



# NATIONAL ARCHIVES

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NATIONAL HISTORICAL  
PUBLICATIONS  
& RECORDS COMMISSION

The attached document contains the Grant Narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Be aware that minor changes may have been made to the plan of work and other portions of the proposed project in response to comments made during the review process. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations.

Prospective applicants should consult the NHPRC's application guidelines at <https://www.archives.gov/nhprc/apply> for instructions. Applicants are also strongly encouraged to consult with the NHPRC staff member listed in the grant announcement well before a grant deadline. Prospective applicants are also strongly encouraged to submit a draft application by the deadline listed in the grant announcement.

The Commission welcomes collaborations that target institutional advancement for small and underserved local archives and repositories, **especially those with collections that focus on the voices and perspectives of Black, Indigenous, and People of Color.**

Project Title: Downtown, to Oldfields, to Newfields: Opening the Historical Archives of a Cultural Institution

Institution: Indianapolis Museum of Art

Project Director: Alba Fernandez-Keys

Grant Program: Archival Projects

## Overview

Newfields, home to the Indianapolis Museum of Art (IMA), requests an Access to Historical Records: Archival Projects grant in the amount of \$95,700.00 for *Downtown, to Oldfields, to Newfields: Opening the Historical Archives of a Cultural Institution*, a project to stabilize, arrange, and describe permanent records of the institution, dating from 1883 to circa 2017, currently under the purview of the Archives department. This project will result in a minimum of 30 published finding aids providing intellectual access to institutional record series. The Archives department, established in 2010, will shift from having predominately “hidden” collections, searchable only with an internal container listing, to enabling a global audience to navigate record description via Online Computer Library Center (OCLC) WorldCat, ArchiveGrid, and Newfields’ website. For this project, Newfields will temporarily hire a full-time Processing Archivist to work with Archives staff to process an estimated 482 cubic feet (CF) of materials and to ensure the continuation of regular departmental services throughout the duration of the project.

Since its establishment in 1883 as the Art Association of Indianapolis, the IMA has remained the premier art museum in the state of Indiana and is ranked among the largest art museums in the United States. In the mid-20<sup>th</sup> century, the museum moved from Indianapolis’s city center; decades later, the institution evolved into Newfields, a holistic cultural campus, through the integration of art, architecture, and natural assets. This project will focus on the largest and least accessible archives collection— institutional records: unprocessed correspondence, minutes and general files documenting the museum’s 137-year history and relationship to the economic, social, and geospatial growth and development of Indianapolis, a city well-known for its sports

and racing history, but not necessarily its rich artistic and cultural life. The outcomes of this project will broaden understanding of many topics in U.S. history and culture including the establishment and evolution of museums outside of flagship coastal institutions, urban development and suburbanization, women's public service and philanthropy, and the history of art collecting. A diverse community of researchers is the intended audience, including researchers of socio-political history, women's history, museum history, urban planning, and building and land preservation; as well as art auction house staff, and art curators.

### **Archives Program Description**

In 1883, the first exhibition organized by the Art Association of Indianapolis debuted at the English Hotel in downtown Indianapolis. In 1969, the Art Association changed its name to the IMA, a precursor to its reopening the next year, following a move from its longtime home on the campus of the John Herron Art Institute, at 16<sup>th</sup> and Pennsylvania Streets, into a new building at its current site on 38<sup>th</sup> Street and Michigan Road. The IMA added to its exhibition space with a major expansion in 2005.

Between 2015 and 2017, the IMA completed an intensive period of self-study to assess how it could grow its audience and safeguard its endowment funds for future generations. In late 2017, the IMA's Board of Trustees unified the diverse assets of the 152-acre campus—the IMA, The Virginia B. Fairbanks Art & Nature Park, and Lilly House and Gardens (formerly Oldfields)—under the umbrella entity Newfields: A Place for Nature and the Arts. This constellation of resources collectively advances the institution's mission to enrich lives through exceptional experiences with art and nature. With a new 30-year master plan, Newfields is excited to evolve as a holistic campus that

engages a larger and more diverse audience than ever before in the IMA's history. It is this holistic approach that has created an urgency for the Archives department to process the institution's historical records as administrators and community leaders look to the past to make informed decisions about the future and scholars and students plumb the archives to learn more about the history of art collecting and the management of museums and cultural heritage institutions.

