Mizzou Advantage
University of Missouri

PRINT FOR THE PEOPLE

Michael Holland, Libraries
Berkley Hudson, Journalism
Devoney Looser, English

Introduction

We live in a time of intense disruption and transformation of communication technologies. Yet many who herald the rise of "new media" and "the digital age" have lost sight of the continuity between these events and earlier transformations in media and communication. The emergence of new media alongside the old has created fruitful new areas of research and collaboration. In this context, the rise of print culture emerges as a crucial area of study for scholars of many diverse fields.

From the invention of movable type and the mechanical printing press in the fifteenth century to the first daily newspapers in the early eighteenth century to the creation of industrial printing technologies in the nineteenth century, the rise of print culture has driven wholesale transformations in ways people have engaged, understood, and viewed themselves and the worlds around them.

Many who study media across the sciences and humanities have argued that the development and expansion of digital technologies requires us to reconceptualize the history of print, material, and visual culture.

Drawing on MU faculty strengths and university collections from the eighteenth to the early twenty-first-century print and visual culture, this networking group has sought to promote both the study of and access to materials that highlight revolutionary aspects of the "first information age."

What does it mean that for many the most used "libraries" have become "digital"? What are the implications for the development of knowledge when vast amounts of data have not been made available in digital formats? Print for the People considers these questions.

Our proposal highlights the important collections held by the University of Missouri, thereby increasing the library system's national and international reputation. Our proposal is at the crossroads of two strategic advantages: disruptive and transformational technologies and media for the future.

From left: William Ferris, Berkley Hudson, Devoney Looser, Michael Holland, Robert Darnton

Brown Bags

1 *Making a Start in the Digital Humanities*
September 2010

Devoney Looser and Elizabeth Chang made presentations about their participation in the Digital Humanities Observatory Summer School in Dublin, Ireland in June 2010. This workshop brought together 60 international humanities scholars undertaking digital projects in diverse areas to explore issues and trends of common interest. Looser attended seminars in data visualization, while Chang developed a knowledge base in the Text-Encoding Initiative standards.

Michael Holland discussed his summer attendance at the University of Virginia's Rare Book School in a course entitled, Digitizing the Historical Record. He discussed the need for faculty input and direction in the shaping of digital library collections.

2 *MU's Archival Advantage: Digitizing Archival Resources on Campus*
November 2010

Putting historical sources online represents an important way to make library holdings significantly more accessible, but it also requires renewed reflection on how to organize and present them.

David Moore discussed the challenges with past and current digitization projects undertaken by the Western Historical Manuscript Collection-Columbia (WHMC). Sean Franzel and Noah Heringman discussed their research on German-language holdings at WHMC and the State Historical Society in light of the possibilities of digitizing historical materials for use by students, scholars, and the public.

3 *Projects and Problems In Digital Humanities*
March 2011

Creating a humanities database can be a truly interdisciplinary project. It requires the expertise of scholars, collection and database managers, catalogers, and information technology experts.

Berkley Hudson, Journalism, discussed researching and digitizing 88,000 historical photographs by O.N. Pruitt. Timothy Materer's, English, project was to devise digital ways to make available manuscripts of poet James Merrill. Kristin Schwain, Art History, outlined the challenges of conceptualizing and writing grant proposals to digitize artwork of Keith Crown.

The Future of Archives in a Digital Age

The Symposium

Place: Reynolds Journalism Institute
Date: February 24-25, 2011

We hosted a symposium in late February: "The Future of Archives in an Electronic Age," at the Reynolds Journalism Institute. Keynote addresses were delivered by Robert Darnton, Director of the University Library at Harvard, and William Ferris, former chairman of the National Endowment for the Humanities. Some 175 participants registered for the conference that included MU faculty, staff, under-graduates, and graduate students. The symposium attracted scholars from the University of Virginia, University of Iowa, Washington University in Saint Louis, UMKC, and the Missouri State Library. The conference also included scholars, archivists and librarians from throughout the state and region.

