

Narrative

Background:

Recent studies illustrate that the use of primary artifacts and real-world situations makes learning relevant to students and provides opportunities for the application of basic skills and knowledge (Knight, 1996; Swain, 2000). Based on this body of research, LOUIS: The Louisiana Library Network (LOUIS), via the LOUISiana Digital Library (LDL) at <http://louisdl.louislibraries.org>, partnered with museums, libraries, archives, the LSU College of Education, and six southern Louisiana parish school boards in 2001 to integrate digital primary sources into the K-12 social studies curriculum. The project, Teaching American History in Louisiana (TAHIL), provided three intensive three-week long summer institutes for 90 middle and high school librarians and teachers that modeled the integration of primary sources with student-centered, inquiry-based instruction. Appendix A provides detailed information on the TAHIL project.

Although the TAHIL project goals were successfully achieved, additional needs were identified:

- Increase the audience to include elementary educators (librarians and teachers) and independent learners.
- Allow K-12 educators (librarians and teachers) to participate in selecting primary sources for digitization.
- Expand the variety of subjects and formats available in digital collections.

Information equity is also an important consideration of this project. To borrow a phrase from geography textbooks, many Louisiana schools and students suffer from “distance friction,” a term that refers to the problems that occur when distance separates supply from demand. As in many areas of the United States, Louisiana is a state of demographic and geographic contrasts. South Louisiana houses most of the state’s universities, the state library, the state museum and most of the major cultural institutions. The northern and central regions of the state are largely rural and agrarian with modest resources and budgets; these regions are isolated by distance from the largest cultural learning facilities in the state, greatly restricting a significant amount of Louisiana teachers, students and independent learners from immediate access to state resources and programs. For many areas of the state, the logistics and expense of lengthy cultural field trips coupled with the need to maximize class time to prepare for mandated standardized tests makes it increasingly difficult for teachers and students in isolated, underserved regions of the state to benefit from cultural programs and exhibits. Geographic distance and isolation also hampers many K-12 educators from participating in innovative educational programs such as those offered by the TAHIL project.

The identified needs from the TAHIL project and the geographical assessment outlined above serve as the impetus for this proposal and brought together the following partners: the State Library of Louisiana, the Louisiana State Museum, the Historic New Orleans Collections (content providers), LOUIS, the Louisiana State Department of Education Center for Education Technology (LCET), and K-12 educators.

Since December 2003, nearly a dozen planning sessions with the partners took place to define the scope of this collaborative initiative. The meetings focused on the rationale

and benefits of the collaboration, the barriers to a successful outcome, and a decisive plan of action. Further, the Louisiana Gumbo partners determined that a collaborative digitization initiative would include guidelines for selecting materials (Appendix B) and a collection development cycle (Appendix C) for sustaining the growth of digital collections. The meetings also determined that the content providers would do the following:

- Adopt nationally recognized best practices for scanning as set forth by Cornell University Library's Moving Theory into Practice, the National Archives and Records Administration's Guidelines for Digitizing Archival Materials and the Colorado Digitization Project.
- Adopt the Dublin Core Metadata Elements as set forth by the Dublin Core Metadata Initiative (DCMI).
- Implement a dissemination and usage strategy.

From these meetings evolved the Louisiana Gumbo: A Recipe for Empowerment project.

The Project Proposal:

The Louisiana Gumbo project partners have selected historically significant materials to digitize, catalog and disseminate to the public via the LDL (Appendix D). These materials represent a wide range of formats including vintage jazz radio broadcasts, interviews and performances; musical instruments; Acadian textiles, costumes, flags, parade bulletins and posters; paintings; maps; photographs; documents; and science and technology artifacts. All primary source materials selected are not restricted by copyright, nor are there any donor restrictions.

The Louisiana Gumbo project will develop 50 standards-based instructional materials, for use in the K-12 curriculum. The instructional materials will relate to the digitized resources. All instructional materials will be made available to the public via the LCET Web site <http://www.doe.state.la.us/lde/lcet/home.html>, where Louisiana teachers currently access four hundred other instructional materials developed by Louisiana educators.

Responding to the requests of numerous teachers from parishes outside the scope of the TAHIL program and ensuring knowledge of and use of both digital collections and instructional materials, Louisiana Gumbo project staff will host two one-day training workshops in each of the state's eight regional educational districts (Appendix E) each year of the two-year project for a total of thirty-two workshops. Training workshops will be for K-12 educators presently engaged in classroom instruction across the state. Project partners recognize that the dates chosen for workshops will not be convenient to all educators seeking professional development; therefore one training session will be videotaped and made available to the public as a streaming digital video resource in the LDL. As an outreach service, project staff will host one half-day collection-related informational seminar in each of the state's eight regional educational districts for public librarians and independent learners for each year of the two-year project for a total of sixteen seminars.

Project partners will establish and promote a communication network for librarians, museum curators, and K-12 educators. The network will be used to communicate informational needs, share ideas and exchange experiences on using primary source

materials in the classroom, and to develop a sense of community and support. In addition, the communication network will be used to implement the collection development cycle.

To enhance discoverability and facilitate usability of digital collections, the LDL participates as a data provider to Open Archives Initiative (OAI) repositories. The Louisiana Gumbo project metadata will also be harvested and made available to several OAI service providers (Appendix F), thereby, broadening its discoverability and usability.

Project partners recognize that a large portion of the cost of the Louisiana Gumbo project lies in specialized equipment and man-hours required to digitize many of the types of primary source materials selected for this project. However, it is precisely these types of materials that are too rarely accessible outside of an organized exhibit, yet are needed to rejuvenate K-12 instruction, motivate learning and empower students to succeed. Appendix G provides letters of support from local and national communities for the Louisiana Gumbo project.

To ensure the success of the Louisiana Gumbo project, the partners have identified the following five goals with specific objectives and outcomes.