The library of the John Herron Art Institute was founded in 1909 and has continuously served the IMA staff and Indianapolis community for 110 years. The library, renamed Stout Reference Library in 1970, has grown to encompass 110,000 volumes, an important collection of Indiana artist files, and, with its establishment in 2010, the Archives department. The archival holdings are comprised of institutional records and manuscript collections, including external organization and business records, as well as personal papers in a variety of formats, such as administrative records, research notes, ephemera, scrapbooks, photographs, video and audio recordings, and artifacts related to the diverse assets of the large cultural campus. Physical records under the purview of the Archives department total an estimated 3,183 cubic feet (CF). The primary onsite storage location houses unprocessed and processed records equaling 1,683 CF. A secondary onsite storage location houses approximately 1,500 CF of unprocessed architectural drawings. Digital holdings include one terabyte of digital surrogates and born-digital accessions on cloud and networked storage. Architectural drawings, digital records, and time-based media are beyond the scope of this project.

The institution hired its first professional archivist in 2010 to manage the records of the Miller House and Garden, located in Columbus, Indiana. The Archives department spent the next two years processing and successfully applying for funding to digitize and make that collection widely accessible. In 2012, the Archives department received a grant in the amount of \$190,000.00 from the National Endowment for the Humanities (NEH grant number PW-51217-12) to support this work for the next three years. Unprecedented digital access to the Miller House and Garden Collection has raised the profile of the estate and its designers, enabled multiple scholarly and popular press publications, and generated a demand for university and professional group visits to study the materials in person.<sup>1</sup> The Miller House and Garden archives became a priority for the institution in order to understand, interpret, publicize, and preserve the house but it hindered Archives staff from allocating resources to management of institutional records related to the main, Indianapolis campus that are of national significance.

The Archives department is open to the public by appointment during museum and library business hours.<sup>2</sup> Members of the public may review guidelines and fill out a researcher registration form in advance.<sup>3</sup> Archival collections are housed in a secure, climate-controlled space. Library and Archives staff have badge access to the storage

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<sup>1</sup> The Archives department continues to process publication requests for the Miller House and Garden Collection on a regular basis; staff has, for years, scheduled annual visits from architecture and design student groups from the University of Arkansas and the University of Kentucky, Louisville, to see this archival collection in person.

<sup>2</sup> For Archives department information, including hours of operation, see: <https://discovernewfields.org/archives>. Due to the novel coronavirus pandemic (COVID-19) and health and safety restrictions adopted by Newfields, the library and Archives department remain temporarily closed, as of the time of submission of this application (October 2020), but plan to reopen in accordance with county, state, and national guidelines in early 2021.

<sup>3</sup> For the registration form, see <https://discovernewfields.org/archives/using-archives>.

and workspace, as do Facilities, Security, high-level, and key emergency-response staff. Archives storage space is included in regular nightly and weekend security patrol. Temperature and humidity data is recorded for regular evaluation with an Image Permanence Institute PEM2 datalogger and two point of capture devices.

Of the records managed in the primary archives storage location (1,683 CF), 38 percent (647 CF) are processed and open for research. The remaining backlog, 62 percent (1,036 CF), is navigable only by an internal container-level inventory. This backlog is 94 percent (975 CF) institutionally-produced records, due to past prioritization of manuscript collection processing to meet staff research needs and in alignment with Archives staff capacity.<sup>4</sup> Exhibition records, one of the largest institutional record series (485 CF), remain mostly unprocessed but are navigable due to their systematic management (ordered chronologically and by exhibition since the mid- to late-20<sup>th</sup> century) following the establishment and professionalization of the Registration department with the hire of the first full-time professional registrar in 1962. Thus, despite their high value, exhibition records are not a processing priority at this juncture and are excluded from the project, *Downtown, to Oldfields, to Newfields*.

