should monitor course offerings and let faculty know about stamps that might be useful in teaching.

When the stamps are organized and accessible, next steps will include public programs, additional exhibitions, and the establishment of fellowships or research award opportunities. It will take an investment of time and effort to transform the stamp collections into a unique and useful library resource, but the students' enthusiasm—and our own—convinces us that it will be worthwhile.

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A Model for Surfacing Hidden Collections: The Rescuing Texas History Mini-Grant Program at The University of North Texas Libraries

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Abstract

The University of North Texas Libraries (UNT Libraries) have directed a digitization service called Rescuing Texas History (RTH) with the goals of helping local and state-level cultural heritage institutions and private owners digitize their materials. RTH allows UNT Libraries to develop mutually-beneficial relationships with regional organizations while preserving and providing access to a large variety of at-risk historical items in The Portal to Texas History digital repository. The model described in this paper will explain the methods and lessons learned over the years of conducting the program. RTH's overall structure serves as a model for sustainable large-scale digitization initiatives.

Keywords: digitization, hidden collections, history, digital collections, project management, collection development

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Description of The Portal to Texas History

In the beginning of the 21st century, as digital collections were brought to life in cultural heritage organizations throughout the world, the University of North Texas (UNT Libraries), came to three fundamental realizations: first, that the formation of digital collections could provide preservation of and access to historical artifacts in a way never before possible; second, that although many organizations in Texas would have the resources to create digital collections, even more would not or could not do so; and third, many communities without access to the digitization process have materials and valuable stories that are worth disseminating. It was these stories, many with a high risk of loss, that form and embody Texas History. UNT Libraries identified the need to preserve and provide access to hidden collections of primary source materials related to the state's rich heritage. It realized that organizations and homes in Texas with these materials could benefit from contributing to a centralized resource that provides not only the hosting, but also the digitization and metadata services required to create digital collections. Additionally, it was recognized that this state-wide resource could allow scholars, researchers, genealogist, teachers, and life-long learners a chance to view and freely access these previously hidden collections in a long-term and sustainable manner.

The term hidden collections can be defined as those items owned by an organization, but lacking bibliographic information that would facilitate its use by an institution, patron or visitor (Brannon, Parks, Phillips, & Sears, 2013, p. 7). Many cultural heritage institutions, particularly archives and libraries, have grappled with how to approach hidden collections. The first step as Elizabeth Haskel explained in her article, "Hidden Collections in Archives and Libraries"is to explain why hidden collections are a problem. These types of collections are opportunities for wasted resources, such taking up valuable space in an archive. Hidden collections are a potential security threats if classified or confidential information is mishandled. They are a problematic insurance issue and hard to replace if these unknown or undocumented items are stolen. Moreover, hidden collections can be a hindrance to research and scholarship when patrons, who may have journeyed to the collection, cannot be sure of what they would find (Haskel, 2005, p. 96). The second step in managing the challenges created by hidden collections is to select a method or model for making these collections more discoverable. Several institutions have found ways of approaching hidden collections. There have been grant-funded initiatives to process these collections enabling some description of their content and thereby granting greater access. For example, The Historical Society of Pennsylvania secured funding for five years from the Andrew W. Mellon Foundation to process collections of small repositories in the Philadelphia Area (McCarthy, Caust-Ellenbogen, & Leu, 2016, p. 98). Another approach to the problem included UCLA's Center for Primary Research and Training Fellowship that paired graduate students with hidden collections in an effort to process them (Steele, 2008, p. 316). The question with these and any other method is on what level or detail should archivists process a collection? Should only minimal processing be complete in order to provide access to the materials sooner? Or should a collection be described completely so that it may not need reprocessing due to insufficient information? The model selected for Rescuing Texas History Mini-Grant Program (RTH) by UNT to expose Texas related hidden collections went beyond that of description, to digitization. This model captures and describes collections on an item level and provides an even greater level of access to materials through UNT Libraries' "The Portal to Texas History" (The Portal).

In 2002, under the leadership of Cathy Hartman, the later-named Digital Projects Department began developing a digital repository now called The Portal to Texas History. The name was selected to ensure that the collections held within The Portal reflected the many communities, interests, and cultures that contribute to Texas history. The Portal is operated by the Digital Libraries Division in the UNT Libraries. Funding for the Portal comes from the UNT Libraries, which covers staff salaries, technology, and infrastructure for the program. In addition to local funding, The Portal secures funding for digitization projects from different granting sources including federal, state, and local governments as well as support from a number of foundations across Texas. Over the past decade, The Portal has grown from its modest launch in 2004. By 2005, it hosted content from 25 Partner institutions (Belden, 2005, p. 1). Today, over 325 Partners have worked to digitize and make available over 725,000 digital items through The Portal. These digital objects have been used more than 30 million times in the past eight years. Throughout that time, The Portal team has engaged in a wide variety of initiatives to increase the number of Partners contributing content. One of the main initiatives for accomplishing this aim is the Rescuing Texas History Mini-Grant Program.

The Rescuing Texas History Mini-Grant Program (RTH) provides digitization, metadata creation, and hosting services, for free, to participating organizations. Like other multi-institutional digitization efforts, RTH provides digitization services, a centralized site for digital collections of Partner institutions, and long-term preservation for historic materials (Middleton, 2005, p. 145). Additionally, the program provides an avenue through which relationships can be established with new Partners on a limited, trial basis. An important piece of the RTH program is that the participating organizations are provided a copy of all digital objects and metadata created during the project in addition to those items being hosted with The Portal and being preserved in the UNT Libraries digital preservation repositories.

Rescuing Texas History Mini-Grants Background

Like many programs, the Rescuing Texas History Mini-Grant Program began with a goal and a grant. In 2005, The Portal team approached The Summerlee Foundation of Dallas about a grant for a pilot project called "Rescuing Texas History through the Digitization of At-risk Photographs and Maps." They received a $7,500 award. The funds allowed the Portal team to experiment in 2006 with digitizing materials from thirteen Portal Partners in the first iteration of RTH. The funds paid wages of student technicians who completed the scanning and metadata. Grant funds also covered the cost of hosting the images and shipping materials for digitization. Another grant from The Summerlee Foundation funded a second round of RTH with $10,000 to digitize materials in 2007. At the end of 2008, Summerlee once again provided funding with $15,000 for RTH to continue in January of 2009.

Figure 1: [Rescuing Belongings From a House on Fire] from Dallas Firefighters Museum, Rescuing Texas History 2010.

Also in 2007, UNT Libraries received a Texas Cultures Online grant from the Amon Carter Foundation in Fort Worth and the Adeline and George McQueen Foundation. The project, called "Where the West Begins: Capturing Fort Worth's Historic Treasures," was not an RTH iteration but was similarly structured to the two RTH years before it and taught The Portal team some valuable lessons. The funding awarded for Where the West Begins, in total $35,000, was significantly larger than the previous RTH programs. This increase in funding allowed for enlarged project sizes and increased time commitments. Additionally, there was a specific Fort Worth related theme requirement for the projects that narrowed the possibilities of what could be proposed. It was decided, after completing the obligations for the "Where the West Begins" grant that the team preferred operating with smaller, more manageable projects. It was also determined that no thematic limit beyond its relation to Texas history would be required. These decisions increased the scope in project proposals and ensured that accepted projects could be completed in a year.

In 2010, the UNT Libraries' budget allotment for the Digital Projects Unit in the form of student wages began fully funding RTH. The program awards a range of project sizes with some as small as $19. On average the awards are up to $1000 projects. This sum, based on the digitization and metadata rates, can develop collections of a reasonable size that can be completed within the associated RTH year (see Cost of Digitization in Appendix B: For archival collections (non-newspapers)).

Looking forward, The Portal team took steps to ensure the survival of The Portal and its contents. In 2012, UNT Libraries established the Cathy Nelson Hartman Portal to Texas History Endowment to support The Portal by providing a sustainable source of income. The endowment will arrange for the development of technologies, the acquisition of collections and content, and creation of lesson plans and education resources (The Portal to Texas History, 2016). In 2015 they additionally completed a self-audit on their repository policies, documentation and infrastructure in which they document the preservation management of held digital collections in Appendix H (UNT Libraries: TRAC, 2015).