Goal 1: *Broaden the collaborative effort for digitizing primary source material for inclusion in the LDL.*

Objectives:

- Increase representation of the state's cultural institutions in the LDL by including participation from the State Library of Louisiana, the Louisiana State Museum and the Historic New Orleans Collection (content providers).
- Provide the content providers with the necessary infrastructure (i.e. hardware, software, disk storage, and operational support) to develop sustainable digital collections. (Presently Louisiana Gumbo content providers are not members of LOUIS and do not have the technological infrastructure to deliver digital collections via the Web. LOUIS will provide them with the necessary technological infrastructure to participate.)
- Train content providers' staff on the full range of digitization activities, including best practices for scanning.
- Train content providers' staff on using Dublin Core metadata elements for resource discovery.
- Train content providers' staff on using the LDL software, CONTENTdm Digital Collection Management by DiMeMa, Inc and distributed by OCLC, for disseminating digital collections via the Web.

Outcomes:

- Partners will learn how each project partner collects, stores, and delivers data.
- Partners will gain an understanding of the rich information exchange between libraries and museums.
- Partners will develop a knowledge base on how to produce quality scans and construct meaningful metadata for discoverability.
- Partners will acquire a skilled workforce for developing and maintaining digital

collections.

- Partners will be empowered to create additional digital collections upon completion of the Louisiana Gumbo project.

Goal 2: *Increase content in the LDL by adding a minimum of 28,000 nationally significant historical materials in varying formats.*

Objectives:

- Use collection development guidelines developed by the Louisiana Gumbo partners to select primary source material for digitization (Appendix B).
- Increase representation of the state's significant historical materials in the LDL. The collections for digitization in the Louisiana Gumbo project will span the course of Louisiana and American history.
- Digitize the selected materials for Louisiana Gumbo project and upload images into LDL for public access (Specifications for Projects Involving Digitization).
- Export existing metadata from the content providers' inventory databases. The existing fields in the content providers' databases will be mapped to Dublin Core Elements and imported into the Dublin Core elements in CONTENTdm.
- Using the Library of Congress's *Thesaurus for Geographic Materials*, catalogers will provide item level subject headings and descriptions for resource discovery.
- Disseminate digital collections in the LDL via the Web and OAI service providers (Appendix F).

Outcomes:

- Project partners will gain experience in digital projects.
- Educators will have more digital resources available in the LDL for use in classroom instruction.
- Educators and independent learners will increase their knowledge of Louisiana's role in shaping the nation's political, social and economic history.
- Project partners will improve their public outreach services.

Goal 3: *Provide a minimum of 50 standards-based instructional materials related to the digital collections for use across the K-12 curriculum.*

Objectives:

- The Education Coordinator will create a minimum of 50 standards-based instructional materials related to the digital resources.
- Integrate primary resources into K-12 curriculum to support classroom instruction.
- Disseminate standards-based instructional materials to the public via the LCET Web site.

Outcomes:

- Project partners will provide improved educational services to the public.
- K-12 educators will use the instructional materials in the classroom.

Goal 4: *Educate public librarians, K-12 educators, and independent learners on the use of digital collections and standards based instructional materials.*

Objectives:

- Host two one-day training workshops in each of the state's eight regional educational districts for K-12 educators each year of the two-year project for a total of thirty-two workshops.
- Host one half-day seminars in each of the state's eight regional educational districts for public librarians and independent learners for each year of the two-year project for a total of sixteen seminars.
- Create a digital video of a training workshop and a seminar.
- Make videos available as a streaming digital resource in the LDL.
- Register training workshops with the Louisiana Professional Development Guidance (LaPDG) program for workshop attendees to receive continuing education credits.

Outcomes:

- Four hundred eighty (480) educators throughout Louisiana will learn how to use the LDL for accessing digital collections.
- One hundred twenty (120) public librarians will learn how to use the LDL for accessing digital collections.
- Independent learners will learn how to use the LDL for accessing digital collections.
- Four hundred eighty (480) educators throughout Louisiana will gain professional development and receive continuing education credits.
- Four hundred eighty (480) educators throughout Louisiana will gain knowledge using primary resources in the classroom about Louisiana and American history for improving student instruction.
- Four hundred eighty (480) educators throughout Louisiana will learn how to use the LCET Web site for accessing the LDL instructional materials.
- One hundred twenty (120) public librarians will gain knowledge using primary resources about Louisiana and American history for improving reference services.
- Independent learners will gain knowledge using primary resources about Louisiana and American history.

Goal 5: *Establish a communication network for librarians, museum curators, and K-12 educators.***Objectives:**

- Create a Louisiana Gumbo electronic discussion list.
- Promote the use of the Louisiana Gumbo electronic discussion list.

Outcomes:

- Librarians, museum curators, and K-12 educators will use the communication network to:
 - Share ideas and exchange experiences.
 - Facilitate educators' request for additional digital content.
 - Provide support for educators in the use of digital materials.
 - Highlight specific primary artifacts and related instructional materials.

National Impact

The events throughout 2003 provide considerable evidence of Louisiana's history having national impact. The world experienced a fascination with Louisiana as the United States celebrated the bicentennial of the Louisiana Purchase. Thousands of national and international visitors attended exhibits, seminars and symposiums sponsored by Louisiana educational and cultural institutions.

- An additional three million hits were made to the Louisiana State Museum Web site.
- The Historic New Orleans Collection doubled its annual attendance to 50,000.
- The Josephine Exhibit, presented by the Louisiana Arts and Science Museum, attracted over thirty-four thousand individuals. Thirty-four percent of those attending the exhibit resided outside the state.

