

Northwestern | UNIVERSITY LIBRARIES
FOOTNOTES



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FOOTNOTES

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Cover and above: This Masonite palette, held in University Archives, was used by renowned artist Ed Paschke (1939–2004), who taught at Northwestern. See page 6.

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The quiet library work that speaks loudly

by Catherine Grove
Head of Metadata Services

As manager of the Libraries' cataloging and metadata department, I often say that if my team is doing its job right, you'll never know we're there. Our users should be able to log into NUsearch, perform a search using keywords, then find our materials that match.

Though a search is often straightforward, the work we do to make it that way is anything but. Each day, our metadata librarians are making decisions that affect how items can be found. And you might be surprised by the impact of those decisions on issues of culture, identity, and inclusion.

Here's just one example. We recently acquired a book about Zimbabwe's war of liberation—its struggle from 1964 to 1979 to end minority white rule. As we usually do when we are the first library to catalog a book, we assigned this work a number of subject headings—the most relevant phrases to describe the material. We draw them from a "controlled vocabulary" established by the Library of Congress to maintain consistency across libraries.

At first, our librarians tagged the book with the subject heading "insurgency." But after further conversation, we questioned ourselves. Insurgency carries implications about which side has a rightful claim.



Can a movement be insurgent if it's casting off unjust rule?

And whichever way you answer that question, does your decision make a judgment about another culture or identity? Does it broadcast something you don't intend to say?

In the end, we dropped "insurgency" and went with subject headings such as "autonomy" and "liberation movements."

Librarians have always had a sense of the tension between applying controlled vocabulary and adopting language that respects how people describe their culture and history. In recent years, our field has been identifying

and discussing these issues more deliberately and with more urgency. It's an ongoing effort, and we are proud to tackle it head-on.

As you'll read in this issue's article about indigenous studies research (page 3), we at the Libraries are continuously examining our practices—and helping our campus partners do the same—as we serve diverse constituencies and identities. We hope to reflect how cultures and identities see themselves and to contribute to an inclusive environment in our Libraries and at Northwestern.

Iranian collection open for study

The Hamid Naficy Papers, a major collection of materials about Iranian cinema and politics, were made available for research in University Archives this spring.

The Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication in the radio/television/film department and a faculty member since 2006, Naficy has conducted extensive research on Iranian cinema, Middle and Near Eastern cinema, and the history of documentary and ethnographic film. The collection contains a wealth of information about political and cultural events in Iran and the Middle East from the 1970s to the 1990s, including newspapers and recorded broadcasts from the 1979 Iranian revolution and the US invasion of Iraq in the 1990s.

Handmaid's Tale told by Special Collections

A pair of fall-quarter classes used the Libraries' holdings to explore the themes of Margaret Atwood's novel *The Handmaid's Tale*, this year's One Book One Northwestern selection.

A first-year seminar taught by English professor and One Book faculty chair Helen Thompson focused on feminist attitudes from 1985, the year Atwood's book was first published. Thompson's class used the Femina Collection in the Charles Deering McCormick Library of Special Collections to find archival evidence about feminism of the era.

"My first-year students had never been in Special Collections," Thompson said, "and were excited and surprised by the range of feminist periodicals."

A fall-quarter class taught by graduate student Kyle Kaplan also worked with the Femina Collection, investigating how marginalized lives are overlooked in historical records. Both classes produced posters of their research, now on display in 1 South, University Library.



Digital collections interface debuts

A new online tool was launched in May to give researchers more efficient ways to find and view the Libraries' voluminous digital collections. The new site (www.digitalcollections.library.northwestern.edu) updates the previous web interface to a more user-friendly experience that helps researchers discover images, learn more about them, and browse collections.

"This new interface will make a tangible, positive improvement for our users," said Carolyn Caizzi, head of the repository and digital curation department. "Discovering images within our robust collections with simple keystrokes is easier than ever."

Including such collections as the Berkeley Folk Music Festival Archive, the public-facing site currently holds about 20,000 digitized photographs, posters, maps, scrapbooks, postcards, prints, and other graphic images, with more uploaded every day. Additional material is available only to Northwestern faculty and students. Eventually the site will also house the Libraries' digitized audiovisual assets.



