



Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Preservation and Access Programs application guidelines at <http://www.neh.gov/grants/preservation/humanities-collections-and-reference-resources> for instructions.

Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Processing, Conserving, & Digitizing Ethnic History Collections: Expansion of HSP's Digital Center for Americana

Institution: The Historical Society of Pennsylvania

Project Director: Matthew Lyons

Grant Program: Humanities Collections and Reference Resources

PROJECT NARRATIVE

The Historical Society of Pennsylvania seeks funding for a one-year project to arrange, preserve, describe, and digitize twenty-one manuscript collections that document ethnic diversity in the United States, with an emphasis on the greater Philadelphia region. This project will:

- support ethnic history research by improving access to and preservation of a representative group of high research value collections in this area;
- strengthen the international visibility and use of HSP's ethnic and immigrant history holdings as a whole;
- more than double HSP's digital collection by adding 17,000 images, and shift its focus from digital "signposts" that enhance description of paper-based collections to digital surrogates of full collections, with which users can conduct in-depth primary research online;
- enable HSP to implement a relatively new methodology for efficient mass digitization of manuscript materials, and build an interface and system to support it using open source software;
- plan a user study to test the effectiveness of different digitization and processing methodologies.

1. SIGNIFICANCE

a. The collections

The Historical Society of Pennsylvania holds the largest collection of ethnic history materials in the mid-Atlantic region and one of the largest in the United States. HSP's collections document the experiences of over sixty ethnic groups and encompass manuscripts, graphics, newspapers, broadsides, books, pamphlets, and microfilm. Our archival collections include the records and publications of ethnically based fraternal organizations, service agencies, advocacy groups, businesses, and religious congregations; families' letters, diaries, photographs, and scrapbooks; and literature, art, and music based in many different cultural traditions. Ethnic groups that are particularly well represented include African American, Chinese, German, Greek, Irish, Italian, Japanese, Jewish, Native American, Polish, Puerto Rican, Slovak, and Ukrainian communities in the United States. There is also substantial documentation on the history of American racism, nativism, and ethnic stereotyping.

The twenty-one collections included in the proposed project represent the breadth of HSP's ethnic and immigrant history holdings. They document diverse ethnic groups across more than 300 years, from German settlers and enslaved Africans during the colonial period; to members of Irish, Italian, Japanese, and Swedish communities that came to America in the nineteenth and early twentieth centuries; to African, Arab, Greek, Latino, and South Asian immigrants of recent decades. These collections also document a wide range of activities and experiences, including travel, migration, and settlement; religious worship and theology; law; art, theater, and music; industrial engineering; botany; labor and civil rights activism; military service and wartime incarceration; slavery and indentured servitude; and family and community life.

In addition to this breadth of content, several other factors lead us to focus on these twenty-one collections. All of the collections have been identified in HSP surveys as having a high research value. Most of them are unprocessed or underprocessed, and many contain materials that are fragile or otherwise at serious risk for physical deterioration. And none of these collections have been made available in digital format.

Appendix A provides details about the twenty-one collections, including each collection's span dates, size, and contents. The collections are divided into four thematic/historical clusters:

Early German American (10 collections). HSP is nationally recognized as a center for research in early German American history. The collections featured here span from the 1680s to the 1840s, and provide an exceptionally rich and multifaceted portrait of German American life. They include a major collection of the papers of Francis Daniel Pastorius, an important political and religious leader who founded Germantown, Pennsylvania, in the 1680s, and wrote about topics ranging from law to farming to medicine. There are early Germantown records of court cases and land holdings, and a Register of German Redemptioners who were indentured as servants, which supports research in both immigration history and genealogy. The Cassel Collection and Johannes Kelpius Hymnbook document pietism and religious music. The papers of Conrad Weiser, farmer, military commander, and Indian agent, address the complex relations between Native Americans, Germans, and English in Pennsylvania during the French and Indian War, while Nicholas Haussegger's Orderly Books document German soldiers who fought on the American side in the War for Independence. The Henry Muhlenberg Papers focus on his botanical research. The latest collection in this cluster, Peter Adolph Grotjan's Memoirs, provides a detailed portrait of political and social trends in the early Republic by an influential German American merchant.

African American (3 collections). The Whitehall plantation section of the Chew Family Papers provides extensive and vivid details about the Chew family's involvement in slavery and of many of the people they enslaved, including their names and dates of birth, shoe sizes, provisions, treatment by overseers, and efforts to resist subjugation. Whitehall was located in Sussex County, Delaware, and there are many reports and letters between overseers on the plantation and Benjamin Chew in Philadelphia. As a follow-up to the NEH-funded project that fully processed and conserved the Chew family papers in 2007-2009, digitizing the Whitehall materials will minimize wear and tear on these papers, which receive especially heavy use by researchers, and make them accessible much more widely.

Also included in this cluster are the papers of James S. Stemons, a working-class African American writer and civil rights activist in the first decades of the twentieth century. His letters, articles, and speeches richly document his organizing activities against racism, observations about the Black community, encounters with employers, relationship with his family, personal health, and efforts to secure patents and publish a novel. Lastly, the Wuanda M. T. Walls Family Papers include photographs and other materials that document the history of Hinsonville, a small town that was founded by free African Americans in Chester County, Pennsylvania, in 1829.

Nineteenth and early twentieth century immigrant groups (5 collections). The largest collection in this cluster (and in the project) is the Batcheler, Hartshorne, Sahlin Families Papers, which provides detailed documentation of a Swedish American family in Pennsylvania over three generations, from Axel Sahlin (Swedish immigrant and engineer who helped build the modern steel industry in the United States, Europe, and India) to his granddaughter Penelope Batcheler (historical architect who helped restore Independence Hall in the 1960s). The collection includes extensive correspondence, photographs, travel files, and ephemera documenting family members' work, education, recreation, and ongoing ties with relatives in Sweden, as well as Sahlin's 1908 travelogue, "Personal Impressions of India."

The Shigezo and Sonoko Iwata Papers provide unique documentation of the mass internment of Japanese Americans during World War II. The collection includes over 100 letters between a husband and wife who were forcibly separated and imprisoned in different camps, providing rich details about the family's day-to-day trials and accomplishments before and during their internment. The other three collections in the cluster reflect a variety of artistic pursuits, each with vivid social or political dimensions, in the early twentieth century. The Pisano and Siciliano Families Papers include handwritten poetry and plays by Antonio Nicola Pisano, Italian immigrant and shoemaker, who traveled from house to house reading to friends and neighbors, and founded a local theater troupe. The United Singers of Philadelphia was a network of

predominantly German American choral groups; its records document not only musical events but also activities opposing Prohibition, nativism, and U.S. entry into World War I on the side of the Allies. The Charles A. Quinn Albums, by an Irish American postal worker and amateur photographer, chronicle Quinn's courtship and marriage to Ann Weber, the growth of their daughters, and visits to the park and seaside.