The Program Host

Two areas in UNT Libraries work primarily to develop The Portal to Texas History and RTH Program: the Digital Libraries Division and The External Relations Division. As of 2016, the Digital Libraries Division staff includes 17 full-time staff members and 15-25 part-time graduate and undergraduate student employees. Within the division are two units who complete the digitization, the Digital Newspaper Unit and the Digital Projects Lab. The Digital Newspaper Unit digitizes only newspapers and the Digital Projects digitizes everything else except newspapers, audio, and moving image materials, which are digitized in other UNT Libraries departments. The Digital Newspaper Unit is staffed with four full-time workers and, on average, five undergraduate and graduate student technicians. The Digital Projects Lab is staffed by four full-time workers and between 12-15 student imaging workers and three to five student metadata workers. These student technicians produce most of the scanning and metadata creation for the projects. The External Relations Division has two dedicated full-time librarians and one part-time student worker on The Portal team. One of those librarians, the Project Development Librarian, acts as a liaison between the Digital Projects Lab and the Partners and serves as the main point of contact and marketing for RTH.

Program Logistics

Application Process

As in other grant-like programs, current and prospective RTH Partners go through an application process. The Project Development Librarian sends a call for submissions by e-mail to the current list of Portal Partners, and to a variety of other statewide institutions, associations, and organizations. All the organizations on the list have the responsibility of preserving cultural heritage and historical materials. The e-mail includes a synopsis of The Portal, a brief explanation of RTH, the program's contact information, a link to the application, and the application due date. The applying Partner then completes the main application and an associated appendix form that explains the cost breakdown of the desired services (see Appendix). It is through this section that the applicant, and later the awards committee, ascertains at a glance the full cost of the proposed project. The Project Development Librarian then meets with the Digital Libraries Division Assistant Dean to determine how much funding will be allocated for the year's program.

As applications are received, the proposal details are added to a matrix in Excel. The matrix tracks the Partner's name and contact information, status as a new or returning Partner, the type of materials in the project, a synopsis of the collection's historical significance, a list of the documentation received, and an estimated cost of the project.

Portal Partner	Name	Materials	Description	Amount Requested	Ranking
N	Tumbleweed Public Library	121 photos// 5 handwritten docs	A collection of photos and documents from two prominent families in the Tumbleweed area.	$522.53	1
Y	Mary-Jane S. Cortez	9 scrapbooks	Scrapbooks documenting the local Runswat	$315.30	1

Figure 2: Example entries of the RTH selection matrix

After the submission deadline and all submission have been added, the Project Development Librarian gives the selection committee access to the completed matrix. The committee consists of members from The University of North Texas History Department, the Digital Libraries Division and the Libraries' External Relations Office. The committee meets in late summer to discuss the proposals. The Project Development Librarian then informs the members of the award budget and the maximum funding for each award prior to the meeting. With these amounts in mind, they prepare by ranking the top 20 applications for historical and cultural significance. At the meeting, the committee members vote on which projects will be funded.

The Project Development Librarian, after recalculating the total accepted projects costs and balancing that amount against the budget, crafts a congratulatory e-mail to be sent to each awardee. The e-mail indicates the basic scope of the project being awarded, the amount of funds, the date the materials should be delivered to The Portal team, and the documentation needed to complete the project. This documentation may include: 1) the partnership agreement - the contract used to describe the rights of the Partner and The Portal (Digital Projects Unit, Portal Partnership Agreement, 2016); 2) the collection description form - a pre-metadata form used to create the individual Partner's page in the digital library; and 3) the project inventory form -- a list that describes what is in the project. The Project Development Librarian advises the Partners on how to craft the required inventory and drop-off or deliver materials. The Project Development Librarian also answers questions that may emerge in-between selection and relinquishing the collection into the Digital Projects Lab's custody.

Digitization Process

Once a Partner's collection arrives at UNT Libraries, it undergoes an initial inventory in which a staff member verifies that all items arrived and then accounts for any "stowaways" or missing items. Any differences between the provided inventory and the actual items delivered are explained on a discrepancy form and sent to The Partner. The collection is then integrated into the Digital Project Lab's workflow system. The Digital Projects Lab has used a variety of methods including Excel, colored paper flagging, and project management platforms such as Basecamp, to track a project's progression over the years. Currently, the Lab uses a combination of wiki website, white-board, and digital folder structure system. Each RTH project gets its own project page on the Digital Libraries Division's internal wiki-site. The project is additionally represented on a large dry-erase board used to track all the projects in the lab based on the stage of project completion. As files are created they are moved forward based on what should happen to them next.

Over the course of the year, student imaging technicians scan, and metadata workers describe each project according to The Digital Project Unit's standards (Digital Projects Unit, Standards, 2016). The Lab is outfitted to handle a variety of formats with Fujitsu fi-6670 duplex document scanners, large Epson Expression 10000 XL scanners used for documents and photographic prints, Plustek Optibook A300 Bookedge scanners for books, and a Zeutschel Omniscan 10000TT planetary scanner for large or oversized items. The lab also has access to an i2S SupraScan Quartz A1 HD scanner for all things that do not fit on the Zeutschel. The scanning students use the unique identifiers on the inventory submitted by the Partner to name and organize each item into its own digital folder. Once a step in the workflow has been completed, the scanned images are shifted to the next step in the workflow of the project. For example, newly scanned items in one project are moved from 1.Scanning to 2.toPreQC then to 3.toFinalQC etc.

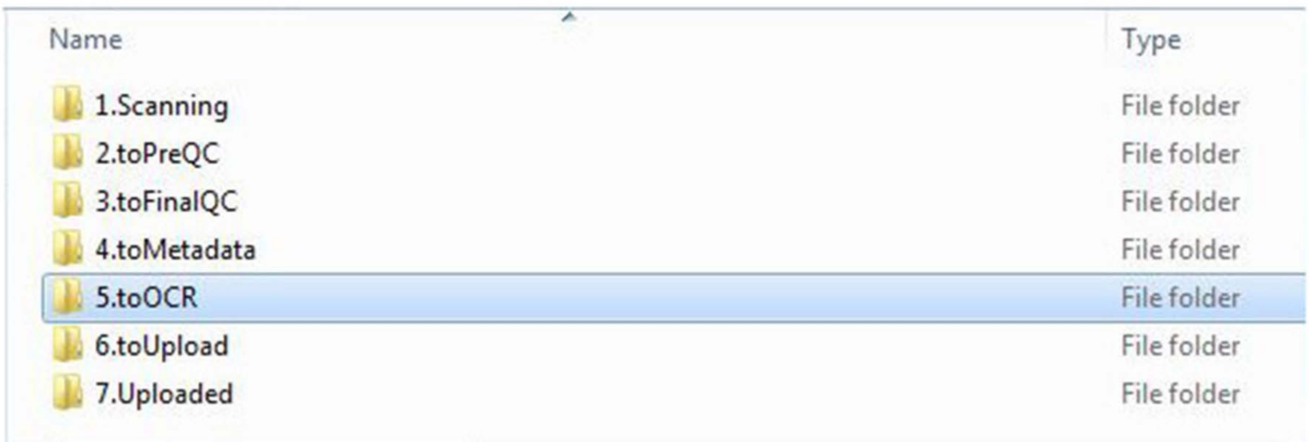

Figure 3: File organization and Digital Projects Lab digitization workflow model

Following scanning the project enters the preliminary quality control phase (Pre-QC) wherein, a different student examines the images to make sure that all the items have been scanned correctly. The student checks for errors in resolution, file naming, scanning sequence, cropping, and deskewing. Next, the project is moved to the final quality control step (Final-QC) where a staff member examines it for the same errors and overall quality. Upon completion of Final QC, the items are sent to metadata student technicians, who describe the items using a locally qualified Dublin Core schema (Digital Projects Unit, Metadata, 2016). The metadata step may be followed by optical character recognition (OCR) processing if the item contains text, and uploaded into the Portal. Once digitization is completed, the physical materials from the project undergo a final inventory to ensure that all items are returned to the Partner. They also receive a CD, flash-drive, or hard-drive of the digital copies of the collection for the Partner's own use. The Project Development Librarian then notifies the Partner that the materials are ready for pick-up or shipping.

Year	Number of Partners	Objects	Uses to Date
2006	13	4,754	971,969
2007	24	7,795	1,116,409
2009	15	11,196	1,827,274
2010	20	3,278	267,929
2011	13	2,172	242,665
2013	36	5,050	61,693
2014	43	7,013	24,742
2015	42	In progress	In progress

Figure 4: The number of Partners, objects digitized, and uses per RTH Program year.

*Usage numbers appear to decrease with each new year as newly added materials have less time than older materials to be viewed and used.