A recent article in *The Advocate* reported that Kip Bergstrom, executive director of the Rhode Island Economic Policy Council, said, "cities in South Louisiana have the advantage of a rich history, an authentic widely recognized culture and a powerful ethnic identity." Bergstrom further pointed out "South Louisiana has unique assets such as food, music and cultural authenticity, ... one of the few places that hasn't been entirely co-opted by bland national chains and the United States' increasingly monolithic culture" (Calder, 1A).

Louisiana's unique assets guided the analogy used in the title Louisiana Gumbo: A Recipe for Empowerment. A pot of gumbo is a peek into the rich history of Louisiana. The ingredients and cooking techniques that go into gumbo come from a remarkable array of cultures—French, Spanish, Irish, German, Native American, Italian and African American—that have blended into a spicy stew of traditions that complement each other while maintaining their own unique flavor. After centuries of migration and immigration, Louisiana's population, which now includes a representative sampling of considerable nationalities, has become a microcosm of national cultural history. Thus, Louisiana's history forms the perfect backdrop against which to understand the complex interplay of people and events in American history. Louisiana's story is revealed through centuries of art, architecture, photographs, music and three-dimensional artifacts produced by diverse groups and curated by the State Library of Louisiana, the Louisiana State Museum and the Historic New Orleans Collection. Although this library and these museums exhibit a substantial number of historical materials, the vast majority of rare paintings, historical maps, photographs, science and technology artifacts and jazz recordings, along with the knowledge they contain, remain preserved in storage and unavailable to the public (Appendix D).

Additional unavailable materials selected for the Louisiana Gumbo project include Works Progress Administration (WPA) documents and photographs. The WPA materials were chosen for inclusion based on their ability to explain or enhance other national collections. Selecting materials related to other national collections strengthens the context within which each item is approached and used when studied in the aggregate (Hazan, Horrell, Merrill-Oldham, 1998). Both the Library of Congress and the University of Virginia provide substantial information concerning the WPA's Federal Writers Project, while the Franklin and Eleanor Roosevelt Foundation provides the public with an extensive collection of newspaper articles and photographs. Although

remarkable in their extent, these digital collections fail to provide a comprehensive regional picture and understanding of a destitute South, not yet fully recovered from reconstruction, whose internal problems are compounded by a devastating economic disaster. The selection of Louisiana WPA documents and photographs illustrate the extent of the Great Depression and the multitude of short-lived WPA projects that evolved to become the basis of many of Louisiana's current state programs. Embedded in this collection are materials that document the harsh realities that led to the formation and popularity of Huey Long's controversial Share Our Wealth program. Combined with existing national collections, the Louisiana WPA materials contribute to the understanding of the forces that influenced the nation in the 1920s.

The national impact of the Louisiana Gumbo project lies in the significant historical primary source materials, presently unavailable to the public. The Louisiana Gumbo project will provide digital access to these resources, via the LDL, thus bringing together a comprehensive, cohesive body of research material that would otherwise remain incomplete and disassociated. By so doing, this project will demonstrate how similar library-museum collaborative projects can give voice to those groups and individuals who were marginalized in the traditional telling of the national story.

Adaptability

The Louisiana Gumbo project will be a model for libraries and museums to combine their resources to preserve previously inaccessible, culturally historic artifacts and to make them widely available to the learning community. Documentation on all phases of the project, from initial planning through evaluation and assessment, will be made available on the LDL Web site to anyone wishing to undertake a similar project. Firmly committed to making such information available to the learning community, project personnel will encourage, support, provide guidance and share experiences with others implementing similar projects.

Design

The Louisiana Gumbo project builds upon the TAHIL project and the existing LDL collections (Appendix H). The TAHIL model has been recognized by the U. S. Department of Education and South Louisiana school districts. The Louisiana Gumbo project will implement the collection development cycle (Appendix C), allowing K-12 educators to drive future selection of materials. The cycle begins with K-12 educators identifying a need for primary source materials that would support classroom instruction. Using the communication network, K-12 educators will convey their need for primary source materials. Librarians and museum curators will review the K-12 educators' requests to determine which materials in their holdings would address the needs and qualify for digitization. Resources selected will be digitized following best practices for digital preservation and uploaded into the LDL, where the CONTENTdm software will create the display JPEG and the thumbnail JPEG. Using the CONTENTdm software, Dublin Core metadata will be created for discovery. Content providers will maintain their archival master TIFF images at their institutions. From these newly created resources in the LDL, K-12 educators will create standards-based instructional materials related to these resources and submit them for dissemination via the LCET Web site.

Management Plan

As the principal investigator, the Louisiana State Librarian, Thomas Jaques, will assume fiscal responsibilities for this project. Considering LOUIS' extensive digital library experience, Ralph Boe', director of LOUIS, will serve as the Project Director. Boe' will be responsible for ensuring that all aspects of this proposal are implemented in a timely and efficient manner. As Project Coordinator, Patricia Vince will be responsible for the operational activities including the development and training of scanning technicians and catalogers. Memory Seymour, Education Coordinator contracted for this project, will be responsible for creating fifty standards-based instructional materials for K-12 educators and instructing workshops for educators.

A steering committee will be established to meet monthly to monitor the progress of the project, address and resolve issues, and prepare ongoing reports for IMLS. Members of the steering committee will include the project director, project coordinator, education coordinator and one representative from each partner.

Budget

The budget is based on a complete analysis of the costs needed to ensure the success of the project (i.e. salaries and wages for personnel, related fringe benefits, hardware, software, materials and supplies, travel, indirect costs, and services). The total cost of the Louisiana Gumbo project is \$978,227. The applicant is requesting that IMLS fund \$447,315 of the total cost. See the Project Budget for more detail.

Contributions

The applicant and partners will contribute a total of \$530,912 towards the implementation of the Louisiana Gumbo project. This is 54% of the total budget.