Late twentieth century immigrant groups (3 collections). Between 1999 and 2003, Balch Institute and HSP staff conducted a series of projects that explored the history and experience of recent non-European immigrant communities in the Philadelphia area. The resulting New Immigrants Initiative Collection (together with a 1996 set of Balch interviews with South Asians) provides unparalleled documentation of the region's Indian, Arab, African, and Latino immigrant communities through interviews, photographs, and ephemera. These materials support research regarding immigrants' migration experiences, family life and intergenerational relationships, religious practices and communities, work, community organizations and events, and resistance to stereotypes and racism. The papers of Greek American and internationally acclaimed artist Athena Tacha include notebooks and sketches from her period of education in Greece, France, and the United States, as well as hundreds of letters to her parents and friends up through the 1990s. These materials offer a detailed portrait of her development as an artist and her experiences navigating between three cultures.

The collections included in this project are related to many others at HSP. We hold many collections documenting early German American life, such as the Wistar Family Papers and Old First Reformed Church Records. Our African American manuscript holdings are even more extensive, highlighted by the American Negro Historical Society and Pennsylvania Abolition Society collections, Emilie Davis Diaries, and Justine J. Rector Papers. In addition to the Iwata Papers discussed above, HSP holds the collections of a number of other Japanese Americans who were forcibly interned during World War II, the largest of which is the Sumiko Kobayashi Papers. Among recent immigrant groups, our holdings are strongest for Latinos, with the Nelson A. Diaz Papers and the records of the Latino Project, Fifth Street Merchants Association, and Council of Spanish Speaking Organizations of Philadelphia, among others.

Several of the included collections also have specific ties with materials at other repositories. For example, manuscripts by Francis Daniel Pastorius may be found not only at HSP but also at the University of Pennsylvania's Rare Book and Manuscript Library, which is currently digitizing his *Bee Hive*. The Batcheler, Hartshorne, Sahlin Families Papers complement the smaller Hartshorne Family Papers at the New Jersey Historical Society and an extensive collection of Axel Sahlin photographs and documents at the Tata Steel Archives in Jamshedpur, India. The Athena Tacha Papers directly relate to collections documenting her professional work after 1963 at the Smithsonian Institution's Archives of American Art and the Oberlin College Archives. By providing online description of our collections (especially through national databases), the proposed project will highlight these linkages for researchers.

Although all of the twenty-one collections are open for research, a combination of inadequate description and poor physical condition hampers their discovery and use. Intellectual access to the collections is mixed. Only three of the collections (Iwata, Stemons, and Whitehall) have both online finding aids and catalog records, while an additional nine collections (seven in the early German American cluster, plus Quinn and United Singers of Philadelphia) have online catalog records or other collection-level descriptions only. This leaves almost half of the collections with no online description at all, making them essentially invisible to most researchers.

Physical condition and access also varies widely. Several of the smaller collections in which loose papers predominate (such as Muhlenberg, Weiser, Whitehall, and Iwata) are in good physical condition and well housed and arranged. However, a large portion of the early German American materials consists of poorly housed fragile volumes, many of which are filled with tiny, hard-to-read handwriting. Some of these items have been damaged by fire, and some have been

improperly repaired in the past. Thus, although most of these early German American collections are well known to scholars, most of them are hard to use, and their use under current conditions speeds up their deterioration. Other collections in the project require varying degrees of arrangement and rehousing or have conservation issues such as fragile or damaged volumes, rolled or torn documents, fading ink, and dirt. The collections contain an estimated 8,000-9,000 photographs (not counting born-digital images) in a wide variety of conditions and formats, including cased photographs, albumen prints, glass negatives and slides, acetate (and possibly nitrate) negatives, and others. The Batcheler, Hartshorne, Sahlin collection, which includes more than half the total linear footage in the project, is so poorly arranged and contains such extensive conservation needs (including most of the at-risk photographs) that it cannot be used by researchers in its current state without special supervision.

b. Digital Center for Americana

The proposed project represents Phase 2 of HSP's Digital Center for Americana (DCA) initiative, in which digitization is coordinated with archival processing, conservation, and cataloging. As detailed in the History section below, the first phase of DCA focused on Civil War collections. By shifting the focus to ethnic history in the second phase, we expect to broaden our digital collection's pool of users and draw attention to another area of HSP collection strength.

DCA Phase 2 differs from Phase 1 not only thematically, but also methodologically. Most of the digitization work conducted in Phase 1 has been based on the principle of creating digital "signposts" to collections. In this approach (which is based on a 2007 OCLC discussion paper, "Shifting Gears"),¹ representative sample items from a collection are digitized in order to give users a tangible sense of the types of materials they are likely to encounter in the collection. Essentially, digital signposts enhance the finding aid and other online descriptive tools.

The proposed project, by contrast, will tackle the challenge of digitizing entire collections. To do this as efficiently as possible, we will adopt a methodology pioneered by the Smithsonian Institution's Archives of American Art (AAA), in which each collection's digital surrogates are integrated with the EAD finding aid, and no additional descriptive metadata is created. The user clicks on a folder or volume title in the container list and can then browse through the individual sheets or pages, which are numbered but not individually described. This replicates as closely as possible the experience of working with a physical collection and, by avoiding any item-level description, sharply reduces the time and cost needed to fully digitize a collection. We will refer to this approach as the AAA methodology. (Because of the lack of item-level metadata, AAA staffers have called their approach "minimal level digitization," but this is confusing when compared with the signposts method.)²

Sixteen of the collections included in our project will receive mass digitization using the AAA methodology. The remaining five collections (Batcheler, Hartshorne, Sahlin; Iwata; Pisano and Siciliano; Tacha; and Walls) will instead receive digital signposts using the previous methodology. Signpost methodology is most appropriate for these collections because we have not yet determined which portions are suitable for digitization, they represent a suitable sampling for the user study test, or for copyright reasons. (See the User Study and Intellectual Property

¹ Ricky Erway and Jennifer Schaffner, "Shifting Gears: Gearing Up to Get Into the Flow," OCLC Programs and Research, October 2007, www.oclc.org/programs/publications/reports/2007-02.pdf.

² On the AAA methodology, see "Follow up on Honorable Mention: Archives of American Art," ArchivesNext blog, 14 May 2009, <http://www.archivesnext.com/?p=283>; and Karen B. Weiss, "Public Access to Fully Digitized Collections at the Archives of American Art," PowerPoint presentation, Digitizing for Preservation and Access: Past is Prologue (NARA Preservation Conference), March 26, 2009, <http://www.archives.gov/preservation/conferences/2009/presentations/weiss.pps>.

sections below.) Project staff will assess these collections as they are being processed and make recommendations for possible additional digitization in the future. **Appendix B** provides details about our digitization plans for each collection, include which methodology will be used and how many images (estimated) will be produced.

Implementing AAA's digitization methodology will require us to redesign the EAD finding aid interface so that it can provide users with direct access to the digital surrogates at the folder or volume level. Unlike the Archives of American Art system, which is custom-designed using proprietary software, our system will be built entirely using open source applications. We will make this system freely available to the archival community.

