

EXPLORING THE HUMAN ENDEAVOR
NATIONAL ENDOWMENT FOR THE HUMANITIES

HUMANITIES COLLECTIONS
AND REFERENCE RESOURCES

{AN EVALUATION 2000–2010}

*Compiled and written by the Division of Preservation and Access,
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DIVISION OF PRESERVATION AND ACCESS

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Founded in 1965, the National Endowment for the Humanities is an independent grant-making agency of the United States government, dedicated to supporting research, education, preservation, and public programs in the humanities.

HUMANITIES COLLECTIONS AND REFERENCE RESOURCES:

Evaluation 2000–2010

PREFACE

The foundation for much of our country’s research, education, and public programming in the humanities lies in libraries, archives, and museums across the country. These repositories hold and preserve for posterity a substantial portion of the nation’s cultural heritage and intellectual legacy. Collections of books, serials, and manuscripts document historical and cultural developments over the centuries. Art works, historical objects, and archaeological materials create a window into our deepest past as well as shed light on the present. Sound recordings, photographs, and moving images provide key insights into the modern world. And now, digital resources represent the new tools for scholarship, teaching, and public engagement with the humanities.

For more than two decades, the National Endowment for the Humanities, through the Division of Preservation and Access, has worked to preserve these significant and often fragile cultural collections and to help ensure that researchers and the public can more easily find and make use of collections important to their work or enjoyment. This work has also included the creation of reference resources such as dictionaries, atlases, and encyclopedias, which are now increasingly available online. In the past, NEH supported these efforts through two separate programs, which were combined in 2006 into a single grant program called Humanities Collections and Reference Resources.

From time to time, awardees in this program would report compelling uses made of their grant products by researchers and the public, but the division had never carried out a systematic review of the long-term effects of these projects. In order to gauge the impact of this program, the staff of the Division of Preservation and Access conducted a comprehensive evaluation of Humanities Collections and Reference Resources. The staff considered the use of these projects by various audiences; the degree to which project activities continued beyond the completion of the grant product; and the effect of these projects on libraries, archives, museums, and other cultural heritage institutions.

The evaluation's findings confirm the significance of this program in providing necessary collections and tools to scholars, educators, students, and the general public. The benefits of these grants not only continue years after NEH funding ceases, but also multiply over time, extending their reach to even larger audiences. In addition, through these grants, libraries, archives, and museums have improved the skills of their staffs, strengthened collaboration both within and beyond their walls, and acquired institutional or private financial support. As a result, they are better prepared to sustain efforts to preserve and increase access to these foundational sources of human knowledge for generations to come.

Jim Leach, former Chairman*

**Jim Leach served as chairman of NEH from August 2009 to May 2013.*

I. EXECUTIVE SUMMARY

NEH'S Division of Preservation and Access has, as its name implies, two basic goals: preserving humanities resources and ensuring their accessibility. The first goal, of preservation, involves safeguarding the world's storehouse of humanities materials against the forces of decay and disintegration. The division's second goal involves providing the broadest possible access to these various materials—that is, by ensuring that they are widely available to scholars, teachers, students, and the general public.

One of the division's leading programs, Humanities Collections and Reference Resources (HCRR), is especially responsible for fulfilling these goals. Awards in this program preserve and make available, usually through online access, significant humanities collections; awards may also support the creation of major humanities reference works such as historical dictionaries, encyclopedias, digital archives, and bibliographic tools. Together, such collections and reference resources constitute the building blocks of scholarship, education, and public programming in the humanities. It has been the aim of this study to enhance our understanding of how HCRR achieves its goals and contributes to the humanities.

Recipients of HCRR awards range from the largest research universities, independent research libraries, and museums to small public libraries, city and county archives, and historical societies. With ten distinct areas eligible for support through HCRR, there is enormous range in the nature of the work performed. The program may support, for example, cataloging collections of books, sound recordings, moving images, or cultural artifacts; arranging and describing archival holdings; digitizing unique materials; providing conservation treatment for collections; producing historical dictionaries, databases, or encyclopedias; and developing tools for linguistic research or geographic data analysis. Many of these projects need only one grant, usually of two to three years, to accomplish their stated goals, while some large-scale projects, such as those to create dictionaries, encyclopedias, and digital archives, require multiple awards to reach completion. The maximum single award amount in HCRR is \$350,000 for up to three years of support.

The primary, tangible results of HCRR grants are readily measured. According to data collected as part of NEH's performance budgets, submitted annually to Congress and the president, HCRR grants from 2000 to 2010 have resulted in:

- the microfilming of nearly 150,000 “brittle books,”
- the reformatting of approximately 80,000 hours of recorded sound and video collections,
- the processing or digitization of almost 40,000 linear feet of archival documents,
- the processing or digitization of more than 2.3 million books, manuscripts, photos, maps, drawings, other nonprint materials, and
- the continuing preparation of major dictionaries, atlases, encyclopedias, and databases central to knowledge and understanding of the humanities.

These are truly remarkable numbers, providing strong evidence of the program's productivity and accomplishments. However, as impressive as these statistics are, they do not capture the full impact of the program. In particular, they do not address issues related to how the collections and resources being preserved or made accessible are used; nor do they address important ancillary outcomes, such as the long-term impact of grants on the grantee institutions. Over the years, HCRR grantees have reported periodically on the use made of a reference work created or a library collection made available for research. Yet this is the first systematic study undertaken to ask questions about the extent and nature of that use, the long-term impact of these awards, and their benefit for scholarship, education, and the American people.

To get answers to these questions, the Division of Preservation and Access conducted a quantitative and qualitative survey of project directors of the past ten years of HCRR awards. In addition, the division commissioned in-depth analyses of representative projects by external specialists. The evaluation revealed the following major long-term outcomes of these grants:

- Ninety-six percent of grant products were used by scholars; 95 percent by teachers; 93 percent by students; and 79 percent by the public.
- One third of the projects surveyed led to book-length print publications; 40 percent of projects led to published articles; and one quarter to online publications and exhibitions.
- Major publications, exhibitions, conferences, and other activities related to the projects continue to be undertaken even many years after the conclusion of the grants.
- Scholarly use of collections and resources made available through HCRR has led to the reinterpretation of historical events, leading figures, and previously held scholarly views.
- Processing collections for use by scholars has led to the discovery of new knowledge and hidden cultural treasures.
- Many awards have provided the sole means of access to fragile, valuable collections that have been closed to researchers and the public.
- Products of these grants have allowed members of the public to make a deeper connection with the cultural heritage of their region, state, or locality.
- Seventy-five percent of the respondents reported that the awards served as an impetus for their institutions to continue preservation and access efforts beyond the grant period, and 62 percent leveraged the NEH award to obtain external funding for similar projects.
- Long-term impacts on grantee institutions included improvement of skills (87 percent), increased collaboration with other institutions (55 percent), and creation of permanent positions (39 percent).

These findings indicate that HCRR grants have not only immediate results but also more long-term impacts. The program meets its primary goal of extending the life of significant humanities collections and making them more accessible to interested users. And, in so doing, the program meets its more long-term aspirations of nurturing scholarship, education, and public knowledge in the humanities.

II. INTRODUCTION

The Humanities Collections and Reference Resources program, formally established in 2006, exists in order to help preserve and make available the essential building blocks of humanities knowledge. These include what are commonly referred to as primary sources: books, photographs, manuscripts, archaeological artifacts, audiovisual recordings, material culture objects, and more. They also include foundational, authoritative reference tools, such as encyclopedias, atlases, and historical dictionaries.

Recipients of HCRR grants tend to fall into four institutional categories: libraries, archives, museums, and historical societies. Many of these institutions are affiliated with colleges and universities. Recipients of HCRR grants, however, run the full gamut of cultural organizations, including state humanities councils, public television stations, arts associations, and consortia of cultural groups.

The origins of HCRR can be traced to the earliest days of NEH. In its very first call for proposals in 1966, the agency announced that it would offer grants “to support and develop bibliographies, indexes, and other aids to scholarship.” While not exactly the same labels we use today, such core reference products are direct antecedents to activities funded in HCRR currently. Today, HCRR grants cover an extremely wide range of activities. According to the current application guidelines, the following activities may be supported:

- arranging and describing archival and manuscript collections;
- cataloging collections of printed works, photographs, recorded sound, moving images, art, and material culture;
- providing conservation treatment (including deacidification) for collections, leading to enhanced access;
- digitizing collections;
- preserving and improving access to born-digital sources;
- developing databases, virtual collections, or other electronic resources to codify information on a subject or to provide integrated access to selected humanities materials;
- creating encyclopedias;
- preparing linguistic tools, such as historical and etymological dictionaries, corpora, and reference grammars;
- developing tools for spatial analysis and representation of humanities data, such as atlases and geographic information systems (GIS); and
- designing digital tools to facilitate use of humanities resources.

By supporting such activities, HCRR seeks to provide intellectual access to cultural resources that constitute the critical base for research, education, and public programming in the humanities.

Our evaluation of the outcomes of the HCRR program involved three stages: a survey of all project directors of HCRR grants of the past ten years, an in-depth analysis of a subset of grants by outside specialists, and supplemental research by staff.

With a concise set of twelve questions but ample space for narrative comments, the survey instrument was designed to reveal the particular outcomes of a project, its use by researchers, educators, and the public, and its lasting impact on the humanities disciplines it benefits. The online survey used SurveyMonkey commercial software. After conducting a pretest of the survey instrument by three project directors, and revising the questions accordingly, we sent the survey electronically in late June 2011 to 295 project directors representing approximately 400 individual HCRR grants, a number which reflects multiple awards made to continuing projects. Following up the initial request were three reminder messages. We received 177 completed surveys, a response rate of 60 percent. For a list of the projects represented in the survey, see Appendix A.

Six projects were selected for more in-depth analysis by third-party specialists. The selected projects represented grantees of different types, sizes, and geographic locations; they also varied in project activities and date of the grant period, from a decade-old grant to an ongoing project. We chose both high- and low-profile projects and institutions. Our goal was to select a broad range of grants that were representative of the survey population as a whole for further evaluation.

The in-depth reviews were undertaken by humanities specialists who were independent of both NEH and the selected institutions. As historians, curators, librarians, or archivists, the specialist reviewers represented users of the kinds of final products created through HCRR awards. The specialist reviewers were provided with copies of grant applications, performance reports, survey results, and a list of suggested interview questions. As a part of the review process, they conducted interviews with the project directors. The reviewers submitted their written reports in early 2012, and we followed up with a conference call in order to pursue interesting results emerging from their reports, including scholarly and educational uses of the collections and public use of scholarly products. The selected projects underwent, in effect, a post-award evaluation. (See Appendix B for the selected projects and the specialist reviewers.)

Finally, the staff undertook extensive research into the long-term outcomes of the grants in HCRR. What we sought, in particular, was a more fine-grained understanding of how scholars, educators, and the general public make use of these newly accessible humanities resources.

Our report is based on the results from these various streams of assessment. In particular, it draws on the data and narrative comments provided by the 177 project directors who generously offered their time, expertise, and thoughts, and on the analysis provided by the six external specialists, who expertly helped to probe the impact of these awards. We are immensely grateful to them all.

III. ANALYSIS AND DISCUSSION

The results of an HCRR grant can be considered from a variety of standpoints. Most immediately, we can examine a project's impact over the duration of the grant period. A grant's immediate and tangible results involve preserving and enabling access to humanities collections or producing fundamental reference works. These are the activities that the grant's funding was explicitly intended to support. Yet the effects of an HCRR grant do not stop there, since the grant makes possible activities not directly funded by the grant itself. For example, once a collection has been processed or digitized, it becomes available for use by scholars, teachers, students, and the general public. Such usage may lead to the publication of scholarly books, the creation of new teaching tools, the production of documentary films, and the convening of conferences and other public events.

The transformation of collections into scholarship and other forms of content can be visualized as a tree. Collections are the roots, far more extensive than one might think and practically invisible except to librarians and curators whose storing and cataloging feed all the other growth: scholarly examination and interpretation, the creation of reference works, educational use, and the making of documentaries and museum exhibitions. The beautiful full-grown tree, whose leaves and flowers may finally be seen by all who care to look, is rooted in the work of collecting.