The Portal to Texas History uses item usage as a primary indicator of assessment for projects over time. This usage number is calculated nightly by the system and made available to the public to view. Usage data represents the grouping of interactions with a specific digital object by a single IP address for a period of 30 minutes. The system automatically removes robots or other suspicious requests before doing any of the calculations. The usage data is calculated at the item level and then aggregated to the collection, Partner, and system level. Each of the Rescuing Texas History collections has a statistics page for the collections that provides this usage data: For example this is the statistics page for the Rescuing Texas History 2015 collection (https://texashistory.unt.edu/explore/collections/SG15/stats/). In addition to the collection level statistics, each Partner has usage information calculated for their items in the Portal as well. While usage data can be helpful to show the interest in a set of digital objects, it is only one form of assessment that can be collected for this type of project. The UNT Libraries is beginning to administer a survey to institutions participating in the Rescuing Texas History Mini-Grant program as a way of identifying areas to improve the overall grant and digitization process. In 2011 the UNT Libraries compiled a list of citations to content hosted by the UNT Libraries Digital Collections including The Portal to Texas History (Wilson & LeBlanc, 2011, p. 4). While this document is in need of updating, it does show how researchers are using collections in the Portal, including the Rescuing Texas History collections in their research.

Lessons Learned

After years of practice, RTH has evolved and enlightened its own administrative activities in small but important ways. The Portal team learned to create simple forms, budget more time for communicating with Partners, and require an itemized inventory of accepted materials.

Through instances of miscommunication The Portal team realized the importance of creating forms for Partners to complete and return. Early digitization procedures were conducted informally without official forms. This manner of communication worked when only a few projects were accepted. But as the RTH grew, so did the level of information management required for the Digital Projects Lab to fulfill its promises in a timely fashion. It became necessary to design forms that would enable Partners to easily find and provide needed information. These forms included the partnership agreement, collection descriptions, and inventory. The partnership agreement is the formal contract between the institution, or individual, and UNT (Digital Projects Unit, Agreement, 2016). It contains legal terminology that essentially states that the Partner maintains all of their initial rights to the items but authorizes the images to be hosted in The Portal indefinitely. The collection description form is a single page form requesting a preferred collection name and a short and long description of the collection. The form also provides the Partners with suggested talking points to include in their descriptions as well as web links to examples. Several iterations of RTH allowed The Portal team to fine-tune each form so the information was clearly requested and easy to supply.

The Portal team also underestimated the amount of time necessary to answer questions throughout the process. It was again after multiple years of the RTH that a workflow was established to efficiently provide information requested by Partners. The workflow now includes the utilization of an online customer management system, the Project Development Librarian tracking the process of each RTH project, and implementing at least three communication milestones. The Partners are notified when the materials have undergone the intake inventory, are in the process of undergoing quality control, and when they are available online. Partners will often also receive communication during the metadata process. The Portal team discovered that initial excitement often diminished over the course of an RTH year life-cycle and that communications designed to illustrate how far along in the process a particular project was helped maintain that excitement. Though Partners maybe be thrilled by the idea of having materials digitized, the inevitable mounting duties in any organization can create hindrances in prompt communication. Diligence and awareness are necessary to keep up with not only the more communicative Partners, but also those who may go silent for months at a time.

Another important lesson in exchanging information was requiring— with the initial application-- an itemized inventory of the materials that the Partners wanted digitized. In the early years of the RTH program, the inventory was not required until after approval when the items arrived at the Digital Project Lab for digitization. As the digitization process commenced, staff members discovered that more or fewer materials than anticipated had arrived in the lab, resulting in disruptions to workflows and expectations. Requiring the inventory not only upon arrival of materials, but also at the application stage helped Partners and committee members come to a more accurate understanding of what was inside each proposed project. The itemized inventory additionally allows all parties involved to have a reasonable idea of what will be sent and helps lab staff recognize if all the predetermined materials arrived at UNT. It also helps ensure that all items sent to UNT are later returned.

Benefits

Alongside the benefits of historic preservation, organizational collaboration, and centralized repository access, RTH has several operational benefits created by its structure including its flexibility, low-barrier of entry for Partners, short-term digitization commitment — long-term preservation commitment —, and built-in product exposure. As far as grant-like programs go, it is a very simple program to administer. This range in values, from $19 to $1000, allows those Partners who wish to digitize only a few items a chance to apply and have their projects completed. For example, one recipient Midwestern State University digitized a relatively small number of maps, 25 in total. But since digitization in 2010, the maps have had 2,988 uses. This highlights another feature, Partners can additionally view the number of uses their materials receive through the Portal to Texas History's statistics view. One can make the assumption that these maps would be unlikely to have received similar levels of usage had they remained only in physical format. The program's ability to work with small projects allows The Portal to host to rarer finds: the heirlooms and artifacts of private individuals. It is unusual for digital collections in universities to include materials not affiliated with the hosting university or donated by distinguished alumni. Those treasures found in the attics, or estates, of the

Figure 5: The number of Rescuing Texas History Partners by organizational type for all RTH program years. This counts includes repeat Partners for each year.

Year	Museums/ Historic Sites	Public Libraries	Archives	Historical Orgs.	Private Partners	Religious Orgs.	Genealogists	City/County Offices
2006	3	6	3	1	0	0	0	0
2007	7	4	1	5	4	1	1	0
2009	6	4	3	3	1	0	0	1
2010	2	9	4	3	0	1	0	2
2011	8	2	0	0	3	1	0	2
2013	5	9	4	4	4	2	2	3
2014	8	13	5	2	8	1	1	2
2015	12	6	6	6	3	1	2	4

larger population without university affiliations could largely go unpreserved. RTH, however, will accept project applications from individual private donors and has awarded several in the past ten years.

The ability to pilot a relationship also serves as a benefit for all parties involved. UNT Libraries and The Portal team have the chance to run through the digitization process with each RTH Partner knowing it is a short-term digitization commitment while still gaining a long-term preservation solution. Similarly, Partners, get the chance to experience the process with a small sample of materials, before attempting project proposals that are larger in size and duration. Often this first, "blind-date" goes well and a steady relationship between the two organizations develops to the advantage of each organization. This advantage for Partners comes in the form of ease through the digitization process and with the expected increase in exposure that occurs by having a collection in The Portal. For UNT Libraries, that advantage appears in the number of items that are uploaded and the visitors who click through to examine the materials.

Scholars, genealogy researchers, teachers, and students have testified how much they appreciate The Portal and the contributions of its Partners through oral, written, and published works. What is less often discussed is the positive feedback The Portal to Texas History has received from many of its Partners:

"Everyone I've worked with at The Portal has been wonderful to work with." -- Brad Willis, Private Partner

"[Receiving an RTH award] really made my day. And your lab is pretty rad too!" -- Lisa Betham, Haslet Public Library

These statements are encouraging to The Portal team, but the highest praise can be seen to come from the number of reoccurring partnerships. Of the 206 Rescuing Texas History partnerships over the past eight rounds, seventy-seven, about one third, have been reoccurrences.

Should a Partner decide to continue adding to The Portal after the conclusion of their RTH, there are options available to them. Currently, there are four models for digitization. Each partnership model directly correlates to available resources the partnering organization is willing or able to allocate to the project. The distinctions between the four models revolve around two key elements of the process: scanning and metadata creation.

Figure 6: [Clyde Champion Barrow and Bonnie Parker] from Dallas Municipal Archives, Rescuing Texas History 2009

Model Type	Model 1		Model 2		Model 3		Model 4	
Responsibilities	Partner	Portal	Partner	Portal	Partner	Portal	Partner	Portal
Provides information on the collection	■		■		■		■	
Prepares materials (includes unique identifiers)	■		■		■		■	
Ship materials	■		■		■		■	
Scans materials		■		■	■		■	
Creates metadata		■	■			■	■	
Processes images		■		■		■		■
Uploads		■		■		■		■
Digitally preserves content		■		■		■		■

Model 1 (Portal Heavy)

» Partner provides information about the collection, then prepares, and ships materials

» The Portal scans and describes (creates metadata) for the items, then processes, uploads, and digitally preserves the final content

Model 2 (Partner Light)

» Partner provides information about the collection, prepares and ships materials, and, after digitization, describes the items (creates metadata)

» The Portal scans items, then processes, uploads, and digitally preserves the final content

Model 3 (Portal Light)

As a result of RTH, The Portal receives the benefit of continued, diverse collection development, and Partners gain the ability to distribute materials to the wide audience The Portal attracts. Though these models are available to any interested potential Partner, RTH has been one of the best introductory steps towards digital collections building in The Portal. Thanks to RTH and the above models, The Portal has increased from its first year in development with five collaborative Partners, over 6,500 digital images, and 1,000 uses a month to over 325 Partners, 7 million images, and over 400 thousand uses a month in 2015.

