

THE CENTER FOR RAY BRADBURY STUDIES:
A CASE STUDY IN SUSTAINING A SINGLE AUTHOR ARCHIVE

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DEDICATION

For my daughters, Brynne and Bryar. May you find your bliss and follow it always.

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The Center for Ray Bradbury Studies (cited also as the “Bradbury Center” or the “Center”) is a single author archive, museum, and outreach center housed in the Institute for American Thought, located in the School of Liberal Arts at IUPUI. This dissertation employs a case study methodology to explore the complex issue of single author archive management and sustainability as it applies to the Bradbury Center by extending the research process beyond working with primary sources and published materials.

The applied research project unfolded in two phases. The first involved an intensive four-day on-site consultation in which five professional archivists and preservation experts from across the Midwest visited the Bradbury Center and examined its collections and policies. Following their visit, the consultants prepared recommendations concerning artifacts, manuscripts, correspondence, physical layout, access, operational procedures, processing priorities, and environmental/climate control for artifacts. The on-site consultation team also informed objectives, goals, and strategies for addressing the preservation needs of the Center’s vast and varied collections, aiding in systematically moving forward with curatorial initiatives, and planning for general organizational development.

The second research phase involved site visits to five peer institutions to tour facilities, interview directors and archivists about best practices, and established a plan for adapting these practices to the Bradbury Center. Findings from both research phases inform the Bradbury Center’s immediate and long-term plans for center staff,

fundraising, spatial expansion and renovation, and the Center's strategy for identifying key constituencies as it endeavors to serve a broad spectrum of public and academic audiences through various outreach and programming initiatives.

Upon completion of the case study field research, a formal report was prepared. That report serves as the cornerstone for this applied dissertation. Additional chapters cast a vision for the Bradbury Center and address potential opportunities to serve the Indianapolis region by tapping into tourism markets, conventions, and local cultural festivals and celebrations while also developing into an international research hub as the sole entity that preserves the material legacy of Ray Bradbury. The introductory chapter situates the Bradbury Center within the legacy of the central figure of the Center—Ray Bradbury.

Jonathan R. Eller, Ph.D., Chair

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Chapter 1:

Introduction

This dissertation presents a case study on the Center for Ray Bradbury Studies (“Bradbury Center,” “Center”) as it has evolved from a modest archive and research hub to one of the larger single author archives in the United States. Chapter two tracks the Center’s origins, which began long before it was formally established as a small, school-level research center and hub for academic scholarship on Ray Bradbury, through its evolution into becoming the national archive, museum, and hub for educational outreach that is today. The bulk of the research, especially the material in chapters three and four, is based on a preservation and planning research cycle, funded by the National Endowment for the Humanities that I conducted from May 2018 through April 2019. The final chapter imagines some important next steps for the Bradbury Center as they pertain to preserving and advancing Bradbury’s legacy by highlighting his sustained relevance in the twenty-first century, while also articulating that a public-facing organization such as the Bradbury Center cannot simply exist to, in the word’s Stephen E. Weil, be “about something.” It must also be “for someone.”¹

This introductory chapter attempts to situate the Center for Ray Bradbury Studies’ place within the larger and extended legacy of Ray Bradbury.

Ray Bradbury’s Abiding Influence

Ray Bradbury’s career spanned seven decades and intersected an impressively broad spectrum of American cultural history. He was deeply connected with Hollywood, where his stories and books were adapted for feature films and television. Adaptations of

¹ Stephen E. Weil, *Making Museums Matter*, First Edition (Washington, D.C: Smithsonian Books, 2002).

his work for network radio broadcasts began in 1946 and continued, both at home and abroad, until three years before his passing in 2012. For more than forty years he adapted dozens of his stories for successful stage runs in Los Angeles and occasionally for national venues. But his influence reached even broader cultural stages, writing for radio, film, television, and stage theater production. Throughout his life he defended public libraries and First Amendment rights, and eventually became one of the most prominent public advocates for space exploration. While he is most well-known for his fiction, having published more than four hundred stories and twenty-seven book-length works, including *The Martian Chronicles*, *The Illustrated Man*, *The Golden Apples of the Sun*, *The October Country*, *Dandelion Wine*, *Something Wicked This Way Comes*, and *Fahrenheit 451*, he also engaged real-world issues in his writing, including racial and political intolerance, freedom of the imagination, the threat of nuclear war, the need to fund the American Space program, and the vital importance of literacy.

Bradbury is of course primarily known as a writer of genre fiction. Nearly all of his books remain popular today; *Fahrenheit 451*, his classic tale of authoritarian government overreach and cultural devaluing of literacy culminating in censorship and book burning, remains a best seller after nearly seven decades in print. In 2006, *Fahrenheit 451* became a core reading selection of the National Endowment for the Arts' Big Read program. Other Bradbury works, particularly his short stories, have been published in over one thousand literary anthologies featured in the curriculum of schools throughout the United States.

Infusing his work with prose poems and rich metaphors, Bradbury used his literary craft to probe the human condition, often bypassing the technological terrain of

more traditional “hard science fiction” narratives. His unconventional approach to genre fiction, shirking the formulas used by his contemporaries when writing for pulp fiction magazines, propelled Ray Bradbury to new heights as he became a catalyst for bringing the often marginalized science fiction genre into the literary mainstream. Bradbury also reached international acclaim for his ability to reimagine the American gothic tradition and the dark fantastic. Horror writers from Stephen King and Peter Straub to Clive Barker, Neil Gaiman, and Dan Chaon were particularly influenced by Bradbury’s ability to refashion gothic tale settings in American small towns and suburbs. Other notable authors such as Margaret Atwood, Steven Barnes, Charles Johnson, Michael Chabon, and the recent two-time Pulitzer Prize winner Colson Whitehead were all inspired by Bradbury’s imagination, style, and ability to cleverly depict human encounters with the unknown.

Bradbury’s rise to literary prominence during the first two decades of his professional writing career is documented via his appearance in two *O. Henry Prize* anthologies and four *Best American Short Stories* volumes. He also won The Benjamin Franklin Award (1953-54), The World Fantasy Award for Lifetime Achievement (1977), the Grand Master Award from the Science Fiction Writers of America, and the PEN Center USA West Lifetime Achievement Award (1985).² Bradbury was also an Academy Award nominated screenwriter and an award-winning television writer, receiving a 1979 Emmy Award from the National Academy of Television Arts and Sciences for his documentary work on “Infinite Horizons: Space Beyond Apollo.” He won numerous Cable-ACE Awards and nominations for *The Ray Bradbury Theater* (1986–92), which

² “Ray Bradbury,” NEA, April 8, 2013, <https://www.arts.gov/honors/medals/ray-bradbury>.

transformed his best known short stories into 30-minute teleplays. He also won the 1993-1994 *Daytime Emmy Award for Outstanding Writing in an Animated Program* for the 1993 animated adaptation of his novel *The Halloween Tree*. He knew many of the great Hollywood actors and directors of his day, scripting the 1956 Warner Brothers award-winning production of *Moby Dick* for John Huston as well as teleplays of his own works for Alfred Hitchcock and Rod Serling. In 2000 Bradbury was awarded the National Book Foundation Medal for Distinguished Contribution to American Letters. Four years later, he received the National Medal of Arts from President George W. Bush, and his 2007 Pulitzer Prize citation recognized his “distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy.”³

Bradbury’s influence, however, is not limited to the North American continent. He is one of the most widely translated authors in the world, ranging from various editions in French, German, Italian, and Spanish to many non-western languages including Arabic, Russian, Japanese, Chinese, and Thai. Bradbury’s French readers were particularly drawn to his surreal short fiction, and he was eventually awarded the French *Ordre des Arts et des Lettres* (Commandeur) Medal in 2007. Perhaps the most surprising and most indicative emblems of Bradbury’s international influence are the many Russian awards that he received throughout the twentieth Century, particularly his 2007 Olympus Award from the Russian Academy of Science. Ray Bradbury, writing at the height of McCarthyism, when Cold War tensions haunted nearly every aspect of civilian life in the U.S., was read by Russians and Americans alike. His vision for space exploration transcended national boundaries, imagining a widespread, collaborative human endeavor

³ The Pulitzer Prizes, “Ray Bradbury,” The 2007 Pulitzer Prize Winner in Special Awards and Citations, 2007, <https://www.pulitzer.org/winners/ray-bradbury>.

to the point that it was appreciated by archrivals. Perhaps this point is most profoundly illustrated in the details of Soviet President Mikhail Gorbachev's June 1990 visit to the United States. Gorbachev invited his family's two favorite authors, Isaac Asimov and Ray Bradbury, to a state luncheon given at the Russian Embassy in Washington, D. C.⁴

Bradbury's contributions as a Space Age visionary expanded his influence into the next frontier. During the 1960s, Bradbury emerged on an international level as one of the most popular and dynamic advocates for space exploration. His award-winning articles for *Life* magazine excited millions of readers about humanity's potential to reach the stars, and he became a frequent speaker at Caltech and the Jet Propulsion Laboratory in Pasadena.⁵ As the space program began to focus on unmanned exploration after the Apollo missions, Bradbury continued his devoted support of the space program through continued interactions with Jet Propulsion Laboratory teams as well as the Caltech faculty who played vital roles in the Mariner 9 orbital photographic surveys of Mars; the Viking Mars landings; the Voyager missions to Jupiter, Saturn, Uranus, and Neptune; the Mars Odyssey thermal imaging program; and the first Mars rovers—Spirit and Opportunity. While dozens of artifacts and mementos commemorating Bradbury's prolonged engagement with these space exploration programs are housed in the Center for Ray Bradbury Studies, his broad influence is also reflected in numerous global interplanetary achievements. For example, the Phoenix Mars Lander brought a digitized copy of Bradbury's *The Martian Chronicles* to the red planet where it remains at the time of this writing. On August 22, 2012, just ten weeks after Bradbury's passing, the rover

⁴ Bob Remington, "Ray Bradbury," *Edmonton Journal*; Eller, *Bradbury Beyond Apollo*, pp. 184–185.

⁵ CoconutScienceLab, *Ray Bradbury - An Inspiration, Visits JPL | NASA Mars Rover Program Science Fiction HD*, accessed November 19, 2018, <https://www.youtube.com/watch?v=Hh7eiGA85ws>.

Curiosity's touchdown point on Mars was re-named Bradbury Landing.”⁶ Additionally, scientists and astronauts who came of age reading Bradbury's works have named a moon crater, an asteroid, and several Martian terrain features in his honor. Bradbury's science fiction stories approached space travel with a sense of childlike wonder, and that sense of wonder was imparted to many of his readers. His dreams of space became their dreams, and this inspiring influence eventually led to friendships with astronauts Michael Collins and Buzz Aldrin (Apollo 11), Alan Bean (Apollo 12), David Scott (Apollo 9 and 15), and Harrison Schmidt (Apollo 17), as well as such Space Age luminaries as writer Arthur C. Clarke, astronomer Carl Sagan, and Jet Propulsion Laboratory director Bruce Murray.

It is certainly possible (though difficult) to overstate Bradbury's importance as a twentieth century American writer, but it is impossible to deny his wide-ranging cultural significance. Scholars of twentieth century American film, history, space exploration, television, and literature cannot *broadly* examine what was going on in the United States during the latter half of the twentieth century without acknowledging, on some level, Bradbury's pervasive influence.