Processing, cataloging, and conservation work – together with digitization – will address the access and preservation problems detailed above. Online finding aids and catalog records will make it possible for anyone with Web access to discover and learn about the collections. Improved arrangement will make the collections easier to navigate. Standard or custom rehousing and specialized conservation treatment will extend the life of damaged or at-risk materials. Digital signposts (for five of the collections) will give online users the look and feel of representative documents, while mass digitization (for sixteen of the collections) will enable researchers to work with the materials remotely, while reducing the physical handling that can damage original documents. Digitization will also improve access by enabling researchers to enlarge and zoom in on hard-to-read documents.

The proposed project also includes a planning component to lay the foundation for an eventual user study of digitization and processing methodologies – a type of study that HSP has never before conducted. Both the signposts and AAA methodologies are relatively new approaches to digitization and, to our knowledge, neither has been widely used. Although we believe that both approaches are beneficial to researchers, it would be helpful to develop user tests to measure their impact and relative efficacy. This is especially so since the Web tools used to deliver digital surrogates to HSP's users have only recently launched or will soon be launching. The eventual study will also address the effect on users of traditional processing versus "minimal" processing based on Mark Greene and Dennis Meissner's "More Product, Less Process" (MPLP) principles. MPLP has won widespread endorsement across the archival community and has moved HSP to adopt a multi-tiered processing schema, yet a rigorous, structured study has not yet been conducted regarding its effect on users and information retrieval.³ The fact that HSP's DCA initiative combines different approaches to both processing and digitization offers particularly fertile ground for comparative study.

c. Audiences and use

We expect that this project will serve a variety of audiences, including academics, college and high school students, K-12 teachers, genealogists, community historians, journalists, filmmakers, publishers, and those with a passion for history. In 2009, HSP welcomed 4,949 researchers into the building and served an additional 3,725 through remote research services

³ Mark A. Greene and Dennis Meissner, "More Product, Less Process: Pragmatically Revamping Traditional Processing Approaches to Deal with Late 20th-Century Collections," *American Archivist* 68 (2005): 208-263. Among the institutions where MPLP-based processing has been implemented are Columbia, Yale, and Princeton universities, the twenty-nine members of the Northwest Digital Archives, and the Philadelphia Area Consortium of Special Collections Libraries (PACSCL), which is currently undertaking a Mellon/CLIR-funded minimal processing project at twenty-four institutions. From 2007 to the present, at least twelve sessions at the Society of American Archivists' annual conferences have dealt with minimal processing. See also Matt Gorzalski, "Minimal Processing: Its Context and Influence in the Archival Community," *Journal of Archival Organization* V. 6(3), (2008), p. 186-200; and Tiah Edmunson-Morton, "What Should We Do With This?," <http://temarchivalmusings.blogspot.com/2007.09/saa-2007-session-307.html>.

(e.g., research by mail and rights & reproductions requests). For each visit our library receives in person, we receive more than 106 visits online at www.hsp.org. We expect that these figures will increase as projects currently underway expand and improve our online presence.

HSP's archival collections support a joint fellowship program co-sponsored by HSP and the Library Company of Philadelphia, our next-door neighbor. Scholars performing graduate or post-graduate research are given access to the collections of both institutions. In addition, HSP awards two or more Balch Institute fellowships each year for research in ethnic history and/or post-1875 history, and in 2011 HSP will award its first Greenfield fellowship in twentieth-century history. The following works based in substantial part on our holdings (many of them by former fellows) illustrate some of the scholarly uses our ethnic history collections have received:

Baer, Friederike. *The Trial of Frederick Eberle: Language, Patriotism, and Citizenship in Philadelphia's German Community, 1790-1830*. New York: New York University Press, 2008.

Beiler, Rosalind. *Immigrant and Entrepreneur: the Atlantic World of Caspar Wistar, 1650-1750*. University Park, Pa.: Pennsylvania State University Press, 2008.

Engel, Katherine Carté. *Religion and Profit. Moravians in Early America*. Philadelphia: University of Pennsylvania Press, 2009.

Gallman, J. Matthew. *Receiving Erin's Children: Philadelphia, Liverpool and the Irish Famine Migration, 1845-1855*. Chapel Hill: University of North Carolina Press, 2000.

Golden, Timothy. "James Samuel Stemons: History of an Unknown Laborer and Intellectual 1890-1922." Senior thesis, Haverford College, 2007. Available at <http://triceratops.brynmawr.edu/dspace/handle/10066/1007>.

Kazal, Russell A. "The Lost World of Pennsylvania Pluralism: Immigrants, Regions, and the Early Origins of Pluralist Ideologies in America," *Journal of American Ethnic History* 27 (2008): 7-42.

Keller, Christian B. "Flying Dutchmen and Drunken Irishmen: The Myths and Realities of Ethnic Civil War Soldiers," *Journal of Military History* 73 (2009): 117-45.

Klapper, Melissa R. *Small Strangers: The Experiences of Immigrant Children in America, 1880-1925*. Chicago: Ivan R. Dee, 2007.

Lazo, Rodrigo. *Writing to Cuba: Filibustering and Cuban Exiles in the United States*. Chapel Hill: University of North Carolina Press, 2005.

Newman, Richard. *Freedom's Prophet: Bishop Richard Allen, the AME Church, and the Black Founding Fathers*. New York: New York University Press, 2008.

The richness of these collections is evident from the work that has derived from them thus far. Improved access through better description and digitization will open these collections up to the exploration of new questions and to a larger number of scholars. Online access will make it feasible for researchers to find and make connections between documents and among collections and repositories that are currently often difficult or prohibitive. Drawing upon these materials, scholars will be able to deepen our understanding of the social and cultural history of the Revolutionary War, probe the complex interactions between Native Americans and European settlers, examine slave life in a border state and the traffic in bodies across the Mason-Dixon line, and study the writings of some of the most significant religious leaders of the seventeenth century. Students of our more recent past will be able to read firsthand accounts of new immigrants to Philadelphia and will be able to connect those stories to those of earlier generations. Genealogists, too, will benefit from this project. Online finding aids and documents, such as the German redemptioners records, will make it easier for them to locate ancestors and to place them in the broad narrative of our diverse, but collective, history.

By improving access to the featured collections, the proposed project will support a number of HSP publications and programming activities. HSP's peer-reviewed quarterly journal,

the *Pennsylvania Magazine of History and Biography* (PMHB) and popular format history magazine, *Pennsylvania Legacies*, draw directly on our collections and regularly feature articles addressing ethnic history. HSP has produced some two dozen online lesson plans and conducted teacher training workshops dealing with Pennsylvania ethnic history and related topics. Many of the public programs and exhibits (physical or online) that HSP has sponsored in recent years have addressed ethnic history topics such as researching African American genealogy, Philadelphia's "Little Italy," Scots-Irish migration, and colonial period encounters between Europeans and Native Americans. HSP's interactive, neighborhood history project, PhilaPlace, also places emphasis on documenting ethnic diversity. Centered on an interactive website that features a GIS mapping component, PhilaPlace invites local residents, community historians, and neighborhood groups to contribute their memories and history in the form of stories, photographs, and memorabilia. These contributions are contextualized with the help of archival materials such as maps, photographs, and documents found at HSP and other repositories. One of our objectives for the proposed project, creation of a crosswalk between the PhilaPlace and DAMS databases, will eliminate the duplication of metadata entry and allow information to be easily shared between the systems. Furthermore, this will make the project's digital surrogates more accessible to a wider audience. .