In the discussion that follows, we will consider the outcomes of HCRR grants from these various standpoints, starting with the more immediate results of a grant and then moving outward to the grants' other outcomes. We will examine project outcomes during and after the grant period, and we will report on some quantitative measures of use. We will also explore how HCRR-supported projects have been used by various audiences, including scholars, teachers, students, and the general public. And we will report on media coverage, awards, and prizes. Finally, we will discuss the long-term impact of the grants on the cultural heritage institutions that receive them.

Project Outcomes and Impact *during* the Grant Period

As a part of the survey, project directors were asked to indicate products or outcomes of their HCRR projects generated during the grant period. (HCRR awards are typically made for two to three years but may be extended for longer periods.) Respondents could select from numerous designated products and outcomes (such as a finding aid, a database, or a print publication) and mark as many as applied. All but two of the 177 project directors answered this question.

Responses show that HCRR grants support a wide range of preservation and access activities. However, of the nineteen possible products or outcomes, two that were chosen by one half of the respondents stand out because of their critical importance in ensuring access to collections. The first of these outcomes, Catalog Records, was picked by 53 percent of the project directors. It represents the establishment of “intellectual control” over collections, i.e., the processing of books, manuscripts, historical objects, artifacts, and other humanities materials, to facilitate researchers’ access to them. Collections that have not been cataloged or processed in this way are difficult, if not impossible, to use; they remain, therefore, effectively hidden from the public.

A related project outcome, the creation of a Finding Aid (e.g., index, bibliography, or catalog) for a collection, was selected by 39 percent of project directors. The processing of collections to improve access is often the opportune moment to place them in acid-free folders or other appropriate containers, thus helping to ensure their long-term preservation. One third (33 percent) of the respondents reported that Improved Storage of Collection was an outcome of their projects.

HCRR grants help ensure the survival of humanities collections in several ways. Some projects involve reformatting—moving collections to more stable media—in order to overcome the challenges posed by technological change. The second project outcome selected by one half (51 percent) of respondents—Preserved/Increased Access to Collection through Reformatting—pertains directly to these goals. Reformatting projects supported through HCRR had in past years mainly focused on microfilming “brittle” books that could no longer be handled because of the deteriorating condition of their paper and bindings. In recent years, digitization has opened up new possibilities for preserving and improving access to humanities collections. The critical importance of reformatting is especially clear with regard to audiovisual materials, for which the decay of magnetic and early digital media and the obsolescence of playback technologies seriously jeopardize their use. To this end, the Division of Preservation and Access has made the digitization of audiovisual materials a priority. Recent examples of reformatting projects supported through HCRR include a 2010 grant to WNYC Radio to digitize 700 hours of recordings that capture civic, cultural, and political life in the New York City area from 1936 to 1970 and include interviews with William Randolph Hearst, Margaret Mead, J. Robert Oppenheimer, Jackie Robinson, Eleanor Roosevelt, and Frank Lloyd Wright. A 2009 award is enabling Indiana University to preserve, annotate, and improve access to some 700 recorded hours of video documenting the oral histories of Yiddish speakers in Ukraine.



SOUTHERN SECTION OF THE BORUJERDIHA MANSION, NINETEENTH-CENTURY KASHAN, AFTER GANJNAMEH I, FROM VOLUME XVI OF THE *ENCYCLOPÆDIA IRANICA*. —Courtesy of *Encyclopædia Iranica*

The prominent role digital technology plays in the HCRR program generally is apparent from the survey results: Many directors marked the following as products or outcomes of their projects: Online Access to Digital Collection (49 percent), Database (44 percent), Digital Archive (40 percent), or Virtual Collection (27 percent). One of the first examples of a digitization project supported through HCRR was an award in 2002 to Cornell University to digitally photograph and catalog several thousand works of Asian art from the university's Herbert F. Johnson Museum of Art and to make them freely available on the Web. Often, Conservation Treatment, which in HCRR projects typically involves minimal repair to books, manuscripts, photographs, etc., serves as a prelude to digitization; 29 percent of respondents selected it as an outcome of their projects.

Traditional reference works (dictionaries, encyclopedias, atlases, digital archives, indexes, etc.) constitute a smaller, but still significant, portion of HCRR products and outcomes over the past decade and make a highly important contribution to scholarship. More than one third (37 percent) of respondents indicated that they had produced an Online Publication and just over one fifth (22 percent) a Print Publication. The larger number of online products underscores the transition many grantees have made over the past decade from producing a relatively small number of expensive print publications to making these rich humanities resources available to wider audiences via the Web. One of the best known examples of a reference resource that began as a print-only publication but which is now available both in hard copy and online is the *Encyclopædia Iranica* sponsored by Columbia University, a comprehensive resource on Persian and Iranian civilization from ancient times to the present. According to the director of this project, nearly 6,500 entries or sub-entries of the *Encyclopædia Iranica* are now freely available online.

Finally, other project products and outcomes reported during the grant period include various dissemination and follow-up activities: Article (24 percent); Conference, Institute, Seminar, Workshop (16 percent); Exhibition (13 percent); Course or Curricular Materials (9 percent); Media Production (6 percent); CD-ROM (5 percent); and Social Network Site (4 percent).

Project Outcomes and Impact *after* the Grant Period

Next, directors were asked to indicate the products or outcomes of their HCRR projects generated after the grant period, using the same list of possible answers. Because many of the HCRR projects covered in the survey remain active, a sizable portion (25 percent) of the directors skipped this question. The responses received suggest, nevertheless, that project activities often continue after the term of the NEH award, even leading to new outcomes.

The percentage of respondents who reported on post-grant products or outcomes was significant. These core preservation and access activities are represented by the choices of Catalog Records (26 percent) and Preserved/Increased Access to Collection through Reformatting (34 percent); the digitization of humanities materials as evidenced by Online Access to Digital Collection (38 percent), Database (26 percent), Digital Archive (31 percent), and Virtual Collection (17 percent); and the ongoing production of reference works, both Print Publications (33 percent) and Online Publications (27 percent). The ability of grantees to continue these efforts after NEH support has ceased points to the high level of support these projects enjoy within their own institutions as well as the benefits of the NEH imprimatur for a project.



MAYNARD PARKER'S PHOTOGRAPH, CIRCA 1947, OF A LIVING ROOM IN THE GEORGE TURNER RESIDENCE IN LA CAÑADA FLINTRIDGE, CALIFORNIA, WHICH WAS DESIGNED BY ARCHITECT GEORGE TURNER.

—Courtesy of The Huntington Library, San Marino, California

Finally, the responses to this question point to a marked intensification of dissemination and outreach at the completion of the projects. This was especially evident in the number of project directors who reported that they had subsequently produced or launched a Conference Paper or Presentation (56 percent), Article (41 percent), Exhibition (25 percent), Conference, Institute, Seminar, or Workshop (20 percent), Course or Curricular Materials (18 percent), or Media Production (11 percent).

We will describe such post-grant outcomes in greater detail later in the report. For now, however, we would like to highlight a few examples as they were reported to us in the survey. In 2000, Rutgers University received an HCRR grant to arrange and describe the papers of American jazz pianist and composer

Mary Lou Williams. According to the director of that project, the Williams collection is heavily used and has inspired “performances of her music at such leading institutions as Jazz at Lincoln Center” and “has also been the source of numerous recordings, at least two biographies, scholarly papers and articles, [and] documentary films on Williams and women in jazz.” An award in 2004 to the Library Company of Philadelphia resulted in the processing of thousands of posters, broadsides, and manuscripts dealing with the Civil War. This previously “hidden” collection formed the basis for an exhibition in 2011 at the Library Company on the Philadelphia home front.

In 2007, the Huntington Library received a grant to process the papers and photographs of Los Angeles architectural photographer Maynard L. Parker. According to the project director, the HCRR grant has directly led to a number of related publications including a book published by Yale University Press in November 2012 (*Maynard L. Parker: Modern Photography and the American Dream*, Jennifer Watts) and an article in the journal *Photography & Culture* (Fall 2011). An exhibition of Parker’s photography was held last year at the Palm Springs Art Museum. In 2002, the University of Texas received a grant to arrange, describe, and digitize the records of B. J. Simmons & Co., the costume-design firm that served the major theaters of London in the late nineteenth and early twentieth centuries. Because few photographs of theatrical productions exist for this period, the company’s costume designs are often the only surviving visual record of these early productions. The university sponsors an online exhibition that makes many of these images accessible.

Quantitative Measures of Use

This survey question asked for statistics of use—for resources produced through HCRR projects. Respondents were asked to identify the number of web users and unique visitors (i.e., unique computer terminals that access a website) and to report the number of print volumes of reference works produced or sold, the number of attendees at exhibitions, and the average annual number of researchers who used the collections.

Most of the 177 project directors answered only parts of this survey question, and about one fifth (19 percent) skipped the question altogether—which is not surprising, given the question’s emphasis on online resources, which are not a part of some projects. Among the projects with web resources, user statistics are collected and reported in a variety of ways, with some project directors providing qualitative descriptions of use. Likewise, respondents usually had to approximate the number of persons using collections or attending exhibitions. HCRR projects that focus on arranging and describing or reformatting collections may not yet have any use to report. Finally, in a number of cases, project activities were still underway when the survey was conducted, and therefore use statistics were not available.

Despite the limitations of the data, it seems clear that online resources generated from HCRR projects are heavily used. Of the 104 project directors who reported the number of Users of Web-based Resources, 41 percent indicated that more than 50,000 and 33 percent that more than 100,000 had used the grant product. Ninety project directors provided information on the number of Unique Visitors of Web-based Resources; of these, 36 percent indicated that more than 50,000 had visited the resource and 26 percent that more than 100,000 had done so.

Runs for print publications were in keeping with the lower numbers that are found in the academy. This is to be expected, since most publications resulting from HCRR grants tend to be written by scholars and for scholarly audiences. Of the 38 respondents who answered the question about the Number of Print Volumes Sold or Produced, a quarter (26 percent) reported that fewer than 500 were sold or produced; a fifth (21 percent) between 500 and 999; and a third (32 percent) between 1,000 and 4,999 volumes. Thirty-three project directors provided information on the Number of Attendees at Exhibitions. Of these, 64 percent selected up to 4,999 and 21 percent more than 49,999. Finally, 82 project directors indicated the Average Annual Number of Researchers Using Special Collection. Despite the specialized nature of these materials and the cost of travel, nearly half (46 percent) of the respondents reported more than 500 researchers per year.

Use of Grant Products by Various Audiences

Project directors were asked by the survey to show how grant-supported resources have influenced research, education, or public involvement in the humanities. Specifically, they assessed the relative impact of their projects on scholars, teachers, and the general public. Given the difficulty in tracking categories of users, even users of websites, project directors' responses to this question were necessarily impressionistic. The evaluations by the specialist reviewers and the research by the Preservation and Access staff, however, have helped produce a more fine-grained understanding of how HCRR-supported projects are used and by whom. What follows is meant to be merely illustrative, not exhaustive, of the ways in which HCRR grants are used, whether by scholars, educators, or the general public.

i. *Scholars*

The largest number of respondents (72 percent) picked scholars as “heavy” users of grant products. This finding is not surprising since most HCRR grants provide access to primary sources, which are especially of interest to scholars. While HCRR grants by themselves do not directly support individual scholars, they clearly play a vital role in the advancement of humanities research.

Grants to digitize humanities collections, for example, have opened up enormous opportunities for scholarly inquiry, leading to new critical views and interpretations. For years, historical researcher Philip Lampi has gathered electoral records of the early American republic from obscure newspapers, letters, and government documents. Beginning in 2004, with the assistance of two HCRR grants, the American Antiquarian Society has undertaken the task of digitizing Lampi's records. The result is *A New Nation Votes*, a free online database comprising the results of nearly 18,000 elections held between 1787 and 1825. Presidential, congressional, gubernatorial, state executive, and state legislative election returns are represented in the digital collection. Visitors to the site can search for data at the town level for all 24 states in the Union by 1825 and the District of Columbia.