Above and left: Scanned images available on the digital interface include Berkeley Folk Music Festival posters and scrapbook pages from early 20th-century football standout Jimmy Johnson.

Researching the researchers

Libraries' study of indigenous scholars analyzes Northwestern practices

As Northwestern has elevated its emphasis on indigenous studies, the Libraries have followed suit to support faculty who study topics in that area.

Such support typically means purchasing relevant materials and guiding scholars to them, but in 2018 it also took the form of a librarian-led analysis of Northwestern scholarship methods in indigenous studies. The findings will help Northwestern Libraries fine-tune purchasing, cataloging, and outreach to better support faculty and students. Because the analysis was part of a larger project involving 12 academic libraries, it may in turn help the broader academic community identify best practices for indigenous research and perhaps even begin to challenge the long-accumulating biases of Westernized research habits.

The Libraries' qualitative analysis was compiled in a report that synthesized months of interviews and discussions with seven faculty affiliated with Northwestern's new Center for Native American and Indigenous Research (CNAIR). These scholars revealed how their research relies on interpersonal relationships to build trust and work with local organizations. As noted by assessment librarian and task force member Gina Petersen, such research requires face-to-face interaction,



Kelly Wisecup, CNAIR codirector

which demonstrates a need to fully fund research trips—especially those that bring students into indigenous communities.

“We have always provided research support at Northwestern Libraries,” Petersen said at a symposium celebrating the report’s release. “This study is just a new way for us to help faculty do this kind of research.”

The report’s stories of faculty methodologies offer multiple examples of research fueled by localized, community-by-community interactions. The study quotes associate professor Kelly Wisecup, codirector of CNAIR, who has been using in-person outreach for research on topics such as the effects of colonialism on Native American literature: “It is often important to go to the community to build a relationship, to

show that you’re a real person and you are interacting with them,” she said, adding that this approach is more effective than “just trying to extract information.”

For the Libraries’ part, the report identified a number of ways to contribute to these scholars’ work. Catalogers can develop a more inclusive approach in describing library resources (see page 1), while librarians can work with CNAIR faculty to highlight locally held collections relevant to indigenous studies and to support open-access digitization initiatives for rare primary-source materials.

The Libraries’ report, *Examining the Research Practices of Indigenous Studies Scholars at Northwestern University*, is available at libraries.nu/NAISfaculty. ■



HERE TO HELP: RESEARCHER'S TOOLKIT

Sure, you can google “molecule” to help you study chemistry. But can you use a simple web search engine to build an effective reaction query? Can you define R groups, lock atoms, or add variable points of attachment? *Can you forbid transformations?*

Not likely. Delving into chemistry literature is the domain of very specific digital services—services so specialized that without expert guidance, your substructure query might as well be a Yahoo search about basements.

Enter “Finding Chemical Information,” just one workshop in the specialized Researcher’s Toolkit series. Every quarter since fall 2014, librarians and Northwestern Information Technology (IT) computing experts have taught research fundamentals that help graduate students, postdocs, and faculty get the most from the University’s vast array of support options. The series consists of free biweekly lunchtime sessions that address a wide range of subjects.

“I had been thinking for a long time about how our skill sets as librarians could enhance the effectiveness of our scientific teams,” said communication sciences and psychology librarian Steve Adams, a principal founder of the series. “When it comes to the different services librarians can provide, we already offer a lot. But I felt we needed to experiment with a way to bring our skill strengths to the campus as a whole.”

Because the relevant research tools overlap with both the Libraries and IT’s Research Computing Services, Adams found the partnership an obvious way to bring the experiment to fruition. “Northwestern IT also deals with highly specialized tasks,” he said. “There are so many tools that can help researchers do good work at the intersection of IT and the Libraries.”

One series goal is simply to break old habits. Adams said that many students turn reflexively to basic web searches, perhaps unaware of or unsure about more nuanced research options.