Personnel

The Louisiana Gumbo Project personnel will include:

- Principle Investigator - Thomas F. Jaques, the Louisiana State Librarian, has over 30 years experience in the library profession.
- Project Director - Ralph Boe', Director of LOUIS, has 30 years of Information Technology experience with 12 of these years devoted to library projects.
- Project Coordinator - Patricia Vince, LOUIS Digital Library Manager, has 6 years experience developing digital library collections.
- Education Coordinator (contracted for this project) - Memory Seymour, East Baton Rouge Parish schoolteacher, has 25 years experience in education, the last 3 years spent on the TAHIL project.
- Online Curriculum Coordinator – Hailey Ridgeway, Educational Technology Consultant with LCET, has 9 years experience in educational technology.
- Scanning Coordinators
 - Jan White Brantley, Head of Photography at The Historic New Orleans Collection, has 22 years experience with both chemical and digital photography.
 - Jeff Rubin, Information Technology Management Consultant at the

- Louisiana State Museum, has 8 years experience in information technology.
 - Christy Reeves, Special Projects Coordinator at the State Library of Louisiana, has 14 years experience in information technology.
- Scanning Technicians (to be hired)
- Catalogers (contracted for this project)
- LOUIS staff
 - John Guillory, Systems Analyst for CONTENTdm, will provide application software support.
 - Zehra Zamin, Consortium Librarian, will provide quality control.
- Steering Committee
 - Ralph Boe', Project Director
 - Patricia Vince, Project Coordinator
 - Memory Seymour, Education Coordinator
 - Chuck Patch, Director of Systems at The Historic New Orleans Collection
 - Jeff Rubin, Information Technology Management Consultant at the Louisiana State Museum
 - Christy Reeves, Special Projects Coordinator with the State Library of Louisiana
 - Hailey Ridgeway, Educational Technology Consultant with LCET

Project Evaluation

The project will follow the online IMLS Outcomes Based Evaluation method. Appendix I details the measurements for the proposed outcomes. The project will also measure outputs, including the number of educators trained, the number of digital images created, the number of metadata records created, the number of instructional materials created, the number of workshops and seminars held, and the number of times the project Web site is accessed.

Dissemination

Information about the Louisiana Gumbo project will be disseminated as follows:

- Project participants will publish articles in partner newsletters and professional publications.
- Educators will receive letters through their local school boards.
- Project participants will post notifications on state and national electronic discussion lists.
- Project staff will make presentations at state and national conferences (Louisiana Library Association Conference, Louisiana Conference of Social Studies Teachers, River Parishes Conference on Education, LOUIS Users Conference, IMLS WebWise Conference and American Libraries Association Conference).
- All partner Web sites will market the Louisiana Gumbo project and provide links to the LDL.
- LDL will act as a data provider to OAI service providers.
- Project partners will publicize training workshops in each of the eight regional educational districts and on the partners' Web sites.
- All project partners will issue press releases.

Sustainability

Established in 1992 by the Louisiana Board of Regents, LOUIS: The Louisiana Library Network, <http://www.louislibraries.org>, combines the resources of Louisiana's public and private academic libraries, along with a centralized support staff to produce a dynamic library consortium. LOUIS has been state funded since 1995, 70% from the Louisiana Board of Regents and 30% from membership fees. LOUIS, staffed with 12 professionals, provides many services to consortium members such as library automation, a union catalog, interlibrary loan automation, access to electronic resources, and a digital library infrastructure (Appendix J). LOUIS also provides services to electronically authentication authorized users, trains member library staff personnel, consults with academic and public libraries, and host related discussion lists and websites.

LOUIS will continue to enhance and upgrade the LDL infrastructure to meet the needs of its members. As one of LOUIS' strategic initiatives, the LDL presently supports twenty-three existing digital collections (Appendix H), two funded by IMLS (The Amisted Collection funded in 1999 and The Louisiana Bicentennial Collection funded in 2000). Twelve LOUIS libraries are currently contributing to the collections of the LDL and these members have agreed to pay membership fees to insure the future maintenance and development of the LDL. To further insure the continued support and enhancement of the Louisiana Gumbo digital resources and the LDL, the State Library of Louisiana, the Louisiana State Museum, and The Historic New Orleans Collection will pay \$5000 per year in membership fees.

While LOUIS assumes the responsibility of maintaining the metadata and digital display JPEG images, content providers will maintain their digital master TIFF images at each of their institutions by archiving on CDROM or archiving on a designated server located at their institution. The content providers have also agreed to be responsible for preserving their master TIFF images as stated in Specifications for Projects Involving Digitization.

References

Calder, Chad. "Pleasing the young said key to development," *The Sunday Advocate* [Baton, Rouge], 25 January 2004, 1A+.

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Swain, G. *Pathways to Understanding: The case for inquiry labs in the American history classroom*, 2000.

Appendix A

Teaching American History In Louisiana (TAHIL)

In 2001, Louisiana State University and East Baton Rouge Parish Schools together with the LOUISiana Digital Library, the Historic New Orleans Collection, Louisiana State Archives, Louisiana State Museum and Tulane University Special Collections became partners in an educational reform initiative dedicated to helping teachers facilitate standards-driven, student-centered learning in their classrooms. Funded through a federal grant from the Department of Education, the goal of the Teaching American History In Louisiana (TAHIL) initiative provides a model program for integrating primary source research, technology and problem-based learning with American History curriculum and instruction. The three-year TAHIL initiative includes the identification and digitization of 1,000 significant primary documents housed within the Historic New Orleans Collection, Louisiana State Archives, Louisiana State Museum and Tulane University Special Collections; the construction of a searchable digital archive of primary source materials contributed by the content providers; the development of a set of standards-based, resource-rich instructional units; and the implementation of a professional development program to demonstrate to middle and high school American History educators innovative technology-based applications using these materials.