This new resource is already transforming the study of early American history. In a 2011 article in *Perspectives on History*, historian Rosemarie Zagarri characterized *A New Nation Votes* as a “novel resource that will allow a comprehensive reassessment of early American political history,” a field that has lain dormant in recent years. Election results obtained from

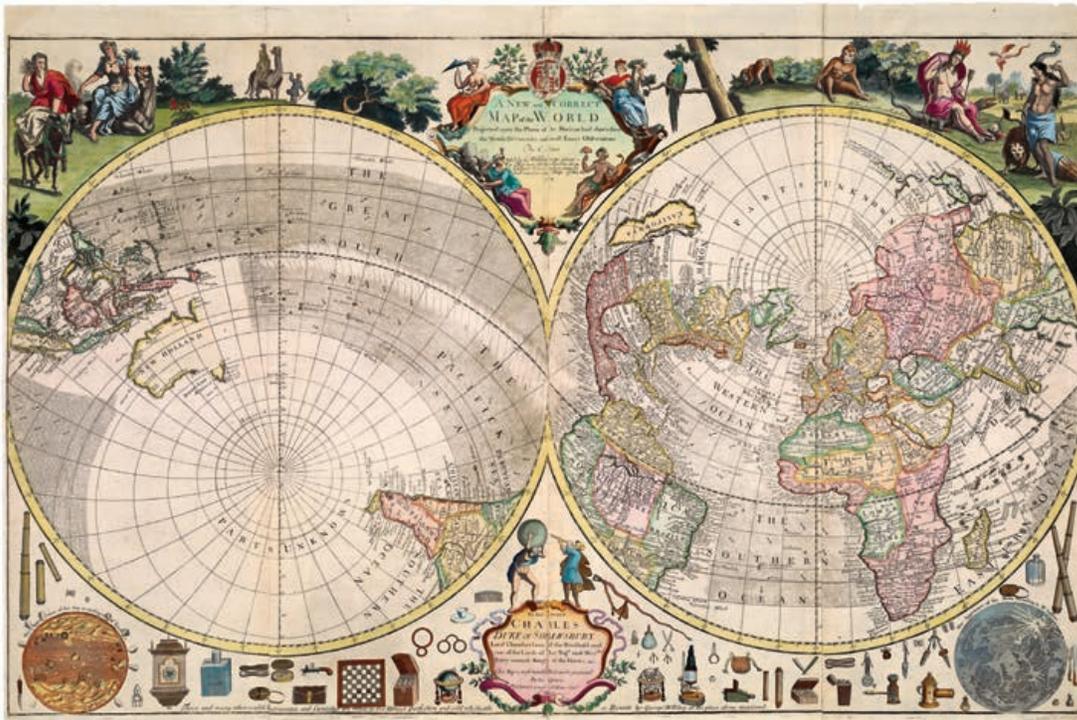
A New Nation Votes are cited in scholarly articles in the *Political Science Quarterly* and *American Nineteenth Century History*, and will be the basis of a forthcoming issue of the *Journal of the Early American Republic*. Jeffrey L. Pasley's "1800 as a Revolution in Political Culture: Newspapers, Celebrations, Voting, and Democratization in the Early Republic" (printed in *The Revolution of 1800: Democracy, Race, and the New Republic*, University of Virginia Press, 2002), a study of popular political mobilization and print culture in the presidential election of 1800, and John Brooke's *Columbia Rising* (University of North Carolina Press, 2010), which examines early political activity in the Hudson River Valley, both draw on records of voter turnout provided by A New Nation Votes. In the words of Professor Zaggarri, "By facilitating these studies, the New Nation Votes database makes possible a more fruitful, and more empirically grounded, dialog between the American past and present."

Another HCRR-supported project that has led to significant new research and publications, along with important discoveries of historical sources, was undertaken by the Library Company of Philadelphia, the oldest public library in America. Founded in 1731 by Benjamin Franklin, the Library Company holds approximately half a million rare books, manuscripts, and graphics. With the addition of the Michael Zinman Collection of Early American Imprints, the Library Company holds about 17,500 books, pamphlets, and broadsides published before 1801 in the thirteen colonies and the United States. In 2007, the Library Company received an HCRR award to catalog, conserve, and rehouse more than 3,000 previously unprocessed imprints. Catalog records for these items were made available online, including through national bibliographic databases and the American Antiquarian Society's North American Imprints Program database.

According to the specialist reviewer who evaluated this project, the NEH award has "enhanced . . . [the] visibility of . . . LCP collections to researchers, thereby increasing research traffic at the library and applications for its fellowships." He continued: "The project has significantly enhanced the Early American Imprints collection—the most fundamental primary source for research on early American history and culture." The reviewer went on to say that the project "has provided access to ephemeral pieces of American culture—scores of primers, almanacs, ballads, elegies, criminal and captivity narratives, legal forms (such as slave manumission deeds), among others," where "one can trace the images of monarchy in children's school books or the images of Indians in popular literature."

The research potential and use of the American imprints collection are great. On average, the Library Company has 2,000 readers per year—faculty and graduate students, nonacademic historians, undergraduates, journalists, and interested amateurs. Recent books based on research with the Library Company's imprints collections include the following: Lara Langer Cohen and Jordan Alexander Stein, eds., *Early African American Print Culture* (University of Pennsylvania Press, 2012); Ashli White, *Encountering Revolution: Haiti and the Making of the Early Republic* (Johns Hopkins University Press, 2010); Kevin J. Hayes, ed., *The Oxford Handbook of Early American Literature* (Oxford University Press, 2008); and Sabrina Alcorn Baron, Eric N. Lindquist, and Eleanor F. Shevlin, eds., *Agent of Change: Print Culture Studies After Elizabeth L. Eisenstein* (University of Massachusetts Press, 2007).

As the specialist reviewer observed, processing this rich trove of primary materials also yielded surprising discoveries, including a rare 1776 edition of Thomas Paine's *Common Sense*, "and



FROM *THE HISTORY OF CARTOGRAPHY*: "A NEW AND CORRECT MAP OF THE WORLD PROJECTED UPON THE PLANE OF THE HORIZON LAID DOWN FROM THE NEWEST DISCOVERIES AND MOST EXACT OBSERVATIONS," A HAND-COLORED COPPER ENGRAVING BY CHARLES PRICE (LONDON, 1714). —Courtesy of the Osher Map Library, University of Southern Maine

an equally rare edition of an elegy for the evangelist George Whitefield written by Phillis Wheatley,” who lived from 1753 to 1784 and was the first African-American poet and the first African-American woman to publish a book. “As scholars investigate the collection together with other resources, our understanding of past cultures will be extended and deepened in ways we cannot now foresee. A rich vein of sources has been located and made ready for scholars and others to mine.”

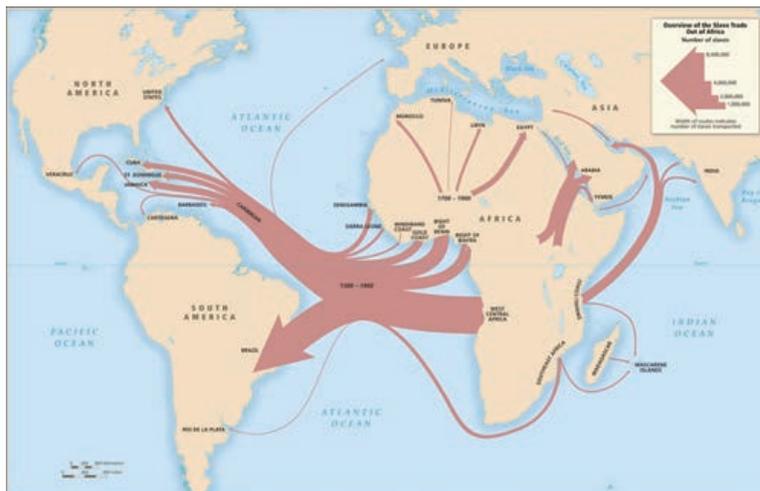
Other projects supported through HCRR have achieved the remarkable feat of re-energizing an entire discipline of the humanities, providing not only new knowledge but also a new lens for viewing knowledge. Few projects supported through HCRR have contributed more to reshaping a field of inquiry than has the monumental *History of Cartography* series sponsored by the University of Wisconsin, Madison. Published by the University of Chicago Press, this work offers a comprehensive account of the evolution of maps and mapmaking and how maps have expressed our view of the world. Thanks in part to the *History of Cartography*, maps are no longer taken at face value. Instead, they are increasingly seen as complex cultural materials that reflect the various ways in which people organize knowledge of their environments and seek to make sense of their place in the world.

To date, three volumes of the *History of Cartography* have appeared in print; together they contain more than 5,000 pages and 2,700 illustrations. Each volume includes entries on a variety of topics, along with images, tables, diagrams, and indices that add texture to the history of mapmaking. They cover the history of cartography in the West through the Renaissance and cartographic traditions in other parts of the world.

The publication of the *History of Cartography* helped to revive the field of historical geography and revolutionized the history of mapmaking by expanding its disciplinary reach and broadening its theoretical approaches. Since the series debuted in 1987, the study of maps has increasingly drawn on perspectives from a wide range of disciplines, including history, art, literature, and science. The series has also sparked new interest in Islamic and Asian mapping traditions, which had previously been little understood in the West. Among the dozens of scholarly works that cite the *History of Cartography* as a basic resource are Peter Barber’s *Magnificent Maps: Power, Propaganda and Art* (British Library, 2010), Alexander Jones’s *Ptolemy in Perspective* (Springer, 2010), and Marcia Yonemoto’s *Mapping Early Modern Japan* (University of California Press, 2003). Not only has the project helped to launch new areas of inquiry, but, in the words of one scholar, it has set “impeccable standards for how one should determine map provenance and for the cultural analysis of map genres, cartographers, and institutions involved in the creation and use of maps throughout history.”

The History of Cartography is one of several resources supported by HCRR that originally appeared in book form only. It is now making the transition to an online resource as well; the first three volumes are available for free on the Internet, with others to follow. Three more volumes, on the history of cartography since the Enlightenment, are currently in preparation. In recognition of its achievements, the *History of Cartography* has received awards from the Association of American Publishers, the American Society for Indexing, and the American Historical Association. It has also received significant coverage in the press. John Noble Wilford, writing in the *New York Times Book Review*, concluded that the *History of Cartography* is “certain to be the standard reference for all subsequent scholarship.”

Another HCRR-supported project that has transformed our understanding of a field is the online resource *Voyages: The Trans-Atlantic Slave Trade Database*. In 2006, Emory University received an HCRR award to provide free, online access to data on 35,000 slaving voyages, constituting more than 80 percent of the transatlantic slave trade. Incorporating some forty years of combined archival research and building upon a framework of international scholarly collaboration, *Voyages* is widely regarded as one of the premier online sources for historical study of the transportation of enslaved Africans to the Americas.



FROM THE TRANS-ATLANTIC SLAVE TRADE DATABASE: AN OVERVIEW OF THE SLAVE TRADE OUT OF AFRICA, 1500–1900.

—Courtesy of *Voyages: The Trans-Atlantic Slave Trade Database*

Emory also received an HCRR award in 2008 for an associated project, the African Origins Portal, to provide online access to richly detailed individual-level data, such as name, height, age, sex, language, tribal scarification, country of origin, and port of embarkation for 90,000 Africans liberated from slaving ships between 1819 and 1845. This information, derived from archival records of the Courts of Mixed (or Joint) Commission in Sierra Leone and Cuba, provides the specific ethnic and geographical origins of these individuals. When fully completed, the Origins portal will enable researchers for the first time to understand the varied ethnic and social backgrounds of Africans in a way that parallels long-established approaches to studying European migrants during the same historical period.

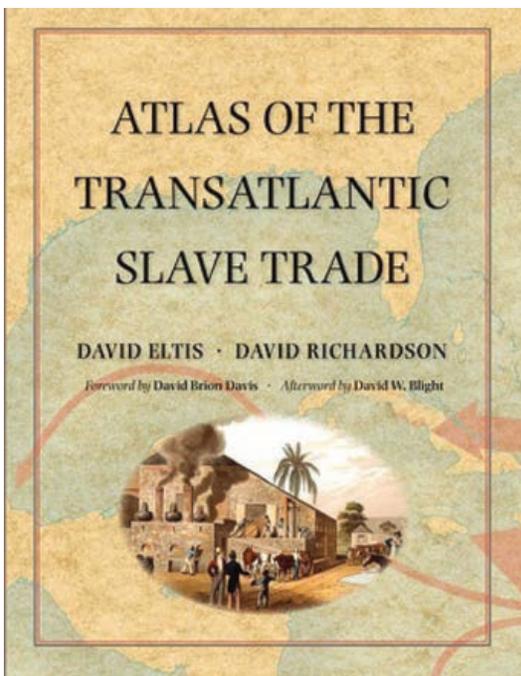
The extensive research and unveiling of archival documentation that lie at the heart of these HCRR projects have garnered substantial recognition. For example, the *Atlas of the Transatlantic Slave Trade*, coedited by David Eltis, project director for the two above-mentioned HCRR projects, was named the winner of the 2010 R. R. Hawkins Award, the top prize of the American Publishers Awards for Professional & Scholarly Excellence (the PROSE Awards). The *Atlas* also won the Single Volume Reference/Humanities & Social Sciences category and the PROSE Award for Excellence in Reference Works. As was acknowledged in the award citation, the Voyages database was a critical resource in facilitating the creation and publication of the *Atlas*.