### **Description of Collections**

Internal high-level descriptive information for unprocessed institutional records was evaluated in preparation for this application. The most significant pain-point and focus of this grant request is 482 CF of key administrative and departmental records, 1883–2017, over which there is the least intellectual control and no published

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<sup>4</sup> In addition to the Miller House and Garden Collection, smaller manuscript collections, such as papers of artists and collectors, have been processed in the past over institutional records because they aligned with the staff capacity; they were achievable projects for short-term graduate interns and volunteers.

descriptive index of any kind. Enabling discovery of and access to institutional records will expand understanding of numerous topics and benefit a variety of researchers including:

- *Museum historians; social, political, and urban historians.*

Records documenting the IMA's move from Indianapolis's urban core are uniquely situated to expand national understanding of the impact of urban design and suburbanization on cultural heritage institutions. The institution that grew too large for its downtown space by the mid-20<sup>th</sup> century relocated to a country estate, Oldfields, then on the outskirts of the city, amid board debate and public outcry.<sup>5</sup> The controversial move took place in the broader national context of mass migrations from urban centers in the 1940s through the 1960s and differentiates the IMA from other encyclopedic art museums founded in the late 19<sup>th</sup> and early 20<sup>th</sup> century that have either never relocated outside of their city's urban center or instead expanded in place at their original site.<sup>6</sup> As in many U.S. cities, the late 1960s and early 1970s in Indianapolis were witness to significant infrastructure change, most notably the razing and excavation of the built environment for construction of the I-65 interstate, which displaced large communities of downtown residents<sup>7</sup> and created the quarry, now lake, that became a feature of The Virginia B. Fairbanks Art & Nature Park on Newfields' campus. As the socio-political makeup of the urban core shifted, the

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<sup>5</sup> Anne P. Robinson, S. L. Berry, and Indianapolis Museum of Art, *Every Way Possible: 125 Years of the Indianapolis Museum of Art* (Indianapolis, IN: Indianapolis Museum of Art, 2008), 146–53.

<sup>6</sup> These museums have relocated but remained within their respective urban centers: Museum of Fine Arts, Boston (1870), Philadelphia Museum of Art (1876), Art Institute of Chicago (1879), and Detroit Institute of Art (1885). Cincinnati Art Museum (1881) and Cleveland Museum of Art (1913) have both expanded at their original sites.

<sup>7</sup> Jordan Ryan, "Flats Lost: I-65 construction," *Historic Indianapolis*, June 15, 2013, <https://historicindianapolis.com/flats-lost-i-65-construction/>.

museum reopened at its current location in October 1970, in the same year the Indianapolis community began to realize the political, economic, and social impact of Unigov, a city-county government consolidation, the effects of which have been studied and contested over the past 50 years.<sup>8</sup> *Relevant collections:* Board correspondence and minutes (1960s–1970s), Papers of Directors Wilbur Peat (1929–1965), Carl J. Weinhardt, Jr. (1966–1975), and Robert Yassin (1975–1989).

- *Urban planners, preservationists, development historians, and landscape architects.*

The 152-acre Newfields' campus encompasses a microcosm of U.S. land use and transportation history. Structures from the 19<sup>th</sup> century transportation systems remain, including the Indiana Central Canal, a connection to the Wabash and Ohio rivers, abandoned in 1839, and the bridge and bed of the former interurban railway line, part of the national network between metropolises.<sup>9</sup> Agricultural fields were reshaped into an American Country Place Era estate in the early 20<sup>th</sup> century, by original owner Hugh McKennan Landon, a banker and utilities executive, and subsequently by owner J.K. Lilly, Jr., president and chairman of the board of Eli Lilly and Company, the pharmaceutical company founded by his grandfather. Oldfields, as the estate was known, is now a National Historic Landmark property and landscape, with 52-acres of restored formal gardens originally designed by Percival

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<sup>8</sup> Taylor Firestine, "Guest Post by Taylor Firestine: UIndy Richard M. Fairbanks Symposium on Civic Leadership: Unigov at 50," *UrbanIndy*, June 14, 2019, <http://www.urbanindy.com/2019/06/14/guest-post-from-taylor-firestine-uindy-richard-m-fairbanks-symposium-on-civic-leadership-unigov-at-50/>.