Bradbury's Place in the American Literary Tradition

Shortly after Bradbury's passing on June 6, 2012, President Barak Obama released the following statement:

For many Americans, the news of Ray Bradbury's death immediately brought to mind images from his work, imprinted in our minds, often from a young age. His gift for storytelling reshaped our culture and expanded our world. But Ray also understood that our imaginations could be used as a tool for better understanding, a vehicle for change, and an expression of

⁶ Alison Flood, "Ray Bradbury's Influence on Our Culture Was Transformative, Says Barack Obama," *The Guardian*, June 7, 2012, sec. Books, <https://www.theguardian.com/books/2012/jun/07/ray-bradbury-influence-barack-obama>; Dwayne Brown and Steve Cole, "NASA Mars Rover Begins Driving at Bradbury Landing," Press Releases, NASA, August 22, 2012, https://www.nasa.gov/home/hqnews/2012/aug/HQ_12-292_Mars_Bradbury_Landing.html.

our most cherished values. There is no doubt that Ray will continue to inspire many more generations with his writing.⁷

At the time, Bradbury's long career as a writer earned him international acclaim, unprecedented for one who cut his creative teeth on the fragile paper of pulp magazines during the first half of the twentieth century. This child of the Depression, unable to afford college, pursued his postsecondary education as a type of autodidact. He schooled himself on how to develop his literacy by visiting the local public library several times per week and selecting professional Los Angeles based writers such as Leigh Brackett and Henry Kuttner as mentors. In addition to being mentored by these hands-on volunteer tutors, Ray Bradbury stood on the shoulders of literary giants through his intense library reading sessions. His strongest influencers include Steinbeck, Hemingway, Shakespeare, Poe, Dickens, Shaw, Welty, Doyle, Whitman, Dickinson, and even the problematic Kipling. He was also influenced from a young age by creative adventure and fantasy story writers like Edgar Rice Burroughs, Ray Cummings, Clark Ashton Smith, his future mentor Edmond Hamilton, and Nelson Bond. Bradbury internalized the styles of these writers, allowed them to seep into his subconscious, and used his typewriter as a medium to channel his own unique form of storytelling.

Some of today's most creative and influential literary voices, including Stephen King, Samuel R. Delany,⁸ Neil Gaiman, Charles Johnson,⁹ and Margaret Atwood have addressed Bradbury's canonical significance. Atwood attempts to account for Bradbury's

⁷ Matt Compton, "President Obama on Ray Bradbury," [whitehouse.gov](https://obamawhitehouse.archives.gov/blog/2012/06/06/president-obama-ray-bradbury), June 6, 2012, <https://obamawhitehouse.archives.gov/blog/2012/06/06/president-obama-ray-bradbury>.

⁸ Stephen Maglott, "Samuel R. Delany," *The Ubuntu Biography Project* (blog), April 2, 2018, <https://ubuntubiographyproject.com/2018/04/02/samuel-r-delany/>.

⁹ Charles Johnson, "Charles Johnson: By the Book," *The New York Times*, December 22, 2017, sec. Books, <https://www.nytimes.com/2016/12/22/books/review/charles-johnson-by-the-book.html>.

reach/scope/influence/place on one segment of the “literary map” by saying that “in his best work, Bradbury sinks a taproot right down into the deep, dark, Gothic core of America”¹⁰—one that stems from superstition and tragedy via incidents like the Salem Witch Trials which reinvent themselves and are acted out again throughout America’s short history: “traitors, in the 18th century, at the time of the revolution; or communists, in the 20th; [...] or terrorists, in the 21st.”¹¹ In this respect, Atwood claims that Bradbury’s place on the American literary map is at the intersection of Shirley Jackson (“The Lottery”), Nathaniel Hawthorne (“Young Goodman Brown”), and Henry James (“The Jolly Corner”).

As complimentary as Atwood’s placement of Bradbury on the American gothic literary map may be, it is too narrow. Novels and stories such as *Fahrenheit 451*, “The Pedestrian,” and “The Murderer” place him at an entirely different nexus on the literary map—the intersection between Koestler, Huxley, and Orwell. Stories like “Way in the Middle of the Air,” “The Other Foot,” “I See You Never,” and “The Big Black and White Game” place him in that nebulous space on the map occupied by other well-meaning writers who attempt to write thoughtfully about economic and racial injustice from a perspective that could only imagine such experiences. “There Will Come Soft Rains,” “The Last Night of the World,” “The Highway,” and “Embroidery” place him alongside Tim O’Brien (*The Nuclear Age*), Cormac McCarthy (*The Road*), Aldous Huxley (*Ape and Essence*), Kurt Vonnegut (*Cat’s Cradle*), Judith Merrill (*Shadow on the Hearth*), and many others who imagine nuclear fallout from the perspective of average people who

¹⁰ Margaret Atwood, “Margaret Atwood on Ray Bradbury: The Tale-Teller Who Tapped into the Gothic Core of America,” *The Guardian*, June 8, 2012, sec. Books, <https://www.theguardian.com/books/2012/jun/08/margaret-atwood-on-ray-bradbury>.

¹¹ Atwood.

lack agency when it comes to real-time decisions about deploying such destructive weapons of war.

Clearly, Bradbury's place on the broader literary map is difficult to pinpoint and perhaps this is in part why nearly all of Bradbury's books remain popular today: there seems to be something for everyone in his novels and story collections. *Fahrenheit 451*, his classic admonitory novel of authoritarian government overreach and cultural devaluing of literacy, culminating in censorship and book burning, remains a best seller after nearly seven decades in print; for more than a decade (2006–2017), it was a core reading of the National Endowment for the Arts' Big Read program. Every Martian orbital survey or rover landing triggers new reflections on Bradbury's *Martian Chronicles*.

Ray Bradbury, perhaps more than any other writer of genre fiction, played a critical role in demonstrating that works of SF, fantasy, and horror need not always be relegated to the unheralded margins of pulp fiction, excluded from the realm of literature with a capital "L". Ironically, most of his stories resist strict classification into any of the three aforementioned genres, particularly science fiction. Bradbury never set out to write a SF story, or a horror story; he simply refused to check the necessary metaphorical boxes to qualify one of his stories for specific genre consideration, and this refusal led to his exclusion from some of the more prominent pulp fiction magazines at the onset of his career.¹² Rather than privilege genre, Bradbury explored the human condition through narratives that manifest in poetic prose while incorporating certain genre elements in his works—often in unexpected and non-traditional ways. This commitment to independence

¹² Jonathan R. Eller, *Becoming Ray Bradbury*, First Edition (Urbana: University of Illinois Press, 2011).

by refusing to be shackled by genre conventions eventually allowed Bradbury's work to cross over into the literary mainstream, bridging the arbitrary divide between what many considered gimmicky escapism and high literature. This, of course, did not happen overnight, and many of his most prestigious awards were not achieved until the final decade of his life.

In addition to contending for "Literary" relevance, Bradbury's refusal to abide by genre convention has caused many fans of "true" or "hard" science fiction to attempt to exclude him from the SF category altogether, and this exclusion still persists in some SF circles today. Over the last three years, I have attended a number of conventions and have met hundreds of science fiction fans through this work in the Center for Ray Bradbury Studies. In that time, I have discovered that in some respects "fandom" operates like a form of organized religion with people staking their claims along a wide spectrum of dogma. On one end, there are gatekeepers, ardently trying to implement a protocol for determining who belongs in the fold and who does not. Of course, as with nearly any large and diverse religion, the dogmatists seem to enjoy exercises in futility as it is nearly impossible for all sects—let alone all individuals—to arrive at a single accord on all matters.

On the other end are the gateway folks, holding the door open for anyone remotely interested in the genre. Bradbury does quite well with this latter camp. But, I have found that even the most dogmatic adherents to hard science fiction are willing to make a little space for Bradbury in their SF canon; the literary relevance that Bradbury brought to their genre simply cannot be denied. The reasons for this influence are

multifaceted, and Damon Knight provides a good start in exploring those reasons in his essay “When I was in Knee-Pants: Ray Bradbury”:

Bradbury’s strength lies in the fact that he writes about things that are really important to us—not the things that we pretend to be interested in—but the fundamental prerational fears and longings and desires: the rage at being born; the will to be loved; the longing to communicate; the hatred of parents and siblings, the fear of things that are not the self.¹³

In *Ray Bradbury Unbound*, Eller explains how critics like Damon Knight and Anthony Boucher asserted that Bradbury never wrote true science fiction. Knight, however, was also quick to describe the merits of Bradbury’s literary prowess in the midst of denying inclusion into the SF canon, praising some of Bradbury’s works for providing “pointed social commentary,” and others for developing into “effective religious tracts, disguised as science fiction.” But, the true value for Knight was the underlying spirit of Bradbury’s work: “Bradbury, the poet of 20th-century neurosis. Bradbury the isolated spark of consciousness; Bradbury the grown-up child who still remembers, still believes.”¹⁴ In a similar vein, author Ken Crossen described Bradbury as “the voice of the poet raised against the mechanization of mankind...to him there is only a difference of degree between the atom bomb and men tossing beer cans into Martian canals. One destroys the whole man; the other indicates that man is already destroyed.”¹⁵

Indeed, Bradbury was an imaginative trailblazer for the collective dream of humanity expanding its footprint through the cosmos, and his work resonated with readers across the globe regardless of the penchants or prejudices they held for genre

¹³ Damon Knight, ““When I Was in Knee-Pants: Ray Bradbury,” in *In Search of Wonder*, First Edition (Chicago: Advent Publishers, 1956). Originally from Knight’s review of *The Illustrated Man* in his “Readin’ and Writhin’” column, *Science Fiction Quarterly* 1.2 (Feb. 1953), 82

¹⁴ Knight.

¹⁵ Kendell Foster Crossen, “Review: The Golden Apples of the Sun,” *Future Science Fiction*, November 1953.

fiction. The historical impact of Bradbury's career is not merely that he broke into the literary mainstream by (perhaps paradoxically) shirking convention while rooting his stories in conventional science fiction and fantasy settings, but that he also, without direct intention, pulled the entire science fiction genre with him into that mainstream through the force of gravitational extraction. He was not alone in doing this, but the irony of Bradbury's influence on the science fiction genre is rarely lost on devoted fans and critics of SF. Eller alludes to this by quoting Anthony Boucher in a later chapter of *Unbound*, "The one writer whom the mainstream critics have consistently recognized as an ambassador and almost as a symbol of S.F. is Ray Bradbury...yet it can be (and often has been) argued that Bradbury never really wrote science fiction at all."¹⁶

While it may be true that Bradbury never wrote what some would deem "hard" science fiction, he most certainly wrote SF when one considers the more inclusive definition that persists in popular culture today. The dogmatic SF gatekeepers tend to view hard SF—SF rooted in what is plausible based on the scientific knowledge of its day—as the only true iteration of SF. This assertion bases the criteria for SF on exclusionary models established by publishers and editors like J. W. Campbell during the golden age of pulp fiction. Scholars such as Gary K. Wolfe¹⁷ and popular figures like the late screen actor Christopher Lee¹⁸ note that horror, SF, and fantasy are often lumped together, and they distinguish SF from the other two via broad definitions. According to both Lee and Wolfe, science fiction simply takes a known scientific concept and

¹⁶ Anthony Boucher (as H. H. Holmes), "The Eerie Ebb of Science Fiction," *The New York Herald Tribune*, 1962.

¹⁷ Gary K. Wolfe, *How Great Science Fiction Works*, The Great Courses (Roosevelt University: The Teaching Company, n.d.).

¹⁸ Christopher Lee, *A Century of Science Fiction*, accessed September 8, 2019, <http://www.imdb.com/title/tt0167820/>.

elaborates on it; it is generally void of hobbits, wizards, dragons, and anything magical, mythological, or supernatural. The settings for SF stories must portray a context that either already exists or could plausibly exist one day—a future earth, a distant planet, or a ship traveling through the cosmos. Because Mars is a real place, and Middle Earth is not, Bradbury's *The Martian Chronicles* should be considered a work of SF rather than a work of fantasy according to this more inclusive Wolfe-Lee definition.

Clearly this broader distinction for SF is much more inclusive as it creates space for SF stories that do not necessarily adhere to hard SF standards. This is mentioned only to challenge the notion that Bradbury brought SF to the literary mainstream having never written SF himself. Even though later in his career Bradbury claimed that all of his works were fantasies, this broader definition qualifies many of Bradbury's works for inclusion in the SF genre. While his works may not be "hard science fiction" narratives, he wrote SF, and the literary quality that he brought to the genre played a vital role in bringing mainstream critical attention to the genre. Bradbury's relevance remains steadfast in part because he crossed genre boundary lines; his work represents the effective convergence of these fields while also speaking to the human condition—something many people appear to be interested in figuring out.