The project will also be of service to other history and heritage organizations and initiatives. For example, the collections documenting early Germantown will support interpretive activities by members of Historic Germantown, a partnership of fourteen historic houses, museums, and other local cultural institutions. The Whitehall materials are of special relevance to Cliveden, a historic site that was the Chew family's ancestral home and is now maintained by the National Trust for Historic Preservation (and is a member of Historic Germantown). In its public interpretive work, Cliveden emphasizes the Chew family's history of slavery and the people they enslaved. Leaders of the *Encyclopedia of Greater Philadelphia* project have expressed particular interest in the New Immigrants Initiative Collection, as part of their effort to develop a comprehensive history of Philadelphia and its surrounding region. HSP also supports National History Day Philadelphia with a Web page and research orientation sessions, offering middle and high school students suggestions for topics and research materials that can be found in our collections. Direct online access to many of the collections included in this project will be of particular benefit to students participating in National History Day.

2. HISTORY

a. History of HSP's ethnic history collections

During the first 175 years since its founding in 1824, the Historical Society of Pennsylvania built up significant holdings documenting a range of ethnic groups in Pennsylvania and the Philadelphia region during the colonial and pre-Civil War periods, especially German, African, and Native American communities. In 2002, HSP acquired the collections of the Balch Institute for Ethnic Studies when the two institutions merged. Founded in 1972, the Balch Institute sought to document the full range of ethnic diversity in the United States (with an emphasis on Pennsylvania and the mid-Atlantic region) through archival, print, and museum holdings. The 2,300 linear feet of manuscript collections that HSP acquired through the Balch merger primarily document the experiences of ethnic and immigrant communities since 1877, and also reflect the rising self-awareness that developed among many of these communities in the 1970s and 1980s. Since the Balch-HSP merger, documenting ethnic diversity has remained an important focus for us. Three of the collections included in this project (Batcheler, Hartshorne, Sahlin; Pisano and Siciliano; and Walls) were acquired after 2002, and the New Immigrants Initiative Collection documents Balch-HSP projects that were completed in 2003.

b. Recent steps to improve access to HSP collections

Since 2000, HSP has dramatically improved access to our collections. We launched an online public access catalog (OPAC), created an online version of our most recent (1991) printed manuscripts guide, modernized and standardized accessioning and processing procedures, and, with the help of a number of grants, including two from NEH, processed and conserved thousands of linear feet of material. At the beginning of the decade, intellectual access to HSP collections was mainly through card catalogs, with brief descriptions of some collections in printed guides and national databases. By 2008, over fifty percent of our archival holdings had some form of collection-level description on our Web site, and over thirty percent (by linear footage) had in-depth Web-searchable finding aids.

As a critical step toward expanding access, HSP conducted a systematic survey of our manuscript and graphic collections between 2000 and 2002. Funded by the Andrew W. Mellon Foundation, this project compiled collection-level database records for over 4,000 collections totaling over 19,000 linear feet of material. The project also used qualitative and quantitative measures to assess each collection's physical condition, quality of housing, physical access, intellectual access, and research value. In addition to providing basic intellectual and physical control over most of our holdings, the project also gave us a powerful tool for setting processing and conservation priorities. Since then, HSP has used the same methodology to survey hundreds of newly acquired collections.

Starting in 2007, influenced by Mark Greene and Dennis Meissner's article "More Product, Less Process" (MPLP), the HSP Archives Department reconceptualized our approach to archival processing. We replaced our previous assumption that all processing must be done to the file level (or lower) with a schema of five different processing options, ranging from Level 1 (basic collection record) through Level 5 (traditional file-level processing), any of which could be applied or customized as appropriate for a given collection. At the same time, we embraced the Greene/Meissner principle that we have a responsibility to provide a minimum level of access and preservation to all of our collections before giving intensive attention to a select few.

Also during the 2000s, HSP gradually began to digitize collection materials. Our rights & reproductions unit shifted from film to digital photography in 2006, serving both external clients and internal needs, notably publications. The Education and Interpretation Department began to provide digital facsimiles of collection materials as part of online K-12 curriculum packets, many of which address Pennsylvania ethnic history. These initial digitization measures highlighted the need for better coordination, clearer standards, greater technical expertise among staff, and improved hardware and software to support image capture, description, storage, and delivery.

In 2007, HSP commissioned a digitization needs assessment by consultant Margaret Graham to address the full range of issues involved in creating a coordinated digitization program for the organization. Margaret's October 2008 report guided staff in designing the Digital Center for Americana pilot project. Also based partly on her report, HSP created three new permanent staff positions in 2008-2009 to address digitization and technology support needs: *digital collections archivist* (combining the former rights & reproductions coordinator role with new, broader responsibilities for building and managing a digital collection), *digitization technician* (replacing the former position of photographer), and *director of information technology* (to lead and manage all of HSP's technology-related initiatives and projects).

c. Digital Center for Americana pilot project

With funding from the Barra Foundation, McLean Contributionship, Raab Collection, and private donors, the \$500,000 Digital Center for Americana pilot project began in September 2009 and is scheduled to end in March 2011. The DCA pilot was intended as a model for similar large-sized organizations seeking to integrate archival processing, cataloging, and preservation work with digitization and online access. The project has addressed four interlocking goals:

1. Develop a coordinated, efficient, and well-equipped digitization program to make digital facsimiles of HSP's materials available over the Internet

2. Expand and improve online descriptive information about HSP's manuscript, graphic, and print collections
3. Develop streamlined approaches to archival processing and preservation that will enable HSP to eliminate its significant processing backlog
4. Support the local, state-wide, and national commemorative activities for the Civil War Sesquicentennial.

In September 2010, DCA pilot project staff will complete processing and conservation of fifty-one Civil War-related collections (including the papers of General George Meade, Salmon P. Chase, James Buchanan, and Jay Cooke). This processing work marks three departures for us. It is the first grant-funded HSP project to systematically apply "minimal" processing guidelines, which allows us to test and refine the application of MPLP-based principles to pre-twentieth-century collections. Second, instead of composing finding aids in Microsoft Word and mounting them online as PDFs, as previously, project staff enter descriptive information into Archivists' Toolkit (AT), an archival collections management application, which allows us to automatically generate EAD finding aids which we host online. This is a more efficient workflow, gives us more flexibility in using descriptive information, and facilitates contribution of finding aids to regional and national repositories. Third, project staff have selected items for digitization as part of the processing workflow.

The DCA pilot has also transformed digitization work at HSP. With DCA pilot project funds, we purchased a tabloid-format scanner and professional-grade digital camera and renovated the old photo lab as a new digitization lab. Project staff established new workflow procedures for image capture and metadata creation, and have already exceeded the project objective of producing 5,000 digital surrogates. Most of this work has been based on the digital signposts methodology, although a few graphic collections have been digitized in full (typically with item-level description).