Conclusion

The Rescuing Texas History program has created several benefits for the UNT Libraries and its Partners. Years of experience in administering RTH have resulted in a pool of knowledge on best practices cooperative digitization programs. Lessons learned include how to create and fund such a program, how to handle communication between The Portal and its Partners, how to guarantee the safe arrival and return of materials, and how to forge relationships among local organizations. For a fraction of UNT Libraries budget, the RTH model has returned to UNT, The Portal team, Portal Partners, and Portal users the ease in administrative duties, a well-developed centralized repository containing a variety of rare and valuable materials, and, best of all, the on-going relationships established with Partner institutions. It is The UNT Libraries aim that the program continues and inspires similar initiatives elsewhere.

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Appendix A: Application for Rescuing Texas History 2015

The Rescuing Texas History mini-grant series offers up to $1000 worth of digitization services to successful candidates. Please fill out the following questions along with the corresponding appendix form.

1) Name of your institution or family collection:
Address:
Phone:
E-mail:

2) Name and contact information for the person responsible for this project in your institution:
Name:
Phone:
E-mail:

3) Please explain the cultural and historical significance of the collection you propose for digitization (100-250 words).

4) From what time period(s) do the materials date?
5) What is the condition of the materials?

6) In addition to this form, please complete the corresponding appendix based on the types of materials you propose for this grant.

» Appendix A - newspapers

» Appendix B - archival collections consisting of any of the following: print photographs or film negatives, handwritten or print materials, ledgers under 16" long, books, serials (yearbooks will not be accepted for this project)

Requirements for participation:

If you are selected for participation in the grant, you must be willing to:

» Complete the partnership agreement

» Obtain permissions and copyright clearances if needed for your materials

» Carefully follow the instructions provided on the "Rescuing Texas History 2015"

» Communicate your needs and concerns to us

» Deliver or ship your physical materials to UNT by the agreed upon date

Applications can be mailed, faxed or e-mailed to: UNT Libraries
Attn: Jake Mangum
1155 Union Circle #305190
Denton, TX 76203-5017
(940) 565-2599 fax
jacob.mangum@unt.edu

Appendix B: For archival collections (non-newspaper)

1) Name of your institution or family collection:
   Phone:
   E-mail:

2) Cost of Digitization

   » All materials for the Rescuing Texas History project must be 12" x 16" or smaller.

   » No photocopies of photographs or documents can be accepted for this project.

   » Ledgers that cannot be disbound will not qualify.

   » Yearbooks will not be accepted for this project.

   Total cost: ___________

Format	Number of items you want to digitize	Cost to scan and create descriptive record
Photographs		$3.75 per item
Film Negatives or Slides		$5.00 per item
Glass Plate Negatives		$6.25 per item
Handwritten Materials (letters, notes, etc.)		$3.00 per item **plus** $0.45 per page (Example: a 6-page brochure would be $5.70)
Printed Documents (certificates, deeds, books, etc.)		$3.00 per item **plus** $0.35 per page (Example: a 6-page brochure would be $5.10)

These costs cover:

» Creating a master quality image or digital file for preservation

» Providing you with master digital copies of all of your scanned materials

» Creating derivative versions for online viewing

» Creating a thorough metadata record to describe each item

» Running non-handwritten text materials, such as print documents and broadsides, through Optical Character Recognition (OCR) software to automatically extract the text in order to enable full-text search

» Digitally preserving the image or digital file in our dark archive

We are committed to preserving these digital images for the future, and we are participating in federal research on digital preservation.

2) If selected for funding, how will you send your materials to UNT?
_____In-person delivery and pick-up

_____Shipping (If you elect to ship your items, how much insurance do you require when we mail these back to you? $__________)

____Other ____

Literary Manuscripts in the Classroom: Using Manuscript Collections to Engage Undergraduate Students

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Abstract

Special collections librarians need to find new ways to engage undergraduate students. One way to engage students is to approach faculty members with innovative ways to integrate special collections materials into their curriculum. At Bowling Green State University, the rare books librarian developed an outreach opportunity for undergraduate students to examine the literary process from manuscript to publication. Using the collection, she created packets for students that gave them the opportunity to track editorial changes. This article discusses the development and implementation of this project and ends with tips for others interested in using literary manuscripts in the classroom.

Keywords: rare books, literary manuscripts, undergraduates, higher education, special collections

Literary Manuscripts in the Classroom: Using Manuscript Collections to Engage Undergraduate Students

Libby Hertenstein, Bowling Green State University (OH)

Special collections librarians in academic libraries often struggle with developing meaningful outreach to students, especially undergraduates. Students frequently view closed-stacks materials as intimidating or of little use in their studies. Given this attitude on the part of students, librarians are developing instruction and outreach sessions to engage students and create new and relevant educational experiences utilizing special collections materials.

One way to increase impactful instruction sessions is for a librarian to approach classroom faculty members with new ideas for teaching using primary resources. By approaching the faculty member first, librarians can help create connections between courses and special collections outside of the typical one-shot instruction session. Librarians can highlight under-used collections to faculty members and students. Students can gain practical experience in using primary resources for research purposes and learn how to incorporate primary resources into their future courses. Finally, by offering the use of primary resources in a new light, librarians and faculty members can create long lasting relationships that benefit both parties and lead to new collaborations.

At Bowling Green State University (BGSU), the rare books collection saw sporadic use in undergraduate and graduate curricula. Many faculty members were not aware that the collection existed or that it had curricular ties to the courses they taught. To promote and increase use of the collection, the rare books librarian created an aggressive outreach campaign that used the university course catalog as a guide. If ties existed between the curriculum and the collection, the rare books librarian contacted the faculty member to offer the use of the rare books collection in their upcoming course. For each faculty member contacted, she offered specific items from special collections that would be useful in their curriculum.

Using this outreach technique, the rare books librarian developed a unique experience that created the opportunity for students in an English course to review the editorial process from manuscript to published form. This activity was especially relevant for the students because the goal of the English course was to create a literary piece of their own from manuscript to publication. By comparing one of the collection's literary manuscripts to its published form, students were able to use primary resources as a real life case study of how to approach their own class project.

This article will discuss the experience the librarian created for the students using the rare books collection and the literary manuscripts contained within. This includes preparation of materials, issues of access, and organization of the instruction session, as well as final results with tips for future sessions. From this experience valuable lessons were learned that will make replicating an instruction session like this possible at other institutions that hold literary manuscripts.

Literature Review

The use of primary resources in instruction sessions is well documented in the literature. Before the early 2000s, few articles provided librarians and archivists with practical examples of primary resource use in the classroom (Bahde, et al, 2014). But by 2012 the literature on this topic grew substantially and continues to grow to this day. For general practitioners, *Using Primary Sources: Hands-On Instruction Exercises*, has become a standard text. The compendium offers multiple lesson plans, including introductions, learning objectives, audience, and preparation guidelines. Of particular interest to this article is Taormina's exercise, which sets students the task of tracing the editions of famous works through their many iterations (Taormina, 2014). Chase (2012) also outlines how literary manuscripts can be used in undergraduate education. Her experience is similar in that it involves the examination of short stories, poems, and essays to teach students. She differs, however, by extending the sessions to a semester long course.

Adding to the literature are the specific case studies of primary resource usage in the undergraduate classroom. The philosophy of the use of rare materials in the undergraduate classroom has evolved with time. In the past, undergraduate students were discouraged from using rare books in their research. If an undergraduate did happen to gain access to these materials, it was only for specific courses, often related to the book arts (Alvarez, 2006). In their article, Schmiesing and Hollis (2002) address this outdated notion and call for the increased integration of rare materials into undergraduate research. By describing their experience of integrating rare materials in a humanities course for undergraduates, they demonstrate that undergraduates do receive a valuable experience because of the "student-centered learning experience" it creates (Schmiesing and Hollis, 2002, p. 478). Alvarez (2006) continues to challenge the historic norms of the exclusion of general undergraduate use of rare books. Of note in his article is the importance of expanding the use of primary resources into courses not traditionally associated with the history of the book, including art history courses, media studies, and the history of science, to name a few. Sutton and Knight (2006) also assert that special collections libraries must expand their undergraduate outreach and instruction. In their case study, they chose to focus on general library instruction and how collaboration between special collections librarians and instruction librarians can encourage undergraduate research that uses primary resource materials.