<sup>9</sup> "Retro Indy: Interurban Streetcars of the Early 1900s," *Indianapolis Star*, January 17, 2014, <https://www.indystar.com/story/news/history/retroindy/2014/01/17/interurban-streetcars-retroindy/4583215/>.



Gallagher of the famed Olmsted Brothers firm. The 100-acre Virginia B. Fairbanks Art & Nature Park was built on reforested former agricultural fields and a flood plain, and now includes woodlands, wetlands, meadows, and a 35-acre lake.

Newfields' operation and management of this land and infrastructure, with respect to its natural and engineered history, serve as an example of sustainable management and adaptive re-use. Administrative records expand understanding of U.S. history and culture, as there are few examples in the country of encyclopedic art museums operating on historic estates of this integrity and size.<sup>10</sup> Access to records help researchers understand the evolution of institutional stewardship and interpretation, and the opportunities and limitations of owning, managing, and operating a large art museum on an evolving estate with a National Historic Landmark property and landscape, as well as an art and nature park featuring terrestrial and freshwater habitats. Inaccessible records prevent investigation of untold stories of the estate history and holistic cultural campus, which could include research on Country Place Era staffing and management, 20<sup>th</sup>-century gated communities, urban development and sprawl, land reuse, habitat restoration, and native plant cultivation. *Relevant collections:* Board minutes and facilities records (1966–2000s), Director of Horticulture Papers (1987–2016), Papers of Directors Carl J. Weinhardt, Jr. (1966–1975), Robert Yassin (1975–1989), and Bret Waller (1993–2002).

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<sup>10</sup> Comparable institutions with similar combinations of museums, gardens, and acreage include The Huntington: Library, Art Museum, and Botanical Gardens (est. 1919, San Marino, CA) and the Balboa Park (est. 1868, San Diego, CA).

- *Historians of women philanthropists and women's fundraising organizations.*

The Art Association of Indianapolis was founded by May Wright Sewall, educator, suffragist, and peace advocate of international renown,<sup>11</sup> along with a group of seventeen women who drafted and signed articles of association in the spring of 1883 with the intent to provide opportunities for professional art education and interaction with the visual arts. By May 1883, the constitution was adopted and 10 of 16 elected leadership roles were filled by women. While the first president was a man, the organization remained predominately women-led for nearly the first quarter of a century.<sup>12</sup> As the organization grew in the early 20<sup>th</sup> century and once the museum's financial standing changed with a substantial bequest from John Herron, enabling the construction of the first permanent museum building, which opened in 1906, the board became divided as some members felt too many women were in power. The deference to men on the board is notable later in the 20<sup>th</sup> century with Caroline Marmon Fesler, a strong financial supporter of the school and museum in the 1940s. She became chair of the Fine Arts Committee in 1942, only to be displaced by a prominent man. However, a new avenue for women to support the museum came in 1958 when Josephine Cowgill Jameson (Mrs. Booth Tarkington) founded a women's civic group that would "further the effectiveness of the John

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<sup>11</sup> Jane Stephens, "May Wright Sewall: An Indiana Reformer," *Indiana Magazine of History*, 78, no. 4 (December 1982): 273–95. Retrieved from <http://www.jstor.org/stable/27790650>.

<sup>12</sup> Sewall, as an example, was a strong force on the board and guided the nascent museum through its first 24 years in numerous official roles: Recording Secretary (1883–1887), Vice President (1887–1893), President (1893–1898), Board member (1898–1900), Vice President (1900–1907), and Chair of numerous committees (through 1907).