Through the DCA pilot project, we are developing three new interconnected systems for managing and displaying collection information, all based on open source software applications: A digital asset management system (DAMS) based on CollectiveAccess to manage digital facsimiles and deliver them online, with an e-commerce module to manage rights and reproductions tasks and facilitate online sales of images. The DAMS will be available for in-house use in mid July 2010, with the public interface up in early fall of 2010, and the e-commerce module available by the end of 2010. (We have also begun converting our graphics card catalog to electronic format to be imported into the DAMS, and are currently seeking additional funding from non-NEH sources to complete this task.)

A new archival collections management system based on Archivists' Toolkit (AT). Going beyond project staff's use of AT to create finding aids as noted above, collection-level records describing all of HSP's archival holdings are being migrated to AT from two legacy databases, which will allow for much more efficient management. These records are also being cleaned up to ensure accuracy and compliance with *Describing Archives: A Content Standard*. Migration of all collection records to AT will be completed by early fall 2010.

A metasearch tool based on VuFind, which will make resources from the DAMS, EAD finding aids, and OPAC records discoverable via a single search interface. The metasearch tool should be available for public use by late fall 2010. Coupled with the records newly loaded into AT, this will make basic descriptions of all archival collections at HSP available online for the first time.

3. METHODOLOGY

a. Processing and cataloging

The HSP Archives Department uses a multi-tiered processing schema, under which a given collection may be processed to any of five levels, from Level 1 (basic collection record) to Level 5 (traditional file-level arrangement, rehousing, and description). The proposed project will use a simplified schema with two levels: *basic processing* and *full processing*, as detailed below. Full processing follows HSP’s “Processing Manual for Archival Materials” (which is based on Steve Hensen’s *Archives, Personal Papers and Manuscripts*, Frederic Miller’s *Arranging and Describing Archives and Manuscripts*, and *Anglo-American Cataloging Rules*), with modifications to conform to *Documenting Archives: A Content Standard* and the shift in finding aid creation from Microsoft Word to Archivists’ Toolkit. Basic processing generally follows the Philadelphia Area Consortium of Special Collections Libraries’ “PACSCL/CLIR Minimal Processing Manual,” which HSP staff helped to write (http://clir.pacscl.org/wp-content/uploads/2009/07/Processing-Manual_Spring-2010.pdf).

Archives staff has assessed each collection and determined the appropriate processing level, and has prepared processing plans for collections larger than 5 linear feet. In general, basic processing has been chosen for collections that are very small, require little arrangement work, or where in-depth arrangement or description is limited by language barriers. Sample processing plans for the New Immigrants Initiative Collection (basic processing) and the Batcheler, Hartshorne, and Sahlin Families Papers (full processing) are included as **Appendices C and D**, respectively.

All descriptive work in the project will conform to *Describing Archives: A Content Standard*, and all collections will receive an accurate, EAD-formatted online description to at least the collection level. All unbound materials will be housed in standard archival boxes (usually 5-inch document boxes), and all damaged or deteriorated volumes will receive custom enclosures. All bundled materials will be unfolded and all unfolded papers placed in archival folders. All boxes and folders will be clearly labeled with the collection number, collection title, and box number; folders will also have the series title, folder title, and folder number.

The following table outlines the major differences between basic and full processing for this project:

	Basic Processing	Full Processing
Description	For collections smaller than 1 linear foot or 3 volumes: collection-level record only For larger collections: finding aid with brief background and scope/content notes, box- or folder-level inventory	For all collections: finding aid with detailed background and scope/content notes, folder-level inventory
Arrangement	To series or subseries level, with rough arrangement within series	To folder or item level
Housing	Replace nonarchival folders only if damaged or do not fit in box	All unbound materials in archival folders
Metal fasteners	Remove only if rusty or hazardous	Remove all metal fasteners
Estimated processing rate	5 hours per linear foot (2 hours minimum per collection)	15 hours per linear foot

All descriptive information will be entered into Archivists’ Toolkit and output as EAD XML files, which will be mounted on HSP’s Web site and contributed to ArchiveGrid and the Philadelphia regional finding aid repository that is currently being developed by the University of Pennsylvania Libraries. In addition, MARC-formatted collection-level records will be output from AT and contributed to OCLC’s WorldCat database. (MARC records for archival collections

will no longer be added to HSP's OPAC because our new VuFind metasearch tool will search across both OPAC and EAD records simultaneously.)

b. Conservation

HSP's Director of Preservation and Conservation Services, Tara O'Brien, has assessed all collections included in this project; her treatment plans are included as **Appendix E**. Under her direction, project conservation staff will perform a wide variety of treatments to conserve materials that are severely damaged or in danger of sustaining further damage due to their condition. Staff will vacuum and dry clean items to remove dirt and, after testing inks for solubility, may also wash documents in calcium-enriched deionized water bath. Brittle, folded papers will be humidified in humidification chambers so that they can be unfolded, and then flattened between blotters in large presses. Tears and losses to paper documents will be repaired with Japanese paper and wheat starch paste. Items which are extremely fragile and can benefit from a stronger support will be encapsulated in Mylar. Damaged volumes will receive a wide variety of repairs including: resewing the text block, rebinding the cases with original materials wherever possible, creating new covers with acid free materials when necessary, and performing leather repair for volumes with red rot. Custom housing for books will be created from acid-free archival materials.

Staff will aspirate mold from contaminated documents in HSP's specially equipped mold treatment room, which features a special HEPA filtration system and a variable-speed vacuum for gently cleaning documents. Technicians cleaning mold will wear respirators and tyvek suits, and will label boxes containing materials that have been cleaned for mold so that especially sensitive researchers can take any precautions that might be necessary.

A project photograph conservator will assess the estimated 8,000-9,000 photographs included in the project and treat those images that are damaged or at risk. Possible treatments may include cleaning, mending, flattening, rehousing, backing or tape removal or replacement, and other measures. The photo conservator may also research and recommend cost effective options for improved storage of at-risk photographs, such as on- or off-site cold storage facilities.

c. Digitization and Metadata

Digitization for the proposed project will be conducted by two Digital Imaging Technicians. Both will be managed by the Project Director and their efforts coordinated with the Digital Collections Archivist and HSP's overall digitization program. As is the current practice at HSP, all digital surrogates are captured with either the Hasselblad H3DII 39 megapixel camera in an overhead copy-stand setup with UV-filtered lighting, or the Epson Expression 10000XL flatbed scanner. The latter is used only to digitize flat, non-light-sensitive material smaller than 12" x 18" in size; the material is scanned at 400dpi at its original size. Because flatbed scanning constitutes the most time-consuming method of digitization for this project, a second Epson scanner, Apple workstation, and license for Adobe CS5 are necessary to complete the work within the given timeframe. The Hasselblad camera is used to digitally capture oversized (i.e., larger than 12" x 18"), light-sensitive, and bound material at 300dpi at a maximum of 7216 x 5412 pixels, or the camera's capacity. All material selected for this project can be successfully and safely captured with the above-described equipment.