By 2008, case studies on undergraduate education and rare books become more elaborate and challenge previous conceptions about which materials are appropriate for use in undergraduate education. Bahde (2011) addresses two issues related to undergraduates and special collections in her article. First, she continues to promote the use of special collections for undergraduates by integrating newspapers into a journalism course. Second, she tackles the problem of bringing large groups of students to special collections libraries by bringing the materials to large lecture halls. Gardner and Pavelich (2008) expand the idea of using primary resources to teach undergraduates by challenging the types of materials used. They note that print materials are often used in the classroom but they find that ephemera in the undergraduate curriculum offers a new approach to teaching critical thinking.

Most of the literature on rare materials in the classroom is written from the perspective of the librarian/archivist. Torre (2008) offers a different perspective. In her article, she describes the first time she visited a rare books library as a junior in college. She uses her own experience as further justification of undergraduate access to rare books materials.

Case studies are not the only type of research related to this topic. More recent articles address how to assess special collections library instruction for undergraduates. Victor, Otto and Mutschler (2013) detail their experience in using pre- and post-library assessment to determine what benefits students gain by using primary resource materials. Krause (2010) created a case study to test an assessment rubric she developed for an undergraduate history class. Her findings state that students do receive meaningful educational outcomes from these sessions and that archivists can demonstrate this by using the rubric she created.

Most recently, librarians and archivists have started the process of defining information literacy outcomes for archives and special collections (Carini, 2016). The standards proposed include measurements to evaluate outcomes the authors list as: know, interpret, evaluate, use, access, and follow ethical principles (Carini, 2016 p. 197-200).

The Rare Books Collection at BGSU

Bowling Green State University is home to several units that contain special collections materials. The library houses the Browne Popular Culture Library, the Music Library and Sound Recordings Archive, the Curriculum Resource Center, and the Center for Archival Collections. Each special collections unit has individual staff, reference points, and offers instruction sessions. Many topical, geographic, and chronological connections exist between the collections and librarians often conduct collaborative instruction sessions to capitalize on these links. However, the majority of instruction sessions are provided independently by each unit.

The Center for Archival Collections (CAC) is different than the other special collections units at BGSU in that it consists of a diverse collection of sub-units, one of which is the rare books collection. Historical strengths of the rare books collection have evolved with the changing curricular needs of the institution. The collection contains unique items including a first edition of Leaves of Grass, three plays from a Shakespeare Third Folio, a work by Galileo, and some incunabula. In recent years, collection emphasis has been on poetry, especially the Beat poets, Midwestern American literature from the 20th century, and artists' books. In addition to rare books, the CAC also owns a series of literary manuscripts by Ray Bradbury, Jan Wahl, Robert Peters, and Carol Bergé, among others.

Historically, incorporating rare books into instruction sessions has been challenging. One issue the rare books librarian at BGSU faced was coordinating selection of materials housed in the rare books collection with materials housed in the Browne Popular Culture Library (BPCL). The rare books collection is independent of the rare, unique, and limited edition monographs housed in the BPCL, which often leads to confusion for patrons. However, the two collections contain many related materials. The major differences between the collections are philosophical in nature.

The rare books collection consists of a variety of materials that support the study of literature and the history of the book. The BPCL's collection houses materials that support the study of popular literature, especially the history of genre fiction.

Some of the challenges to increase rare books usage in instruction sessions have been overcome using the increased outreach, promotion, and education techniques described in this article. Most classes and individual students who visit the collection now are interested in examining the history of the book and printing. Students have visited the collection to see artists' books, which has led to engaging discussions about what a "book" is. Students also have examined the history of printing through binding and typographical specimens. Another example of innovative use of the rare books collection has been its use in an undergraduate digital humanities courses on ethnic studies and identity in U.S. culture from the 1940s-1970s.

Development of the Project

The BGSU English Department was the primary focus of the library's initial outreach to promote innovative use of special collections materials in the curriculum. The rare books librarian contacted a faculty member who taught a course on 20th century poetry because the CAC is home to a large poetry collection and includes the manuscripts of poets Carol Bergé and Robert Peters, which seemed a natural fit for her course. During a tour of the collections with her, a discussion began about the literary manuscripts housed in the collection. The faculty member had another course on literary editing and publishing and was interested in developing an instruction session using literary manuscripts. Based on this discussion, the rare books librarian developed an instruction session to compare a literary manuscript from its initial to published form. This would give students the ability to see first-hand what changes were made throughout the editorial process and what was subsequently published, helping them understand their own editorial process in creating a literary work. During the session, each student would compare 2-3 pages of a literary manuscript against the published work. Each student would be expected to note any changes they found between the two versions. They were also expected to discuss why changes might have been made and the impact they may have had on the piece.

Logistics

In order to use a literary manuscript from the collection, the rare books librarian had to be cognizant of the relationship between the donor agreement and access with regard to classroom logistics. The donor agreement for the manuscript selected for the course allowed use of the item for the purposes of the session. However, it stipulated that users may not duplicate any of the material and that photocopies made for access purposes must be collected and destroyed.

Access and preservation of the materials required additional accommodations. For preservation purposes, the rare books librarian created color-photocopies of the manuscript for the students to use during their "mark-up" portion of the session. The photocopies proved beneficial because students were able to mark changes on the surrogate copy, as they would on their own material. The rare books librarian also made photocopies of the published text to provide simultaneous access for students, to allow comparison of the texts.

To facilitate the session, the rare books librarian prepared packets for the students. Each packet contained 2-3 pages of the manuscript and published text. It was important to create the packets because the literary manuscript and published text did not line up in the same way. The packets were also necessary because of time constraints, in this case a one hour class. While creating these packets, the rare books librarian had to read the two texts side by side and try to determine where the pages aligned. This was especially difficult with major editorial changes. The creation of the packets was one of the most difficult aspects in preparing the items for undergraduate student use.

The final stage of preparation involved a practice performance of the activity. This was done in order to determine where the significant editorial changes occurred and the types of editorial changes that had been made. The rare books librarian did this so that she was prepared to facilitate discussions during the instruction session. She wanted to ensure that the literary manuscript she chose were different enough from the published text to make the practice engaging and informative. It was also helpful to know where in each packet changes were made so that she could help students identify them during the session.

Implementing the Instruction Session

The program was divided into two instruction sessions. The first hour-long session was a guided tour of the CAC. The rare books librarian highlighted the types of collections, formats, and materials housed in the collection. She then exhibited materials from the rare books collection that focused on literary editing to prepare them for the second session. By dividing the project into two sessions, the students were able to familiarize themselves with the collection and receive instruction on proper handling practices for rare and special collections items.

The following week students came back to compare the manuscript to the printed work. The rare books librarian used the CAC conference room to host the students. The conference room was chosen, as opposed to the reading room, because of class size, access, and courtesy to other CAC patrons. The original manuscript was placed in the center of the conference table. At each student's seat there was a packet that contained the photocopied surrogates for review. Students were given 45 minutes to review the materials.

Students found a variety of editorial changes in their packets. Some students had very small changes that included punctuation or single word changes. One student had a packet in which the changes were so extensive it was hard to compare the two texts. During the preparation process, the rare books librarian tried to ensure that she included pages that had substantial changes, which proved beneficial in keeping the students interested, on-task, and engaged. Even with the preparatory work anticipating these challenges, some students still had pages that did not correspond directly, or had only minor changes, which led to some confusion or frustration.

Throughout the class time the students continued to share their findings and their thoughts on the editorial process. Once the students were finished with the final review and discussion, they had the opportunity to physically examine the original manuscript pages they were using in surrogate form. Finally, following the course session, all surrogates were collected and destroyed.

Findings and Conclusion

The use of literary manuscripts in the undergraduate classroom is a successful way to create meaningful instruction sessions for students using special collections. Students have an opportunity to use rare materials in a new way that is relevant to their coursework. Librarians and teaching faculty can build new relationships and strengthen existing ones. And perhaps the most important outcome is that underused special collections can become more relevant to an institution's goal of enhancing the undergraduate educational experience. The rare books librarian was able to use her experience to make this project amenable to replication at other institutions.