The Voyages website attracts almost 1,000 visits a day from users worldwide, and since its online publication, all serious scholarship on the transatlantic slave trade has made use of the database. Already the following books have drawn upon this comprehensive resource: Herbert S. Klein, *The Atlantic Slave Trade* (Cambridge University Press, 2010); Derek Peterson,

Abolitionism and Imperialism in Britain, Africa, and the Atlantic (Ohio University Press, 2010); Frederick C. Knight, *Working the Diaspora: The Impact of African Labor on the Anglo-American World, 1650–1850* (New York University Press, 2010); and Toyin Falola and Amanda Warnock, *Encyclopedia of the Middle Passage* (Greenwood Press, 2007). The impact of this project on humanistic inquiry and scholarly research has arguably only just begun to be felt.

ii. *Teachers and Students*

While the primary users of HCRR-supported projects may be scholars, the projects also find users among teachers and students. According to the survey, 47 percent of the project directors reported “heavy use” by Students and 28 percent by Teachers. Some grantees have focused directly on classroom applications. Nearly



DAVID ELTIS AND DAVID RICHARDSON, *ATLAS OF THE TRANSATLANTIC SLAVE TRADE* (YALE UNIVERSITY PRESS, 2010).

one fifth (18 percent) of the survey respondents indicated that they had developed course or curriculum materials following the grant period. HCRR grant products serve the needs of educators and students, especially through free, online access to well-documented collections and resources. Digital resources can enable the integration of primary materials into classroom instruction.

Among the most heavily used of the resources developed by HCRR grants over the past decade are online state encyclopedias. These encyclopedias offer content written by scholars that is at once authoritative and accessible and, therefore, ideal for students, teachers, and the public. Online encyclopedias may serve the teacher introducing his or her class to state history, the undergraduate needing background information and sources for continued study, or the casual learner browsing the Web. Not only is the content freely accessible online, but because the encyclopedia entries are presented in an electronic format, they can be updated easily to reflect new information or interpretations.

Several HCRR grants to the Georgia Humanities Council led to the creation, in 2003, of the New Georgia Encyclopedia, the first such encyclopedia conceived and designed exclusively for publication on the Internet. It features more than 2,000 articles and more than 6,000 multimedia objects (images, video, and audio clips). Articles cover diverse aspects of Georgia's past and present, including the arts, business and industry, cities and counties, education, folk life, government and politics, history and archaeology, land and resources, literature, media, religion, science and medicine, sports and recreation, and transportation.

The New Georgia Encyclopedia, which has attracted much critical acclaim, is widely used by teachers as well as the public. It was named the "Best Reference Source on the Web" by the *Library Journal* and characterized by *Booklist* as a "well-conceived, well-executed, and generous resource for students, researchers, and the merely curious." It has also received awards from the American Association of State and Local History, the Federation of State Humanities Councils, the Georgia Historical Society, and the Georgia Council for the Social Studies. The encyclopedia receives between one and two million page views each month.

Since the debut of the New Georgia Encyclopedia, more than a dozen other online state encyclopedias have been launched, many of them with NEH support. One of the most recent is the Encyclopedia Virginia. Begun in 2008 under the auspices of the Virginia Foundation for the Humanities, EV is expanding the range and variety of its content with the help of HCRR grants. To date, it has produced nearly 700 entries on subjects related to the precolonial, colonial, and twentieth-century history of Virginia. To help contextualize these entries, the encyclopedia offers users sound and video excerpts, images and maps, links to articles on related topics, cross-referencing and search functions, and suggested readings for further research.

The Encyclopedia Virginia also provides lesson plans on a variety of topics in Virginia history. The editor reports that the encyclopedia receives 280,000 web visitors per year. Commenting on the use of the encyclopedia by schoolteachers, he writes: "It is always hard to quantify the type of user we get on our web resource, but based on K-12 and .edu

domains, it is substantial; and based on the fact that our traffic falls dramatically during periods of academic recess, we've deduced that our primary audience is the educational community."

Another grant that produced a resource of substantial educational use is a project of Cornell University to support the digitization and cataloging of 2,400 Asian artworks in its Herbert F. Johnson Museum of Art. The overarching goal of the project was to publish online the complete Asian collections, consisting of 8,000 objects from ancient times to the present, and to make them available to the widest possible audience. The project involved high-resolution photography of each object, the revision of existing descriptive "tombstone" information or creation of new tombstones, and the writing of interpretive texts, or annotations, for about one tenth of the objects.

According to the specialist reviewer, the project has been widely used by educators. As the reviewer explained, the project "has led to more intensive use of the collection by professors in their teaching and by students in their research papers. It has also allowed the Johnson Museum's Education Department much more (virtual) access to the Asian collections, which can now be used much more broadly as an educational tool for K-12 students. The project has also had significant spin-off benefits. The catalog information assembled for the project is now uploaded to iPhones that are available for use with the visible storage cases in the galleries."

During the past year alone, nearly thirty courses involving more than 800 students at Cornell University have used the Asian collection at the Johnson Museum. For example, in a course entitled "Introduction to the Arts of China," art history students work directly with objects in the collection (which is particularly strong in Chinese art) to improve their



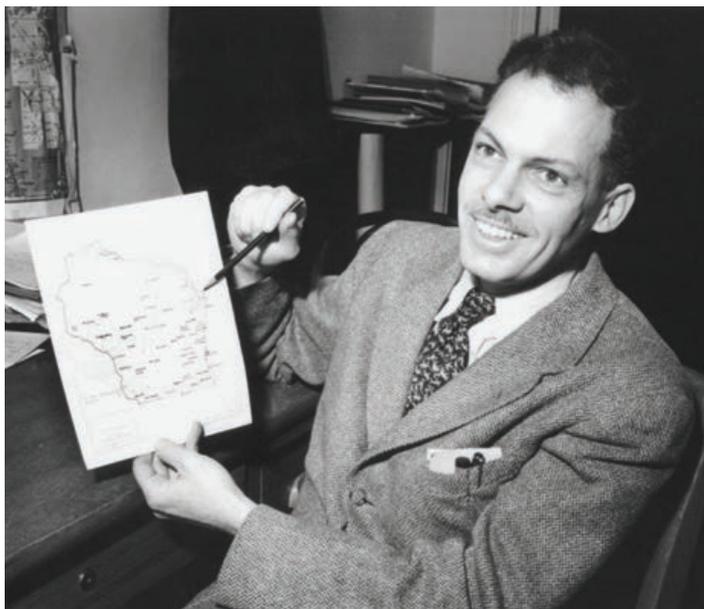
FROM THE HERBERT F. JOHNSON MUSEUM OF ART: TIBETAN
USHNISHAVIJAYA, 17TH CENTURY. —Courtesy of Herbert F. Johnson Museum of Art, Cornell University

iii. *General Audiences*

One of this evaluation's most significant findings is that many HCRR-supported projects are of interest not only to scholars and educators but general audiences as well. In the survey, 79 percent of project directors reported public use of their grant products, and 21 percent reported "heavy use" by the public. This was welcome news, since collections and reference works are developed primarily for scholarly audiences. Yet users of the HCRR grant products mentioned in the survey included not only scholars but also journalists, architects, artists, filmmakers, genealogists, librarians, and scientists. In what follows we will discuss how various HCRR-supported dictionaries, audiovisual resources, encyclopedias, and archival collections have enriched our public life.

The *Dictionary of American Regional English* (DARE) illustrates the diverse and unpredictable uses that an HCRR project can have. This multivolume reference work describes the great regional and folk varieties in vocabulary and pronunciation of American English as it is actually spoken and used. Distinguished literary critic John Gross once characterized the dictionary as "a work to consult, and a work to savor—a work to last a lifetime." Indeed, Tom Wolfe has credited the dictionary with helping him in the writing of some of his best-selling novels. The dictionary has been put to practical uses as well. Journalists across the country, from the *Pasadena Weekly* to the *New York Times*, regularly consult the dictionary in their efforts to make sense of the incalculable variations of the language we speak. The dictionary was even instrumental in solving a criminal case, when law enforcement officers in Ohio used it to identify an odd word in the ransom note for a kidnapped child. Finding in DARE not only the definition but also the specific part of the state in which the word was commonly used, the detectives were able to rescue the child after apprehending a known felon from that locality who, indeed, turned out to be the perpetrator. The dictionary also helped provide investigators with a highly accurate profile of Ted Kaczynski, better known as the "Unabomber."

Music collections and resources that are the focus of some HCRR awards are often of great interest to numerous audiences. One such grant to find many different kinds of users, including scholars, musicians, and the general public, is the Mary Lou Williams project at Rutgers University, which arranged and described the nearly 200 boxes of personal papers, music manuscripts, rare and original sound recordings, photographs, and scrapbooks of the American jazz



A 1949 PHOTO OF DARE'S FOUNDING EDITOR FRED CASSIDY, DISCUSSING RESEARCH FROM A LINGUISTIC SURVEY OF WISCONSIN.
—Courtesy of University of Wisconsin, Madison

pianist and composer. Once described by Duke Ellington as being “like soul on soul,” Williams was recognized by her contemporaries as an exceptional musician. Yet some jazz historians have pointed to the challenge that she faced as a woman in jazz and have noted that her importance to jazz history has not been fully appreciated.

The processing that this grant provided, however, has brought about renewed appreciation for Mary Lou Williams. By making her archive fully available and discoverable around the world through its electronic finding aid, this HCRR project has led to new recordings, concerts, scholarly publications, exhibitions, and symposia. For example, Walter van de Leur, professor of jazz and improvised music at the University of Amsterdam, researched the collection, found previously unknown compositions by Williams, and produced a new recording, *The Lady Who*

Swings the Band: Rediscovered Music of Mary Lou Williams (Challenge Records, 2005). A review of the recording by Ken Dryden in *AMG AllMusic Guide* says that “this phenomenal release by the Dutch Jazz Orchestra explores a number of her compositions and arrangements that were never recorded or, in some cases, performed at all.” Tenor saxophonist Virginia Mayhew, in preparation for a 2010 performance at the Kennedy Center, researched original handwritten charts and arrangements in the Williams collection and subsequently recorded *Mary Lou Williams: The Next 100 Years* (Virginia Mayhew Quartet with Wycliffe Gordon, Renma Recordings, 2011). As music critics pointed out, Mayhew’s interpretation of Williams was significantly affected by what she discovered at the Rutgers Institute of Jazz Studies collection.

The impact of the work done a decade ago through this grant is still being felt, through new scholarly interpretations of Williams’s life and work, new recordings, and performances. Based on research using the collection, for example, professor Tammy Kernodle completed a biography of Williams, titled *Soul on Soul, The Life and Music of Mary Lou Williams* (Northeastern University Press, 2004). And a forthcoming PBS documentary on Mary Lou Williams is scheduled for release in 2014. Such outcomes as these indicate how a basic grant for arranging and describing an archival collection can have far-reaching effects from the academy to the concert hall to the general public.

Another HCRR-supported music resource that has quickly gained a wide public audience is the Encyclopedic Discography of Victor Recordings, an online database describing the recording activities and published releases of the Victor Talking Machine Company and the



MARY LOU WILLIAMS, PHOTOGRAPHER UNKNOWN, EARLY 1930s. —Courtesy of Institute of Jazz Studies, Rutgers University

RCA Victor record labels. The largest and most comprehensive of its kind, the Discography covers the years between 1900 and 1950. It contains descriptions of more than 75,000 master recordings ranging from classical to popular (jazz, blues, country) and ethnic music. The Discography also documents radio programs, motion picture soundtracks, drama, poetry, instruction, and other genres of recorded sound. According to the specialist reviewer, “A large chunk of the nation’s cultural and musical patrimony is embedded in the Victor recordings, which explains why the project is so important, and why the various editors have labored so long to bring it to fruition.”