Bradbury's use of science fiction themes and tropes—planet colonization, space travel, extraterrestrial races, and cyborgs—are all ancillary devices for exploring the human condition. He did not care about how the circuit boards in an electric grandmother functioned or how a rocket ship was able to shuttle across the galaxy. He was concerned with human interaction, development, and potential. What will happen when human beings begin to depend more on their technology than each other? ("The Murderer") How

can humans expect to overcome their tribalistic impulses when they colonize other planets? Will Manifest Destiny repeat itself? Will we overcome our fear of “the other” and become a more inclusive species? (*The Martian Chronicles*) What are the consequences of hiring out our imaginations—our ability to craft, connect, and motivate? Will human beings of the future strive to cultivate their humanity through literacy or will convenience lull them into passive complacency ultimately resulting in lives of intellectual inactivity? (*Fahrenheit 451*). Even though the poor understanding of science in his stories may be lampooned in contemporary contexts, those who are familiar with his tales are drawn back to them repeatedly—not for their scientific acumen or technological prescience (though a case can certainly be made for the latter in some of his works), but for the subtle humanistic insights they reveal through charming narrative—magnanimity, understanding different perspectives and customs, the creative potential of collaboration vs the disastrous consequences of unbridled tribalism, and the power of literacy which allows us to think the thoughts of some of the most interesting people in history, engage complexity, learn and unlearn, and create new knowledge.

By the end of the 1950s, Bradbury’s unique brand of science fiction and his off-trail fantasies combined with the emotional and broadly humanistic qualities of his poetic, metaphor-rich style to attract a broad genre and mainstream literary readership. But why did his reputation endure and even grow stronger well into the twenty-first century? One factor centers on the role of teachers, librarians, and parents in transmitting their early enthusiasm for Bradbury’s works to successive generations of readers. Considering that the vast majority of fiction in any form has a short shelf-life, the most expedient way to ensure that certain works are read long after the usual expiration date, is

to guarantee that these works are assigned in school. Since the 1955 reprinting of his masterful science fiction tale “There Will Come Soft Rains” in Appleton’s *The Informal Reader*, many of Bradbury’s stories have appeared in nearly a thousand school textbooks in the United States (and in many more foreign language textbooks abroad). *Fahrenheit 451* is widely taught in schools and at the university level, and has been a favorite of The Big Read program established for communities in 2006 by the National Endowment for the Arts. In this way, Bradbury’s place in American culture is constantly renewed—Academics assign these works to their undergraduate and graduate students, these students go on to teach, write curriculum, establish public education policy and requirements, and so on.

Because the humanistic qualities of Bradbury’s stories have helped many of his works age gracefully and because of his profound impact as a space-age visionary, Bradbury’s work holds significant historical and theoretical scholarly merit. His historical influence is amplified by the many writers of the last half-century who found his work formative and inspiring when they were young, as well as the many mid-century literary critics and modernists—including Christopher Isherwood, Aldous Huxley, Kingsley Amis, Gilbert Highet, Graham Greene, even Dylan Thomas, C. S. Lewis, and W. H. Auden—who recognized the enduring qualities of his work. Bradbury’s additional friendships and working relationships with prominent motion picture directors and producers through generations of Hollywood added broad cultural impact to all these other aspects of Bradbury’s influence. It would only be a matter of time before these legacy points led to the creation of an institutional focal point for the study and preservation of Ray Bradbury’s broad cultural impact. As one of the most recognized

authors of our time, Bradbury's triumphs in numerous art forms—literary, film, radio, stage, television, and graphic art—reflect the interest of many prominent illustrators and writers who adapted his work over time, thus enriching his unique place in American cultural history throughout the twentieth century.

This influence across many aspects of American culture is reflected as well in the wide range and rarity of artifacts, papers, and books curated in the Bradbury Center. Significant artifacts among the thousands curated at the Center include such major awards as Ray Bradbury's Pulitzer Prize (citation and crystal), National Book Award (citation and medal), National Medal of Arts (citation and medal), Academy Award nomination, Grammy award, Emmy awards (citations and statuette), Science Fiction and Fantasy Writers of America Grand Master award, Mark Twain Award, and several honorary doctorates; space-age awards and mementos from NASA, the Jet Propulsion Laboratory, and the Planetary Society, including some artifacts that were sent into space and returned; correspondence from astronauts, former presidents, significant Hollywood figures, and internationally prominent personalities such as Lord Bertrand Russell, Bernard Berenson, Federico Fellini, George Bernard Shaw, G.K. Chesterton, Graham Greene, and Wernher von Braun; hundreds of books and flat art inscribed to or signed by Ray Bradbury; and multiple working drafts of many of his literary works. Every category within the collection houses unique artifacts and/or written materials containing significant research potential or historical value. A more comprehensive overview of the collection as well as a detailed history of the Center for Ray Bradbury Studies is described in chapter 2, which sets out the basis for the extended case study evaluations at the heart of this dissertation.

Bradbury's Quest for Immortality

What Ray Bradbury wanted most in life—more than his desire to be loved and appreciated; above his passion for pineapple milk shakes, banana cream pie, and guacamole; and beyond his fascination with the planet Mars—was an assurance of immortality.

This desire to cheat death, at least in some respect, was probably rooted in an amalgamation of childhood trauma and juvenile epiphany. Family lore spoke of deaths close to home from the worldwide Spanish Flu Pandemic of 1918–1919—his older brother Samuel at the age of two, and his uncle Sam Bradbury, who died the night his army unit arrived in France in the final months of World War I. But Bradbury frequently spoke about two remembered events from his younger years that sparked his desire to “live forever!” The first came when the inevitable cycle of influenza claimed the life of his little sister in 1928, marking one of the very few occasions when a young Ray witnessed tears from his father. The next came a few years later when Bradbury learned of a little girl drowning in Lake Michigan. This event would later inspire one of Bradbury's early short stories—“The Lake”—that proved instrumental in launching the author's seven-decade professional writing career.¹⁹ Another encounter with death occurred at age 10 when Bradbury learned of the passing of his silent film idol, Lon Chaney.²⁰ Upon learning this news, the young Bradbury realized that if a seemingly supernatural, larger-than life human being can die, then death would certainly find him someday as well.

¹⁹ Ray Bradbury, *Dark Carnival*, Limited Edition (Gauntlet Press, 2001).

²⁰ Jonathan R. Eller, History of the Center for Ray Bradbury Studies, Interview 1, Phone, March 22, 2020.

Bradbury also often recounted an epiphany that came on the heels of these morbid realizations. His father would sometimes take Ray and his older brother Skip on what they would call “berrying expeditions” through the Lake County countryside around Waukegan. At age 12, while out on one of these berry-picking adventures, he discovered that he was alive—an experience recaptured decades later in his 1957 story “Illumination” and transferred, untitled, into the opening pages of his novelized story cycle *Dandelion Wine*. This was a Whitmanesque experience, where a heightened sensitivity to the touch of gentle breezes and the small noises of unseen animals allowed him to feel and hear the life pounding in his own veins and arteries and mind. This epiphany was perhaps his earliest remembered moment involving his ability to focus felt and seen experience into the material for literary narrative, a gift for lyrical prose that he could never explain in any way other than through metaphor.²¹ In fact, life-affirming metaphors—as well as the opposing metaphors of terror surrounding our abiding fear of death—would become the foundation for his style.

A combination of life and death experiences blended into his memories of late summer and early fall 1932, as his parents prepared to move the family west across America to Tucson, Arizona in search of work. A late-season carnival or small circus came to Waukegan during the time that his Uncle Lester Moberg lay in hospital, dying from a gunshot wound received when he was robbed in a quiet country lane. In the midst of this crisis, Bradbury attended “Mr. Electrico’s” sideshow carnival attraction. The entertainer used a long sword and a barrage of static electricity to transfer the charge harmlessly to audience volunteers, usually invoking an appropriate magical command of

²¹ Eller.

some sort during the transfer. Electrico noticed a captivated member of his audience, brought him forward, and commanded the adolescent Bradbury to “live forever!”²²

The day after this odd and memorable encounter, Bradbury faced another reminder of his mortality when he attended his uncle’s funeral. On the way home from the funeral, Bradbury insisted his dad stop the car near the carnival location. He walked through the temporary attractions and found Mr. Electrico. According to Bradbury, the two spent a few hours together talking about life and mortality. Electrico informed Bradbury the two of them had met before—that Bradbury, born in 1920 less than two years after the close of World War I, was the reincarnation of Electrico’s war buddy who had died in his arms during a battle. Bradbury would always be susceptible to the power of suggestion, and he took these words as a mysterious truth. One thing was sure, though; he had to find a way to “live forever.”²³

This fortuitous encounter with Electrico is considered by some to be the “holy grail” of Bradbury scholarship because even though Bradbury recounted this story many times in many interviews throughout his long life, hard evidence of this particular carnival and its famous sideshow attraction has yet to be discovered. Still, one can imagine Bradbury’s adolescent mind wrestling with the paradox of an impossible charge—“Live forever!”—juxtaposed with profound reminders that death is inescapable. This conundrum informed much of Bradbury’s creative output over his seven-decade professional career.

²² Jonathan R. Eller, History of the Center for Ray Bradbury Studies, Interview 4, Phone, April 22, 2020.

²³ Eller.

In the early 2000s, Bradbury was asked about the carnival being the “crucial experience defining the origins of [his] authorship, existing as a source of both life and death.” Bradbury’s response is telling:

Well, I suppose that's because of Mr. Electrico. I still don't know, all these years later, why he said what he said to me. He looked into my face, that day down by the shore, after we'd been talking for five minutes and he says, “You know, we've met before.” I said, “No sir, I've never met you.” He said, “No, you were my best friend in the battle of the Ardennes forest, outside of Paris, in October, 1918. You were wounded, and you died in my arms. But now here you are, back in the world, with a new name, a new face. The light shining out of your eyes is the soul of my dead friend. Welcome back to the world.”

Now, why did he say that? He didn't know me. It's the electricity, the ambience of people. Every once in awhile, at a book signing, or a lecture, someone comes up that has a certain fire in their face. A young man or a young woman, it doesn't matter, but you look at them and get the same impulse to say “Live forever! Whatever it is you've got.” I couldn't see myself, I never saw myself. Even today, I see photographs and I don't know who in the hell that is. But it must have been something, because he said that, and when I left the carnival, that afternoon, I stood by the carousel and I watched the horses going around and around to “Beautiful Ohio,” and I wept. I knew something had happened, and it *had* happened—within weeks I became a writer full time. And it was that impulse of his, and looking at the carnival turning around and around, that caused me to move on into my life.

And that was the day of my uncle Lester's funeral. So I was running away from death, and running toward life. My uncle Lester was shot in a holdup and he was in the hospital for three days, and he died, I think, on a Wednesday. There was a funeral Labor Day morning, Saturday, and coming back from the graveyard, I told my father, “Stop the car, I've got to get out!” Because I could see the carnival down by the lake, the flags and the tents. And my father stopped the car. He was furious. He said, “You've got to come home! There's going to be a wake for your uncle.” I said, “No, I can't do that.” Twelve years old—I went against my family, and my dad drove off. He was furious with me, and I ran down the hill. I didn't know what I was doing. I was running away from death, though. I was running towards life, wasn't I?²⁴

²⁴ Jonathan R. Eller, William F. Touponce, and William F. Nolan, *Ray Bradbury: The Life of Fiction* (Kent, Ohio: The Kent State University Press, 2004).

This strange and inspiring encounter at the carnival haunted Bradbury for the rest of his life. It served as the herald that launched Bradbury on his lifelong hero's journey, coaxing him out of his status quo life as poor child of the Midwest navigating the struggles of the Great Depression with his family. From this point on, Bradbury's quest was to attain immortality. It was through his frequent visits to the public library—reinforced perhaps by the admonition of Mr. Electrico—where he learned how to extend his life indefinitely. Always an eccentric, Bradbury connected deeply with books. To him, these were not inanimate objects, but conduits for interacting with some of the most interesting, intelligent, and creative minds in all of history. To him, an author could never die so long as the author's written works were read and appreciated long after the author's passing.²⁵ Perhaps he too could forge his own path to a place on these bookshelves alongside the imaginations of the people he most admired—Hemingway, Steinbeck, Welty, Dickinson, Dickens, and many others—to be taken down, read, loved, and reimagined in the minds of readers for generations to come.