Herron Art Institute as a cultural center of the city.”<sup>13</sup> This group of volunteers later became the Alliance of the Indianapolis Museum of Art, one of the longest-lived and most successful organizations in the history of U.S. museums and a critical fundraising partner of the institution. The shift in power dynamics from women to men, factionalism and class prejudice following Sewall’s retirement, and subordination of women on the board in subsequent decades, briefly reviewed in the institution’s centennial history, can be explored in greater depth with accessible archival collections. The founding of the association and this transition expands national understanding of women’s public service in the context of the 19<sup>th</sup>-century club movement and their often minimized role in the establishment and success of cultural heritage institutions. *Relevant collections:* Art Association of Indianapolis administrative records and correspondence (1893–1960s), Papers of Director William Henry Fox (1905–1910), Fine Arts Committee Minutes (1940s).

- *Students of the history of collecting, especially by women art patrons.*

In the early 1930s, The Gamboliers, a group of women led by Mary Quinn Sullivan, founding trustee of the Museum of Modern Art in New York City, became instrumental in purchasing the first major works of modern art for the Art Association of Indianapolis. The IMA holds internationally renowned collections, many of them created by local citizens, including: Eli Lilly’s collection of Chinese Art; Kurt Pantzer’s collection of art by J.M.W. Turner, the largest and most important collection of Turner watercolors outside of Great Britain; the Clowes collection of Old Master

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<sup>13</sup> Jane Graham, *The Alliance of the Indianapolis Museum of Art* (Indianapolis, IN: Indianapolis Museum of Art: 2008), 11.

paintings, which includes the earliest known self-portrait by Rembrandt; and the Eliza Niblack collection of textiles, among others.

Expanded access to records provides insight into these collections and contributes to the national network of information about art acquisition and collecting in the country. There is increased art historical interest in the building of art museum collections throughout the world today. Per Dr. Annette Schlagenhauff, the IMA's Curator of European Art, this was the motivation behind the Frick Collection's creation of the Center for the History of Collecting.<sup>14</sup> "Discerning various trends of collecting over time is a tedious business, and one that is like putting together a puzzle from disparate pieces. The more information that becomes public, the easier it will be to chart trends about collecting, the building of museum collections, and even the role that women played in this process." Records like directors' papers contribute to the ability of scholars to map the connectivity of American art museums in late 19<sup>th</sup> and early 20<sup>th</sup> century. Dr. Kjell Wangensteen, the IMA's Associate Curator of European Art, noted a 1905 committee report summarized in board minutes provided him "a unique window into the functioning and operations of art museums around the country at the turn of the century." Papers of Director Wilbur Peat (1929–1965) further illustrate the key role female patrons, like Caroline Marmon Fesler, played in shaping the collection and trajectory of the institution. Dr. Schlagenhauff emphasized the lack of information on how women informed the

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<sup>14</sup> According to the Center's website: "The Center for the History of Collecting was established at the Frick Art Reference Library in 2007 to encourage and support the study of the formation of collections of fine and decorative arts, both public and private, in Europe and the United States from the Renaissance to the present day." See <https://www.frick.org/research/center>.

collecting of modern art at the IMA, while men on institutional committees generally rejected art not created by Old Masters. Peat was a major ally to Fesler and Sullivan, founder of The Gamboliers; thus, improved control of his papers means improved researcher access and ability to shed light on this history. *Relevant collections*: The Gamboliers (1930s), Director and Advancement records (1883–1990s).

These records originate from the director's office, administrative bodies, and numerous museum departments (e.g. Advancement, Education, Conservation, Curatorial, Design, Marketing and Communications, and Rights and Reproductions). Directors' records (85 CF) contain invaluable information regarding museum operations and the institution's relationship with the city and community. Advancement records (104 CF) evidence how the non-profit museum has engaged with and retained members throughout institutional change. Curatorial and Registration records (44 CF) document the development and management of the encyclopedic art collection as well as the professionalization and expansion of staff alongside the national evolution of museum best-practice and accreditation standards in the late 20<sup>th</sup> century.<sup>15</sup>

Records formats are primarily paper-based with limited interspersed photographic prints and time-based media, as large aggregates of these formats and the key originating departments were the focus of previous processing projects. Record types include correspondence, telegrams, contracts, board and committee minutes, inventories, programs, bulletins, reports, membership records, donor and fund files, art

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<sup>15</sup> The IMA was first accredited in 1973 shortly after the American Alliance of Museums began accrediting museums in 1971.

collection development plans and guidelines, and legal files. The temporal scope is the 1883 founding to 2017, but the bulk of records date from the mid- to late 20<sup>th</sup> century.