Since its launch in 2008, the Discography’s website has received 389,000 visits from 262,292 unique visitors and over 2.7 million page views. The website serves the needs of musicologists, music historians, motion picture and radio historians, as well as record collectors. Librarians and archivists around the country use it to help manage, preserve, and catalog their own music collections. The detailed documentation makes it possible to verify the names of performers and composers and the dates of recordings. The Discography’s reach is truly international: Forty-six percent of the visits to the website are from outside the United States, with particularly heavy use in the United Kingdom, Canada, Germany, Italy, France, the Netherlands, Sweden, Spain, Australia, and Argentina.

Data from the Encyclopedic Discography of Victor Recordings provide the foundation for the Library of Congress’s National Jukebox website, launched in 2011, where more than 10,000 Victor recordings are currently available for streaming to the public. According to the *Wall Street Journal*, the salient feature of the National Jukebox, in contrast with commercial sites such as iTunes, is the authoritative documentation provided by the Discography: “Where much of the info on individual tracks and albums from Apple’s music purchasing site is wildly erratic, the National Jukebox strives for consistency in terms of proper artist info, song titles, composers, personnel, date, etc.”



LEFT: THE PEERLESS QUARTET FIRST RECORDED THE "LUCIA SEXTETTE—CHI MI FRENA" FROM DONIZETTI'S *LUCIA DI LAMMAMOOR* IN 1911. RIGHT: ENRICO CARUSO'S 1904 RECORDING OF THE ARIA "RECONDITA ARMONIA" FROM PUCCINI'S OPERA *TOSCA*. CARUSO'S RECORDINGS REMAIN IN PRINT TO THIS DAY.

—Courtesy of the University Library at the University of California, Santa Barbara

HCRF-supported grants to the Arhoolie Foundation of El Cerrito, California, have also helped preserve our musical heritage for posterity. This project has made available to the public the contents of 45 rpm recordings of Mexican and Mexican-American music produced between 1905 and the 1990s, mostly by small regional labels in the Southwest. The grants supported the cataloging, digitizing, and mounting of 30,000 of these recordings on the bilingual Frontera Collection website maintained by the University of California, Los Angeles. Users can listen to sound clips of the music and view color images of the record labels, which often contain important graphic information about the recordings. Many of these recordings are likely to be the only extant copies, as the small record firms that operated along the U.S.-Mexican border often did not keep an archive, and many of the master tapes no longer exist.

Represented on these recordings are various genres of vocal (such as *corridos*, *canciones*, *rancheras*, and *boleros*) and instrumental music produced on both sides of the border. The love songs, dance music, narrative ballads, and other recordings contained in this collection chronicle the history of Mexican-American culture, for which few major online resources exist. Housed at UCLA, it has grown into the largest repository of Mexican and Mexican-American vernacular music in the world, comprising more than 140,000 commercially produced recordings on record and cassette formats, as well as associated photographs, posters, and catalogs.

Use of the Frontera website continues to expand, with 10,699 unique users during the past year (June 2011–May 2012). Most of the visitors are from the United States and Mexico, but substantial numbers are from Spain, Colombia, Canada, Russia, Argentina, Panama, Puerto Rico, and the Netherlands as well. The project has been widely heralded. The *New York Times* recently devoted a full-page story to the Frontera project, and the recordings from the Frontera collection were part of a 2010 Smithsonian Institution traveling exhibition (sponsored by and based on an HCRF grant to George Mason University to create a digital archive on the Bracero guest-worker program). The significance of the Frontera website for scholarly research has been noted by many researchers, who comment on the scarcity of comprehensive resources on Mexican and Latin American culture, and the use of the website has demonstrated its appeal to a wide audience.

Moving image collections are as vulnerable to decay and loss as recorded sound collections, and like the latter tend to be of great interest to public audiences. It is estimated that less than 20 percent of American silent films survive, and most that do are on highly flammable nitrate film stock. Consequently, an important part of our heritage has been—until recently—difficult to access. Because of the extra expense of providing sound tracks for these films and because of their limited sales potential, few commercial video distributors and broadcasters venture into silent film.

To help uncover this hidden part of America's cultural heritage, NEH has supported the National Film Preservation Foundation (NFPF) in San Francisco in its efforts to produce sets of DVDs of American silent films made between 1894 and 1938. With three HCRF awards beginning in 2002, the NFPF has digitally reformatted and reissued some 32 hours of silent-era documentaries, serials, shorts, and feature films through a series known as *Treasures*. Among the 138 rare and inaccessible works represented in the *Treasures* DVDs are films



FROM THE TREASURES SERIES: LEWIS SARGENT IN WILLIAM DESMOND TAYLOR'S *THE SOUL OF YOUTH* (1920). —Library of Congress

dealing with crime, immigration, child labor, alcoholism, and women's suffrage. Other films portray aspects of life in the American West, including tourism, water, women, and Native Americans. The reformatted silent films are accompanied by newly recorded musical scores and include illustrated print volumes of scholarly commentaries by critics, film historians, and preservationists. To date, more than 15,000 copies of the *Treasures* DVD sets have been sold. The NFPF has also distributed hundreds of free sets to libraries and archives, including copies to all state libraries.

The *Treasures* series has enjoyed considerable press coverage, including more than 130 reviews and articles for *Treasures 5: The West, 1898–1938*, the 3-DVD set issued in 2011. *Treasures 3: Social Issues in American Film, 1900–1934* (2007) was covered on websites and radio programs that rarely discuss archival publications, including ABCnews.com and NPR's *Morning Edition*. Dave Kehr of the *New York Times* concluded in his review that *Treasures* “reminds us again what a rich and wondrous body of work is the American cinema and how little of it we actually know.”

Treasures has also garnered awards and inspired national and international film screenings and exhibits. Two screening programs of *Treasures 5: The West, 1898–1938* were featured at a 2011 festival of Le Giornate del Cinema Muto, in Pordenone, Italy, which honored the NFPF with a Le Giornate del Cinema Muto award. In order to represent the best of early American film, as well as demonstrate American commitment to film preservation, none other than Martin Scorsese recently presented copies of *Treasures* DVDs to a European head of state.

Engaging a broad audience has been a noted achievement of the Newberry Library's Atlas of Historical County Boundaries. One of the most comprehensive reference resources produced to date in the field of historical geography, it has a wide range of users among scholars, students, and the public. The Atlas, which documents all changes in U.S. county boundaries from the early 1600s to 2000, is essential for historical research because counties have served, since the beginning of colonial settlement, as a primary unit of jurisdiction for property transactions, voting administration, vital record-keeping (birth, marriage, and death certificates), naturalization, civil court proceedings, and probating of wills. County boundaries have changed frequently throughout U.S. history due to population growth and redistricting, presenting significant challenges to researchers in locating and accurately analyzing demographic information in any given part of the country over time. The product of exhaustive research in legislative and court records, the Atlas is presented online through interactive maps and explanatory text.

As reported by the project's specialist reviewer, the Atlas website has been consulted over 100,000 times thus far, while the previously published volumes for 24 states and the District of Columbia each sold between 5,000 and 10,000 copies, primarily to libraries. The reviewer noted that this resource is widely used by surveyors, an audience outside of the humanities proper. In his words, the Atlas "is more than an important resource for scholars. It also is essential for anyone who has a need to know the county location for deeds, wills and estate documents, tax assessments, and a host of other uses that are governed by counties."

Finally, in certain cases, a collection can reveal information that allows members of the public to make a deeper connection with the cultural heritage of their own region or locality. The Bessemer Historical Society, located in Pueblo, Colorado, received a grant to process historical documentation in the archives it acquired of the Colorado Fuel & Iron Company,



FROM THE BESSEMER HISTORICAL SOCIETY: A CF&I STEELWORKER COLLECTING A SAMPLE FOR QUALITY TESTING, CA. 1950. —Courtesy of CF&I Archives / Bessemer Historical Society, Pueblo, Colorado

which began coal and iron mining there in the 1870s and later became the largest steel manufacturing firm in the western United States. Like many business archives, the materials reveal as much about the town and region—westward expansion, transportation, labor relations, immigration, and the people who lived and worked there—as they do about the transactions of the company.

The specialist reviewer emphasized that, by providing wide access to a trove of historical documentation on the town of Pueblo and its industrial legacy, the project not only served the needs of scholars but also enabled the historical society to forge a deeper bond with its community and build a much-needed sense of pride in regional heritage among the local residents at a time of economic hardship. Community outreach made possible by the scholarship resulting from these grants, the reviewer reported, had led to the creation of Pueblo Heritage Day, an annual community-wide celebration of the area's immigrant cultures, which includes visits to the historical society. These efforts have also generated a series of public programs in which researchers discuss with the public what they are finding in the archive's coal and iron mining records.

Media Coverage, Awards, and Prizes

To ensure the discoverability and extensive use of both humanities collections and reference resources, grantees and NEH work to inform the public about HCRR awards through press releases and other forms of publicity. To gauge the success of these promotional efforts, respondents were asked to indicate if their HCRR projects had received reviews or coverage in the media. Of the 163 project directors who answered this question, 77 percent reported some media coverage. The others attributed the lack of publicity mostly to the fact that their projects were still underway and their grant products incomplete.

Respondents noted that reports of their projects had appeared in Newspapers (46 percent), Blogs (39 percent), Magazines (38 percent), and Journals (34 percent). In a few cases, the projects were also discussed on radio or television.

Because most HCRR projects focus on the processing or reformatting of collections, activities for which awards or prizes are seldom given, the number of respondents (20) who reported prizes or awards was understandably small. Most involve reference works and resources. Some examples include:

- Schwartz Prize, Federation of State Humanities Councils, for the creation of the online New Georgia Encyclopedia, a multimedia resource providing information on the history and cultural heritage of the state;
- Thomas Jefferson Prize Commendation, Society for History in the Federal Government, for the Dolley Madison Edition, an electronic archive of the correspondence of Dolley Madison, 1788–1843;
- Film Heritage Award, National Society of Film Critics for the production and distribution by the National Film Preservation Foundation of a set of DVDs containing American silent films created in the early twentieth century;

- Merit Award, Society for Historical Archaeology, for the Digital Archaeological Archive of Comparative Slavery, a database of archaeological artifacts associated with slavery in the Americas; and
- Outstanding Academic Titles of 2010, *Choice*, for an online index and archive of music periodicals sponsored by Retrospective Index to Music Periodicals (RIPM).

It should be kept in mind, as detailed in the above sections, that many humanities products that were made possible or greatly facilitated by the availability of a collection supported through HCRR have themselves received awards.

Long-Term Impact on Cultural Heritage Institutions

Finally, project directors were asked about the long-term impact of HCRR awards on the capacity of the grantee institution to continue to preserve and increase access to humanities collections or, alternatively, to sustain the development of an online reference resource. All but three project directors responded to this question. Of the 174 project directors who did respond, 98 percent stated that support from HCRR had helped their institutions carry out their mission over the long term.

i. *Skills and Experience*

Nearly nine out of ten respondents (87 percent) reported that their HCRR projects had improved the skills of the project staff and helped them gain the experience to be able to conduct other preservation and access projects (86 percent). The director of a project at the University of Michigan to document an endangered language in Mali stated that the grant “has trained several young linguists and one computational linguist in field linguistics and related multimedia.” Similarly, the director of a University of Virginia project to digitize news film of the 1950s and 1960s from a TV station in Roanoke, Virginia, observed that the project has “really served as a game changer at this institution” because it provides “a mechanism for staff to talk about stewardship of our audiovisual materials, has served as a sample for several workflows, and has demonstrated the powerful research and cultural value of the moving image.”

A 2002 HCRR grant to the Fine Arts Museum of San Francisco to digitize nearly 6,000 objects from the textile and costume collections had, according to the project director, “an enormous impact on our ability to effectively conserve, store, manage, and utilize our holdings of textiles and costumes.” Furthermore, the project “really inspired our institution to continue the work [with textiles] and in all other areas of our collections. Now, over 80 percent of all of our collections . . . have images linked to database records.”