And he did. Nearly all of Bradbury's works remain in print, and they are continually reimagined in film, television, and theater. He left behind a wealth of material full scholarly potential and historical significance.

²⁵ Eller, History of the Center for Ray Bradbury Studies, Interview 1.

Chapter 2:

The Center for Ray Bradbury Studies: History and Collection Overview

The scholarly potential and historical importance of Bradbury's works paved another avenue to fulfill Bradbury's desire to "Live Forever"—one that he probably never expected until events unfolded in the final years of his life. This venue occupies a space in Cavanaugh Hall at Indiana University-Purdue University, Indianapolis as the Center for Ray Bradbury Studies.

The co-founders of the Center for Ray Bradbury Studies understood Bradbury's desire that his stories and books would live forever when they established this academic institution, but both Dr. Jonathan Eller and Dr. William F. Touponce knew that their main task would be to promote and extend Bradbury scholarship at the university level in the United States. This goal was an extension of their own individual scholarly endeavors—when these professors met in the mid-1990s, both had established themselves as Bradbury scholars through various publications, and in spite of possessing quite different personalities, their academic interests in Bradbury forged a unique and productive friendship.

Both Eller and Touponce transitioned into prestigious academic positions from military careers. Touponce, a Vietnam War veteran with a gift for languages and a doctorate emphasizing English, creative Writing, and Comparative Literature from the University of Massachusetts (Amherst), produced one of the first doctoral dissertations on the works of Ray Bradbury in 1981. His exposition on "the poetics of reverie" tracked the thread of "daydreaming wonderment" through the mosaic of Bradbury's work

published in the 1940s through the 1970s.²⁶ By exploring the strangeness and amazement that is basic to Bradbury's style and tone through the lens of comparative literature, Touponce distinguished himself as a leading scholar on Bradbury from the outset of his professional academic career. Touponce went on to teach at Tamkang University in Taiwan. There, he began to build his scholarly reputation in comparative literature while serving as Assistant Professor from 1981 to 1985. During these years he also served as associate editor of the *Tamkang Review*. Upon receiving a 1985 National Endowment for the Humanities summer fellowship in Children's Literature at the University of Connecticut, Touponce relocated his young family to the United States, and they eventually settled in Indianapolis when he accepted a tenure-track position in the Department of English at IUPUI. His primary responsibility involved overseeing IUPUI's new program in Children's Literature. He also developed a highly successful science fiction film course and helped establish the technology standards for the IUPUI campus film studies facility.²⁷ Over the course of his twenty-seven year career at the school, Touponce attained the academic rank of Professor of English and adjunct Professor of American Studies.

Eller's appreciation for Ray Bradbury originated in his formative years when he read *The Golden Apples of the Sun* in the early 1960s. This reading was Eller's first step on a long and winding path that would eventually result in a close intellectual and personal friendship with Ray Bradbury. Eller entered the Air Force Academy in 1969, graduated in 1973, and served a full twenty-year career as an intelligence officer and,

²⁶ William Touponce, *Ray Bradbury and the Poetics of Reverie: Fantasy, Science Fiction, and the Reader*, First Edition (Ann Arbor, Mich: Umi Research Pr, 1984).

²⁷ Jonathan R. Eller, History of the Center for Ray Bradbury Studies, Interview 3, Phone, April 4, 2020.

after Air Force sponsored graduate work, as a military educator. In 1979, while working a three-year operational tour of duty in Japan, Eller completed a B.A. in English to compliment the B.S. in History he had earned at the Air Force Academy in 1973. The Air Force subsequently offered Eller the opportunity to earn his M.A. and Ph.D. in English at Indiana University while on active duty. By 1985, Eller's doctorate was in-hand, and he spent the remainder of his military career teaching in the rank of Major as a professor at both the Air Force and Naval academies.²⁸ After retiring from the Air Force in 1993, Eller accepted a research faculty position and a professorship at Indiana University-Purdue University, Indianapolis; in 2013 he was awarded the title Chancellor's Professor of English.

The friendship between Eller and Bradbury began as Eller's military career was coming to a close. In early 1989, Eller was involved in NEXUS, a science fiction conference at the Air Force Academy in Colorado Springs, Colorado. Notable Science Fiction authors such as David Brin, Octavia Butler, and Joe Haldeman were invited as special guest speakers. Ray Bradbury, long viewed by the general public as a literary titan within the genre, was the keynote speaker, and Eller, having a doctoral minor in Textual Studies that matched up well with Bradbury's proclivity for revision of his previously published works, was assigned to host Bradbury for that week. Eller's responsibilities involved arranging Bradbury's travel, overseeing the author's schedule for the week, and even serving as a concierge of sorts, taking the author on break-away private excursions to such Mars-like attractions as The Garden of the Gods and various rock formations along the Rampart Range. Eller recalls rich conversations with the author throughout the

²⁸ Eller, History of the Center for Ray Bradbury Studies, Interview 4.

week and was pleasantly surprised when Bradbury took an interest in the way Eller's research focused on the evolution of texts in the author's unmediated hand and the subsequent transmission of text through publishers, all of which inevitably have an effect on content along the way.²⁹ Bradbury, after all, was a writer who never left his text alone and was constantly reshaping them in their final details, which is to say that while he rarely made substantive changes to plot and character development, he would revise and blend stand-alone stories into larger novelized story cycles such as *The Martian Chronicles* and *Dandelion Wine*; more broadly across his published stories, he would adjust descriptors and dialogue in ways that would subtly affect the tone and mood of his tales as he worked, as a more mature writer, to bring many of his tales into distinct story collections. As Bradbury progressed into mid-life and his later years, he became increasingly intrigued by his younger self—the raw and creative young writer he once was—and it was this unusual literary evolution through time that served as the junction between Bradbury's own interests in creativity and Eller's interest in documenting the process of these largely hidden changes down through Bradbury's seventy-year professional career.

Over the course of the week, Eller and Bradbury's connection deepened, but one event in particular fully impressed upon Eller the magnitude of Bradbury's charisma and generosity. Eller was on strict instruction from Bradbury's agent that his speaking duties should not exceed the contractual obligations for NEXUS, and Eller sought to honor this agreement. However, when a local junior high school English teacher learned that Bradbury would be in the area, she reached out to Eller on several occasions leading up

²⁹ Eller, History of the Center for Ray Bradbury Studies, Interview 3.

to the event, requesting that Bradbury visit her school if at all possible. Eller made it clear that he could not commit to this, but in the back of his mind he remembered the exact date that the teacher had requested. When the morning arrived, Eller met Bradbury for breakfast, found the schedule fairly open, and proposed a short visit to the school. Bradbury's response was simple: "Sure. Swell." They travelled to the school for what Eller and Bradbury both expected would be a short visit to meet a few teachers and students.³⁰

When they arrived, the teacher and her principal were waiting for them at the school's entrance *just in case Bradbury might visit*, with no guarantee at all. She led them through the halls of the school where teachers and librarians stepped out of their rooms to meet Bradbury and express their appreciation for his work and his influence on their lives. Bradbury, then 67 years old, greeted each one warmly and expressed gratitude for their love of the things that he had loved and written about. Eventually, the administrator led them into the large multipurpose room that served as the school's cafeteria, gym, and large assembly area. There, all the students were seated, and the school's choir began to sing, acapella, Bradbury's cantata "Christus Apollo." Bradbury leaned over to Eller and discretely asked "how much time do we have?" Eller, completely taken aback by the entire reception simply replied, "We have time." After the performance, Bradbury took the stage, and offered an impromptu 30-minute inspirational speech, encouraging students to invest in their literacy and creative potential. Decades later, Eller still marvels at the event: "They didn't know we were coming, but they put all of that together because there was a chance...just a chance, that Ray Bradbury would visit."³¹

³⁰ Eller, 3.

³¹ Eller, 3.

At the time, Eller was working on an enumerative bibliography of Joseph Heller focusing on the rich textual history of *Catch 22*. When that project reached its consummation, Eller turned his attention to Bradbury and crafted a similar bibliography—a project that helped him gain command of Bradbury’s oeuvre, which was comprised of a much more complex cannon of stories that existed in many forms through various publication histories. This move proved a significant paradigm shift as Eller began his career-defining bibliographical, critical, and biographical scholarship on Bradbury’s life and works.

Shortly after this new scholarly venture began, Eller accepted an exchange faculty position at the United States Naval Academy; there, he taught for the final four years of his military service. As Eller continued his scholarly work on Bradbury, his connection with the author blossomed through correspondence and telephone conversations. Not only was Bradbury pleased with Eller’s interest, he also championed it. Eller recalls,

Ray would call me out of the blue just to see how things were going, just to encourage me. I was a new scholar, and Bradbury remembered being a young writer. He remembered that people helped him. Leigh Brackett and Henry Kuttner and others went out of their way to invest in him and help him develop. He was paying it forward with me just as he paid it forward with other young fiction writers.³²

In addition to the personal encouragement, Bradbury also went out of his way to make a long-distance introduction between Eller and Bradbury’s close friend and principal bibliographer, Donn Albright, sparking a close friendship that persists today. It was during this time that Eller published his first bibliographic checklist of Ray Bradbury’s works in *The Bulletin of Bibliography*. Bradbury could not have been more pleased. Up to that point in his career, Bradbury saw his work repeatedly dismissed by academics, and

³² Eller, 3.

he seemed banned from the ivory tower of intellectuals with few exceptions. At this point, though Bradbury received numerous awards for his literary, film, and television work, the most prestigious awards—his Pulitzer Citation, National Book Foundation medal, National Medal of the Arts, and the French Academy's Ordre des Arts et des Lettres—were not presented until the twenty-first century. The gradual increase in academic interest of his work, spearheaded in many respects via Eller and Touponce's separate endeavors, demonstrated to Bradbury that his life's work indeed had a lasting impact that exceeded the broad, yet ephemeral, appeal in popular culture.

This academic interest received a boost in 1993 when Eller's move to the School of Liberal Arts at IUPUI brought two leading authorities on Bradbury together at a single institution. Eller found the prospect of working with a fellow Bradburian intriguing.³³ The pool of Bradbury scholars at that time, after all, was quite small,³⁴ so having Eller and Touponce at the same institution serendipitously formed the synergy that would later result in a research center dedicated to promoting and producing scholarship on the great author. The vision and scaffolding for this project, however, was a slow development as Touponce's acumen in Children's Literature saddled him with a heavy teaching load, and Eller's primary research assignment was to the Peirce Edition Project, where he worked to reconstruct the complex and unstable interdisciplinary texts of the nineteenth-century American philosopher and scientist Charles Sanders Peirce. Still, when the two met in 1994 upon Touponce's return from sabbatical, it seemed an intellectual friendship was

³³ Eller, 1.

³⁴ Perhaps the struggle to find Bradbury scholars involves Bradbury's refusal to fit in a "genre box" of any sort. The editors of the pulp magazines that worked with Bradbury recognized the eccentric writer's unique talent, but every one of them attempted, unsuccessfully, to get Bradbury to conform the style, structure, and content of his stories to a particular mold.

inevitable. Both Touponce and Eller celebrated Bradbury's nonconformist approach to genre convention, and Touponce, in particular, viewed much of Bradbury's work as a literature of the carnivalesque—a notion that served as the cornerstone of much of Touponce's scholarship during his tenure at IUPUI. Touponce contended that Ray "told the truth through emotional narrative" in ways that were intellectually congruent with the carnival impulse to refuse to take one's self, or anyone else, too seriously.³⁵ Naturally, Touponce was drawn to the "weird tales" that were eventually collected into Bradbury's first story collection, *Dark Carnival* and his later novel *Something Wicked This Way Comes*. Bradbury's carnivals, after all, are inversions of the traditional entertainment troupes. Beneath the veneer of benign fun in the form of rides, shows, attractions, and dip-and-serve fried food is a sinister, predatory haunt.