Outreach to faculty is key to developing instruction sessions. Teaching faculty are often unaware of the special collections at their institutions and frequently have very little contact with special collections librarians. In order to create bridges between the teaching faculty and librarians, it is important to give faculty members tailored, behind the scenes access and experiences. The rare books librarian learned that it was effective to show faculty members the most unique items—those not often put on display or used in instruction sessions—to encourage faculty members to see the value of the collection and their potential use, even if there were not obvious connections between the materials and the courses.

Before faculty members visited, the rare books librarian also studied their scholarly interests. If there were materials in the collection that corresponded to their interests, she made a special effort to highlight that material during tours. From this tailored outreach, requests for instruction sessions increased. Using the course catalog is also an effective means to identify faculty and courses for individualized outreach. If faculty members see the value of the special collections, librarians can develop more impactful instruction sessions.

Knowledge of donor agreements is important for librarians using literary manuscripts in the classroom. Unless access is restricted—and even in some cases if it is—a collection may be a good candidate for an instruction session; however, physical use may be limited depending on the agreement. Because of the donor agreement in this project, the rare books librarian was required to destroy the students' editorial mark-up work on the photocopies, which unfortunately eliminated potentially useful information. Students also did not have a record of their work. In the future, the rare books librarian will be more intentional in identifying a collection that would allow the students to retain their copies. Others interested in replicating this project should also consider the trade-off between donor agreements and the value in using a particular collection. Although a manuscript may be of great interest, its usefulness can be lessened by a restrictive donor agreement. A manuscript with fewer restrictions on access may prove a better selection for classroom purposes.

Staging a practice presentation before students arrive is critical. Before students and faculty arrive, librarians need to understand how long the project will take from start to finish. Often librarians are given a limited period of time with students. Therefore, it is crucial to ensure that the project can be completed within a set timeframe. Splitting the visit into two one-hour instruction sessions helped with student focus and attention. Others wishing to implement this program should consider having students visit their collection multiple times to complete the project. This additional time would allow for a more in-depth experience with the collection and materials.

By giving the project a trial run, librarians can identify potential challenges students may experience. In this case, one of the biggest problems was collating the manuscript with its published form. The rare books librarian realized that she needed to be very explicit about where the literary pages corresponded for the students. One should be prepared to spend time to collate the two texts. Marking where the texts begin and end on each document is also recommended.

Selecting meaningful sections with major literary changes ensures student focus. The rare books librarian noticed during the instruction session that students who had packets with more significant changes were more engaged in the project than students who could identify only minor differences between the texts.

Preparing additional packets for students was crucial. Many students are able to finish their packets quickly, and by having extras, librarians can extend the experience for those who are particularly adept with the assignment. For this reason, it is essential to know how many students will attend. In this case, it was helpful to have prepared at least a quarter more packets than the number of students in the class.

Projects like these can lead to other opportunities, including those in the digital humanities. With their literary analysis, students were performing tasks common to many metadata librarians. They were "marking-up" literary documents in a way that is analogous to Text Encoding Initiative (TEI), a metadata schema that can be used with literary texts to mark important changes such as deletions, additions, cross-outs, etc. Incorporating TEI instruction is a way for a librarian teaching a similar session to add another dimension to the course.

Students and teaching faculty are often unfamiliar with the curricular ties special collections libraries may have to their courses. To increase student use of underused materials, librarians must use multi-prong outreach strategies to engage faculty in partnership. By developing a stand-alone project, involving 2-3 page packets of literary text, students in an undergraduate English course were able to apply the skills they were developing in the classroom to the analysis of special collections materials. Planning ahead, being aware of donor agreements, and exploring new ways to engage with students creates successful outcomes for all those involved. This project was a very positive experience and paves the way for future collaborations between BGSU teaching faculty and the library's rare books and special collections units.

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What Was Old Is New Again: Managing Streaming Archival Films on Multiple Hosted Platforms

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Abstract

Time-lapse film is an engaging media to help deliver messages about our natural and built environments. The F. Franklin Moon Library at the State University of New York College of Environmental Science and Forestry (ESF), has a rich collection of films by a faculty member, one of the pioneers of time-lapse photography, from the 1950s through the 1980s which were deteriorating. With no usable equipment available to view film, we needed to move to a digital platform to make these films accessible for future students, alumni, and researchers. This case study describes the multi-platform process that we used in the F. Franklin Moon Library to engage students in special collections and bring a valuable special collection to the public.

Keywords: digitization, digital collections, institutional repository, collaboration, special collections

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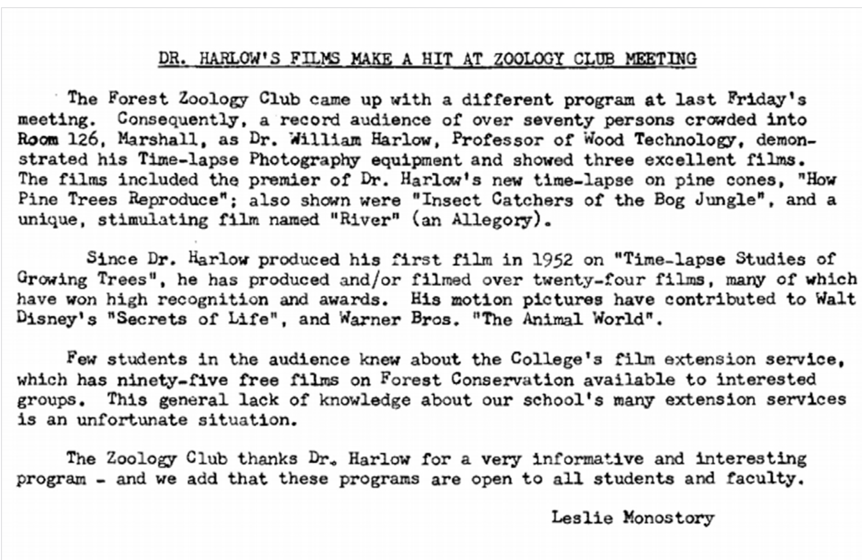
Introduction



DR. HARLOW'S FILMS MAKE A HIT AT ZOOLOGY CLUB MEETING

The Forest Zoology Club came up with a different program at last Friday's meeting. Consequently, a record audience of over seventy persons crowded into Room 126, Marshall, as Dr. William Harlow, Professor of Wood Technology, demonstrated his Time-lapse Photography equipment and showed three excellent films. The films included the premier of Dr. Harlow's new time-lapse on pine cones, "How Pine Trees Reproduce"; also shown were "Insect Catchers of the Bog Jungle", and a unique, stimulating film named "River" (an Allegory).

Since Dr. Harlow produced his first film in 1952 on "Time-lapse Studies of Growing Trees", he has produced and/or filmed over twenty-four films, many of which have won high recognition and awards. His motion pictures have contributed to Walt Disney's "Secrets of Life", and Warner Bros. "The Animal World".

Few students in the audience knew about the College's film extension service, which has ninety-five free films on Forest Conservation available to interested groups. This general lack of knowledge about our school's many extension services is an unfortunate situation.

The Zoology Club thanks Dr. Harlow for a very informative and interesting program - and we add that these programs are open to all students and faculty.

Leslie Monostory

An article in *The Knothole*, ESF's student newspaper, reflects the lack of awareness that was prevalent in the 1960s and that is still true today (SUNY College of Environmental Science and Forestry Student Body, 1963). Image courtesy of SUNY College of Environmental Science & Forestry.

Try to imagine a professor of wood technology in the 1950s. A breathtaking and groundbreaking filmography is likely to be far from your mind, but that is exactly what Dr. William M. Harlow created as he conducted research and taught students. New media in the 1950s had a very different definition than it does today. Broadcast was considered a new media. Time-lapse photography, or the process of taking many photographs and viewing them in rapid succession to animate processes, helped bring to life tree cones opening and closing, flowers tracking the movement of the sun, and intimate glimpses into the lives of plants.

Developed in the early 1910s, time-lapse photography was being used in new ways in the mid-20th century. One of the pioneers of this new media at the State University of New York College of Forestry (now known as the State University of New York College of Environmental Science and Forestry, or SUNY ESF) was Dr. William M. Harlow.

Dr. Harlow was a professor at ESF from 1928 to 1965 in the Department of Wood Technology. During his tenure he wrote several books, including *Fruit Key and Twig Key to Trees and Shrubs and Textbook of Dendrology*. Newer editions of these publications are still used in the ESF curriculum today. He also filmed over 30 motion pictures for ESF, many of which garnered awards at film festivals. He filmed many more movies for Walt Disney Studios, such as *The Secrets of Life*, as well as Warner Brothers, Encyclopedia Britannica Films, and others from the late 1940s to 1980. Our archives hold a significant portion of his original films that are not owned by corporations. These films, housed in their original metal canisters, are in danger of deterioration because of their inadequate housing and lack of climate control. Of further concern was the lack of equipment, space, and expertise to use these films. This case study describes the post-digitization process, in which we cataloged the collection to ensure that it will be findable, accessible, and available for future faculty, students, and researchers.