Key aspects of HCRR have probably contributed to some of the most positive results. For instance, the finding that 87 percent of respondents reported improvement of staff skills corresponds well with the program’s rigorous standards for peer review of the qualifications of professional staff. Such peer review helps to ensure that grantees have a solid foundation on which to build and develop further.

ii. *Infrastructure*

Many respondents observed that HCRR grants had led their institutions either to dedicate more internal resources to preservation and access activities (60 percent) or to leverage external funding for similar activities (62 percent). The Newberry Library in Chicago wrote, “With NEH grants, we have been able to set up the infrastructure to manage manuscript and archival collections. . . . With Internet access to finding aids, our collections are much more heavily used.” The external specialist who evaluated the University of Virginia project, cited above, which will create online access to historic news film from a Roanoke, Virginia, television station, said that the project has contributed to “the development of a sustainable preservation program for video and born-digital materials coming into the University’s collection” and noted that “this grant was part of a larger whole and a movement toward understanding preservation as a continuing active process, requiring planning and staffing to make it sustainable.” Even though this grant was still underway, the director reported that the project had already received “interest and inquiries from the local press, museums, a foundation for the humanities, an undergraduate researcher at the University of Georgia, documentary makers, individuals who graduated from a Roanoke high school, and a panel on Martin Luther King with Julian Bond and Arlie Shardt.” The director of the Library Company of Philadelphia’s grant to catalog early American imprints said of that project and a more recent grant to catalog ephemera: “These two projects effectively brought us into the digital age.” The same vision for moving from project to program is discernible in the major award given by the Packard Humanities Institute to the Encyclopedic Discography of Victor Recordings, which will enlarge the scope of the resource by making possible additional online discographies of other significant American record companies, including Columbia Records.

Donations of collections have sometimes been the outcome of projects presenting remarkable strength in a specific area. For instance, within a year of the University of Pennsylvania’s completion of its HCRR grant to digitize its medieval manuscripts for free online access, it received a major donation of 280 medieval and Renaissance manuscripts from donors who wanted to make sure that their priceless collection would not be tucked away but be made available freely to all. The project director of the HCRR grant that supported the digitization explained, “An award from the National Endowment for the Humanities offers not only financial support but also a peer-reviewed endorsement of the intellectual and methodological excellence of a funded project. The competitive challenge implicit in the NEH’s grant program provides tangible evidence to potential donors that a library is vibrant and worthwhile.”

Likewise, NEH awards to the Newberry Library to arrange and describe manuscript collections documenting various aspects of the history of Chicago raised the profile of these kinds of materials and served, said a project director, as the “impetus for [the] donation of new collections.”

The director of a project at East Tennessee State University, which digitized a collection of moving images documenting folk culture and rural life in southern Appalachia, had this to say about the lasting impact of their HCRR grant and the substantial, long-term results for which it laid the foundation: “The grant enabled us to develop a media digitization



FROM THE ARCHIVES OF
APPALACHIA: TAB WARD,
BEECH MOUNTAIN, N.C.,
AUGUST, 1968.

—Courtesy of the Archives of Appalachia,
East Tennessee State University, Thomas G.
Burton-Ambrose N. Manning Collection.

lab so that we could make sound and moving-image materials from additional collections available after the conclusion of the grant. In the end, we placed excerpts from some of our media on our iTunesU site and in a few short weeks, we were averaging 2,500 to 3,500 downloads of our materials per week. Although our venture into using iTunesU, Flickr, and Facebook happened several years after the conclusion of the grant, none of this would have been possible without the initial help we received through the NEH grant.”

Because of the various improvements to skills, experience, and project infrastructure reported by a majority of respondents, it is not surprising that 75 percent of the survey group said that the awards served as an impetus for their institutions to continue preservation and access efforts beyond the grant period, indicating that a single grant can have long-lasting benefits to cultural heritage.

iii. *Job Creation*

Job creation was a notable, lasting outcome of these grants. More than one third (39 percent) of respondents reported that HCRR grants had led their institutions to hire or retain staff on a permanent basis. For instance, the American Institute of Physics retained the NEH project assistant as its permanent archivist, after that person had completed her MLS degree. The director of the *Encyclopædia Iranica*, an online reference resource, said, “The grant made it possible to assign editorial resources to analyzing and taking control of the content of the online version of the encyclopedia and converting it to a form (Unicode) essential for improving accessibility. This extensive rework eventually led to creation of the position of Online Coordinator and recognition of its full-time responsibilities. The opportunity for grant matching funds brought immediate response from friends and supporters of the project and further helped to focus it on the digital resource.”

The Norman Rockwell Museum received an award to process Rockwell’s correspondence and make catalog records discoverable online for interested researchers and members

of the public. Of that award, the museum's website says, "Through a 2008 grant from the National Endowment for the Humanities, the Museum was able to hire its first professional archivist in 2009." That position is now a permanent staff position supported by the museum. The museum has said that the NEH award helped them to build capacity, to adopt the highest archival standards in their work, and to pursue and obtain funding from other federal agencies for further work to make their Rockwell collections available to the public.

The substantial percentage of grants that lead to the hiring or retaining of project staff on a permanent basis demonstrates how HCRR helps an institution to develop a more lasting infrastructure for the maintenance of its collections.

iv. *Collaboration*

Some HCRR-supported projects begin with a partnership, often between two institutions holding significant collections of the same subject or genre. For instance, the Modernist Journals Project began and continues as a partnership of Brown University and the University of Tulsa to combine their extraordinary holdings of English and American journals of the modernist era in an online resource supporting the study and appreciation of early twentieth-century literature and art. Through four awards, they have steadily broadened the scope of the project with an increasingly wide array of "small" magazines. Other projects begin as single-institution endeavors and later join forces with other institutions to aggregate their holdings in a major online resource or even a web portal presenting the collections of many repositories.

More than half (55 percent) of the survey respondents have collaborated with other institutions to create a reference resource or to preserve a collection of humanities materials. Collaboration allows grantees to draw on valuable strengths from partner institutions, including the technical support and staff expertise required to bring complex projects to successful conclusion. The director of the online Encyclopedia Virginia, sponsored by the Virginia Foundation for the Humanities, remarked that NEH funding had helped launch a "longstanding and sustained partnership with the Library of Virginia and the *Dictionary of Virginia Biography*," the latter a print reference work formerly supported by NEH, which will now also be available online.

A welcome collaboration is one in which a major organization creates a resource to which many small institutions can contribute. The International Center for Medieval Art received an award for volume three of a projected four-volume census of Gothic sculpture held in American museums. The project directors said that many of the smaller partners in this project "did not have curators who were experts in the field of Gothic sculpture, and this project allowed them to become aware of what was in their collections and in other collections." An equally fruitful outcome occurs when smaller organizations actively partner with well-established institutions to expand a project's resource capacity and impact. The Bessemer Historical Society, for example, developed internship programs with Colorado State University, Pueblo, and the Pueblo Community College, enabling undergraduate students to receive valuable hands-on training and mentorship in preserving and making accessible historical resources.

Technological advances are necessary in pushing the boundaries of access. The University of Toronto's *Dictionary of Old English* (DOE) has partnered with the *Oxford English Dictionary* to develop links between their online editions. As the project director of the DOE reports, this is "the first time in the history of lexicography that two of the historical dictionaries of English were electronically linked. In December 2010, the links were reciprocated by OED's linking back to DOE—another transformative moment in the history of English lexicography."

The 2007 award to the Huntington Library to process the papers and photographs of Maynard L. Parker, who helped to document and popularize developments in architecture, garden, and design associated with the California lifestyle, led to an online exhibition and a number of publications, one of which received high praise in a *New York Times* review. The project director has said, "This project was pathbreaking in many ways. Given the extent of the collection (ca. 60,000 items), it allowed us to streamline archival workflow standards and procedures, manage a large and complicated digital and database project, and retain staff for additional soft money projects. This also served as a testbed for a very fruitful collaboration with the California Digital Library."

In many of the online resources created through HCRR grants and described in this report, collaboration has been the desired starting point, and in others it has been a later stage in a project's development into a larger resource. Either way, online resources are partnering with other projects, more and more, in order to offer comprehensive coverage of a subject while showcasing individual strengths.

All four improvements to an institution's capacity—skills, infrastructure, permanent staff, and collaboration—have been notable results of the projects surveyed.

IV. CONCLUSION

It is the goal of NEH's HCRR program to ensure that the full range of humanities materials—including manuscripts, maps, photos, and audio and video recordings—are properly preserved and made widely accessible. The program also seeks to support important humanities reference resources, such as historical dictionaries and scholarly encyclopedias. Yet, in achieving these goals, the program hopes to do more—it hopes not only to secure the foundations of the humanities but also to advance the humanities. That is, it seeks to provide scholars with access to significant primary sources, which are the life blood of new discoveries and new directions in the humanities; it also seeks to provide students, teachers, and general audiences with the materials that make possible new educational and public enterprises in the humanities.

HCRR grants do not directly fund such spin-off effects, but they do enable them to happen. Such secondary effects of the grants are not easily measured. And one conclusion we have drawn from our evaluation is the importance of finding better and more systematic ways of tracking these broader outcomes. Yet the evaluation does demonstrate the creative and largely unpredictable ways in which HCRR-supported projects come to be used by diverse audiences.

For example, a single HCRR-supported project often led to the publication of books and articles as well as the development of exhibitions and websites. None of these outcomes was directly supported by the original grant; instead, the grant served as an important facilitator of these results. Similarly, the reach of HCRR-supported projects was quite impressive. One third of those surveyed reported that the web-based resource created by the project had received more than 100,000 users, and 41 percent reported use by more than 50,000. Attendees at exhibitions were more than 50,000 for 21 percent of projects responding and up to 5,000 for 64 percent of projects. And just under half (46 percent) of project directors stated that the average annual number of researchers using a grant-related collection was more than 500 per year. The long-lasting impact of these awards is highlighted by evidence that the awards made earliest in the decade surveyed are still producing new outcomes.

An equally powerful finding is the use of online resources created as a result of HCRR grants by an impressively wide audience. For example, 79 percent of the grant products under review were used by the public. While much information to be found on the Web is not entirely reliable, these projects offer students and the public authoritative and comprehensive resources at no charge. Additionally, many of these grants have made it possible for scholars, students, and general audiences to see and use high-resolution digital images of manuscripts, art, photographs, and other items of cultural heritage that are too fragile and rare to be open for use even by researchers. Other awards have made possible streaming audio of equally fragile recorded sound and video of moving image collections no longer playable.

In carrying out the evaluated projects, the grantee institutions and their professional staff have gained valuable new skills in the work of cataloging, processing, and digitizing collections, or in the creation of online reference works, archives, databases, and other resources.

And the work that they have conducted has often led to an increase in permanent staff and to collaboration with other institutions for future expansion and enhancement of the original grant product, sometimes leading to the creation of aggregate resources. In this way, HCRR grants contribute to America's humanities infrastructure.

The results of this evaluation demonstrate, in sum, that the long-term impact of HCRR grants has been profound for scholars, educators, students, and the public, as well as for librarians, archivists, and curators.

APPENDICES

Appendix A – Survey Respondents

Appendix B – Selected Projects and Specialists Reviewers

Appendix C – Glossary of Technical Terms

APPENDIX A: HCRR PROJECTS REPRESENTED IN SURVEY RESPONSES

Survey respondents were not required to identify themselves, so the following projects represent only the grants of those who volunteered the information (148 project directors of the 177 who responded).