These records have resided in their current environmentally-controlled storage since approximately 2005 and are generally in stable condition. Archives staff anticipates footprint reduction, as many of the institutional records were aggregated and stored prior to the founding of the Archives department in 2010 and are not formally accessioned or professionally appraised. With the Newfields' records retention schedule (see Supplemental Materials) as a framework for disposition, non-permanent records will be identified and destroyed. This appraisal and weeding during processing will enable increased usage of historically significant permanent records through more effective and efficient reference response and retrieval. A refined collection will enable Archives staff to identify, document, and potentially remedy gaps in the institutional record, while also making a strong case for improved records transfer moving forward.

Despite barriers to access, like the lack of published, navigable archival description, that would empower researcher-led discovery and use of records, institutional records are in demand by staff and scholars. The Archives department receives 140 to 150 information requests annually, 65 to 70 percent of which are for institutional records; 50 percent of information requests are from the public. Archives staff spend considerable time, on average half an hour to an hour but up to seven hours per request, navigating a rough container inventory and physically searching holdings to meet reference demand. Some of the recent research and information needs Archives staff have helped address with these unprocessed collections include: An independent scholar based in Indiana researching Eli Lilly's collecting of Chinese Art

and his friendship with Director Wilbur Peat; a museum studies university class studying the theory around museum architecture and interior design; a self-described Booth Tarkington “fan” seeking information for a newsletter article on Tarkington’s collecting and role as a museum fine arts committee member in the mid-20<sup>th</sup> century; a member of the public seeking an image of the auditorium interior from the 1970s–1980s for a presentation on the history of a theater group that performed at the venue; a Frick Fellow researching provenance and the history of collecting of British art in the United States in the 20<sup>th</sup> century.

### **Archival Methodologies**

The majority of processed collections are carefully arranged, comprehensively re-housed (e.g., in new containers, folders, and photo sleeves) and described at folder-level detail, often with folders numbered. Full time, project, and intern staff labor netted 647 CF of processed records (221.8 CF institutional, 425.2 CF manuscript) over a period of nine years (equating to 1.4 CF/week). In consideration of high-reference demand and limited staffing, this labor-intensive classic approach to arrangement and description is unsustainable and inhibits collections access and effective reference service. Increased intellectual control of records, even at a collection- or series-level, enables researcher-driven discovery and requests that can help staff elicit which record groups may warrant more detailed processing in the future, beyond the grant period.

For these reasons, procedures have been updated over the past three years, since the hire of Lydia Spotts, the current Associate of Archivist & Librarian. Minimal and streamlined processing has successfully been employed for several collections, which has improved processing rates. The “More Product, Less Process” (MPLP)

method theorized by Mark A. Greene and Dennis Meissner anchors processing work for this project, with flexible-levels modifications as appropriate.<sup>16</sup> Approximately 85 CF of directors' papers and administrative records, from the late 19<sup>th</sup> century to the mid-20<sup>th</sup> century, may require more processing time to address arrangement<sup>17</sup> and preservation concerns, such as acidifying paper, carbon copies and onionskin paper, and rusted fasteners. The bulk of the 20<sup>th</sup>- and 21<sup>st</sup>-century records produced by museum departments (397 CF) may be addressed with an MPLP approach, which estimates four hours per CF.<sup>18</sup> As obsolete time-based or data storage media is discovered, it will be noted in description for future strategic transfer.