Hasselblad Phocus and Epson scanning software is then used to convert the RAW images to TIFFs from the camera and scanner, respectively. Adobe Photoshop and Bridge software is utilized for all post-image capture work. To ensure an authentic digital surrogate file, images are only minimally retouched and color corrected so that the result best represents the physical material itself. The following steps are taken to maintain quality control over each digital image:

All digital imaging equipment is calibrated every two weeks (ColorMunki software is used to color calibrate all monitors)

Digital images are captured with a color bar, which allows the color to be adjusted post capture to ensure accurate white balance

Digital surrogate images are visually compared at 100% on screen against their physical counterparts to make sure images are sharp and in focus, and that no digital artifacts or other errors in image processing have occurred

Images are straightened and cropped directly outside the edges of the item being digitized.

All digital images are named according to HSP's three-part file naming convention (collection_item_segment) and uploaded to the server in the non-compressed TIFF format. Once CollectiveAccess, our open source DAMS), is in place, the system will automatically generate low-resolution JPG derivatives for easier end Web use and navigation.

As with the first phase of HSP's Digital Center for Americana initiative, descriptive and administrative metadata for digitized images will be captured at various levels according to the manuscript collection's assigned digitization methodology. These levels include collection, series, box, folder/volume, and – occasionally – item. Since metadata capture is often the most time-intensive aspect of digitization, the AAA method of mass digitization (which omits item-level description) will allow us to describe a large number of images with relative ease and time efficiency. CollectiveAccess is designed to handle these various levels of description and display the images accordingly for access:

The screenshot shows the CollectiveAccess web interface. At the top, there is a navigation bar with 'New', 'Find', 'Manage', 'Import', and 'QuickSearch' menus. Below this is a sidebar with a 'BACK TO RESULTS' link and a list of tabs: 'EDITING OBJECT: New object Type: [Item]', 'DESCRIPTIVE INFO', 'IDENTIFICATION INFO', 'SUBJECTS', 'RELATIONSHIPS', 'MEDIA', and 'LOG'. The main content area is a form for editing an object. It includes fields for 'Call number', 'Other agency call number', 'Title', 'Creator', and 'Address' (with sub-fields for 'Address line 1', 'Address line 2', 'City', 'State/province', 'Postal/zip code', and 'Country'). A 'Date of View' field is also present. A dropdown menu is open over the 'Object' field, showing options: 'Lot', 'Object', 'Entity', 'Place', 'Collection', 'Event', and 'Storage location'. The 'Object' option is selected, and a sub-menu is open showing 'Series', 'Box', and 'Volume/Folder'. The 'Item' option is highlighted in the sub-menu. At the bottom of the page, there is a footer with the text: 'User: CollectiveAccess Administrator > Preferences > Logout | © 2010 Whirl-I-Gig, CollectiveAccess is a trademark of Whirl-I-Gig [0.6650s/7.75M]'.

The project also includes a relatively small quantity of born-digital material (digital photographs in the New Immigrants Initiative collection). In terms of their description, storage, and access, born-digital files are treated the same as digital surrogate files. The formats included in this project are limited to JPG and TIFF, and like the digital surrogate files, the necessary steps are being taken to ensure their long-term sustainability. (Please refer to the staff module and public module portions of the IT section below.)

For both its digital surrogate and born-digital collections, HSP employs a Dublin Core-based metadata schema; the metadata itself conforms to the AACR2 content standard. For this

project, the Project Archivist is responsible for creating the descriptive metadata for each digital file, or sets of files, while the Digital Imaging Technicians are responsible for capturing the technical metadata. However, within CollectiveAccess, most technical metadata is automatically harvested from the digital objects' EXIF files to ensure accurate data. Similarly, our goal is to auto-populate the DAMS' descriptive metadata fields with the finding aid's descriptive content. The Digital Collections Archivist conducts a weekly random sampling review of 10% of the metadata records created within each week.

d. Intellectual Property

Intellectual property considerations have played a significant role in our selection of collections and digitization methods for this project. The issues regarding the different collections can be summarized as follows (for details, see **Appendix B**):

Eleven collections that have been chosen for mass digitization (all of the early German American collections plus the Chew-Whitehall materials) are entirely in the public domain. Therefore, we may digitize these materials in full and make them freely available online.

Six collections will have only selected items digitized under the signposts methodology. In five of these, HSP holds copyright to many or most of the materials under deeds of gift. Most of the sixth collection (Stemons) is believed to be under copyright to others, but portions of this collection are in the public domain. In all six cases, only items that are in the public domain or to which HSP holds copyright will be selected for digitization, and the digital surrogates will be made freely available online.

For one collection selected for mass digitization (South Asian Oral History Project), HSP owns full copyright and has signed release forms for all of the interviewees. Therefore, we may make this material freely available online.

The remaining three collections have been selected for mass digitization, although they include some materials that are believed to be under copyright to others (the ephemera section of the New Immigrants Initiative collection, two small items in the United Singers of Philadelphia collection, and all of the Quinn scrapbooks). This copyrighted material constitutes a small portion of the total material to be digitized in the project (approximately 8 percent of the total). We expect to handle this material in one of two ways, to be determined based on consultation with an intellectual property lawyer later this year:

1. We limit digitized copyrighted material to appear only on-site at our library; we would block the images from displaying via the Web and only metadata records would be publicly visible. (This is the same level of access we provide for nearly all of our physical holdings now, and we are confident that we are on solid legal footing to do so.)
2. Copyrighted material would be available for public view both on-site and via the Web, but copyright restrictions would be noted within each metadata record for the images. It would also be made clear that should the copyright holder disapprove of the material being made available for public view, she or he can contact HSP and the image would be immediately removed. Should this occur, the image would be treated as in Scenario 1. (This approach is guided in part by institutions such as the Archives of American Art and the University of Maryland University Libraries, which invoke the principle of fair use as a basis for displaying copyrighted material on the Web.)

This question will be resolved as part of a broader effort to establish an HSP-wide policy regarding intellectual property and digitized materials. HSP has secured funding from the Mellon Foundation for legal consulting about this question, and we expect to confer with a lawyer well before the project's start date.

e. Information Technology

Digital asset management system (DAMS)

This project will use CollectiveAccess for its digital asset management system. The application, which is modular by design, includes both a staff and public module. Each module presents its own set of technical considerations, as articulated below, but will run on a common underlying technical architecture. CollectiveAccess is built upon a stack of free, open source software: Linux, Apache HTTP Server, MySQL, and PHP.

Staff module: HSP will implement the staff module of CollectiveAccess on an in-house server in early fall 2010. The hardware chosen for this task contains 8 terabytes of raw online storage which will allow for at least three years of digitization efforts at HSP. The system also has enough built in redundancy to ensure the safety and security of stored digital assets. Stored digital assets will also be replicated to an in-house networked attached storage system as well as to a dedicated system at Drexel University Libraries for off-site disaster recovery. HSP will also capture a weekly full backup and nightly differential snapshot of this system to LTO4 tapes in our networked backup system. Because our data size is expected to increase so dramatically, these tapes will be purchased as part of this project. Tapes are sent off site each month as a final disaster recovery strategy. HSP will also work with Dr. Robert Allen from the iSchool at Drexel University to explore and implement methods to ensure the long-term preservation and accessibility to data stored within this system starting in late summer 2010.

Public module: The public facing side of the DAMS will be hosted in the cloud by a service provider such as Amazon or Rackspace.com. Utilizing cloud computing infrastructure allows HSP to dynamically allocate resources based on usage trends and offer users a stable, high-availability service with minimal upfront capital investment.