Systems working together

F. Franklin Moon Library received funds from the Central New York Library Resources Council (CLRC) Regional Bibliographic Data Bases and Interlibrary Resources Sharing Program (https://clrc.org/grants-awards/rbdb/) to digitize some of the reel-to-reel films that were donated to the college archives by William M. Harlow. F. Franklin Moon Library succeeded in previous years in securing funds for digitization projects that could be used in the curriculum, such as a study print collection of a famous landscape architect, Fletcher Steele, and we were eager to obtain additional funding for other projects that would have wide appeal. The filmstrips were in fair condition, meaning they had not yet begun to deteriorate significantly but showed signs of wear and tear. The primary reason to digitize the films was not that they were in imminent danger of deterioration, although the lack of climate controlled environment and appropriate housing would have decreased their lifespan, but rather that they were completely unusable and unfindable to our community. We used a local commercial digitization service for the digitization process, Industrial Color Labs, Inc. This ensured an easy transport of the film, and they were priced competitively. The films were left in their original tin canisters and returned via archival boxes with handwritten, transcribed metadata if it was present on the canister. The majority of the film was in good, useable condition but a few filmstrips were damaged beyond repair and were deaccessioned and discarded. Digital files were prepared and returned to us via an external hard drive for description and to upload to our content delivery system. An audiovisual archivist was not consulted through this process because at the time Industrial Color Labs, Inc., had the use of an Elmo Telecine machine to capture the audio, when it was available, and then combine the audio with the movie file, which we felt was sufficient as a first step.

It was very important that these films were part of our institutional repository (IR). ESF's IR, Digital Commons @ ESF, is hosted by bepress. The IR software does not allow for viewing uploaded media files; files must be downloaded to view content, even very large (2 gigabytes and larger) video files. The IR does allow embedding from a variety of sources, including YouTube, which allows viewers to stream the video without having to download the file (bepress, 2015). In order to allow users to view the content without downloading the file, we used Ensemble Video to host the files which were then pushed to YouTube. Ensemble Video is a digital media content delivery service that is used for feeds to multiple online outlets (Ensemble Video, 2016).

We felt that using Digital Commons exclusively would make for a very poor user experience; users would have needed to download large files with no preview of the material. We made the decision to add as much metadata as possible, forego uploading the full files, and rely on the embedded media served through Ensemble Video via YouTube, which results in a reasonably user friendly finding and viewing experience.

Because Ensemble Video is managed outside of the library through the Office of Communications, it was important that they were aware of the project from the beginning. There is a campus-wide policy that the Office of Communications is responsible for all digital media distribution (2014):

> The Office of Communications is solely responsible for any and all public distribution of College-related media. "Public distribution" includes all occasions of College-related media made freely accessible to the general public online via YouTube, web sites, iTunes University, social media sites and all similar outlets or channels. Public distribution of College-related media to any outlets or channels other than those

> administered or approved by the Office of Communications is not permitted without expressed permission of the Director of Communications.

The Office of Communications aided the project by providing Ensemble Video platform support when we encountered a few problems. They increased the file size limit to its maximum capacity (20 GB) and created a Harlow playlist that helped us easily locate the items we contributed and created the feed which was published to YouTube. If files were larger than 20GB, they were split into parts and uploaded with the same metadata and slightly different titles, such as *Insect Catchers of The Bog Jungle: Part 1* and *Insect Catchers of The Bog Jungle: Part 2*. Ensemble Video has its own unique metadata fields which are focused heavily on the rights and ownership of media. We mapped metadata fields from the master Digital Commons metadata spreadsheet and repurposed existing information into Ensemble Video to provide descriptive information without having to recreate multiple fields.

We used Ensemble Video as a platform to upload multiple files to the ESF YouTube channel. By using Ensemble Video, rather than Digital Commons to upload the videos, we were able to upload multiple videos at once rather than individual files. While this process may seem tedious, it also provided the opportunity for our video and information to become searchable on a variety of different platforms, ultimately increasing the viewership of the archive's collections.

After files were uploaded to Ensemble Video and pushed to YouTube, we could incorporate the appropriate URL required to embed the media. This allows for convenient viewing, adequate description, and is in line with the campus wide policy to use Ensemble Video exclusively for digital media distribution. The narration audio was of a sufficient quality to allow for automatic transcriptions to be included in the YouTube video, which helps improve the accessibility of the items for those who may be hearing impaired.

According to Dr. Harlow's records, the films that he produced for ESF were lendable to the public for a nominal fee simply to cover the cost of shipping, and we felt that his demonstrated passion for teaching and education indicated that he would have been pleased to make his work available to a larger audience. Ultimately, however, ESF holds the rights to his work, essentially a work for hire, and is therefore free to share any work created for the institution. This is indicated as such in the metadata. We did not digitize any films associate with Disney or

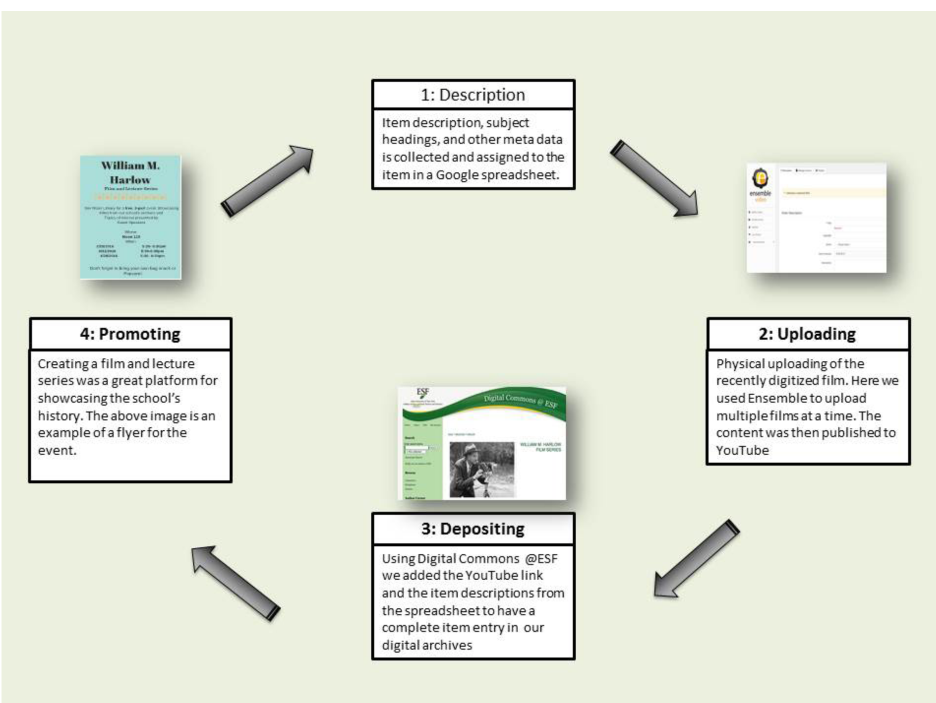
Encyclopedia Britannica during the first round of digitization, nor did we seek copyright permissions from those companies.

Creating the workflow

Contributing and coordinating quality assurance for this project was the most challenging and exciting part of this collaboration. The William M. Harlow Film Series collection utilized Digital Commons @ ESF as the host for all the metadata for the individual films. The metadata itself was organized and formatted into a Google spreadsheet using fields established in Digital Commons. Digital Commons' metadata schema is based on Dublin Core, and standard fields were used. By working in a cloud-based spreadsheet, we could collaborate in real time, retain a master working copy of the metadata for both Ensemble Video and Digital Commons, and easily make changes before they were live on our platforms.

The metadata in the spreadsheet was then adapted and selected for Ensemble Video. The required metadata was slightly different in Ensemble Video, focusing more on new media and copyright rather than ease of discovery. Colleagues in the Office of Communications then pushed the video to YouTube which generated the URL needed to embed the media in Digital Commons @ ESF.