Dr. Touponce's time in the Vietnam War provided him a lifetime of experiences at a young age. He emerged from his military career with an innate suspicion of authority that translated into his career as a professional scholar. Within the university system, he preferred to fly under the radar, work quietly on his projects, and avoid the trappings of bureaucratic red tape whenever possible. This disposition contrasted with Eller's approach: While Eller may have shared a similar mistrust of authority, his experience working in military intelligence taught him how to work within a system and strategically navigate the roadblocks that can often arise in the strict vertical hierarchy of a large university.³⁶

By the time Eller arrived at IUPUI, Touponce was understandably fatigued. The School of Liberal Arts leaned heavily on Touponce's expertise in children's literature.

³⁵ William F. Touponce, *Ray Bradbury (Starmont Reader's Guide No. 31)* (Borgo Pr, 1989).

³⁶ Eller, History of the Center for Ray Bradbury Studies, Interview 1.

Both English and Education majors populated Touponce's courses, and it was not uncommon for Touponce to teach 120 students each semester. The heavy teaching load was a strain on Touponce's introversion. It is not hard to imagine that Eller's friendship arrived at a good and needed time for Touponce. Though Eller admits that personality-wise, the two did not have much in common, their appreciation for Ray Bradbury's literary genius became the basis for a productive intellectual friendship.

During the first decade in his second career, Eller used the treasure map he had established across Bradbury's elusive bibliographical history to co-edit or contribute to several limited editions of the story groupings behind *Dandelion Wine* (1957), the drafts of his early Universal Studios film *It Came from Outer Space* (1953), and the original magazine versions of the stories that Bradbury gathered into *Dark Carnival* (1947), his first story collection. Most of these were conceived and edited by Donn Albright, who drew on his own deep knowledge of Bradbury's texts and his experience as a professor of illustration at the Pratt Institute in New York. Meanwhile, Touponce finished up a series of scholarly reference studies of Bradbury's peers Isaac Asimov and Frank Herbert and published the short overview monograph *Ray Bradbury* for the Starmont Reader's Guide series.³⁷

During this same decade, roughly 1994 to 2004, the concept of a Bradbury Center developed slowly through countless discussions about Bradbury, genre fiction, and scholarly endeavors that might begin to bring Ray Bradbury further into the academic literary canon. Both approached their work and each other from vastly different angles. Eller was a scholar of literary history and biography, while Touponce's doctoral studies

³⁷ Touponce, *Ray Bradbury* (Sarmont Reader's Guide No. 31).

focused on comparative literature. Touponce excelled in languages and had a reading proficiency in French, German, and good grounding in the classical roots of the romance languages. Eller, on the other hand, possessed an encyclopedic memory and an acute attention to detail and protocol that he developed over the course of his two decades in the Air Force, which included a doctoral minor in Textual Studies during his Air Force-sponsored Ph.D. program. Eller applied these to great effect during his years of active research and editorial service as an academic, both in uniform at the Air Force and Naval academies and subsequently as a civilian university professor. Touponce limited his inner circle to a very small group of people with whom he could have deep conversations that at times would extend over months and even years; Eller, while also introverted in the sense that he mentally recharges in solitude, is able to compartmentalize his introversion in order to participate in collaborative long-term research programs and professional literary organizations. These details are worth noting because the social disposition held by each directly pertains to the differing visions of the Center that later unfolded.

The old adage that “opposites attract” rings true when looking at this friendship from a distance. In many respects Eller and Touponce could be considered the “odd couple” of IUPUI’s English Department in spite of their common scholarly interests. Readers will probably not be surprised to learn that they approached their interest in the works of Ray Bradbury from vastly different angles. Touponce relied heavily on theory, drawing from Bakhtin, Todorov, Tomashevsky, and even Nietzsche, among others, to process his understanding of Bradbury’s work.³⁸ Eller on the other hand took a more pragmatic and documentary approach to his interpretations, attempting to understand the

³⁸ Eller, Touponce, and Nolan, *Ray Bradbury*.

stories through the eyes of the author, relying heavily on personal interviews with the author and fellow members of Bradbury's inner circle such as William F. Nolan and Donn Albright. Eller also invested countless hours in archival sleuthing through Bradbury's correspondence, early drafts of the author's written work, and bibliographic studies.³⁹

Eller, who already held administrative posts within the Institute for American Thought and the Professional Editing graduate program, was the first to propose the idea of a Center for Ray Bradbury Studies; Touponce favored the idea from the start, but his vision was for an insular research hub that would advance scholarship, be closed to the public, and operate as a hedge for faculty time that would reduce teaching loads in favor of research production. Perhaps it is safe to liken Touponce's vision for the Center to that of a monastery—a space isolated within the university system conducive to an ascetic monk-like solitude and focus. Eller immediately recognized the potential for this concept, but his relationship with Bradbury compelled him to seek a more outward-facing institution that reflected Bradbury's own open, inclusive, and magnanimous approach to the public. He knew that an insular research center such as the one Touponce envisioned could be beneficial and productive, but also felt that this vision limited the potential in preserving and advancing Bradbury's public and scholarly relevance.⁴⁰

This vision for a Bradbury Center began to evolve at a more rapid pace in the early 2000s when the collaborative work that Eller was involved in with the Peirce Edition was beginning to stagnate as various team members became increasingly focused on micro-level ancillary aspects of the project, and the slowed progress prompted Eller to

³⁹ Eller, *Becoming Ray Bradbury*.

⁴⁰ Eller, History of the Center for Ray Bradbury Studies, Interview 1, 1.

seek a new challenge. During this time, Eller took on a new project that turned out to be an experiment in collaboration on the critical legacy of Ray Bradbury. In 2002, Touponce approached Eller about collaborating on a scholarly book on Bradbury. Eller agreed, and this collaboration resulted in *Ray Bradbury: The Life of Fiction*—the first wide-ranging textual, bibliographical, and cultural study of Ray Bradbury’s fiction that spanned the first 60 years of the author’s professional writing career. It was also the first critical study of Bradbury published by a university press. Touponce and Eller’s disparate lines of scholarly work proved a wise and necessary formula for the project. Touponce drew from a variety of his past publications to produce a theoretical framework for interpreting Bradbury’s works, while Eller relied on his own bibliographic and biographical grounding. This is not to suggest that the collaboration was seamless from the start. Initial work on the project lacked continuity. Eller notes:

Essentially, I would write a piece on the [Bradbury] work that I was doing, explaining how Ray came up with the concept for a story, what was going on in his life at the time, and so on and so forth. Bill would then read what I had written and then come up with something theoretical to frame the story within the context of an academic literary critique. That wasn’t working. The structure wasn’t sound, so we went back to the drawing board and came up with a better framework. The book would have seven chapters, with a short final concluding chapter.⁴¹

The scholars eventually decided to keep their writings for each chapter separate with Eller opening each chapter with a historical foundation of each text through the lens of a literary historian and textual theorist, detailing its evolution as Bradbury would revise and blend stories to create his book-length fictions. Touponce would then interpret the changes by explicating Bradbury’s “thematics.” Thematics, in this instance, does not

⁴¹ Jonathan R. Eller, History of the Center for Ray Bradbury Studies, Interview 2, Phone, March 28, 2020, 2.

denote “theme” per se. Rather it explores, broadly speaking, insights into Bradbury’s creative process.⁴²

The final product resulted in the first critical, academic press book to offer a wide-ranging textual, bibliographical, and cultural study covering the first six decades of Bradbury’s professional writing career. Drawing on correspondence with his publishers, agents, and friends, as well as archival manuscripts, the work proved significant because even in the early 2000s when Bradbury was beginning to receive lifetime achievement awards, the ivory tower bias seemed intent on keeping Ray Bradbury barred at the gate. And, while Eller admits that it is unlikely that Bradbury himself ever offered *The Life of Fiction* a close reading, he was able to go over the book in successive visits with Bradbury.⁴³ Above all, Bradbury was impressed with the final product because it demonstrated that people were investigating his work in new ways—that people were giving serious critical and academic attention to his work. Bradbury particularly appreciated the way that his developmental years were investigated to inform interpretations of stories that he wrote as maturing author. Having developed a fascination with the young child and writer he once was, who seemed so far removed from the aged celebrity that he had become, Bradbury celebrated any third-party attempts that reflected his own nostalgic interests.

In many respects, this collaborative endeavor on *The Life of Fiction* proved to be a culmination of Touponce’s scholarship on Bradbury, yet served as an important point of departure for Eller, moving him away from strict bibliographic studies and into historical and biographical research that would eventually result in a three volume, comprehensive

⁴² Eller, 2.

⁴³ Eller, 2.

biography of Ray Bradbury. *The Life of Fiction* proved to be a trailblazing endeavor in Bradbury scholarship that helped pave the way for Bradbury's work to rise out of the broad sea of popular culture and into academic and intellectual circles—in some respects mirroring the way that Ray Bradbury brought science fiction “geek” culture out of the marginalization of niche pulp fiction and into the literary mainstream.

Against the backdrop of this important scholarly work on Bradbury, significant changes were occurring structurally within IUPUI's School of Liberal Arts. In 2002, professors Nathan Houser (Peirce Edition Director), Marianne Wokeck (Works of George Santayana director), and Eller (textual Editor for both editions) established the Institute for American Thought (IAT) as an intentional evolutionary step for the already established, but not overly visible, Center for American Studies. A new and expanded vision was cast for the Center for American Studies under this focused leadership, and the Center was renamed to reflect this new focus. Professor Jack McKivigan brought the Frederick Douglass Project into this consortium of scholarly editions within the newly established IAT. Nathan Houser served as the first director of the institute; Jon Eller, who was serving as director of the Institute's new graduate program in Scholarly Editing at the time, accepted the role of associate director for the IAT.⁴⁴

This evolution of the Center for American Studies into the “Institute for American Thought” proved an essential development in the formation of the Center for Ray Bradbury Studies. Within the university's organizational structure, centers cannot be comprised of multiple centers, but institutes can. Eller's leadership position enabled him to make a case for establishing a new center within the institute—one that would promote

⁴⁴ Eller, History of the Center for Ray Bradbury Studies, Interview 4.

academic interest in and scholarship on the life and works of Ray Bradbury. At this point, years of discussion, collaboration, and organizational projections between Eller and Touponce were about to achieve an institutional structure and focus. Eller approached Touponce about the possibility of finally establishing the Bradbury Center. Eller laid out a plan that would accommodate Touponce's individualistic tendencies while maintaining the necessary institutional integrity to launch this new endeavor. Eller's teaching load, research and editorial responsibilities on the Peirce Edition, oversight of the graduate program, and the day-to-day managerial requirements of his role as associate director of the institute, prohibited him from playing an active role in the work of the Bradbury Center for a couple of years. If the Bradbury Center was to be established, it needed a director. This director role would require some necessary administrative responsibilities. While this was not necessarily Touponce's forte, he agreed to direct the Center.⁴⁵

In early 2006, Eller felt that they would have a chance to go forward with a proposal to establish a university-level Center for Ray Bradbury Studies. He proceeded to go through the proper university channels for establishing a new center with Touponce at the helm. The two scholars drafted a proposal for the new center and submitted it to the University's Office of Vice Chancellor for Research (OVCR). The proposal received positive reviews at that stage of the process. It then went to the Executive Vice Chancellor with a recommendation for approval, but ultimately the request to establish a university-level center was rejected on the grounds that there was little prospect that the entity would survive the remaining years of the professors founding it. As a consolation, the following year School of Liberal Arts' Dean, Bob White and Associate Dean, David

⁴⁵ Eller, History of the Center for Ray Bradbury Studies, Interview 2, 2.

Ford, decided to permit the Center to be established at the school-level within the Institute for American Thought. For the next thirteen years, as the Center suddenly found itself the home for Bradbury's archive, artifacts, library, and correspondence, the need to guarantee a future beyond the tenure of the founding directors would grow increasingly urgent.