Additions and changes made to the DAMS will be replicated to the public interface at least once a day through an encrypted synchronization process. Due to the storage requirements for hosting web-quality digital surrogates, cloud computing services will be coupled with cloud storage. Cloud storage is a pay-per-use storage service that allows HSP to quickly and economically provide access to the entire catalog of our digital assets with minimal impact on resources.

Information hosted on the public module has been duplicated from the staff module. Therefore periodic backups will be taken of the software and site specific customizations and saved to a local HSP server.

PhilaPlace database crosswalk

A crosswalk between the PhilaPlace and DAMS databases will be created by the vendor Whirl-i-Gig, developer of CollectiveAccess. Both systems utilize CollectiveAccess, but in order for PhilaPlace to utilize HSP images from the DAMS, a crosswalk must be constructed in order to allow information sharing between these two systems. This will allow for less complicated management of both PhilaPlace and the DAMS, as well as make it easier to share materials digitized as a part of this project with the PhilaPlace project.

Archivists' Toolkit

The open source software Archivists' Toolkit serves as HSP's archival collections management software as well as a means to generate EAD finding aids. In keeping with our use of AAA methodology, the Systems Librarian will redesign the finding aid interface so that researchers can use it directly to access all of the digital surrogates for each collection, folder by folder. Each collection record in Archivists' Toolkit will include bundled links to the corresponding digital surrogates stored in the DAMS. In the beginning of the project, the Systems Librarian and Project Archivist will visit the Archives of American Art to learn directly about

their process and goals in order to best apply them to the final product finding aids generated through the Archivists' Toolkit.

The Systems Librarian will also make other improvements to the interface based upon the needs of HSP staff, users, and recommendations from the User Study Planner. Additionally, some training will be sought for the Systems Librarian to familiarize him with the Java programming language for creating add-ons to improve the usability of Archivists' Toolkit for both HSP and the archival community. Possible improvements include new import and export functions, changes to the handling of digital objects in relationship to output finding aids, and a conservation tracking module. Any add-ons created for the improvement of Archivists' Toolkit would be released for use in the archival community.

VuFind

VuFind is an open source search and discovery system that allows users to search across multiple data repositories. It is currently in use at Villanova University (where it was developed) and some 47 other institutions. In fall 2010, HSP plans to launch a preview of VuFind in an effort to provide a more robust searching experience for our users and easier access to our OPAC, DAMS, and EAD finding aids. Similar to the CollectiveAccess public module, the HSP VuFind instance will also be hosted by a cloud computing service provider. Data will be refreshed once a day from all data repositories through an automated process.

Development and Stage Environment

In order to safely test newly created modules, interfaces, and add-ons with Archivists' Toolkit, DAMS, and VuFind, it is necessary to create a development and stage environment. Such an environment allows HSP staff to experiment with duplicate copies of in-house programs and data without putting any of the in-use program instances, information, or digital surrogates at risk.

f. User study

In the proposed one-year time line of this project, it is not possible to fully develop, implement, and evaluate a user study on such archival processing and digitization methods or their discovery tools. Therefore, we plan to conduct the user study in stages. This first stage, for which we currently seek funding, will help us understand our target users' needs, define a preliminary set of requirements for our various information discovery systems and tools, design a set of preliminary blueprints that can be used as the foundation for needs driven interfaces, and ultimately write a request for proposals (RFP) designed to attract vendors with the knowledge and experience necessary to efficiently execute the user study, as well as the user-facing aspects of this project.

In order to achieve the above goals, the Project User Study Planner will begin by familiarizing him or herself with HSP's current systems, access tools, and user needs. Once intimacy is established, the planner will provide the Systems Librarian with suggestions to, in the short term, improve interfaces for tools such as finding aids and make adjustments as necessary for any preliminary or post-project user testing. At this stage, time will also be focused on interacting with users through interviews, observation, and other forms of survey in order to formulate research designs and validate high-level interface concepts for testing. With this preliminary research complete, the User Study Planner will create an RFP, which will then be opened for bidding and additional funds sought to conduct the actual user test. Additionally, a license for Adobe Design Suite 5 needs to be purchased for the User Study Planner's use. For more details, please see **Appendix F**.

4. PLAN OF WORK

The proposed project is to begin on May 1, 2011 and conclude April 30, 2012. Conservation work will begin based on the conservation assessment (**Appendix E**) as well as recommendations for additional conservation from the Project Archivist. Processing will begin with collections that require the most conservation time, with collections requiring the least amount of conservation time being processed near the end of the project. Materials slated for digitization will be digitized following processing, delivered either by the Project Archivist or Conservation staff. No items recommended for conservation will be digitized until that conservation has taken place. Processing will conclude by the end of the ninth month so there is adequate time remaining for digitization and conservation to be completed in the twelve-month time frame. Finding aids will be published online as description is completed for each collection. Once digitization is completed for a given collection, links to the digital surrogates will be added to the collection record in Archivists' Toolkit, so that the digital surrogates can be directly accessed through the finding aid.

The interface for retrieval tools, such as finding aids and VuFind, will be improved throughout the project. The Systems Librarian will begin improvements first on deficiencies noticed during the DCA pilot, and then based on recommendations from the User Study Planner and use of the tools.

Project Time Line

First 3 months (May – July 2011)

Order archival and conservation supplies as well as the workstation and scanner
Hold twice monthly project meetings to identify issues and monitor early progress
Begin to process collections that have been assessed to require the most conservation work
Begin to conserve collections that are slated to receive minimal processing and have had their conservation needs flagged
Begin to digitize the Whitehall Plantation section of the Chew papers, which has already been fully processed and conserved
The Systems Librarian and Project Archivist will visit the Archives of American Art to learn directly about their process and goals
The Systems Librarian will modify information retrieval tools, such as finding aids and VuFind, based on needed improvements identified since their respective launches
Training in Java for the Systems Librarian will begin
The User Study Planner will begin to familiarize him or herself with HSP retrieval tools, systems, users, and needs
Work with Whirl-i-Gig will begin to develop a crosswalk between the DAMS and PhilaPlace database

Following 6 months (August 2011 – January 2012)

Working version of finding aid/digital surrogates interface completed
Hold monthly meetings to monitor progress and address issues
Conservation and digitization work will continue
Processing will conclude by the end of this period
Changes to retrieval tools will be made by the Systems Librarian based on recommendations and needs of the User Study Planner
Add-on development will begin for Archivists' Toolkit
The RFP will be created by the end of this period

Final 3 months (February – April 2012)

Hold monthly meetings to monitor progress and address issues

Conservation and digitization work will conclude by the end of this period
Bidding on the RFP will begin and funds will be sought to conduct the user study
Completed add-ons for Archivists' Toolkit will be released to the community

5. STAFF

(See **Appendix G** for resumes of currently employed staff, and **Appendix H** for job descriptions for unfilled positions.)