Keynote: "The Research Library Today: Three Jeremiads in Search of a Happy Ending"
Robert Darnton

Panel: "Archives and the Digital Age: Mapping the Landscape and Creating New Partnerships"
Moderator: Michael Holland
Panelists:
 * Robert Darnton, Harvard University Library
 * Carl Wingo, Missouri State Library
 * John Miles Foley, University of Missouri Center for Studies in Oral Traditions and Center for eResearch

Panel: "Making it Digital: Scholarly Issues and Challenges"
Moderator: Berkley Hudson
Panelists:
 * William Ferris, University of North Carolina
 * Jeffrey Rydberg-Cox, University of Missouri-Kansas City
 * Betty Winfield, University of Missouri School of Journalism

Keynote: "Give My Poor Heart Ease: Digital Humanities and the Blues"
William Ferris

Panel: "The Scholar, the Library, and the Digital Future"
Moderator: Noah Heringman, University of Missouri Arts and Science (English)
Panelists:
 * Matt Erlin, Washington University in St. Louis
 * Perry Trolard, Washington University in St. Louis
 * Dana Wheeles, NINES (Networked Infrastructure for Nineteenth-Century Electronic Scholarship)

Panel: "Teaching and Mentoring in Digital Environments: Curricula and Classrooms"
Moderator: Devoney Looser
Panelists:
 * Elizabeth Chang, University of Missouri Arts and Science (English)
 * Bridget Draxler, University of Iowa and HASTAC (Humanities, Arts, Science and Technology Advanced Collaboratory)
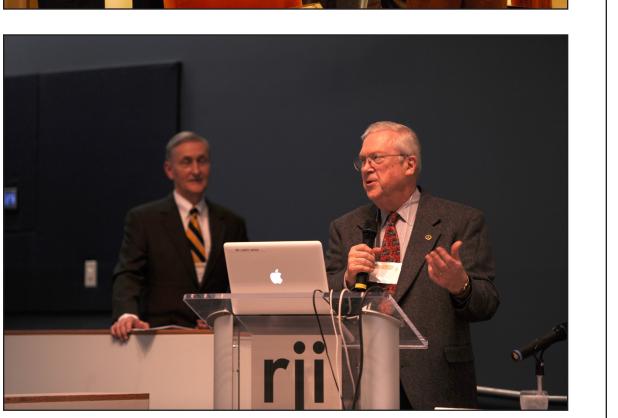 * Kristin Schwain, University of Missouri Art History & Classical Archaeology
 * Jeff Rice, University of Missouri, Campus Writing Program

(From top left, clockwise): Audience members use iPads during panel in Fred Smith Forum; Bridget Draxler presents HASTAC project; participants enjoy interdisciplinary reception; Libraries Director James Cogswell and Chancellor Emeritus Richard C. Wallace welcome guests; Media Historian Betty Winfield answers a question during a panel with Jeffrey Rydberg-Cox and William Ferris.
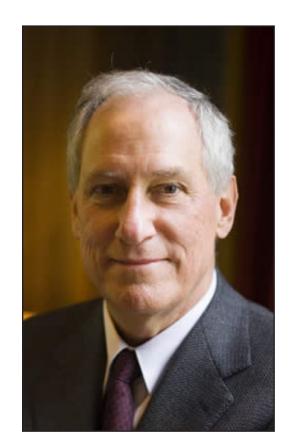
William Ferris

Give My Poor Heart Ease: Digital Humanities and the Blues
Associate Director, Center for the Study of the American South University of North Carolina-Chapel Hill, Former chairman of the National Endowment for the Humanities (1997-2001)

Ferris is a recognized leader in Southern studies, African American music and folklore, is the Joel R. Williamson Eminent Professor of History at the University of North Carolina at Chapel Hill and the senior associate director of its Center for the Study of the American South. Ferris has conducted thousands of interviews with musicians ranging from the famous (B.B. King) to the unrecognized (Parchman Penitentiary inmates). Rolling Stone magazine in 1991 named him as one of the nation's top 10 teachers. He has served as a consultant to films such as "The Color Purple," "Crossroads," and "Heart of Dixie." A Guggenheim Fellow (2007-2008), he has made over 225 presentations to audiences in 14 countries, has written or edited 10 books and created 15 documentary films. A graduate of Davidson College, Ferris received a Ph.D. in folklore from the University of Pennsylvania (1969).