The goal of the TAHIL professional development program is to establish a platform for the dissemination of information to the broader educational community, the implementation of student-centered instruction that supports local, state and national academic standards; and the integration and application of technology-based tools to improve teaching and learning. TAHIL instructional units present curriculum tools and resources to help teachers and students at the middle and secondary level think critically about the complex social, economic, and political issues that shaped the history of the United States. Each unit consists of a series of collaborative lessons that address basic knowledge and skill development as well as critical thinking, problem solving, resource management, application and production/presentation skills.

TAHIL instructional units can be taught in several ways, and modification suggestions are provided. The educator can teach all of the lessons offered on any given topic, or can select and adapt the ones that best support her/his particular course needs. Each plan contains all necessary student resources, links to primary source documents, graphic organizers, skills-based lessons and technology tips. Educators are provided with a list of pre-lesson preparations and a set of lesson guidelines that can be altered to meet specific needs.

The Teaching American History in Louisiana digital collection and instructional units represent selected landmark events and dramatic turning points in American History. In recognition of the approaching Louisiana Purchase Bicentennial celebration, the 2002 TAHIL primary source collection includes materials from the Pierre Clement Laussat Papers that are housed in the Williams Research Center of the Historic New Orleans Collection. Laussat served as Napoleon's Prefect for the Colony of Louisiana. Most of the items in the Laussat collection are specific documents and correspondence of the colonial prefect of Louisiana during 1803 and 1804. Also included are visual images provided by the Historic New Orleans Collection and the Louisiana State Archives that bring to life the people and places described in Laussat's personal memoirs concerning the Louisiana Purchase. Providing a rare glimpse into early 19th century news coverage, 1803 newspapers from the Historic New Orleans Collection follow the Louisiana Purchase story from rumor to reality. Recognizing the interrelationship of history and geography, the Louisiana Purchase document collection is enhanced by rare and original historical maps provided by the Louisiana State Archives and the Louisiana State Museum. The digital collection contains maps by such noted cartographers as Le Page du Pratz (d. 1775) and Guillaume de L'Isle (1675-1726). All materials can be accessed via the LOUISiana Digital Library < <http://louisdl.louislibraries.org/>>.

The TAHIL collection also contains original documents concerning depression-era Louisiana and detailing Huey P. Long's "Share Our Wealth" program. From the Historic New Orleans Collection, a variety of original broadsides and speeches offer insight into the popular appeal of Long's Louisiana program. Transportation maps provided by the Louisiana State Museum illustrate the results of Long's massive road-building program.

The Louisiana State Archives Collection offers researchers a unique opportunity to critically assess the relief programs implemented during the administrations of Herbert Hoover and Franklin Roosevelt. As part of the Archives' collection, the 1932-33 records of the outgoing Urban Relief Administration detail the results of their relief programs in Louisiana. For comparison, the 1933 records of the newly established Federal Emergency Relief Administration detail the goals and objectives of FDR's New Deal administration.