The Early Years: 2007-2013

Ray Bradbury played a vital role in aiding Dr. Jonathan Eller and the late Dr. William Touponce in establishing the nation's first national research center for Bradbury scholarship via The Center for Ray Bradbury Studies in 2007. Research and publication remained Touponce's main priority during his tenure as center director, and although he would retire before seeing these projects to completion, he worked to establish two specific initiatives that advanced the Center's initial objective of promoting academic interest in Bradbury. The first came in the form of a new scholarly journal, *The New Ray Bradbury Review*; the second involved a multi-volume scholarly edition of Ray Bradbury's earliest stories, titled *The Collected Stories of Ray Bradbury: A Critical Edition*. Rights to publish these stories were secured via an appeal Touponce made directly to Ray Bradbury. Initially, Bradbury resisted as the stories of interest represented Bradbury's emerging work as a professional writer and at times betray vestiges of his raw and unpolished amateur phase as a writer.⁴⁶ Touponce countered this concern by explaining that these volumes would exist for historical and research purposes. Bradbury eventually conceded and helped the Center gain the necessary authorizations to begin

⁴⁶ Eller, History of the Center for Ray Bradbury Studies, Interview 4.

both of these publications, which to date include six issues of the scholarly journal *The New Ray Bradbury Review*, three volumes of the *Collected Stories of Ray Bradbury*.

The innovative aspect of *The Collected Stories* is that these critical editions depict the seldom seen, earliest published versions of Ray Bradbury's pulp stories. While Touponce established the concept and acquired the necessary permissions for this edition and set the tone for the overall project with his introduction in the first volume, he relied heavily on Eller's textual editorial expertise for the first volume. Touponce is credited as general editor for that first installment, while Eller is credited as textual editor. For the following two volumes, Eller assumed the dual role of general *and* textual editor, and is aptly credited as such in both of those latter volumes. As textual editor for the entire series, Eller took a variant approach to standard textual editing theory: instead of focusing on the author's *final settled intent* for his stories, Eller concentrated on reproducing the authors' *earliest settled intention* for each story as they were published in the pulp magazines. These versions, of course, predate the final forms of the stories as they appear in Bradbury's more widely known short story collections, and provide detailed insights into Bradbury's evolution as a professional writer.

A year into Touponce's tenure as director of the Center, Eller assumed the directorship of the Institute for American Thought. One of his accomplishments in this role was the establishment of a spatial campus footprint for the Bradbury Center within the larger space allotment dedicated to the IAT in the basement of the Education and Social Work Building on IUPUI's campus. This move paved the way for the Center to begin developing its own unique archive and library—an undertaking that would continue to unfold during its first five years as the Center began to develop its archive via

periodic artifact and library gifts from Donn Albright, Professor (now Emeritus) of the Pratt Institute and Bradbury's principal bibliographer. Albright, through his close ties to Eller and the Bradbury Center, afforded Eller the opportunity to create copies of other significant Bradbury collection documents for "virtual" deposit in the Center. As a result the Center established a small, yet noteworthy, collection of original and virtual archives prior to Ray Bradbury's death in June 2012. Touponce (supplemented by Eller) also donated a large portion of his science fiction, fantasy, horror literature and film reference works to the Center, resulting in an impressive reference library containing essential scholarship in the range of genres for which Bradbury is most widely known. From his own private collection, Albright also donated important papers and artifacts to the Center prior to Bradbury's death in 2012. This collaborative gift effort helped the Center for Ray Bradbury Studies lay the groundwork for becoming the national archive and emerging museum that it is today.

In August of 2011, after publishing the first three issues of *The New Ray Bradbury Review* and the first volume of *The Collected Stories*, Touponce stepped down as Director of the Center for Ray Bradbury Studies as he began to prepare for retirement. Eller stepped into the director role at this time. This was a natural transition considering the many collaborations between the two scholars and Eller's close involvement with all of the Center's operations as he served as the Director for the Institute for American Thought from 2008 to 2009. This move also liberated Eller to fully pursue his own scholarly, biographical interests on Bradbury.

While Eller served as general editor for volumes 4, 5, and 6 of *NBRB*, the Center's mission expanded significantly under his direction to include educational

outreach, archival processing, curatorial duties, and biographical research. As such, guest editors were brought in for the final two volumes of the journal. Dr. Phil Nichols, senior lecturer at the University of Wolverhampton and leading scholar on Bradbury's media career, served as the guest editor for volume 5 as the focus of that volume dealt with the anniversary of the 1966 film adaption of *Fahrenheit 451*, directed by François Truffaut. Dr. Jeffrey Kahan, Professor of English at the University of La Verne, guest edited volume 6, which dealt with Bradbury's supernatural fantasy fiction.

Bradbury also actively assisted Dr. Jonathan Eller in laying the groundwork for a three-volume biography, a project which Bradbury had initially approved in rough outline in 2004: volume 1 *Becoming Ray Bradbury* was published in 2011; volume 2 *Ray Bradbury Unbound* was published in 2014; and volume 3 *Ray Bradbury Beyond Apollo* was released on August 22, 2020, commemorating Ray Bradbury's centennial birthday. This three-volume scholarly biography chronicles the history of Ray Bradbury's intellectual and creative development. In many respects, it is a biography of the author's mind.

In sum, the formative years of the Bradbury Center culminated in four essential undertakings: 1) the launch and ongoing publication of a new scholarly journal focused exclusively on the works of Ray Bradbury via *The New Ray Bradbury Review*; 2) the development of a scholarly edition of Bradbury works, depicting the author's earliest settled intent for his professional stories beginning in the late 1930s via *The Collected Stories of Ray Bradbury: A Critical Edition*, 3) the designation of a campus footprint for the Center within the Institute for American Thought; and 4) the subsequent creation of the Center's genre fiction reference library and archive.

A New and Expanded Mission: 2013-2020

What had started out as an extensive research library, small archive, and hub for Bradbury scholarship blossomed into one of the larger single author archives in the United States seemingly overnight two years into Eller's tenure as director. In October 2013, a little more than a year after Ray Bradbury's passing, Eller collaborated with Bradbury's four daughters and the president of the Ray Bradbury Living Trust in planning a massive gift of Ray Bradbury's awards, mementoes, correspondence, office furniture, typewriters, filing cabinets, working library, and bookshelves to the Center. The daughters received these tangible properties in bequest from their father, and they wanted to see these important vestiges of their father's material legacy preserved at the Center for Ray Bradbury Studies. During this time, Eller also worked closely with Donn Albright, who had received a bequest of Ray Bradbury's papers and books, and periodicals related to Bradbury's works. In terms of subsequent appraisals, these papers and publications formed the most valuable part of Bradbury's material legacy that remained intact, and Albright agreed to gift a significant part of that bequest to the Center.

In mid-October 2013 Indiana University took ownership of and assumed curatorial responsibility for these massive collections, which have since been professionally evaluated for a combined appraisal of nearly \$7.8 million. Naturally, the acquisition of these combined gifts caused the Center to further expand its mission and prioritize preservation and outreach centered on the collection above scholarly publication endeavors. In spite of the fact that the Center still maintains appraisal distinctions on record for the two collections—the Bradbury Memorial Collection and the

Bradbury-Albright Collection—for the purposes of this dissertation, the dual gifts will henceforth be referred to as single entity.

Administrative leadership understood that Indiana University is fortunate to host and own this extensive collection of Ray Bradbury's papers, artifacts, correspondence, and other ephemera spanning his long life, representing key triumphs in Bradbury's career that established him as one of the most prominent and prolific writers of the twentieth century. Like many children of the Depression, Bradbury had a hard time throwing anything away that might prove useful down the road. Though it may not be accurate to label him a "hoarder" outright, if one views hoarding as a condition with a spectrum, Bradbury was certainly on that spectrum. This is fortunate for scholars, because the volume of materials that came to the Bradbury Center tell the story of Bradbury's pervasive influence in American culture in ways that far exceed the obvious accolades and awards mentioned in previous sections of this dissertation. The contents of the collection include more than 150,000 pages of published and unpublished literary works stored in thirty-one of the author's filing cabinets (all of which arrived in situ); four decades of the author's personal and professional correspondence as well as a number of uncollected letters dating back to the 1940s; remnants of Bradbury's author's stock of books, including an extensive array of foreign language editions; and his working library, comprised of nearly 4000 volumes. The wider assortment of documents includes manuscripts, typescripts, story concepts, photographs, correspondence, screenplay and teleplay drafts, vestiges of the author's early literacy development that include scrapbooks from Bradbury's youth in which he glued cut-out newspaper comic strips in an attempt to create his own books, and hundreds of keepsakes that he collected

from his various travels. In addition to the previously-known items that were conditionally inventoried for shipment to the university from Bradbury's L.A. residence, a wealth of new items is continually being discovered as the collection continues to be processed. These range from artifacts significant in popular culture, such as an original sketch of Mister Miracle, drawn by Jack Kirby for Ray Bradbury at the third annual Comic Con International in San Diego, to more literary artifacts such as letters from prominent mainstream writers—letters buried in accumulations of papers that never reached his filing cabinets at all.⁴⁷

The Bradbury Center's virtual mirror deposit of Donn Albright's personal collection (initiated prior to the receipt of the massive gift shipments in 2013 and 2014) continues to grow periodically when Eller has the opportunity to visit the private collection and resume scanning. Collectively, all of these materials have resulted in a vast and diverse archive that surpasses other notable Bradbury collections. For example, Bradbury holdings at Bowling Green State University (the Nolan Collection), isolated manuscripts such as those held at UCLA and Cal State Fullerton, and correspondence deposits at the University of Texas, Austin (Knopf) and Columbia University (Bradbury's agents) contain small yet important specialized holdings. Perhaps the most noteworthy of these important collections, the final revised typescript of *Fahrenheit 451*, resides in the Nolan collection. The Bradbury Center, however, benefits from a photocopy of the ribbon copy contained in Albright's private collection. The vast array of original

⁴⁷ The collection description provided here is based on information communicated in a 2017 proposal submitted to the NEH for a Preservation Planning Grant. The proposal was successful and the NEH awarded the Bradbury Center \$50,000 for preservation planning research. The preservation assessment and plan conveyed in subsequent chapters of this dissertation come directly from the work conducted during that grant cycle.

manuscripts, augmented by a large collection of photocopies of original articles that reside outside of the Center's holdings have greatly aided the Center for Ray Bradbury Studies in its evolution to become the core archive and library for Bradbury research and the genres in which his literary contributions were most significant.

Eller's wife, Debi, joined the Bradbury Center team to supervise the secure packing of the artifacts in the Bradbury family gift prior to shipment from Los Angeles. After the larger gifts were received in 2013 and 2014, she continued to work with the collection and aided Eller significantly as he expanded the missional work of the Center to include educational outreach, teaching, and publication activity. These new activities were launched from the same 510 square-foot room that Eller had allotted to the Bradbury Center when he was overseeing the Institute for American Thought. This small footprint doubled as a reference library and repository for the high-value art and artifacts, but the spatial limitations proved to be a significant barrier to the Center's success in providing public access to the collection. The space was simply inadequate for the sheer volume of materials received in 2013 and 2014, and many of the contents were kept in secure storage spaces in primarily two pockets across campus. The most valuable items were stored in the Bradbury Center's secure IAT space while almost 20,000 pounds of the remainder of the gifted acquisitions were kept in storage in another location on the fourth floor of Cavanaugh Hall, where the rest of the School of Liberal Arts is located.

Teaching and tours for the few items on display in the IAT were managed in shifts, forcing the Center to defer hosting large groups. Even with these spatial challenges, the Center increased and diversified its outreach programming on the IUPUI campus and throughout the larger Indianapolis community. Since 2013, center faculty

and temporary staff members have presented at events for four World Science Fiction Conventions (Worldcons), the Indianapolis Public Library, Indiana Comic Con, the Kurt Vonnegut Memorial Library, IUPUI Arts & Humanities Institute, IU Cinema, IndyReads, the regional Popular Culture Association, the American Library Association, the Herron School of Art and Design Youth Camps, and the Shelby County Public Library. Eller also frequently guest lectures on Bradbury and Bradbury Center-related topics in both undergraduate and graduate courses in English, textual editing, digital storytelling, science fiction, and children's literature. Through Bradbury's prominence in the NEA Big Read program, Eller, has given keynote lectures on *Fahrenheit 451* in Pittsburgh, Milwaukee, Chicago, Michigan, and elsewhere in the country. He also established the annual Ray Bradbury Memorial Lecture with the Indianapolis Public Library in 2014 and has given the keynote lecture at each of these events every year since. Under Eller's direction, the Center began providing regular public outreach and programming for libraries and schools in the Indianapolis region and beyond throughout the academic year as well as through the summer months while also continuing the original publication-related mission that the Center held during its inception.