“We can show them what’s beyond Google,” he said. “We can build their professional capacity with these workshops. It’s high-tech stuff, but it’s taught in an accessible way by a friendly person.”

For example, do you need to turn large data sets into an easy-to-comprehend graphic? Try the session on best practices for data visualization. Tired of formatting your technical documents? Attend the introduction to LaTeX, an automated tool that interprets and formats your equations. Need to harness the reams of freely available social science data in your research area?

“There are so many tools that can help researchers do good work at the intersection of IT and the Libraries.” – Steve Adams

A librarian can introduce you to the most essential methods for grappling with all that information.

The workshops address not only tools that enhance research but also those that help amplify professional reputation and give research the widest possible reach. For example, winter quarter’s “Scholarly Blogging” workshop introduced free tools that let researchers disseminate their findings, share technical documentation, and collaborate across institutions. The “Copyright and Fair Use in Practice” workshop helped scholars consider their ownership rights before and after their work is published in journals.

Not many students associate those topics with a library, said Adams, but they represent the kind of specializations that academic librarians have honed in the digital age. Spreading the word about the Researcher’s Toolkit makes it not just a service for scholars but also an outreach tool for the Libraries.

“We’re in an age when librarians can’t assume that people will come to us,” he said. “We have to proactively offer services to campus that are valuable.” ■

NATURAL PARTNERS

Libraries lend objects and expertise for two Block Museum exhibitions

Sean Su



Before the Block Museum mounts an exhibition, its staff consults subject-matter experts from around the globe. Sometimes those experts can be found closer to home: just on the other side of Campus Drive, at Northwestern Libraries.

Twice this academic year, the Block has called on the Libraries to contribute to major installations—not just with loans from collections but also with librarians’ expertise.

FALL QUARTER’S *Break a Rule: Ed*

Paschke’s Art and Teaching drew heavily from the artist’s papers, donated to University Archives in 2012 by his son, Marc. The Archives loaned 27 items from Paschke’s collection, including boxes of pastels, tubes of oil paints, brushes, and an array of the plastic toys he typically collected as inspirational kitsch.

Though he was an internationally renowned artist, Paschke remained a Northwestern art professor for 26 years, a fact that intrigued librarian Jason Nargis as he processed the collection. “I kept wondering why a painter who had been honored with a retrospective at

the Art Institute of Chicago and the Pompidou Center in Paris would continue to teach introductory studio art classes,” he said.

His investigation into Paschke’s teaching philosophy led to a yearlong 2014 Kaplan Library Fellowship, which in turn led the Block to consult him as a curatorial adviser for the exhibition. As part of his duties, Nargis wrote a companion essay about Paschke’s view of his dual roles as artist and educator. Available in print during the show’s run, the essay is online at libraries.nu/Paschke.

THE LIBRARIES ALSO figured prominently in the blockbuster exhibition *Caravans of Gold, Fragments in Time*, which opened at the Block in January. Because the show examines the interconnected history of Europe and Africa, it was natural for the museum to partner with the Melville J. Herskovits Library of African Studies, which loaned seven manuscripts and books (in addition to one from the Charles Deering McCormick Library of Special Collections) showing how medieval trade routes enriched and informed cultures on both continents.





Teaching Philosophy

The teaching of art at Northwestern presents a unique challenge in that the student is:

- A. usually not an art major
- B. Intelligent
- C. apprehensive about trusting their emotional and gut level instincts

My teaching methods and philosophies have been evolving over the last several years and will continue to evolve.

(Opposite page, bottom) Objects from Ed Paschke's collection of design inspirations. (Above left) Herskovits Library curator Esmeralda Kale (left) and Block Museum associate director of engagement Susy Bielak at the *Caravans of Gold* opening. (Above right) Handwritten notes by Ed Paschke. (Left) Arabic manuscript about grammar lent by the Herskovits to the Block.

pages of an annotated Koran and similar manuscripts were in the correct order and reflected the intended content.

