



FROM THE DEAN

While the world continues in uncertainty through the course of the pandemic, I'm writing to you from a place of both caution and optimism. This surreal and stressful period has tested the Libraries like never before, and although we are not done wrestling with these challenges, we can nonetheless see progress, opportunity, and hope. I will forever be proud of how this organization has persevered to serve its community throughout the crisis.

Thanks to the remarkable ingenuity and hard work of librarians, technologists, and staff, all our essential services continued during the lockdown. Creativity and expertise made it work, with a customized response to every challenge, whether physical or digital.



We were all burdened by the sudden turmoil COVID-19 foisted upon us. The pandemic spurred a number of staffing changes—retirements, furloughs, layoffs, and a voluntary separation plan—which cost us a lot of institutional knowledge in a short time. As a result, we had to restructure teams, redesign workflows, and merge jobs, all while under great pressure and anxiety. I truly appreciate the dedication of our people; they have been through so much.

With a sigh of relief, we have reopened the stacks, are acquiring materials, and are filling vacant positions, beginning this past summer with the hiring of Victoria O. Akinde, our director of organizational development and diversity. Her role is not only to address diversity, equity, and inclusion concerns but also to develop a strategic framework to embed DEI values in all sectors of library work.

I want to express gratitude for the generosity of our donors, who laid foundations that we relied upon during this crisis. As campus central funding became constrained, gifts and endowed funds were our mainstay to sustain access to collections, preserve jobs, and mitigate the exigencies of this harrowing time. My eternal thanks to all who stand by us.

A handwritten signature in cursive script that reads "Sarah M. Pritchard".

Sarah M. Pritchard
Dean of Libraries
Charles Deering McCormick University Librarian

Buffett Institute and Libraries collaborate on scholarly publishing

The March publication of an open-access monograph edited by a Northwestern professor marked the debut of a publishing collaboration between the Libraries and Northwestern's Roberta Buffett Institute for Global Affairs. The model could lead to more cooperative publishing efforts between the Libraries and researchers on campus.



Nuclear Compensation: Lessons from Fukushima is an edited monograph by Hirokazu Miyazaki, a Kay Davis Professor in the Department of Anthropology. Marking the 10-year anniversary of the 2011 Japanese nuclear power plant disaster, the collected essays explore nuclear policy and compensation for victims of nuclear accidents. As an open-access publication, the monograph is available at no charge in web and online formats (nuclear-compensation.northwestern.pub) and is preserved in Arch, the Libraries' digital scholarship repository. A print-on-demand paperback edition is also available for purchase.

The collaboration demonstrates how the Libraries can be a publishing partner with Buffett and other Northwestern institutes and research centers, said Chis Diaz, a librarian who specializes in digital publishing. In addition to overseeing the preservation of *Nuclear Compensation* in Arch, Diaz worked with the print-on-demand vendor and secured the all-important ISBN number that identifies all book-length commercial works.

"We can occupy a space between a true self-publishing effort and a university press," Diaz said. "By partnering with us, faculty and researchers can move on a more rapid publishing schedule that is free from the market considerations that constrain traditional, revenue-generating publishing houses." And because the final product is available both digitally and in a traditional print format, research partners feel it's "more complete" than a self-publishing effort, he said.

Oral history project adds depth to theater archive

Viola Spolin, an early force in improvisational theater, had an impact on the acting profession that continues more than 25 years after her death. An oral history project to capture the stories of those who worked with her and her son, Paul Sills, will add a new perspective to Spolin's 73-box archive held by the Charles Deering McCormick Library of Special Collections and University Archives.

Spolin's granddaughter Aretha Sills and Chicago writer Mark Larson are interviewing actors, comedians, and others who have firsthand experience with Spolin and her teachings. The growing Paul Sills and Viola Spolin Oral History Collection is housed in the Libraries' audio and video repository.

The first batch of interviews includes a phone conversation with John C. Reilly (*Step Brothers*,



Wreck-It Ralph), who studied improvisational theater at DePaul.

Dan Zellner, a digitization manager with a background in improvisational theater, worked to bring the project into the Libraries' repository.

"The work of Viola Spolin and Paul Sills is an important part of American theater history, particularly in Chicago," he said. "Capturing the stories of the artists who worked with them is important—and must be done before it's too late."