In 2016, the Bradbury Center relocated to a larger space on the main floor of Cavanaugh Hall at IUPUI, connected to the Campus Center via a skywalk. The nearly 1,500 square-foot expansion led to the creation of a permanent core exhibit: the re-creation of Ray Bradbury's office and library with entirely original artifacts, including the late author's original furniture, bookcases, working library, desktop typewriter, and many of his awards and mementos. Secured in the archival processing area (located just outside of the core exhibit space) are three of the portable typewriters that Bradbury used

at varying times over the course of four decades. His national and international awards, mementoes, and other artifacts from his personal office are also housed in secure cabinets. Included in the large reference library are more than 1800 rare pulp magazines that represent Bradbury's juvenile reading and continued well into his years as a professional pulp fiction author. This collection also includes the issues that contain his earliest published stories as well as hundreds of his author's copies from the major market magazines where his work also appeared. Other important aspects of the reference library include studio reels of his film and television work, more than one thousand audiovisual recordings of his interviews, film and television productions, television appearances, and dozens of the stage plays produced from his works.

Outside of the thousands of pages stored in situ in the author's 31 filing cabinets is a massive accumulation known informally by center staff as "the lost papers." This includes approximately fifteen thousand pages of papers and writings that were stored for years in his Los Angeles den and in a large wicker credenza at Bradbury's weekend home in Palm Springs. Thanks in large part to Debi Eller's work as a staff volunteer for the Center, these materials were sorted into rough categories in preparation for the Center's preservation and accessioning efforts. Additionally, important historical artwork created by legendary illustrators such as Joseph Mugnaini, various writers, Hollywood figures, and NASA artists arrived in 2014 via a supplemental shipment from the Bradbury family. All of the stored archives and books, including the thirty-one cabinets of papers, were brought into the expanded Bradbury Center footprint, and it was at this point when the Center began hosting public and private tours on a near-weekly basis. These activities

continued until the COVID-19 pandemic forced the Center to cease its public on-site operations in March 2020.

When the Center relocated to this current campus footprint, a broad-level inventory existed for the collection overall, but the Center did not yet have full intellectual control over its holdings. Books from Ray Bradbury's home office library were inventoried by Eller during Bradbury's lifetime and again (by a staff intern) after arrival at the center, but significant portions of the collection—more than 100,000 pages—remained in Bradbury's filing cabinets for evaluation. Most of the contents resided in folders labeled by Bradbury, but there was no organization to the sequence in which typescripts, manuscripts, correspondence, news clippings, ephemera, etc., were filed. This challenge was further complicated by the fact that there was generally no topical or chronological order to the filing. Before moving the papers and cabinets from Los Angeles in 2013, Eller created an extensive in situ folder-level inventory based on the labels Bradbury placed on the folder covers and tabs. Unfortunately, the contents were not always as labeled by Bradbury, often rendering these inventories unreliable when searching for specific pieces within the archive.

Eller's initial efforts on the folder-level inventories were significantly advanced in 2019 when graduate student interns and highly qualified volunteers began working with Debi Eller to systematically develop detailed, manuscript-level inventories for each drawer of the author's original filing cabinets. The decision to reorder the contents of these cabinets was largely influenced by the archival direction of Dr. Catherine Walsh, a trained archivist who worked in the Center during the summer and fall of 2019; she designed the protocols and oversaw the beginning work for this initiative. While this

proved to be an essential step toward becoming a fully functioning academic archive, the decision to reorder these contents was not easy. Bradbury's unique creative genius was reflected in his complex files and in the many thousands of papers and letters that were never filed at all. His constantly shifting imaginative focus resulted in many uncategorized pockets of creative production.

Fortunately, the original folder subject inventory of 2013 and the subsequent manuscript-level notations of 2018-2019 provided a record of the original contents that captured the discernible pockets of sequence as well as the reactive nature of Bradbury's original filing in general, allowing Dr. Walsh to begin the rehousing and reordering of the collection according to more traditional archival standards. Staff involved in vetting the original ordering of the contents also continued the initial stage of re-folding and organizing the files on a drawer-by-drawer basis, in preparation for eventually removing the files from the corrosive environment of the original metal cabinets. These staff members included: Debi Eller (lead staff volunteer), Nancy Orem (staff volunteer); Katherine Watson (Museum Studies graduate intern), and Dr. Catherine Walsh (Bradbury Center resident archival expert May 2019 – October 2019). External volunteers included Kelin Hull (volunteer and assistant director of the campus Writing Center) and Kelly Kerr-Cook (Indiana Arts and Humanities Institute). In March 2020, the COVID-19 pandemic closures led to temporary suspension of work on the papers and manuscripts. Limited work on ordering Bradbury's correspondence files started up again in July 2020 through staff volunteer Nancy Orem, a trained archivist.

The Bradbury Centennial: January 2019-August 2020

In early 2019, the Bradbury Trustee representing the Ray Bradbury Literary Works, LLC hired Wiener/Schiller Productions Inc. to plan a national celebration in honor of Ray Bradbury's 2020 centennial birthday. The Bradbury family intended to reinvigorate Bradbury's legacy through the centennial celebration by renewing interest in Bradbury's work, introducing his stories to a new generation of readers, and connecting with high profile celebrities and professionals who knew or were influenced by Ray Bradbury. Weiner/Schiller Productions Inc., as well as the LLC Trustee staff, relied heavily on the Bradbury Center's expertise for a number of the initiatives developed for this centennial celebration, which were to include extensive programming at San Diego's annual Comic-Con International, regional science fiction conventions throughout the Midwest, the 78th Annual World Science Fiction Convention (Worldcon) in New Zealand, the development of a new Ray Bradbury website, and extensive social media campaigns. Unfortunately, many of these projects were canceled or moved to virtual formats due to concerns over the COVID-19 pandemic. Still, the Bradbury Center's involvement in the centennial planning provided a unique opportunity for the Center to work with the Bradbury LLC and established strong ties that led to crucial financial support for the center.

Bradbury Center Succession Plan: 2019-2021

On July 1, 2019, Eller entered phased retirement and assumed a 50% workload reduction. Around that time, I stepped into a full-time position at IUPUI via a clinical faculty line that included a joint appointment to the American Studies and English

departments within the IU School of Liberal Arts as well as an appointment to the Bradbury Center as Managing Director.

Current Activities: Fall 2020

In March 2020, the Bradbury Center closed to the public as part of a larger IUPUI campus-wide shut down in response to the growing COVID-19 threat and partially reopened in June 2020. Staff and volunteers work in the collection on alternating days in order to comply with social distancing protocols. Staff and volunteers are in the final stages of the refolding/reorganization initiative that began under the direction of Dr. Catherine Walsh in 2019, but progress has understandably slowed due to limitations for on-site research.

Under the direction and support of the Ray Bradbury Literary Works LLC, the Bradbury Center has also assumed full responsibility for the online presence of Bradbury's legacy. The Center hired Jordan Brinker as Web Marketing Manager in March 2020 to run both the Center's social media presence as well as the official Ray Bradbury social media accounts. New creative content is developed daily for these online profiles. The Center has also hired Alisha Beard as the Center's project manager and archival development coordinator. Beard oversaw the design and implementation of the Center's annual Ray Bradbury exhibit in IUPUI's Cultural Arts Gallery on display during the fall of 2020 and is also creating educational materials for junior high and high school teachers who are interested in incorporating Ray Bradbury into their curriculum lineups.

This latter initiative represents a significant new step in the Center's educational outreach initiatives that launched in 2013 when the Center received the larger portion of the collection. Since the start of the fall 2017 academic semester, the Center has

employed graduate student interns from the university's prestigious Museum Studies Program. 2019's graduate student intern, Katie Watson, has remained on staff in a part-time capacity since graduating in May 2020. She is playing a transitional leadership role in carrying on the archival processing efforts that began under Walsh's direction. Essential work on this initiative progressed significantly thanks to the diligent work of two highly qualified staff volunteers: Debi Eller and Nancy Orem prior to the COVID-19 disruption.

Achieving Immortality

Bradbury's hope to "live forever!" through his literary footprint was largely well-established before the author's passing in 2012. *Fahrenheit 451* had long been established as an international best seller. Some of his most prestigious awards, including his Pulitzer Citation, National Book Foundation medal, National Medal of Arts, and the French Academy's Ordre des Arts et des Lettres, were awarded during the final dozen years of his life—long after his most creative and enduring work reached print. While Center leadership remains acutely aware that the Center's greatest potential as an educational outreach center can only be realized if the focus is on existing *for someone* rather than merely being *about something*, the significance of Bradbury's legacy is not lost on the faculty, staff, and volunteers who work, often sacrificially, to ensure the Center's viability. The greatest public draw to the Center is its permanent exhibit—the recreation of Bradbury's home office and working library. When the Center is open to the public, patrons are able to step into Bradbury's office, observe his two desks where many of their favorite stories were written, and read the shelves and discover the authors who influenced this literary giant: Shaw, Poe, Steinbeck, Welty, Eiseley and hundreds of

others. When staging the collection for public tours, Center staff is often reminded of these lines from Bradbury's *Fahrenheit 451*, reflective words spoken to fireman Montag by Granger, leader of the Book People:

Everyone must leave something behind when he dies, my grandfather said. A child or a book or a painting or a house or a wall built or a pair of shoes made. Or a garden planted. Something your hand touched some way so your soul has somewhere to go when you die, and when people look at that tree or that flower you planted, you're there.

It doesn't matter what you do, he said, so long as you change something from the way it was before you touched it into something that's like you after you take your hands away. The difference between the man who just cuts lawns and a real gardener is in the touching," he said. "The lawn-cutter might just as well not have been there at all; the gardener will be there a lifetime."⁴⁸

Bradbury's abiding influence on the American literary landscape throughout much of the twentieth century is reflected not just in the preservation and recreation of his office, but also in the various public outreach and educational initiatives conducted by the faculty, staff, and volunteers associated with the Bradbury Center. The following chapters of this dissertation will detail how peer institution field research visits and external consultants have positioned the Bradbury Center to face the formidable challenges ahead. Even with its current and expanded footprint, the Center still lacks sufficient space, environmental controls, archival quality supplies, and staff to allow the Center to realize its full potential as an international research destination, a museum reflecting key aspects of American cultural history and reading traditions, and a public outreach destination for tourism, education, and reflection on the value of a reading life.

⁴⁸ Ray Bradbury, *Fahrenheit 451*, Reissue Edition (New York: Simon & Schuster, 2012).

Chapter 3:

NEH Preservation Planning On-Site Consultation

Field Research Overview

In April 2018, the National Endowment for the Humanities (NEH) awarded the Center for Ray Bradbury Studies a \$50,000 Preservation Planning Grant. This grant funded my year-long, applied research project. The major goals of the Preservation Planning Project were to seek expert advice in preservation, access, and other relevant procedures in the Center for Ray Bradbury Studies mission to preserve and curate the legacy of Ray Bradbury for generations to come. These archival and public access initiatives support Indiana University's institutional priority in terms of identifying a full museum, gallery, and archival presence in concert with evolving planning for full accessioning, preservation, and long-term curatorial practices for the Bradbury Center's vast collections.

A 2016 Preservation Needs Assessment conducted by the director of conservation services at the Center for the Conservation of Art and Historic Artifacts (Philadelphia, PA) identified the need for a full-range preservation and strategic growth plan. The on-site assessment was followed by a report noting the need to "create a processing or cataloging plan to address increasing intellectual control over the contents of the [original] filing cabinets and Bradbury's office installation. Initiate an accurate and descriptive inventory, and, correspondingly, create a database in which inventory and catalog records can be stored." The assessment report further advised that after an initial year of prototype accessioning, the Bradbury Center should undertake "the writing and

implementation of a Collections Management Policy to guide the care and management of the collections.”