American Antiquarian Society, Worcester, MA

Create a Union Catalog of North American Imprints, 1801–1820 (PA23411-00)

North American Imprints Program: Enhancement of the Pre-1801, 1831–1840, and Juvenile Literature Segments (PA51956-06)

The North American Imprints Program, 1801 to 1820: Creation of a Union Catalog (PC50140-07)

Prints for the Parlor: A Catalog of Engravings and Gift Book Illustrations, 1821–1876 (PW50353-09)

Creating a Database of American Electoral Returns, 1788–1825 (PA50597-04, PM50079-07)

American Institute of Afghanistan Studies, Boston, MA

Preserving and Cataloging the Radio Afghanistan Audio Archives (PA51998-06)

American Institute of Physics, College Park, MD

Preservation Microfilming of the History of Physics Collection (PA23675-01)

Improving Scholarly Access to Oral History Interviews in the History of Physics, Astronomy, and Allied Fields (PC50130-07)

American Jewish Historical Society, New York, NY

American Jewish Congress Records (PW50429-09)

American Philological Association, Philadelphia, PA

L'Année Philologique (American Office) (PA23416-00, PA24031-02, PA52000-06, PW50068-08)

American Schools of Oriental Research, Boston, MA

ASOR- Near East Archaeology Archives (PW50313-09)

American Theological Library Association, Chicago, IL

Preservation Microfilming of Religious Periodical Literature of the Hispanic and Indigenous Peoples of the Americas (PA51175-05)

American University in Cairo, Cairo, Egypt

Arranging, Describing, and Making Accessible Collections Related to Architecture in Egypt (PA52001-06)

Arhoolie Foundation, El Cerrito, CA

Digitizing and Cataloging the Frontera Collection of Mexican American Recordings (PA52002-06)

Digitizing and Creating Access to the Strachwitz-Frontera Collection of Mexican and Mexican American Recordings (PW50578-10)

Association for Documentary Editing, Frankfort, KY

A Guide to Documentary Editing: A Revised Electronic and Print Edition (PA51932-06)

Barnes Foundation, Philadelphia, PA

Arranging and Describing the Archives of the Barnes Foundation (PA50832-04)

Bessemer Historical Society, Pueblo, CO

Colorado Fuel and Iron Company Archives: Western Coal and Iron Mines Project (PW50404-09)

Brigham Young University, Provo, Provo, UT

Creating an Online Linguistic Corpus of Portuguese Texts Dating from the 12th Century to the Present (PA50658-04)

A 200 Million Word, Fully-Searchable, Web-Based Historical Corpus of American English (PW50360-09)

Multispectral Imaging Project (PW50427-09)

Brown University, Providence, RI

Rhode Island Archival and Manuscripts Collections Online Project (PW50130-08)

California State University, Long Beach Foundation, Long Beach, CA

Creating Web Access to Oral History Interviews (PA50028-03)

Center for Research Libraries, Chicago, IL

Cataloging and Microfilming Foreign Newspapers in United States Repositories (PA50754-04)

Preserving Latin American Newspapers in United States Repositories (PC50168-07)

Colonial Williamsburg Foundation, Williamsburg, VA

Studying Spatial Growth and Urban Development in an Eighteenth-Century Town (PM50065-07)

Columbia College, Chicago, Chicago, IL

Preserving and Providing Access to Manuscripts, Performance Recordings, and Oral Histories on African-American Music (PA51293-05)

Columbia University, New York, NY

Advanced Papyrological Information System, Phase 6 (PW50049-08)

Encyclopaedia Iranica (PA24053-02, PM50023-07, PW50328-09)

Columbia University Libraries, New York, NY

Digital Scriptorium, Developing a Union Catalog of Medieval Manuscripts (PA50605-04)

Preserving and Making Accesible the Barbara C. Adachi Collection of Bunraku, Japanese Theater
(PA51387-05)

Connecticut Historical Society, Hartford, CT

Documenting the Home Life Collections of the Connecticut Historical Society (PA50720-04)

Cornell University, Ithaca, NY

Creating an Online Image Database of the Asian Collections of the Herbert F. Johnson Museum of Art (PH20977-02)

CRCL Inc., San Clemente, CA

Mon-Khmer Languages Project (PM50012-07)

CUNY Research Foundation, Brooklyn College, Brooklyn, NY

Creating an Historical Encyclopedia of Women of Latin American Birth or Heritage in the United States (PA23681-01)

CUNY Research Foundation, Graduate School and University Center, New York, NY

Database of Classical Bibliography (PA50034-03)

Music in Gotham: The New York Scene, 1862–1875, from Selected Printed Sources (PW50513-10)

Denver Public Library, Denver, CO

Creating Access to Archival Manuscript Collections Related to the History of the West, 1850 to 1950
(PA50619-04)

East Tennessee State University, Johnson City, TN

Preserving and Enhancing Access to Moving Images in the Archives of Appalachia Collections
(PA50049-03)

Emory University, Atlanta, GA

Cataloging African-American Pamphlets on Religion and Politics, 1877–1980 (PA50769-04)

Fine Arts Museums of San Francisco, San Francisco, CA

Creating an Online Image Database of the Museum's Textile and Costume Collection
(PH20978-02)

Florida Humanities Council, St. Petersburg, FL

An Online Encyclopedia for the State of Florida: Planning (PA23839-01)

Franklin Furnace Archives, Inc., Brooklyn, NY

Creating Access to Archives of Art Activities Held at Franklin Furnace (PA52027-06)

Publishing Franklin Furnace's Second Decade Online: Providing Intellectual Access to Variable Media Art (PW50701-10)

Frick Collection, New York, NY

Digitization of Deteriorating Photographs of American Paintings (PW50310-09)

Georgia Humanities Council, Atlanta, GA

The Georgia Encyclopedia: Online (PA24073-02)

An Online Encyclopedia for the State of Georgia: Implementation (PA50057-03)

Guam Humanities Council, Hagatna, GU

An Online Encyclopedia for Guam: Planning (PA23840-01)

Harvard University, Cambridge, MA

China Historical Geographic Information System (PA50666-04, PM50025-07)

China Biographical Database Project (PW50438-09)

Women's Worlds in Qajar Iran: A Digital Archive and Website (PW50478-09)

Volume Five of "Notable American Women" (PA23500-00)

The Henry Ford, Dearborn, MI

Cataloging the Land Transport Serials Collection at The Henry Ford (PW50055-08)

Historic New England, Boston, MA

Documenting the Society's Wallpaper Collection (PH20928-00)

Historical Society of Pennsylvania, Philadelphia, PA

Processing and Preserving the Chew Family Papers (PC50159-07)

Huntington Library, San Marino, CA

Preserving and Providing Access to the Maynard L. Parker Photographic and Manuscript Collection (PC50096-07)

Illinois State University, Normal, IL

Creating an Electronic Corpus of Historical Spanish Texts, 1200 to 1900 (PA23715-01)

Indiana University, Bloomington, Bloomington, IN

Sound Directions: Digital Preservation and Access for Global Audio Heritage, Preservation Phase (PC50072-07)

Sound Directions: Digital Preservation and Access for Global Audio Heritage Phase III, North American Endangered Recordings (PW50351-09)

Documenting Yiddish Culture and Language in Ukraine (PA51304-05)

Preservation, Annotation, and Dissemination of a Digital Video Collection of Yiddish in Eastern Europe (PW50350-09)

International Center of Medieval Art, New York, NY

Gothic Sculpture in America III: The Museums of New Jersey, New York, and Pennsylvania (PM50030-07)

John Carter Brown Library, Providence, RI

Cataloging Colonial Spanish American Imprints (PA23467-00)

Cataloging Colonial Spanish-American Imprints and Spanish Imprints (PA24089-02)

Kamusi Project USA, Brooklyn, NY

Kinyarwanda-Swahili-English Dictionary on the Kamusi Model (PW50143-08)

Library Company of Philadelphia, Philadelphia, PA

Cataloging the McAllister Collection of Civil War-era Ephemera (PA50791-04)

Access to Uncataloged Early American Imprints in the Library Company Collections (PC50146-07)

Access to Uncataloged 18th- and 19th-Century Ephemera in the Collections of the Library Company of Philadelphia (PW50619-10)

Library of Virginia, Richmond, VA

The Dictionary of Virginia Biography (PA50653-04, PA51986-06)

Lindfors, Benth O., Austin, TX

Bibliography of Literary Criticism on Anglophone Black African Literature, 1997–1999
(PA23472-00)

Minnesota Historical Society, St. Paul, MN

Walter Mondale Papers Project (PW50113-08)

Mississippi Humanities Council, Jackson, MS

An Online Encyclopedia for the State of Mississippi: Planning (PA24210-02)

Missouri State Archives, Jefferson City, MO

Processing the St. Louis Circuit Court Records, 1866–1868 (PA51922-06)

Nassau Community College, Garden City, NY

The New Variorum “Hamlet” in Print and Electronic Versions (PA24107-02)

National Film Preservation Foundation, San Francisco, CA

Creating an Electronic Series of American Silent-Era Films (PA24109-02)

Treasures from American Film Archives III: The Social-Issue Film, 1897–1930
(PA52066-06)

Treasures V: The West, 1897–1935 (PW50498-10)

New Mexico State University, Las Cruces, Las Cruces, NM

Creating an Electronic Database of Dissertations and Theses Related to American Indian History
(PA23742-01)

New York City Municipal Archives, New York, NY

New York City Felony Indictment Records, 1878–1893, Microfilming and Digitizing Project (PW50579-10)

New York Public Library, New York, NY

Cataloging, Preserving, and Digitizing Chinese Rare Books (PW50133-08)

Cataloging and Digitizing Illustrated Books that Document the Art and Architecture of Russia and Eastern Europe (PA50105-03)

New York University, New York, NY

Processing the Abraham Lincoln Brigade Archives (1930 to the Present) (PA50107-03)

Pamphlets and Ephemera as Social and Cultural History: Preserving an Alternative Print Tradition at the Tamiment Library (PW50301-09)

Newberry Library, Chicago, IL

Processing Collections that Document the History of Chicago in the 19th and 20th Centuries (PA50109-03)

Preserving and Enhancing Access to Manuscript Collections that Document Newspaper Journalism in Chicago (PA51966-06)

Preserving and Enhancing Access to Manuscript Collections Centering on Family Life in Chicago and the Midwest (PW50287-09)

New-York Historical Society, New York, NY

Access to New-York Historical Society's Pamphlet Collection (PC50115-07, PW50458-09)

Norman B. Leventhal Map Center, Inc., Boston, MA

Preservation and Access for Historic Maps and Atlases from Europe's Exploration and Colonization in the Americas, 1500–1800 (PW50528-10)

Northern Illinois University, DeKalb, IL

Creating an Online Index of the "American Archives," a Published Collection of Documents of the American Revolution (PA24129-02)

Ohio State University, Main Campus, Columbus, OH

Cataloging and Digitizing Photographic Materials Related to Buddhist Art (PA23496-00)

ONE Institute/International Gay and Lesbian Archives, West Hollywood, CA

ONE Archives Cataloging Project: Founders and Pioneers (PW50526-10)

Oregon State University, Corvallis, OR

The Northwest Digital Archive: Expanding Access to Archival Collections in Idaho, Montana, Oregon, and Washington (PA51284-05)

RIPM Consortium Ltd., Baltimore, MD

Compilation of Répertoire International de la Presse Musicale (PA23501-00, PA50122-03, PA51359-05, PM50045-07, PW50343-09)

Digitizing the Le Répertoire de la Presse Musicale Archive of Music Periodicals, 1800 to 1950 (PA52079-06, PW50015-08)

Retrospective Index to Music Periodicals (PW50646-10)

Rutgers University Press, Piscataway, NJ

Encyclopedia of New Jersey (PA23758-01)

Rutgers University, Newark, Newark, NJ

Arranging, Describing, Rehousing, and Making Accessible the Mary Lou Williams Collection (PA23504-00)

Smith College, Northampton, MA

Uncovering Women's Work for Equality Across the 20th Century: An Archival Processing Project of the Sophia Smith Collection (PW50534-10)

Society of Architectural Historians (NFP), Chicago, IL

Buildings of the United States Online (PW50603-10)

Southeastern Library Network, Inc., Atlanta, GA

Preservation Microfilming of American Southern History and Culture Collections (PA23510-00)

Preservation Microfilming of Brittle Books and Serials on Southern History and Culture (PA24147-02, PA50611-04)

Stanford University, Stanford, CA

Stanford Encyclopedia of Philosophy (PA50133-03, PA51255-05)

SUNY Research Foundation, Buffalo, Buffalo, NY

Reformatting and Cataloging Poetry Tapes (PW50322-09)

Telford, Ted A., Palm Springs, CA

Updating an Annotated Bibliography of Chinese Genealogies (PA24160-02)

Texas A & M Research Foundation, College Station, TX

Creating an Archive of "Don Quixote" Illustrations (PA51993-06)

Thomas Jefferson Foundation, Inc., Charlottesville, VA

Beyond the Mansion: Digitizing Thirty Years of Archaeological Research on Slavery at the Hermitage (PW50172-08)

University of Akron, Main Campus, Akron, OH

Processing, Conserving, and Digitizing the Photographic Archives of the Goodyear Tire & Rubber Company, 1912–1951 (PW50583-10)

University of Alabama, Tuscaloosa, AL

Cataloging Prehistoric and Historic Archaeological Collections from Alabama (PA50138-03)

University of Arizona, Tucson, AZ

Preserving and Creating Access to Unique Afghan Records, 1989 to 2006 (PC50063-07)

University of California, Berkeley, Berkeley, CA

Enhancing Database Software to Create Greater Access to Sources Related to History and Culture of Iberian Peninsula (PA23523-00)

PhiloBiblon: A Union Catalog for the Study of the Literature and Culture of Medieval and Early Modern Spain (PM50038-07)