Digital exhibition explores Berkeley Festival archive

The digitization of the Berkeley Folk Music Festival archive, a massive undertaking made possible by a 2017 grant from the National Endowment for the Humanities, came to a close in fall 2020, when the last of 33,500 photos, posters, and other materials were ingested, complete with searchable metadata, into the Libraries' digital repository.

While the repository is available to all for browsing and research, the best way to explore it is through a digital exhibition created by Michael J. Kramer. A professor at the State University of New York, Brockport, Kramer has been working with the archive since 2009, when he taught at Northwestern. Kramer's research has long focused on the impact of music on the cultural movements of the 1960s, and *The Berkeley Folk Music Festival and the Folk Revival on the US West Coast—An Introduction* presents "a new angle on the history of folk music in America," he said.



Because it took place on the West Coast, the Berkeley Festival (1958–70) had a different slant than the more traditional folk revival in the East, Kramer said. The East Coast revival became perhaps best known for the vociferous objections to Bob Dylan's "going electric" in 1965, which some saw as an abandonment of folk music's purist ideals.

"The West Coast revival at Berkeley was less concerned with these definitions of authenticity," Kramer explained. Instead, it focused more on the breadth of folk, from Black blues, Appalachian traditions, and international sounds (such as ballads from the British Isles and Mexican American conjunto ensembles) to newer genres such as rock and soul. As the '60s progressed, the Berkeley Festival opened its program of folk music to avant-garde experimentation, psychedelia, and singer-songwriter poetry, without sacrificing its inclusive, communal atmosphere.

Grants help Libraries simplify digital preservation for all



Digitization technicians like Liz Weinstein help preserve the Libraries' collections.

As libraries around the world digitize more of their collections, they are discovering the need for new tools that address the challenges of this significant shift in library practice. In response, software developers at Northwestern Libraries have been involved in a number of grant-funded projects that help libraries of all types manage their digital collections.

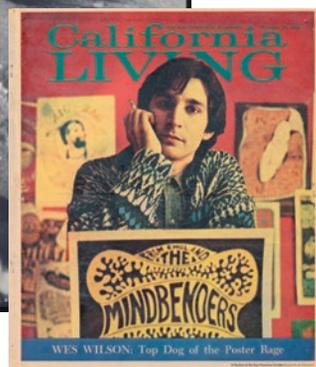
Funded by an Institute of Museum and Library Services implementation grant, the Beyond the Repository project created tools for tracking digital files as they are moved between digital preservation systems and their home institution. Though Northwestern Libraries has its own digital repository to store and preserve its digital collections, not all libraries have access to such advanced tools. In those cases, libraries



“At the Berkeley Festival, it’s a story in part of the American South being reimagined out West, right during the height of the civil rights movement,” Kramer said. “The festival asserted that Americans on the margins of society

had as much to offer as the faculty at a prestigious university.”

The digital exhibit includes numerous never-before-seen photographs, audio and video, an interactive timeline, Kramer’s historical essays on the festival’s significance, and a comprehensive bibliography for those looking to further study the folk music revival in the context of postwar American history (sites.northwestern.edu/bfmf).



Buttons, posters, and other artifacts from the Berkeley Folk Music Festival Archive

must transfer their content to a third-party vendor that provides secure, long-term preservation—a “distributed system” that houses content on multiple servers around the country as a fail-safe.

Managing, tracking, and retrieving such materials is not always straightforward for the home institution, especially if it doesn’t have its own developers and digital archive specialists, said Carolyn Caizzi, head of Repository and Digital Curation. To solve that challenge, the project team led the development of a suite of tools that help museums and libraries get up to speed with this work. Tools range from a standardized profile for identifying materials to tutorials for beginners to learn about digital preservation.

“We brought several organizations together to work with the standards that are already out there,” Caizzi said. This effort required uniting the visions and opinions of many other institutions and settling on standards that cultural heritage organizations of all kinds could use with ease.

Recently, Caizzi’s team also completed a final IMLS grant for Avalon, the digital audiovisual repository system developed in conjunction with Indiana University. Developers made improvements to Avalon that allow cultural heritage institutions to easily set up their own AV repositories in the cloud.

“That’s huge for most organizations,” Caizzi said. “Getting software up and running is usually what drags projects down.”

OER program funds development of free resources

In May, an annual grant program funded by the Office of the Provost and the Libraries selected nine faculty award recipients to create free educational resources for students. This is the third year the grants have been awarded.