Robert Darnton

The Research Library Today: Three Jeremiads In Search of a Happy Ending
Director of Harvard University Library, MacArthur Fellow

Darnton was educated at Harvard University (A.B., 1960) and Oxford University (B.Phil., 1962; D.Phil., 1964), where he was a Rhodes Scholar. After a brief stint as a reporter for The New York Times, he became a Junior Fellow in the Society of Fellows at Harvard. He taught at Princeton from 1968 until 2007, when he became Carl H. Pforzheimer University Professor and Director of the University Library at Harvard. He has been a visiting professor or fellow at many universities and institutes for advanced study, and his outside activities include service as a trustee of the New York Public Library and the Oxford University Press (USA). He has written and edited two dozen books. His latest book is The Devil in Holy Water or The Art of Slander from Louis XIV to Napoleon published in 2009.

(left) Robert Darnton at a book signing with antique handpress in the background; (right) William Ferris delivers keynote with his book jacket, depicting B. B. King.

Symposium Tweets

Elizabeth Chang
@MUDigArchives · Columbia, MO

Throughout the conference, Print for the People network member Elizabeth Chang, of the MU English Department, tweeted on-going reports from the speakers and panels. In addition, the conference was live-streamed from the Fred W. Smith Forum. Archived videos of the symposium will soon be available online.
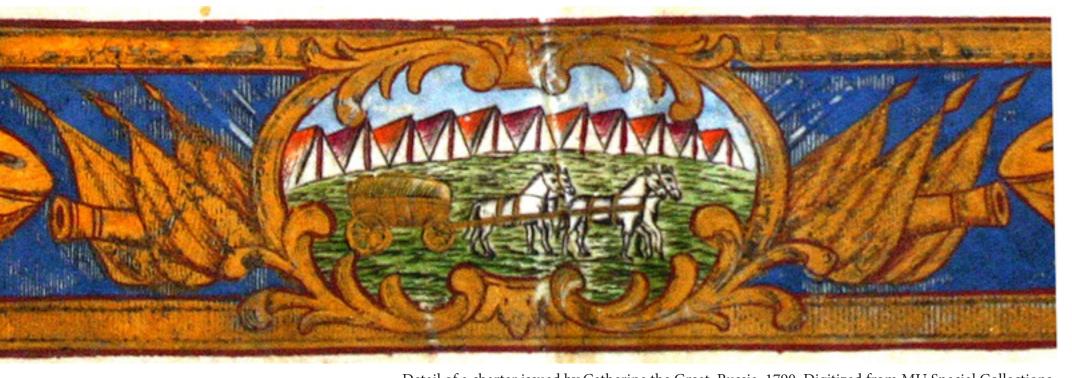
The White Paper

As part of the Print for the People project, we created a "white paper" on digital collections and analyzed how libraries and government entities have created them.

Analyzing these collections has helped us to create a stronger project model for the University and one that would suit the needs and resources of the University of Missouri. The evaluating of these existing open access collections are based upon the delivery of efficient and effective entrée for scholars, students, teachers and the public. This report examined a variety of methods for digital document archives and provide a model for the next phase of the Print for the People project. The analysis was split into three sections: local collections, national collections, and text embedded initiatives. Each digital collection was analyzed based on its content, size, and structure.

Detail of a charter issued by Catherine the Great, Russia, 1790. Digitized from MU Special Collections

Next Steps

 * For digital humanities initiatives to move forward at MU the purpose and role of a digital humanities library must be clearly defined and articulated.
 * The MU community interested in digital projects and collections needs to coalesce and continue informational programs, such as the Print for the People brown bag discussions.
 * A stable and long-term electronic repository for digitized print materials needs to be established or located and designated.
 * A model or several models for digitized collection management and access should be selected before further print materials are digitized and a new website is created.
 * An organizational home for digitized collections needs be found on campus to replace the now defunct University of Missouri System (Library Systems Office) resources for digitization projects.
 * A Center for Digital Humanities that provides infrastructure, technical support, and training for scholars desiring to engage in the creation of digital resources for research or teaching should be created and supported.
 * Explore the practicalities of TEI (text encoded initiatives) and attempt to achieve the standards used by the NINES coalition (Networked Infrastructure for Nineteenth-Century Electronic Scholarship) for collections of digitized materials.
 * Navigation websites should remain intuitive to make research efficient.
 * **Initiate second round of this project - The Gateway to the West: Launching Digital Humanities at Mizzou**