Reformatting Audio Materials of the Native American Language and Music Archives of the Berkeley Language Center (PA50624-04)

San Francisco Examiner Photograph Archive Preservation Project (PC50093-07)

Arrangement and Description of Bay Region Architectural Archives (PA24167-02)

Sino-Tibetan Etymological Dictionary and Thesaurus (PA24168-02, PA50709-04, PM50072-07, PW50122-08)

Sino-Tibetan Etymological Dictionary and Thesaurus: Sustainability Implementation (PW50674-10)

Royal Lexicography: From Scholarship to Politics (PW50340-09)

University of California, Irvine, Irvine, CA

Thesaurus Linguae Graecae: Creating an Online Search and Retrieval System to TLG Materials (PA23525-01)

University of California, Los Angeles, Los Angeles, CA

Cataloging and Digitizing a Collection of Near Eastern Manuscripts (PC50055-07)

Creating an Online Digital Library of Cuneiform Tablets from circa 3000 BC to the 1st Century AD (PA50623-04)

Creating the "Encyclopedia of Egyptology" (PA51941-06)

Enhancing the "Encyclopedia of Egyptology" (PW50095-08)

University of California, Riverside, Riverside, CA

Creating Online Access to 19th- and 20th-Century Stereographs of the Middle East (PA50673-05)

University of California, Santa Barbara, Santa Barbara, CA

Creating the Pepys Ballad Archive (PA52089-06)

Roxburghe Ballad Archive (PW50005-08)

English Broadside Ballad Archive (PW50602-10)

Encyclopedic Discography of Victor Recordings (PM50058-07, PW50447-09)

University of Chicago, Chicago, IL

Creating the South Asia Union Catalogue, Phase II (PA52090-06)

Diyala Virtual Archive (PC50084-07)

Chicago Assyrian Dictionary (PA23532-00)

Persepolis Fortification Archive (PW50118-08)

The Audible Strauss: Preserving and Publishing the Audio Record of Leo Strauss's Teaching
(PW50461-09)

University of Denver, Denver, CO

Creating a Database of Spanish Golden Age Verse (PA23787-01)

University of Florida, Gainesville, FL

Creating an Online Image Database of Ceramics and Beads Made from 1493 to 1880 in Europe, Asia, and Latin America (PA50154-03)

Cataloging and Creating Digital Access to American and British Children's Literature, 1890 to 1910
(PC50042-07)

University of Georgia, Athens, GA

Digitization of Atlas Audio Recordings (PW50007-08)

University of Illinois, Champaign, IL

Cataloging and Rehousing Cahokia Archaeological Artifacts (PW50066-08)

University of Maryland, College Park, College Park, MD

Preservation Microfilming of the Papers of Djuna Barnes (PA23543-00)

University of Massachusetts, Amherst, Amherst, MA

Digitizing W.E.B. Du Bois (PW50695-10)

University of Michigan, Ann Arbor, Ann Arbor, MI

Providing Access to Manuscript Collections Related to Early American History (PW50320-09)

Creating a Grammar, Dictionary, and Texts of the Dogon Languages of Mali, West Africa
(PA50643-04)

University of Missouri, Columbia, Columbia, MO

Creating a Database of the General Land Office Surveyor Notes for Missouri, Pre-1800 to 1853
(PA23801-01)

University of Missouri, St. Louis, St. Louis, MO

The American City in 3-D: Virtual St. Louis as a Prototypical Digital Urban Archive
(PA50603-04)

University of Nebraska, Lincoln, Lincoln, NE

Creating a Digital Archive of the Writings and Manuscripts of Walt Whitman (PA50169-03)

Preservation Microfilming of the Benjamin Botkin Collection of Applied American Folklore (PA23803-01)

University of Nevada, Reno, Reno, NV

Creating a Multilingual Bibliographic Database of Basque Language, History, and Culture (PA50171-03)

University of New Hampshire, Durham, Durham, NH

Encyclopedia of New England Culture (PA23805-01)

University of North Carolina, Chapel Hill, Chapel Hill, NC

Preserving Audio Collections on African-American Culture (PA24188-02)

Fiddles, Banjos and Mountain Music: Preserving Audio Collections of Southern Traditional Music (PW50094-08)

University of North Carolina, Greensboro, Greensboro, NC

Creating a Digital Library on American Slavery (PA51186-05)

University of North Texas, Denton, TX

Mapping the Southwest (PW50625-10)

University of Notre Dame, Notre Dame, IN

Preservation Microfilming of Collections in the History of Religion (PA50655-04)

University of Oregon, Eugene, Eugene, OR

Digitizing Archaeological Collections from Mongolia's High Altai Region (PM50005-07)

University of Pennsylvania, Philadelphia, PA

Arranging, Describing, and Creating Access to the Papers of Alma Mahler and Franz Werfel, 1883-1977 (PA50640-04)

Digitizing the University of Pennsylvania's Medieval and Renaissance Manuscripts, 1000-1600 (PW50296-09)

University of Rochester, Rochester, NY

Digitizing Public Domain Musical Scores and Books from the Sibley Music Library (PW50288-09)

University of South Carolina Research Foundation, Columbia, SC

Preserving Fox Movietone Moving Images, 1927-1929 (PA50177-03)

University of Texas, Austin, Austin, TX

Creating a Web-based Archive of the Indigenous Languages of Latin America (PA23817-01)

Cataloging the Morris Ernst Collection (PW50349-09)

University of Toronto, Toronto, Ontario

Dictionary of Old English (PA24201-02, PA52114-06, PW50048-08, PW50500-10)

University of Virginia, Charlottesville, VA

Lens into Mid-20th Century America (PW50540-10)

Creating Digital Facsimiles of Sixteenth-Century French Books (PA52118-06)

Creating a Digital Archive of Materials Related to Dolley Madison (PA23819-01)

University of Washington, Seattle, WA

Creating Digital Access to the William Brumfield Russian Architecture Collection (PA51981-06)

A Dictionary of the Gandhari Language (PM50042-07)

University of Wisconsin, Madison, Madison, WI

History of Cartography (PM50014-07, PW50309-09)

Dictionary of American Regional English (PA23820-01, PA50186-03, PA51195-05, PM50009-07, PW50315-09, PW50551-10)

University of Wisconsin, Milwaukee, Milwaukee, WI

Saving and Sharing the American Geographical Society Library's Historic Nitrate Negative Images (PW50572-10)

Vanderbilt University, Nashville, TN

Cataloging and Digitizing Television News Specials in Vanderbilt's Television News Archive (PA51974-06)

Walters Art Museum, Baltimore, MD

Creating a Digital Resource of Islamic Manuscripts (PW50086-08)

Parchment to Pixel: Creating a Digital Resource of Medieval Manuscripts (PW50518-10)

WGBH Educational Foundation, Boston, MA

War and Peace in the Nuclear Age Digital Library Project (PW50539-10)

WNYC Radio, New York, NY

The WNYC Radio Audio Preservation and Access Project (PW50662-10)

Yale University, New Haven, CT

Preserving Oral Histories in the Fortunoff Video Archive for Holocaust Testimonies (PA24208-02)

APPENDIX B: SELECTED PROJECTS AND SPECIALISTS REVIEWERS

GRANTEE: BESSEMER HISTORICAL SOCIETY, PUEBLO, CO

Project Director: Tim Hawkins, Archivist

Project Title: *Colorado Fuel and Iron Company Archives: Western Coal and Iron Mines Project*
(PW50404-09)

Specialist Reviewer: Thomas Connors, Archivist, Teamsters Labor History Research Center,
George Washington University

GRANTEE: CORNELL UNIVERSITY

Project Director: Ellen Avril, Chief Curator/Curator of Asian Art

Project Title: *Creating an Online Image Database of the Asian Collections of the Herbert F. Johnson
Museum of Art* (PH20977-02)

Specialist Reviewer: Colin Mackenzie, Senior Curator, Chinese Art, The Nelson-Atkins
Museum of Art

GRANTEE: LIBRARY COMPANY OF PHILADELPHIA

Project Director: James Green, Librarian

Project Title: *Access to Uncataloged Early American Imprints in the Library Company Collections*
(PC50146-07)

Specialist Reviewer: Richard D. Brown, Board of Trustees Distinguished Professor, Emeritus,
Department of History, University of Connecticut

GRANTEE: NEWBERRY LIBRARY

Project Director: John H. Long, Editor

Project Title: *Atlas of Historical County Boundaries* (PA50825-04, PM50066-07)

Specialist Reviewer: David Bodenhamer, Executive Director, The Polis Center,
Indiana University, Indianapolis

GRANTEE: UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Project Director: David Seubert, Curator, Performing Arts Collection, Davidson Library

Project Title: *Encyclopedic Discography of Victor Recordings* (PM50058-07, PW50447-09)

Specialist Reviewer: Brenda Nelson-Strauss, Head of Collections, Archives of African
American Music & Culture, Indiana University, Bloomington

GRANTEE: UNIVERSITY OF VIRGINIA

Project Director: Kara McClurken, Head, Preservation, Alderman Library

Project Title: *Lens into Mid-20th Century America* (PW50540-10)

Specialist Reviewer: John Lynch, Director, Vanderbilt Television News Archive,
Vanderbilt University

APPENDIX C: GLOSSARY OF TECHNICAL TERMS

Arrangement and Description: Activities that are required to gain physical and intellectual control of archival records, papers, or collections. Arrangement represents the process of organizing archival records. Description refers to the process of creating a finding aid or other access tools to the collection. These activities are often referred to together as “processing.”

Conservation treatment: The repair or stabilization of materials through chemical or physical intervention to ensure that they survive in their original form as long as possible. Conservation counters existing damage, as distinguished from preservation, which attempts to prevent damage. Conservation treatment does not always eliminate evidence of damage nor return materials to their original appearances.

Deacidification: A chemical process of treating paper documents and books for the purpose of extending their life. High acidity levels contribute to the deterioration of paper, causing yellowing, brittleness, and instability. During deacidification, an alkaline agent is deposited in the paper to neutralize existing acid and prevent further decay.

Digital tool: A mechanism created in digital form to facilitate the management and/or use of humanities information. Digital tools can range from something relatively simple, such as a template to ensure the entry of cataloging information in standard form, to something more complex and multifaceted, such as the automated production of charts or maps to aid in the analysis of large sets of linguistic data.

Finding aid: A product that assists researchers in discovering sources within a collection of archival records. A finding aid places an archival collection in context by consolidating information about the collection, such as provenance or acquisition; administrative history or biographical background; scope of the collection; organization and arrangement; and a listing of file units. Today, most new (and many previous) finding aids are made available on the Internet, and an increasing number employ a standard called Encoded Archival Description (EAD) to mark up (encode) finding aids for online presentation.

Geographic Information Systems (GIS): Digital systems that link geographical locations to different types of data and facilitate mapping. They consist of databases that pair geographic coordinates with other data attributes (e.g., population density, transportation routes, censuses, voting or income records). GIS users are able to select the data to be displayed and their format. Besides creating map-based visualizations, GIS can also be used to create charts and tables, as well as to analyze spatial relationships in the collected data (e.g., distance, area, degree of proximity). GIS are being used in diverse areas of academic research and teaching, such as archaeology, linguistics, and history.

Intellectual control: Repositories achieve intellectual control of collections through the creation of tools such as catalogs, finding aids, or other descriptive guides that enable researchers to locate materials relevant to their interests.

Linear foot: A measure of shelf space for the storage of documents or film footage. A linear foot measures twelve inches for documents stored on edge, or twelve inches high for documents stored horizontally. Because the surface of a standard file folder (10 × 12 inches) is roughly a square foot, a linear foot of files is also roughly a cubic foot.

Processing: See Arrangement and Description.

Reformatting: The process of copying information content from an unstable or fragile medium to a different, more stable storage medium (“media reformatting”) or converting from one digital file format to a different digital file format (“file reformatting”). Reformatting may be done for both preservation and access purposes.

Unicode: The Unicode Standard is a digital character-coding system designed to support the worldwide interchange, processing, and display of the written texts of the diverse languages and technical disciplines of the modern world. In addition, it supports classical and historical texts of many written languages.

Virtual Collection: A unified set of digital materials, often in multiple formats (images, documents, sound recordings, film, etc.), whose original sources are typically located in multiple repositories. In many cases, virtual collections are organized around a selected humanities subject area and may be supplemented by scholarly research information to assist users in accessing the collection.

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