Determination of records requiring restriction will be guided by the institutional retention schedule and will emerge as the Processing Archivist works on the project. Directors' papers where this information is most likely to be contained, in correspondence and unstructured record formats, are the 85 CF designated for a flexible-levels approach to processing, which will allow for more careful review and nuanced control. The project goal is to open records and improved intellectual control will help the Archives department systematically manage and confidently open records now and in the future as temporary restrictions, often calculated in years from date of creation, are lifted. Some record series may require additional staff review prior to

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<sup>16</sup> Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing." *The American Archivist* 68, Fall/Winter 2005: 208–63, DOI: <http://www.archivists.org/prof-education/pre-readings/IMPLP/AA68.2.MeissnerGreene.pdf>.

<sup>17</sup> A portion of the late 19<sup>th</sup> to mid-20<sup>th</sup> century records were stored in an unconditioned environment in the 1970s–1980s, requiring them to be treated. In the course of this process, pre-dating the establishment of the Archives, original order was likely lost and many records were rehoused with standard office supplies.

<sup>18</sup> Greene and Meissner, 253.



providing access to researchers. When records series with restrictions are requested, Archives staff will review and redact protected information as needed.

An established processing workspace adjoining the primary archives storage space will be utilized by the Processing Archivist for this project, with additional workspace available in the library as needed. In general, fastener removal and folder-level re-housing will be minimal (e.g., only folders of highly acidic paper or unstable plastic and soiled or dilapidated folders will be replaced). Existing double-walled, calcium carbonate-coated records storage containers in good condition will be retained and favored over flip-top document cases for the majority of records.

Finding aids will be created in Access to Memory, Artefactual Systems (AToM). The minimum of 30 resultant finding aids that will be generated for this project will align with the institutional retention schedule and reflect the output of 10 to 13 key directors and the approximately 20 departments of origin. Finding aids will comply with U.S. archival community-based de jure standards for finding aid content and encoding (Describing Archives: A Content Standard [DACS] and Encoded Archival Description [EAD], respectively) and World Wide Web Consortium (W3C) open standards for Extensible Markup Language (XML), the complementary data structure for EAD expression. Access points will include the Archives department page on Newfields' institutional website and several discovery systems; corresponding Machine-Readable Cataloging (MARC) records will be created and published to the local Online Patron Access Catalog (OPAC), WorldCat, and ArchiveGrid.

## **Project Products**

The key outcome of this project will be improved intellectual control of institutional records. Specific products include: 1) A minimum of 30 DACS-compliant EAD-encoded XML finding aids; 2) Retroactive application of newly-developed institutional records retention schedule; 3) Improved physical control and predicted footprint reduction of 482 CF of records through disposition of non-permanent records and repatriation of permanent records appropriate for retention in office of origin; 4) Data on records gaps to advocate for systematic records transfers and improved, proactive information lifecycle management; 5) Faster retrieval time and more efficient reference services: staff predict a decrease from an average of 30–60 minutes to 5–25 minutes in records identification and review per request.

## **Project Publicity**

Newfields will promote the project in its quarterly member magazine (distribution to approximately 17,000 unique households) and its annual report, which is published on the institutional website. Newfields will also recognize the NHPRC on its donor and funder roll in these publications as well as on the recognition wall inside the museum.

To reach a broader audience outside of Newfields, the project will be promoted through regular social media posts by the Archives department on institutional Twitter or Instagram accounts in the form of pithy project updates, history snippets, insights, and snapshots of visually compelling material, such as letterhead and unique signatures. Sharing an in-progress processing project, exposing the high investment of labor and unseen professional work of archivists, will generate additional interest in the records and facilitate public engagement with the project as well as the archives profession.

Archives staff has been effective leveraging social media promotion for past projects, as with *Documenting Modern Living*, the digitization of the Miller House and Gardens Collection,<sup>19</sup> and through participation in robust professional initiatives, such as the National Archives and Records Administration's monthly "archives hashtag party" (#AHP) on Twitter and Instagram.<sup>20</sup> In Archives staff experience, more frequent posts keep projects transparent and maintain excitement and relevance during what is a largely invisible process. For this project, Archives staff decided on weekly frequency to sustain interest in the project while keeping posts aligned with staff capacity.