Open educational resources provide free digital course materials that reduce the burden of textbook costs.

Recipients of the 2021 open educational resource (OER) grant will receive at least \$5,000 each to develop free materials that the grant committee estimates will save 2,370 Northwestern undergraduates \$176,000 in just one year of use. In addition to the funds, each recipient will have access to individualized support from librarians for finding, using, and publishing OERs.

Open educational resources, which are licensed for unrestricted distribution and modification to fit the course-specific needs of instructors, can include textbooks, websites, presentations, syllabi, and lesson plans. While most of the resources are created in digital format, they can be converted so faculty and students can print them at home or through a printing service. OER support is part of the Affordable Instructional Resources initiative, a multi-departmental response at Northwestern to the increasing prices of commercial textbooks and course packets.

Recipients will develop material for several undergraduate courses:

- **Alex Birdwell and Michele Zugnoni:** Design Thinking and Communication (McCormick School of Engineering and Applied Science, Weinberg College of Arts and Sciences). This is the second grant for this team as it continues to expand and improve heavily used DTC workbooks.
- **Desiree Hanford and Patti Wolter:** Reporting and Writing (Medill School of Journalism, Media, Integrated Marketing Communications)
- **Aaron Greicius and Sean McAfee:** Single-Variable Differential Calculus, Single-Variable Integral Calculus (Weinberg)
- **J. Michelle Molina:** Introduction to Religion (Weinberg)
- **Vincent St-Amour:** Data Structures and Data Management (Weinberg)
- **Ana C. Thomé Williams:** Reading and Speaking Portuguese (Weinberg)

All the grant projects are expected to launch by the end of the 2023–24 academic year.

Ensemble anniversary prompts alumni additions to archive

The Northwestern Community Ensemble, founded in 1971 to bring Black spiritual musical traditions to the student community, in May presented “Legacy of Praise,” a 50th-anniversary virtual commemoration and concert. In preparation for the event, archivist Charla Wilson curated *Northwestern Community Ensemble: Black Sacred Music and the College Campus*, a digital exhibit of NCE history drawn from materials in University Archives (libraries.nu/NCE1971). A companion documentary comprising Archives’ photo and audio holdings, funded by a grant from the Office of Institutional Diversity and Inclusion, debuted at the event.

Wilson, the Libraries’ archivist for the Black experience, documented how Black students began to assert their presence on campus after the 1968 Bursar’s Office takeover, during which protesters demanded racial equity at Northwestern. One result of that protest was the growth of creative outlets for Black students, including theater, dance, and music. Students L. Stanley Davis (’74, ’97 MA), Eileen Cherry-Chandler (’73), and Clifton Gerring III (’76) founded the ensemble as an interdenominational and multiracial Northwestern choir; the group still sings Black sacred music and remains open to all.

Wilson asked alumni to supplement the Archives’ holdings by sharing their NCE memorabilia and by giving oral history interviews. As a result of her call, alumni submitted about 100 audio concert recordings, 1,000 photographs, and several printed concert programs. The anniversary planning committee also organized virtual



“An Evening of Music,” the Northwestern Community Ensemble’s first concert, December 10, 1971

gatherings, where alumni shared favorite memories; several went on to participate in formal interviews over the summer, including a recording of a conversation between Wilson, filmmaker Jessica Scott, and cofounder Davis, the choir’s first music director.

Because she was also a project manager for the anniversary event, Wilson was able to encourage committee members to be ambassadors for the archive.

“They conveyed to their classmates the importance of preserving their NCE memorabilia,” she said. And through the outreach of the committee members, a non-NCE alum was inspired to donate more than 100 photos he took as an unofficial chronicler of Black student events in the 1970s.

Wilson said she hadn’t dreamed the response to her outreach would be so robust. “I could not have asked for more,” she said.

2020–21 by the numbers

For more facts, visit libraries.nu/LibFacts.



Home delivery

4,292

Books shipped to users' residences (a new service instituted during the pandemic)¹



Digital delivery

10,250

Book chapters and articles scanned and delivered digitally¹



HathiTrust partnership

25,945

Digital materials delivered through HathiTrust (in lieu of physical copies unavailable during pandemic closures)¹



Item relocation

538,646

Physical items moved (including the entire Music Library from Deering Library to University Library)²

¹ Beginning in spring 2020

² The Libraries are always moving books to make the best use of space; the Music Library move will keep the collection together until Deering Library is renovated.