The Herskovits also loaned two important books. The first is the travelogue of Spanish Muslim diplomat Leo Africanus; published in 1550, it is the collection's oldest book. The second is a rare book on African trade routes that the Block identified as essential but that the Herskovits did not yet own. Kale located a copy of the book in the United Kingdom and bought it for immediate loan to the museum. After *Caravans of Gold* closes, the book will go into the Herskovits holdings.

"I know it's going to be used when it's in our collection," she said. "It's very satisfying to know the Block can also use it and that we can fulfill this need."

THE BLOCK REGULARLY strives to create programming that reflects the multidisciplinary scholarship of Northwestern as a whole, said Kale, so it's fitting that the Libraries' wide-ranging specialties can be brought to bear on the museum's exhibitions. "We are natural partners," she said. "We help researchers find stories and create knowledge, while the Block brings those findings together and broadcasts them to the world." ■

The Herskovits Library's acclaimed collection of Arabic manuscripts was perfectly suited to the exhibition's narrative, and curator Esmeralda Kale worked with the Block to select the ideal materials. One challenge was not just to find the relevant content but to make sure there was enough of it: pages on display need to be turned occasionally to prevent damage from sustained light exposure. Kale worked with an Arabic-speaking staff member and a student to ensure the



Chance and dance

John Cage exhibit explores the union of modern music and modern dance

This August more than 500 leading dance scholars will gather on the Evanston campus, within a stone's throw of one of the most significant music archives to intersect with the world of modern dance: the Music Library's John Cage Collection. So when Northwestern's dance program approached Music Library curator Greg MacAyeal about exhibiting select excerpts of Cage's archive for the Dance Studies Association annual conference, he jumped—or perhaps it was more of a grand jeté. “This is a group of scholars perfectly suited to use this collection,” said MacAyeal. “Cage's collaborations with choreographers are an important component of his legacy. We wanted these scholars to know his archive is here, to know the extent of his influence on modern dance, and to consider how this collection could intersect with their work.”

Running concurrently with the conference, the Deering Library exhibit will feature Cage's letters, photographs, scores, interviews, and other artifacts from his collaborations with choreographers dating back to the 1940s. MacAyeal is cocurating the exhibit with archival processing specialist Jill Waycie and performance studies graduate student Danielle Ross.

Cage, who died in 1992, is one of the 20th century's most influential composers. His famous *4'33"*, in which musicians “perform” silence, is well established in the cultural conversation, but he also pioneered such influential concepts as “chance operations,” a system of random inputs—drawn, for instance, from the Chinese book of divination *I Ching*—to remove the composer's biases from the work.

Though Cage cocreated works with such choreographers as Pearl Primus and Jean Erdman, his most famous collaboration was his long partnership with Merce Cunningham, the pioneering modern dance choreographer who became Cage's life partner. Together, Cage and Cunningham invented new methods for pairing avant-garde music with avant-garde dance.



(On page 8) John Cage, 1966. Merce Cunningham is the male dancer in the background. (Above, clockwise from top left) Performance programs: Berliner Festwochen, 1960; Fine Arts Festival, Southern Illinois University, 1960; Teatro Olimpico, Rome, 1983.



The exhibit's title, *It's Less Like an Object and More Like the Weather*, is a direct quote from a 1981 Walker Art Center video interview in which Cage and Cunningham describe their collaborative process. "With an object you can tell where the boundaries are," Cage explained. "With the weather it's impossible to say where something begins or ends."

For MacAyeal, that's a perfect metaphor, because he thinks this archive can help dance scholars investigate "where does Cunningham end and Cage begin?"

The approach of the two artists modeled a way for both music and dance to "cohabitate" within a performance so that, in Cage's words, "neither art has to glue itself (to the

(Right) Unidentified photo of the composer and the choreographer (both seated), from the John Cage Collection. The Libraries welcome information about the photographer or rights holder; please contact musiclibrary@northwestern.edu.

other)." They often worked on sound and movement separately, then layered the elements together, "as opposed to the dance necessitating sound or vice versa," said cocurator Ross. "Their partnership challenged conceptions of the role of the composer, the choreographer, the audience member, the dancer, and the collaborator."