Archives staff will present the results and findings of this project through a minimum of two conference presentations and will announce project initiation and completion in professional lists and/or newsletters, including: Society of American Archivists, Art Libraries Society of North America, Art Libraries Society of North America, Midstates Chapter, Midwest Archives Conference, Society of Indiana Archivists, American Society of Landscape Architects-Indiana Chapter, and Indiana Association of Historians.

### **Plan of Work**

July 2021-September 2021: Advertise, interview and hire Processing Archivist. Prepare workspaces and collections to be processed. Archives staff anticipate readiness to advertise for the grant-funded position upon award notification. Although the plan is to advertise nationally, Indianapolis is a saturated job market and job postings are known to receive a high number of applications. Indiana has two American

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<sup>19</sup> See <https://discovernewfields.org/archives/documenting-modern-living>.

<sup>20</sup> See <https://www.archives.gov/campaigns/archives-hashtag-party>.

Library Association (ALA)-accredited Library and Information Science programs, both with archives specializations, and a proportionally small pool of employees.

October 2021-March 2023: Onboard and train Processing Archivist. Weed, arrange and describe, relocate and perform only necessary rehousing. Create EAD finding aids and MARC records. Regular posting to social media. Processing time estimates: MPLP approach, 397 CF records @ 4 hours/CF = 9.72 months; flexible-levels approach, 85 CF records @ 10–20 hours/CF = 5.3–10.4 months.

February 2023-March 2023: Make finding aids accessible online, via the institutional website, ArchiveGrid, and WorldCat. Publicize project completion.

### **Staff Qualifications**

Alba Fernandez-Keys, Head of Libraries & Archives, (afernandez-keys@discovernewfields.org; 317-923-1331 x547). Fernandez-Keys has been with the institution for 19 years and has led the Archives department since its establishment in 2010. She has managed multiple federal grants including *Documenting Modern Living: Digitizing the Miller House and Garden Collection* (NEH-funded) and *The Pioneer Painters of Indiana Digitization Project* (in collaboration with the Center for Digital Scholarship at Indiana University-Purdue University Indianapolis, funded by the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act). She is a member of the Art Libraries Society of North America where she has served in various leadership roles. She earned her MLS from the University of Arizona in 2000. Fernandez-Keys will act as Project Director, oversee administrative matters and creation of all MARC records, and support the creation of social media content. She will devote 10 percent of her time to the project.

Lydia Spotts, Associate Archivist & Librarian, (lspotts@discovernewfields.org; 317-923-1331 x393). Upon her hire by the institution in 2017, Spotts brought experience from corporate, academic, and state government professional archives positions, in addition to independent consulting work for a variety of clients. Spotts is an Adjunct Lecturer at the Indiana University School of Informatics and Computing. Her professional service experience includes board and committee work for the Society of Indiana Archivists. She is a Certified Archivist (Academy of Certified Archivists, 2018) and holds a Digital Archives Specialist certificate (Society of American Archivists, 2017); she earned her MLS from Indiana University-Purdue University Indianapolis in 2013. Spotts will oversee training of the Processing Archivist and quality control of the processing. She will also support creation of social media content to promote the project. She will devote 10 percent of her time to the project.

The Processing Archivist will arrange and describe 482 CF of institutional records, and create DACS-compliant EAD-encoded XML finding aids. This role will also be the primary creator of social media content promoting the project and the work of professional archivists. (See Supplementary Materials for job description.)

### **Performance Objectives**

Newfields will realize the following performance objectives: 1) Arrangement and description of 482 CF of institutional records; 2) Publish a minimum of 30 DACS-compliant EAD-encoded XML finding aids, nearly doubling the number of finding aids currently online (32, as of October 2020); and 3) Produce and publish weekly social media posts, two professional conference presentations, and project commencement and completion announcements for distribution to seven professional organizations.