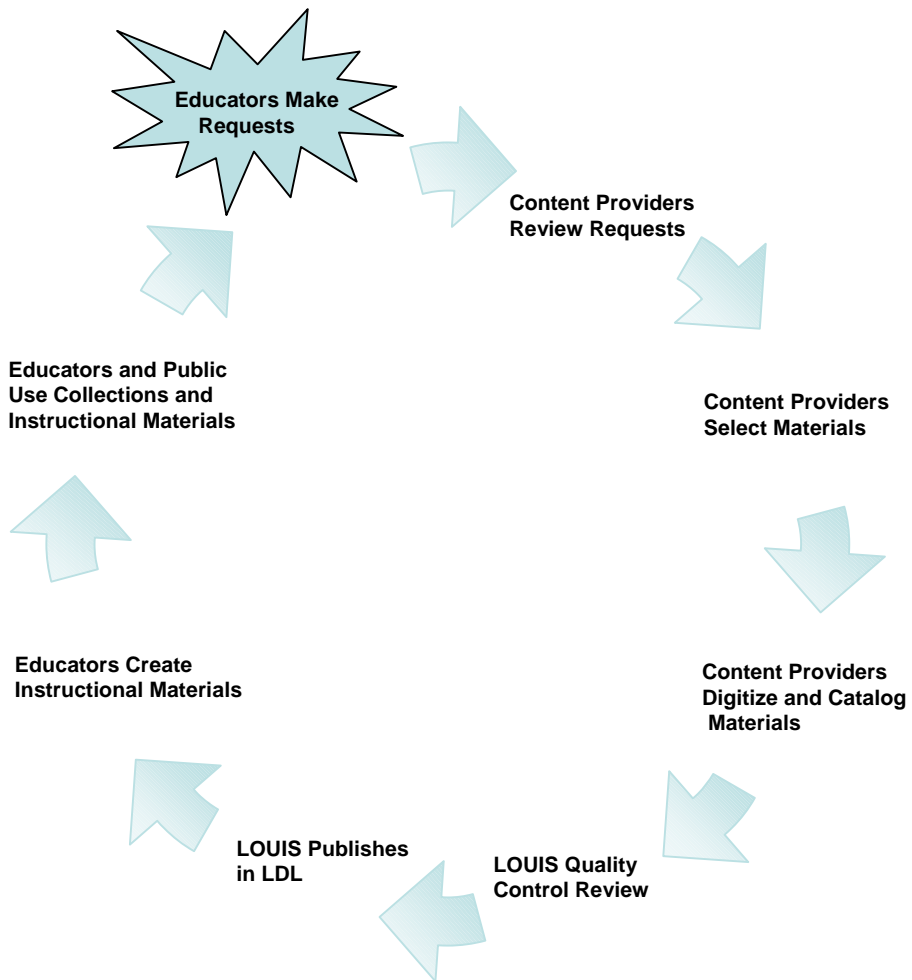
Appendix B

Guidelines for Selecting Primary Source Materials

- Review a collection's topical content in relation to your institution's mission and scope of collection statement. Does the collection meet the requirements?
- Does the collection represent Louisiana History?
- Which collections do patrons request most frequently? Will providing a digital copy significantly cut-down on staff time to pull and re-shelve the collection and provide for simultaneous users?
- Which collections are rare/unique and at risk, yet have high informational value? Will a digital copy promote greater use?
- Review a collection's copyright status and identify any legal restrictions. Does your institution have copyright, when will copyright expire, or is the material in the public domain? Did the owner or donor of the collection place access restrictions such as who can access, when can the materials be made available to the public and where can the patron have access, (only in the reading room, anywhere on campus, or anyone on the Web)? Will a digital copy be in violation of any agreements? Will you need to gain permission, can you identify from whom and can you locate them? All primary source materials selected for the LOUISiana Digital Library should not have any copyright restrictions and not have any donor restrictions. Materials must either:
 - Be in the public domain.
 - Have the copyright owner's permission.
- Review the condition of the materials in the collection. Can the materials undergo the handling needed for scanning? Will any materials need conservation measures done before the scanning process?
- Will you digitize all the collection or only a subset? Will a subset of the collection still provide a sense of a cohesive collection and fulfill the mission?
- What is the intended purpose of providing a digital copy? Is it for access, preservation or both? Preservation in this sense only means that with a digital copy the material, in its original format, will be handled less and will not be exposed as much to harmful environmental elements such as air, light, and humidity and thus help extend the life of the original. Microfilm is still the accepted standard for long-term preservation (posterity).
- Identify the collection's material attributes such as types of formats (print, film, audio, photographs, video, maps, etc.) and physical size of materials. Does your institution have the appropriate scanning equipment such as flatbed scanner, camera scanner, slide/transparency scanner, A/V encoders, and overhead scanners with book cradles? Will you need to purchase equipment or will you outsource the scanning?
- Determine the Cost versus Benefit. Digital projects are a drain on resources so make sure you have outlined the benefits and that they are worth it.

Appendix C

Collection Development Cycle



Appendix D

Primary Source Materials Selected For The Louisiana Gumbo: A Recipe for Empowerment Project

- ***Historic and Contemporary Maps*** (500 maps) housed in the Louisiana State Museum contain 500 years of earth-rich American history and collectively illustrate the story of the United States from its multinational colonial origins to its current status as a global power. Holdings range from rare works by Dutch, German, Spanish, French and British mapmakers to contemporary maps, thus making it possible for teachers and students to trace the cartographic story of Louisiana and the United States from the sixteenth through the twentieth centuries. These maps provide an incomparable, sweeping documentary relating the forging of a nation and wonderfully illustrate art as defined by the British sculptor Eric Gill—"the immeasurable translated into terms of the measurable."
- ***Jazz Artifacts*** illustrating New Orleans as a cultural Mecca for artists and musicians housed in the Louisiana State Museum..
 - 500 Audio tapes of vintage jazz radio broadcasts, interviews and performances.
 - 100 Jazz and non-jazz musical instruments
 - 2000 jazz photographs (New Orleans jazz from mid century to present, including Louie Armstrong)
- ***Science and Technology*** (1,000 items) housed at the Louisiana State Museum. The spectacular advances in technology made in the past two centuries have endangered the existence of other age-old, indigenous technologies that are inextricably linked to the history, geography, economics and culture of the societies that created them and constitute a vital part of the very identity of their populations. Artifacts illustrate 19th century technological innovations including:
 - Medical equipment
 - Photographic equipment
 - Woodworking equipment
 - Metalworking equipment
 - Land, rail and water transportation
 - Acadian textiles, costumes, flags, parade bulletins and posters
- ***Alfred & William Waud Collection*** (720 Wood Engravings; 150 Engravings; 1712 Pencil on paper; 80 Pen and Ink Drawings; 29 Miscellaneous works on paper; for a total of 2,691 items) .

For more than a decade, brothers Alfred and William Waud worked as illustrators for Harpers Weekly magazine and other national publications where pictures accompanied text. Of the two brothers, Alfred was the more important and prolific artist, and The Historic New Orleans Collection (THNOC) holds over two thousand of his works—sketches, finished drawings, proof prints, and a few watercolors. An important and cohesive body of work that he produced during his career as "special artist" documents the settlement of the Mississippi watershed at the time of the exploration of the post-Civil War west through military-led surveying expeditions and the ascendancy of the

transcontinental railroad. Only a fraction of the drawings, watercolors and wood engravings produced by Waud were published. THNOC owns the entire body of this work, most of which has never been seen.

Rarely exhibited due to their fragility, the Waud collection presents a visually fascinating history of America in the mid-19th century, covering subjects as diverse as the reconstructed South, and the townships that dotted both banks of the nation's largest river system. Later in his career, Waud was a key contributor to *Picturesque America*. Illustrations for that publication were central in defining far-flung corners of the country to a national audience.

Although most items in the collection are small enough to fit on a flat-bed scanner, (137 items exceed the platen size of the proposed scanner) many of the images will require special handling, both because of their fragility of their base and the difficulty of adequately capturing the detail of the light pencil work on shaded papers.

- **Charles L. Franck Collection, Franck – Bertacci Collections** (8x10" Black & White Photographs: 10,138 items) Charles L. Franck was a commercial photographer in New Orleans whose individual career and successors covered all but the first decade of the 20th century. In 1955, his studio was purchased by Albert Bertacci, who continued to operate within the same scope of assignments as Franck had done. Tens of thousands of photographs and negatives from the Franck and Franck – Bertacci studios, held at the Historic New Orleans Collection, chronicle the face and growth of Louisiana, and New Orleans in particular, during the 20th century. The change of the city through its photographed character focuses on major industries (the port, construction, transportation) during a period of racial integration, labor disputes and urban growth. As the Franck Collection approaches the present day, the photographs of major building projects (the Louisiana Superdome, bridges across the Mississippi River, nuclear power plants and petrochemical complexes) touch on issues of suburban and exurban expansion, and environmental issues.