Though traditional performance in either discipline often favors repetition and precision, said Ross, the Cage-Cunningham collaboration showed that dance could be a place for improvisation, risk, and surprise. For example, the artists' use of randomness and technology to create choreography challenges our expectations about dance, including "why certain aesthetics are required for dance to matter."

One aim of the Dance Studies Association is to explore what the art form can say about culture and politics—as Ross says, trying to "work *with* dance to understand something else." Documenting the works of movement, stillness, silence, and sound created by Cage and his choreographic partners, his archive may hold answers to some of those questions—just waiting for the right scholar to take notice.

It's Less Like an Object and More Like the Weather runs August 8–11 on the third floor of Deering Library. ■



Booting up laptop lending

Libraries address gaps in student access

The circulation desk at University Library loans an array of unexpected items, from dry-erase markers to umbrellas. A pilot program last fall added laptop computers, and the results immediately demonstrated that for undergraduates, computer access is an essential need.

The program converted 20 underutilized library laptops and made them available for checkout: 10 for seven-day loans, 10 for quarter-long use. Librarians weren't sure what to expect or whether the option would even prove enticing to students.

"We discovered right away how popular they were," said Basia Kapolka, head of circulation services. "The laptops were almost always checked out. The maximum time between loans was less than a day."

In the first 12 weeks, the Libraries recorded almost 135 laptop checkouts. Of course, students can still use the open computers in the John P. McGowan Information Commons, located next to the circulation desk. Connected to large monitors, those computers are loaded with most of the software students use for assignments and creative projects. But because those workstations are fixed in place, they don't provide the flexibility



students might need to work in a group setting, a classroom, or a private environment.

One undergrad returning her checkout told a library employee that her need was simple: "My computer died and I had a paper I had to write." The loan allowed her to finish her work in her own space. Many students explained they simply couldn't afford their own computers or the software that comes with the loaners. One faculty member needed to make a presentation off campus and didn't have a laptop adequate to the task.

"The need for laptops has come up several times," said Kapolka. "We know not every student comes to campus with one, and not every-

one finds it convenient to be in the Information Commons for the duration of their work."

The laptop program is one way the Libraries are supporting a University-wide initiative to ease financial pressures on students. Promotional outreach by the Graduate School's orientation programs and by Student Enrichment Services, which works with first-generation and low-income students, helped the pilot project take flight quickly.

"We got frequent phone calls inquiring about the laptops and had to send some people away," said Kapolka. "We are looking at ways to increase the number available, because there is such a clear need." ■

DONOR SPOTLIGHT

Diane Tkach and Jim Freundt

Diane Tkach and Jim Freundt have music in their hearts—music that led them to become important donors to Northwestern Libraries.

Tkach '73, '82 MBA comes from a choral background (her father, Daniel Tkach '47 MS, was an accomplished choir director), and Freundt '72 played trumpet in Northwestern's marching and symphonic bands. So when deciding where to make a gift, the couple found that donating to the Music Library was a natural way to commemorate the importance of music in their lives.

"A lot of people give to their class year, or to their colleges, or to sports programs," Tkach said. "That's very easy. But the library played such an important part in our lives, and we wanted to honor it."

"The library is a 'tweener'—it's between schools and sports," agreed Freundt, who has served on the Libraries Board of Governors since 2016. "If you have a good research library, you attract a lot of talent. It's so important to the University to have a library like ours."

In May, Tkach and Freundt received the 2019 Deering Family Award in honor of their substantial commitment to the Libraries. They join the ranks of the most honored donors whose time and resources have made the Libraries a key contributor to Northwestern's academic life.

Tkach recalls that as students, the two were on campus for the opening of University Library in 1970 and studied in the library "almost every night." They were amazed and delighted by the scope of the new Walter Netsch–designed building.

The Music Library regularly uses the fund they established to purchase wish-list items, such as the "Bach Bible" in 2018. The three-volume facsimile shows the great composer's marginal notes, casting new light

on the beliefs that informed his religious works.