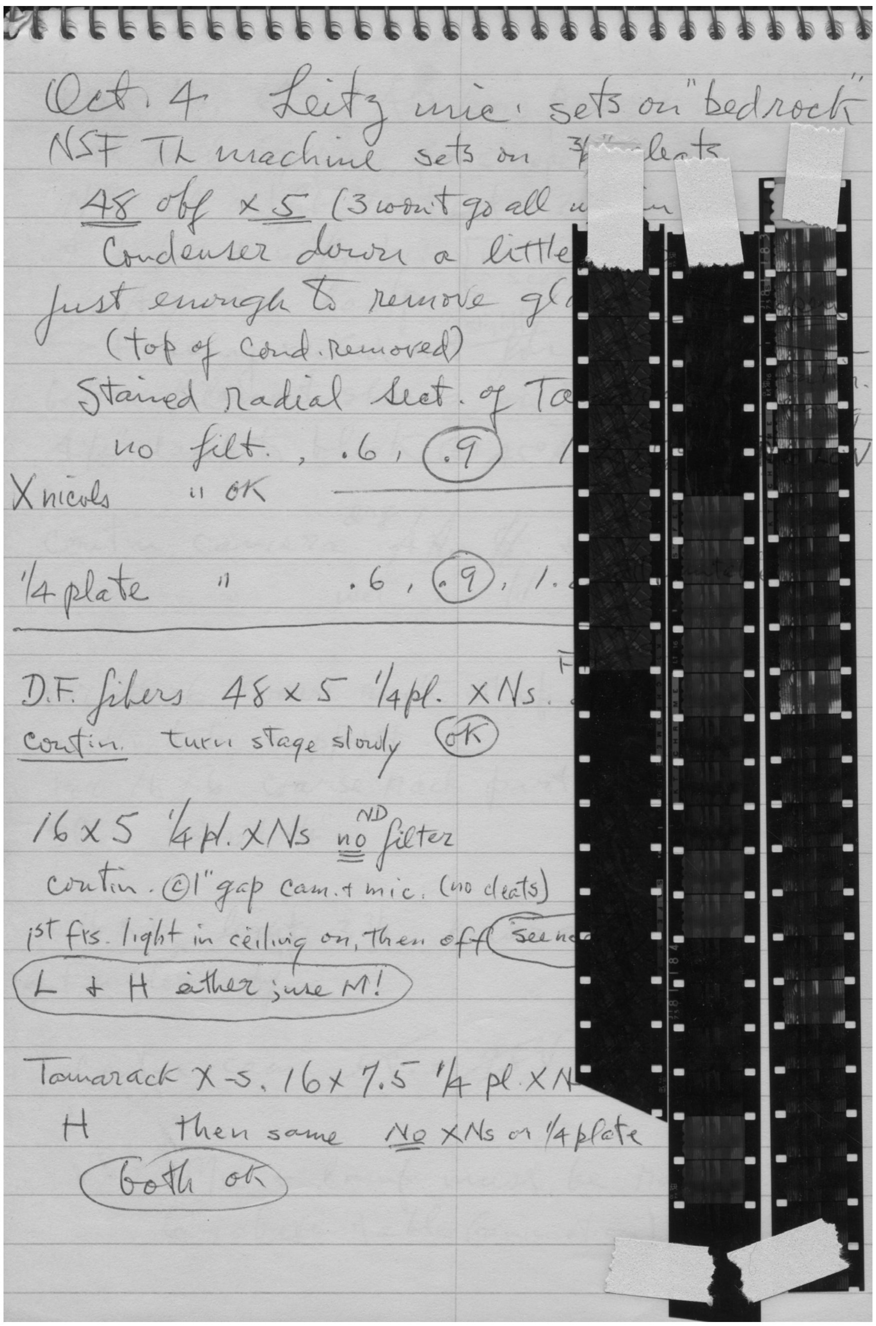
Several steps were required before any file could be uploaded to the server. The descriptive metadata was created and logged in the spreadsheet. The first step in this process was to determine the subject of



A straightforward workflow was used to disentangle a multi-platform process including sharing our results. Image courtesy of SUNY College of Environmental Science & Forestry.

the film, the quality of the film, and the creation date. This was exciting because it required a bit of detective work. In writing description, we elaborated on the subject headings to provide more descriptive identifiers and included key searchable words and phrases. Creating this description was essential for the online presence and visibility of the films.

The subject matter for each film was not usually clear, despite any title that may be on the metal canister, as the condition of the film containers was not always ideal, and in the canister's label might not reflect the content of the film. It was critical then to watch each of the films, taking note of any important figures or identifying subject matters like *plant*



We looked through Dr. Harlow's daybooks and diaries for clues on film creation and subjects. Film edge codes were not located on the film reels so we had to use other indicators of time. Image courtesy of SUNY College of Environmental Science & Forestry.

growth, *root structures*, or specific *species*. After identifying the subjects of the film the next step was to assess the quality of the digitized file, looking for damages, color distortion, or where the film was scratched. This assessment helped to prioritize which films would be put into the description phase, as well as which films would be uploaded first. The last step in assessing the item was to find and assign a creation date to each film. For the majority of the films, using clues within the images themselves provided hints to the creation dates. In many of the films the cars, clothing, and other dated objects could be used as points of reference for the film's creation date. In some instances only an approximate date was able to be determined. Generally speaking, after watching each film (as the times are varied), developing and contributing the metadata took approximately one hour per item with about thirty minutes of associated discussion, problem solving, uploading, and managing.

After assessing the items, the next step was to begin assigning keywords to the items. Along with the subject headings in the master spreadsheet, using the disciplines provided by Digital Commons, we used key words or phrases to further increase the visibility and online presence of each item, as well as assuring a greater quality of the descriptions. The controlled vocabulary in assigning subject headings was an important step in the process to connect our collection to the larger Digital Commons network. The keywords are more flexible, and we created a modest data dictionary so we could identify specific common topics and techniques, such as "time-lapse videos."

After serious detective work, looking for clues and hints as to the subject of the films, the creation dates, and picking out keywords and subject headings, we were able to craft the item descriptions. By writing a description that incorporated the key terms, relevant subject headings, context for significance, and other pertinent information, we created a record that was highly searchable and linked across multiple interfaces and platforms, making our entries very professional and efficient.

Some of the films were damaged due to mishandling and improper storage, including loss of audio data which could not be recovered. Understanding that the audio commentary and narration was part of what makes these films so exciting, we decided to make explicit mention of is the presence of sound of any kind. We used the "comment" field to indicate which films included narration, commentary, music, and other sounds.

After metadata creation for Ensemble Video and YouTube, we uploaded the files into Digital Commons @ ESF. Beyond the standard metadata, a video link was also assigned to each film. The video links were obtained through the YouTube platform. We were able to use the batch import feature which saved time and decreased the likelihood of transcription errors. The thumbnail images helped to distinguish the videos and provide a bit of elegance to the end user experience.

Results and next steps

In the fall of 2015 we were able to catalog, upload, and make public twenty-one of Dr. Harlow's films on a variety of topics, from time-lapse films of natural processes to waterways to forestry. Working through and documenting this project was an incredible learning experience that benefited the library, the campus community and the broader community. Working closely with an engaged and active student helped frame the library in a different light in some ways. The process was a little messy and redundant near the beginning of this new project, but ultimately it led to a manageable process that can be continued as more film is digitized.

After we had some content in Digital Commons @ ESF, we developed a film and lecture series to help promote the collection. The series was designed to include faculty and student run organizations in presenting thoughts and ideas on topics related to dendrology, biology, environmental issues, eco-cinema and environmental literacy, tying together their interests with a film from the collection to be shown at the end of the lecture.

The intention of these events was to show that the ideas and the curiosities of today's faculty and students were not terribly different from the those held by teachers 40-50 years ago, demonstrating that though our technology and understanding of the world may have changed, our desire for effective policy and integration of science and technology has not.

Although the first lecture series was not well attended, we suspect it was due to the timing during the day and conflicts with other events on campus. We are building more interest and awareness through social media outlets and class presentations, and we hope to gather more feedback for future planning events.

There are a few dozen more films that need to be described, uploaded, and made public. This workflow has been passed on to other capable student employees and serves as a model for other future library media/IR integrations. It is our hope that these films will be able to be used and adapted into ESF's curriculum just as the monographs that have been authored by Dr. Harlow have had a lasting impact in the education of our students.

Dr. Harlow has several dozen personal diaries in which he includes personal observations, field notes, and details on how he filmed his subjects. In the future we plan to create online displays of the breadth of our collection of Dr. Harlow's work.

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