The Franck collection is one of the most heavily serviced at the Williams Research Center, the historical research center operated by the Historic New Orleans Collection. The subject categorization scheme originally devised by Franck is comprised of 30 major groupings including, in addition to New Orleans scenes, industry and agriculture, Baton Rouge and other Louisiana cities.

The current project proposes to digitize the existing photographic prints in the Franck collection. Approximately 7,108 of these prints are modern reprints made from the original 4X5", 5x7" and 8x10" negatives in the early 1980's. The remaining objects are vintage prints in varying sizes from 3x4" to Cirkut (6.75X17") photos. This latter group requires careful handling. The larger prints will need to be photographed using a Reprofit copy stand equipped with a 4X5" camera with a digital back. Many of the smaller, more fragile images may also need to be handled in this way.

- **Louisiana Paintings Collection** (400 items) housed at the Historic New Orleans Collection. The Historic New Orleans Collection owns several hundred paintings (including oils and watercolors) by Louisiana and Southern artists. Examples of these works encompass genres and subjects dealing with historical events in American

History: slavery, the Civil War, the War of 1812 (specifically, the Battle of New Orleans) as well as jazz, maritime commerce, the urban core of New Orleans, aspects of pluralistic ethnicity and gender relations, Louisiana's deltaic landscape, and portraits both specific and emblematic. Some of these images have become well known through use in textbooks and documentary film projects, but many have never been reproduced. This project will permit the Historic New Orleans Collection to bring much more of this work into public view, in particular many works on paper that are too fragile to display on a regular basis and that cannot be provided for researchers.

The artists are a varied group, ranging from Mexican-born Jose Salazar, the earliest documented painter in Louisiana (late eighteenth century) to recent practitioners like Noel Rockmore, Laurence Edwardson, and Charles Richards. One of nineteenth century America's best-known African-American artists (Jules Lion) is represented by over 150 lithographs, and women artists are represented by painters (such as Josephine Crawford, Clementine Hunter, and Marie Seebold) and over a dozen decorators of Newcomb pottery.

Particularly in the early twentieth century, New Orleans offered what was perceived as an exotic and stimulating milieu for the creation of the visual arts and became something of a stop on an "artistic grand tour." Artists such as Wayman Adams and others provided an outsider's perspective on the look and feel of Louisiana culture. Many such works are included in the museum collection.

Thanks to a significant bequest by art collector Laura Simon Nelson, the Historic New Orleans Collection possesses a substantial body of work by important Southern painters and sculptors. The brothers William and Ellsworth Woodward are represented in depth, and their importance ranges from being exponents of American Impressionism, to the founding of art and architecture programs at Newcomb College and Tulane University, and being in the vanguard of historic preservation of New Orleans's architectural patrimony.

Other artists of note whose work is represented at the museum include:

- Wayman Adams (1883-1959), a portrait painter, whose subjects included, among many others, Joseph Pennell, Booth Tarkington and Calvin Coolidge.
- Jacques Guillaume Lucien Amans (1801-1888), a portraitist whose subjects included Andrew Jackson, Zachary Taylor and many other prominent citizens.
- Howard Chandler Christy (1872-1952), works include portraits of Mrs. William Randolph Hearst, Amelia Earhart, Warren G. Harding, Calvin Coolidge and Eddie Rickenbacker.
- Josephine Marien Crawford (1878-1952), a noted Louisiana artist who studied with Cubist theorist André Lhote in Paris and later at the Arts and Crafts Club in New Orleans.
- Morris Henry Hobbs (1892-1967), studied at the Art Institute of Chicago, in France, and in England. He made numerous etchings of the Vieux Carré.
- Clementine Hunter (1887-1988), noted "primitive" painter of rural African-American Life.

- William Aiken Walker (1839-1921), an itinerant painter, famous for his genre scenes of African Americans, cotton fields, plantations, rural cabins, and dock scenes.
- Marie Adrien Persac (1823-1873), chronicled the antebellum plantation scene and the post-Civil War commercial architecture of New Orleans. From the catalog to Marie Adrien Persac: Louisiana Artist: "The two-dozen gouaches of plantations provide an unparalleled picture of rural life in the southern part of Louisiana along the Mississippi River and surrounding bayou country. Executed in opaque watercolor, with a photographic degree of detail, these rural mansions, along with their outbuildings, fences, and plantings are the finest visual documents of such houses known to exist. In the years since Persac painted them, many have been destroyed. For those remaining, the renderings provide valuable evidence for restoring these buildings or providing an understanding of how they functioned."

In all cases, the paintings held by the Historic New Orleans Collection have a pronounced historical interest, documenting persons, places and events in Louisiana and by implication, the Gulf South. As a whole, the painting collection at the Historic New Orleans Collection forms a visual narrative of the origins and development of art and society in Louisiana.

Other institutions holding works by these artists include the New Orleans Museum of Art and the Ogden Museum of Art, the Morris Museum of Art, the High Museum of Art, the Smithsonian Institution, and the Metropolitan Museum of Art.

The 400 paintings selected for digitization include approximately 300 of the paintings held at the museum that have not yet been photographed.