Pleased by such a concrete example of their fund's effectiveness, Tkach and Freundt came back to dean of libraries Sarah Pritchard for a conversation about how they could do even more.

Pritchard asked what else appealed to them, and they thought back to a lecture on book-making history by the head of distinctive collections, Martin Antonetti. Both Tkach and Freundt remember wishing they could be undergraduates again so they could take a whole course on the subject.



Steve Donisch

This past fall, they established the James F. Freundt and Diane Marie Tkach Rare Collections Endowment to support the purchase of additional rare and important materials. "Thanks to these funds, we can designate where we want our money to go, so the Libraries are happy and we're happy," said Freundt. ■

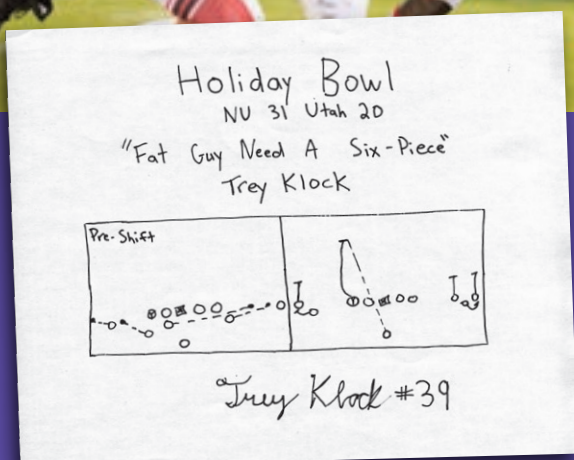
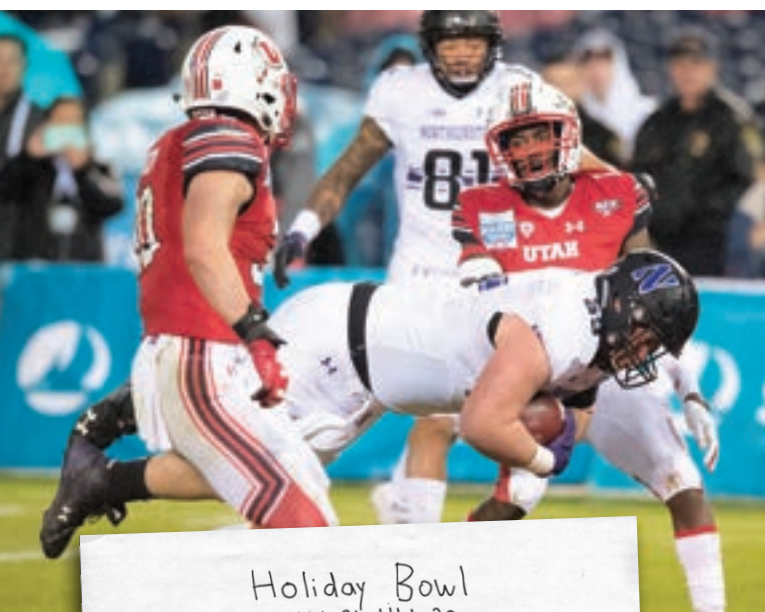
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Stephen J. Carrera

An unlikely touchdown preserved in Archives

Of all the heroics in last December's Northwestern victory over Utah in the Holiday Bowl, perhaps the most memorable was the catch by lineman Trey Klock '19 for the go-ahead touchdown in the third quarter. The play was unusual because the imposing Klock—listed as 6-foot-4 and 296 pounds—was an unexpected receiver, catching a confused defense off guard.

In February, Klock visited University Archives to explain to archivist Kevin Leonard how the play came about and to diagram it for posterity. "It didn't work in practice," Klock said. "I didn't think they were ever going to call it." But when he lined up before the play, his confidence was unwavering, especially after he saw his opponents shifting in confusion and pointing in all the wrong directions. "I thought, 'Yeah, here we go.'"

His hand-drawn sheet diagramming a play teasingly nicknamed "Fat Guy Need a Six-Piece" will be available in Archives for future Northwestern coaches seeking inspiration for backyard-style plays.