Grant-funded positions

Project Director/Systems Librarian (full time, 1 year). In his role as Project Director, Matt Shoemaker will provide overall coordination for the project; supervise the Project Archivist, Digitization Technicians, and User Study Planner; oversee the budget; and write reports. In his role as Systems Librarian, he will customize the EAD finding aid display to serve as a main interface for viewing digital content, make other software improvements to optimize management and display of collection information, and train and provide support to HSP staff in the use of newly implemented software. Matt has served as Project Director/Systems Librarian for HSP's Digital Center for Americana pilot project since November 2009. He holds an MLIS and an MA in History from the University of Wisconsin Milwaukee, where he worked as an archivist intern, and has an advanced technical certificate in Unix network administration from Waukesha County Technical College.

Project Archivist (80% of full time, 9 months). The Project Archivist will perform the physical processing and description work on the archival collections included in the project, identify materials requiring conservation treatment, choose "signposts" for digitization in those collections where signposts methodology is being applied, create descriptive metadata for digital surrogates, and supervise the Archival Interns.

Archival Interns (3 interns, approximately 140 hours each). The Archival Interns will be selected based primarily on their ability to read Swedish, Greek, and old German script, and will assist the Project Archivist in arranging and describing collections where these issues apply. They may also assist with other processing tasks and some digitization work.

Project Conservation Technician (80% of full time, 1 year). The Project Conservation Technician will conduct a variety of conservation-related tasks, primarily with non-photographic items, such as cleaning, humidifying, flattening, mending documents and volumes, making custom enclosures, and mold removal.

Project Photograph Conservator (21 hours per week, 1 year). The Project Photograph Conservator will assess and perform treatments on damaged or at-risk photoprints, film- or glass-based slides and negatives, and cased photographs. She or he will also advise the Director of Conservation regarding treatment of photographs and may research and recommend improved storage options for photographic materials.

Project Digital Imaging Technicians (full time, 1 year). Using flatbed scanners and/or the digital camera, the Project Digital Imaging Technicians will perform the bulk of the image capture, perform basic post-imaging work such as minor color correction and other necessary retouching, maintain the standard for the quality control of digital images, and assign technical and administrative metadata to images and link them to their associated catalog records. They may also assign descriptive metadata to signpost images as needed.

Project User Study Planner (640 hours). The Project User Study Planner will employ his or her experience in information architecture, user research, and web design and development to manage the first stage of the user study. He or she will define a preliminary set of requirements needed from a website, metasearch application, e-commerce, and user-facing digital asset management system; designing a set of preliminary blueprints that may be used as the foundation for the audience- and staffer-facing user interface; writing an RFP designed to attract vendors

with the knowledge and experience necessary to efficiently execute the user study and/or the user-facing aspects of this project; and serving as a liaison between HSP and vendors who are interested in bidding on the RFP.

HSP-funded positions

Director of Archives and Collections Management (8% of full time over 1 year).

Matthew Lyons will supervise the Project Director and advise project staff regarding physical processing and descriptive standards and protocols, and regarding the design of the new finding aid/digital surrogates interface. Matthew has served as HSP's Director of Archives since 2006 and as a professional archivist at HSP since 2001. He received his MLS in 2001 from Rutgers University and has also worked as a manuscript processor at Cornell University. He has played a lead role in developing a digitization program and implementing MPLP principles at HSP.

Director of Preservation and Conservation Services (16% of full time over 1 year). Tara O'Brien will supervise the Project Conservation Technician and Photograph Conservator and oversee the use of conservation best practices. Tara has headed HSP's conservation unit since 2007. She has an MFA in book arts/printmaking from the University of the Arts and five years of experience as a book and paper conservator. She is also an accomplished book artist whose work is widely exhibited and collected, and an adjunct faculty member at Moore College of Design and Chestnut Hill College.

Digital Collections Archivist (10% of full time over 1 year). Dana Lamparello will advise project staff regarding standards and protocols in image capture, metadata creation, and digitization workflow. Dana has overseen HSP's digitization/rights & reproductions unit since 2008. She has an MSIS with concentrations in archival science and museum studies, as well as a certificate of advanced study in preservation administration of library and archival materials, from the University of Texas Austin. She previously worked as special projects archivist at the Art Institute of Chicago. At HSP, Dana has overseen development of a formal digitization program, established appropriate standards and guidelines, and chairs our interdepartmental Digitization Working Group.

Director of Information Technology (5% of full time over 1 year). Ray Frohlich will provide technical support regarding storage, backup, networking, and other IT infrastructural issues, and will advise the Project Director regarding software customization. Ray has served as IT Director at HSP since early 2010, before which he was Systems Manager for the Division of Libraries at New York University. He has a Master of Professional Studies in Interactive Telecommunications from NYU. Ray recently launched HSP's new online store (shop.hsp.org) and is overseeing a comprehensive overhaul of HSP's Web site.

6. DISSEMINATION

HSP will publicize the project's results through a variety of online and print outlets. Our online finding aids and the digital facsimiles stored in our DAMS will be Web searchable, and search optimization is part of the plan for a systematic overhaul of our organization's Web site over the next two years. We will contribute finding aids and catalog records to the OCLC-sponsored national databases WorldCat and ArchiveGrid, and to the University of Pennsylvania-hosted Philadelphia regional finding aid repository that is currently in development.

HSP will post announcements about the project to the listservs of the Society of American Archivists, Mid-Atlantic Regional Archives Conference, Philadelphia Area Consortium of Special Collections Libraries, and Delaware Valley Archivists Group, as well as relevant scholarly listservs such as H-Pennsylvania and H-Ethnic. Project staff will seek opportunities to offer presentations about the project at professional conferences. We will publicize the project through *PMHB* (our scholarly journal), *Sidelights* (our membership newsletter), *History Happenings* (HSP's event e-mailer), and *History Hits* (a monthly e-mailer that features timely

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stories and images from HSP's collections). Lauri Cielo, HSP's Director of Programs and Communications, will direct publicity and circulate press releases to appropriate media outlets throughout Pennsylvania, the Philadelphia region, and beyond.

We will also utilize social media to publicize the project, including HSP's Facebook page and Twitter feed, and the blog "Fondly, Pennsylvania" (<http://processandpreserve.wordpress.com>), which is maintained by HSP's Archives and Conservation departments. Project staff will update Wikipedia pages related to collections featured in the project, adding links to finding aids and selected images as appropriate. We will also establish an HSP Flickr account to highlight sample photographs from our digital collection.

HSP will also make much of the project's digitized material available in a more contextualized form through its interpretive and educational projects and programs. As HSP's PhilaPlace Web site expands to include the Germantown section of Philadelphia, we will mount documents and images from several of the German American collections and from the Whitehall plantation records, a process which will be facilitated by the new crosswalk between the DAMS and PhilaPlace database. These documents will connect to maps and to neighborhood stories becoming a resource for local historical sites, teachers and students, and community residents. Other digitized documents will form the basis for future online thematic exhibits and digital editing projects similar to the Pennsylvania Abolition Society documents and William Still diary on our current Web site (<http://www.hsp.org/default.aspx?id=1050>) or our project currently underway on the financial crisis at the start of the Great Depression. Our digitized primary resources also become candidates upon which to build K-12 curricular support. Lesson plans developed from these materials will be published in *Pennsylvania Legacies* and mounted on our Web site.