- ***Works Progress Administration (WPA) Collection*** (2,000 Manuscripts and 10,000 Photographs) housed at the State Library of Louisiana. The WPA Collection covers the state and includes:
 - Traditional Songs
 - Beliefs
 - Customs
 - Sayings
 - Personal experience stories
 - Recipes and cures
 - Legends
 - Jokes
 - Place-name Anecdotes
 - Descriptions of folk life
 - Accounts of local history

The WPA Collection was placed in the custody of the library when the WPA was terminated nationally early in 1943. It has since remained, more or less in storage, and in large degree inaccessible. WPA projects in New Orleans ranged from street paving and bridge building to bookbinding and adult education. WPA photographers documented a considerable amount of the agency's varied activities in New Orleans and throughout the state.

These materials have been chosen for inclusion in this project based on their ability to

enhance or explain other national collections, because “digitizing related scholarly monographs, like building a coherent collection of paper copies, can strengthen the context within which each title is approached and. . .are often most useful when studied in the aggregate” (Hazan, Horrell, Merrill-Oldham, 1998). Both the Library of Congress and University of Virginia provide researchers with substantial information concerning the Works Progress Administration’s Federal Writers Project, while the Franklin and Eleanor Roosevelt Foundation provides the public with an extensive collection of newspaper articles and photographs. However, although remarkable in their extent, these collections fail to provide a comprehensive regional picture and understanding of a destitute South, not yet fully recovered from reconstruction, whose internal problems are compounded by a devastating economic disaster. The Louisiana State Library currently houses revealing WPA documents and photographs that illustrate the true extent of the Great Depression and the multitude of short-lived WPA projects that evolved to become the basis of many of Louisiana’s current state programs. Embedded in this collection are artifacts that document the harsh realities that led to the formation and popularity of Huey Long’s controversial Share Our Wealth program. Combined with existing national collections, these WPA artifacts hold the key to fully understanding the forces that drove our nation during the 1930s era. This project will demonstrate how public and private libraries and museums can use digital projects to add to the value of national digital projects currently available via the Web, thus creating new opportunities for understanding and interpretation.

- ***Louisiana Paintings Collection*** (500 paintings) housed at the Louisiana State Museum. The strength of the painting collection is early Louisiana portraiture dating from the 1780s until the 1890s. Portraiture dominated painting in Louisiana since the Spanish Colonial Period with the documented arrival of the painter Jose Salazar in 1782 from Mexico. The museum's major holdings of Salazar include the paintings “Portrait of Ignacios de Balderes;” “Señora Ignacio de Balderes and Child;” and “Bishop Luis Ignacio Maria de Penalver y Cardenas.”

The collection directly reflects the influx of artists from the Northern states and Europe traveling to New Orleans and Southern Louisiana in search of portrait commissions during the early nineteenth century. The Louisiana State Museum has the largest collection of nineteenth century Louisiana portraiture. The museum has significant holdings of portraits by:

- Matthew Harris Jouett
- Edmund Brewster
- Louis Antoine Collas
- Francois Fleischbein
- Henry Byrd
- L. Sotta
- William Rumpler
- Charles Colson

The museum has two of the four signed paintings by the free man of color, Julian Hudson, including his well-known self portrait. The Louisiana State Museum is the

largest repository of paintings by the premier French portraitists working in Louisiana during the 1830s and 1840s, Jean Joseph Vaudechamp and Jacques Amans.

The museum's collection remains strong in portraiture even after the Civil War and up to the twentieth century with paintings by:

- John Genin
- Paul Poincy
- Alexandre Alaux
- Andres Molinary
- George David Coulon

Marine

The Louisiana State Museum has a splendid selection of nineteenth century marine paintings by Louisiana artists. The collection includes the important painting “Tugboat *Panther* Towing the Cotton Ships *Sea King*, *Themis* and *Columbia* Up the River to New Orleans,” the product of a collaboration between the artists James Evans and Edward Arnold. Also the museum has significant holdings of sailing ships from the 1850s by Edward Arnold, steamboats by August Norieri and harbor scenes by Captain William Challoner. The museum also has numerous paintings of ocean-going vessels by Antoine Jacobsen, who never visited Louisiana but painted many of the ships which requested the port of New Orleans.

Landscape and Genre

The Louisiana State Museum has a relatively small collection of landscape and genre paintings from the turn of the century. Landscape and genre paintings in the collection are represented by:

- William Buck
- Harold Rudolph
- Theodore Sidney Moise
- Victor Pierson

Early and Mid Twentieth Century

In terms of the early and mid-twentieth century, the collection at the Louisiana State Museum has a quality selection by Louisiana artists. Important works by Paul Ninas, William Woodward, Clarence Millet, John McCrady, Caroline Durieux and Wayman Adams have been acquired by the museum.

Folk Art

The Louisiana State Museum collection incorporates a good selection of paintings by the nationally renowned contemporary folk artists Sister Gertrude Morgan and Clementine Hunter.

LOUISIANA GUMBO SCHEDULE OF COMPLETION

Quarterly Schedule

TASKS	Start Date	End date	FALL 04	WIN 05	SPR 05	SUM 05	FALL 05	WIN 06	SPR 06	SUM 06	FALL 06	WIN 07	Duration (months)	Cost (IMLS & Total)
Administrative	10/04	1/07	■	■	■	■	■	■	■	■	■	■	27	\$47,655 \$161,712
Hardware & Software	10/04	2/05	■	■	■								4	\$89,487 \$178,977
Training	1/05	4/05		■	■								3	\$6,554 \$22,962
Digital Activities	1/05	12/06		■	■	■	■	■	■	■	■	■	23	\$134,544 \$357,625
Dissemination	3/05	12/06			■	■	■	■	■	■	■	■	21	\$6554 \$52,962
Education	4/05	10/06			■	■	■	■	■	■	■	■	18	\$69,168 \$105,531
Marketing & Promotion	3/05	12/06			■	■	■	■	■	■	■	■	21	\$16,168 \$52,531
Assessment & Evaluation	3/05	1/07			■	■	■	■	■	■	■	■	22	\$13,108 \$45,925

LEGEND

■ Planned duration