The field research for this preservation planning project unfolded in two phases. The first phase involved an intensive four-day on-site consultation in which five professional archivists visited the Center and examined its collections and policies: artifacts, manuscripts, correspondence, organizational layout, access policies, operational procedures, and environmental/climate control for artifacts. The second phase involved site visits to peer institutions and is detailed in chapter 4.

Significance

From the outset of the site visit and consultation process, it was essential to define and articulate the research significance of our holdings. With the support of the Bradbury family, estate, and literary agents, the Bradbury Center endeavors to preserve and curate the material legacy of Ray Bradbury for generations to come. As owner of the collections housed in the Center, Indiana University honors the deeds of gift and the founding directives in placing administration of the Center in the IU School of Liberal Arts on the IUPUI campus. The 2016 spatial expansion of the Center demonstrates that the School of Liberal Arts prioritized the Center in terms of identifying a full museum, gallery, and archival presence in concert with evolving stages of planning for full accessioning, preservation, and long-term curatorial practices.

The NEH 2018 Preservation Planning Grant funded the field research for this dissertation and permitted the Center to focus on preserving an incredibly rich tapestry of twentieth century American cultural history and marking a path to increasing and enhancing access to this incredible humanities resource. Bradbury’s correspondence,

much of which is curated in the Center, remains unpublished. Because of this, the public is largely unaware of how Bradbury's unique, poetic writing style and storytelling skills carried over into seventy years of written interaction with fans, colleagues, mentors, and world-renowned dignitaries and celebrities. The vast collection of Bradbury letters affords scholars a deeply personal, perspective on various unique and unexpected connections that quietly wove patterns throughout the United States' intellectual, creative, and cultural consciousness. Many of these connections and ideas helped the American public navigate the fears and uncertainties of the Nuclear Age as well as the excitement and optimism of the Space Age.

The Bradbury Center exclusively curates letters Bradbury received from presidents, senators, the Librarian of Congress, NASA administrators, astronauts, noted astronomers and planetary scientists, and a vast cavalcade of literary figures and Hollywood legends: writers such as Graham Greene, Jacob Bronowski, Herman Wouk, and Greg Bear; critics Gilbert Highet, Russell Kirk, and Bernard Berenson; film directors John Huston, Steven Spielberg, and Federico Fellini, among others; actors such as Rod Steiger, Charlton Heston, Gregory Peck; Walt Disney and generations of his studio successors and "Imagineers." These letters, and thousands of others, were stored for years in unventilated places and environments that accelerated deterioration. As such, the window of time to plan for the documentation and preservation of many of these materials is entering the eleventh hour.

Ray Bradbury was also deeply involved with urban planning, preserving libraries as well as promoting literacy, films, and theater productions. He worked closely with the Disney corporation and many important Hollywood figures. Important pockets of film

history manifest in the Bradbury papers—correspondence, scripts, and production materials that include storyboards for animated films based on Bradbury works. In terms of American literature, the Center also curates many drafts of Bradbury’s stories and novels as well as hundreds of awards including his National Book Award, his Presidential Medal of Arts, and his Pulitzer Prize. These and other artifacts in the Center represent the kind of great achievements that can be accomplished through a lifelong dedication to learning and discovery

Because many people are drawn to the power of artifacts, especially prestigious accolades such as Emmy Awards and Pulitzer Prize, these items attract the public to the Center. Even now, visitors have the opportunity to learn about the immense value of the humanities that informed Bradbury’s creative intelligence as he developed—largely on his own—into one of the most beloved writers of his generation. These materials must be preserved so they can aid current and future institutional historians and private researchers as they fill in many gaps in parallel worlds—art and illustration, graphic art, literature, urban planning, science, space exploration, and the worlds of stage and screen—that Ray Bradbury touched throughout his career.

The protection, stabilization, organization, and digitization of all of these cultural heritage materials associated with Ray Bradbury will also serve as a single point of contact for the many universities and public institutions that have small islands of Bradbury materials. The resulting intellectual control will also lead to many opportunities for public outreach, education, lectures and other programming. None of this could have begun, however, without the full preservation and collection management planning in concert with the expert consultations that were funded by the NEH Preservation Planning

Grant in 2018. The following sections detail the activities and outcomes from these consultations.

Activities

Two distant consultants from similar university archival and museum environments (Wheaton College and Albion College), as well as local consultants from partnership organizations, were recruited to provide oversight for this planning project. Planning activities began May 2018 and ran through April 2019. Letters of commitment were originally obtained from the following individuals prior to the grant application deadline in July 2017:

- Ramona Duncan-Huse, Senior Director of Conservation,
Indiana Historical Society, Indianapolis, IN
- Kristi L. Palmer, Associate Dean of Digital Scholarship in the
IUPUI University Library, specialist in digital collection
organization
- Laura C. Schmidt, Archivist at the Marion E. Wade Center
Wheaton College, Wheaton, IL
- Justin N. Seidler, Albion College Archivist & Special
Collections Librarian, Stockwell-Mudd Libraries
- Elee Wood, Ph.D. and Professor of Museum Studies; Public
Scholar of Museums, Families, and Learning; IU School of
Liberal Arts at IUPUI, Indianapolis, IN

By the time the NEH grant was awarded in April 2018, two of the local consultants, Elee Wood and Kristi Palmer, had moved on to new positions that prohibited their

involvement with the project. Faculty from IUPUI's Museum Studies and Library Science programs strongly recommended Lisa Lobdell, archivist for the Great American Songbook Foundation, as a replacement for Elee Wood. Jenny Johnson, IUPUI's Digital Scholarship Outreach Librarian and acting director of the Center for Digital Scholarship, also came highly recommended; she replaced Kristi Palmer as the primary digital preservation consultant.

Collectively, this team of professional archivists provided direction and guidelines for the Center's formal preservation planning projects. Activities included early stage development of policies, plans, and procedures that assisted in the governing, planning, and maintenance of the collection. The team identified objectives, goals, and strategies for addressing the preservation needs of the collection, aiding in systematically moving forward with care initiatives, and planning for general organizational development. In addition to this report, prototypes for a collections management policy, collections development policy, research/access policies, handling guidelines, procedures manual, processing plan and priorities, housekeeping guidelines, and an exhibition policy were also created. These currently exist as "living documents" that will evolve alongside the development of the Bradbury Center as future funding and spatial expansion necessitate revisions. These documents represent what the Center is able to accomplish under its current spatial, financial, and staffing capacities.

This field research overview constitutes a comprehensive report describing the nature and scope of the archival material and plan for its processing. All findings, plans, and procedures stemming from this ambitious research project are detailed in the following sections.

Project Leadership and Activities Timeline

All activities for this project were conducted under the leadership of the Project Director Jonathan Eller and me. Afterward, I wrote a white paper in collaboration with the NEH consultants and Dr. Eller to fulfill the requirements for the NEH Preservation Planning grant. Eller and I made decisions related to the NEH consultant recommendations; we also consulted the Executive Director of Advancement and the Development Officer within the IU School of Liberal Arts. Brief progress e-mails were provided to the NEH division director for this grant, Dr. Ralph Canevali (now retired). The resulting white paper detailed the combined recommendations of the expert consultants in the targeted areas: expansion, renovation, archival accessioning, artifact preservation, database documentation, digital imaging, and collections management. The consultant evaluations are based on their initial reviews of the collection space, environment, holdings, types of materials, etc.

The following Project Timeline documents how the consultations evolved:

May 2018:

Project Director Jonathan Eller and I (Project Manager) conferred with internal university consultants: Elee Wood, Director of Museum Studies, and Kristi Palmer, the Associate Dean of Digital Scholarship in the IUPUI University Library, to discuss ideal replacements for Wood and Palmer. Jenny Johnson (MLS, Digital Scholarship Outreach Librarian IUPUI) and Lisa Lobdell (MLS, MA Public History, Archivist for Great American Songbook Foundation) were identified as the top candidates and the Center was fortunate that both were available and eager to work on the project.

June-July 2018:

I arranged travel and lodging accommodations for the out-of-state consultants (Schmidt and Seidler) and coordinated calendars to convene a four-day, on-site review and planning workshop with the consultants and project team in mid-August. I also made a preliminary site visit to the Great American Songbook Foundation and established protocols for other site visits conducted as part of his field research for this report.

August-September 2018:

The entire consultant team convened in Indianapolis for a four-day (August 8-11) visit to the Center for Ray Bradbury Studies and provided an in-depth on-site preservation planning workshop. Eller and I collaborated in conducting a comprehensive tour and review of the Center's current space and environmental conditions as well as its current status in cataloging, digitization, and preservation efforts. This overview which took place on August 8 provided the necessary framework for the consultants' to offer their input into the preservation plan. The team investigated the methodologies and standards for preservation and access and identified institutional precedents and protocols that will affect future accessioning and digitization projects for the collection. Toward the end of this visit, consultants split up into teams according to experience and expertise to focus on specific aspects of the preservation planning project. These teams then drafted a set of informal written recommendations pertaining to each category outlined in the process. The written recommendations were submitted to me on September 19, 2018.

I also embarked on a second site visit for this project—Robert A. and Virginia G. Heinlein Papers held in the Special Collections and Archives at the University of California, Santa Cruz. Details from this visit are included in chapter 4.

October 2018:

I compiled and edited/revised the written recommendations that the consultants submitted on September 19, 2018. The results of these recommendations are outlined in this chapter. At the end of the month, I also embarked on a two-day intensive site visit to The Marion E. Wade Center at Wheaton College and a one-day visit to the J. R. R. Tolkien Collection at Marquette University.

November 2018:

I conducted the final site visit funded by the NEH Preservation Planning grant during the first weekend in November. This involved two full days at the Russell Kirk Center for Cultural Renewal in Mecosta, Michigan. Two weeks later, an overview of the emerging plan was shared with the various members of the project team, consultants, advisory board, organizational partners, and internal experts for review and additional input. Early feedback from these various stakeholders commended the Center staff for implementing reasonable methodologies and standards and expressed interest in learning more about the project as it continued to unfold, particularly in regard to optimal models of preservation plans and the component procedures and policies, best digitization practices and procedures, and guidance on stages of overall implementation for the Bradbury collection.

December 2018 – February 2019:

With the site visits completed I shifted my focus to crafting the comprehensive report on the workshop discussions and the results of the peer institution-site visits, detailing the combined recommendations of the team and consultants in the targeted

areas: archival accessioning, artifact preservation, database documentation, digital imaging, and collections management.

As various sections of the report were drafted, I disseminated drafts to the Project Director (Eller) and key members of the consultant team (Schmidt, Seidler, and Lobdell) for review and feedback.

March-April 2019:

I finalized a preliminary draft of the preservation planning report and submitted it to Eller (Project Director) for review.

April-May 2019:

Eller and I conferred with the IUPUI School of Liberal Arts Office of Development and External Affairs and began crafting a proposal for a NEH Infrastructure and Capacity Building grant that would partially aid the Center in fully implementing the preservation project through an expansion and renovation initiative. As a first step toward additional implementation funding, the staff used the newly drafted collections management policy to modify the Center's annual renewal applications for the 2019 grant application cycles.

Findings from the On-Site Consultation

The following sections of this chapter were written in collaboration with the NEH consultant committee, detailing the recommendations that came from the four-day on-site consultation that took place August 8-11, 2018. I compiled, edited, and co-authored this report, but it is important to note that this is the result of a collaborative effort.

Contributors were compensated for their contributions via funds from the National

Endowment for the Humanities Preservation Planning Grant that was awarded to Center for Ray Bradbury Studies in May 2018.

Physical Preservation Plan⁴⁹

The consultants noted the Bradbury Center's need for an institutional collections plan that describes the types of materials that are to be included in a collection.

Preservation plans are included within the framework of institutional collections plans, and the purpose of such a preservation plan is to establish measures that will preserve those materials long term, understand and examine the general and specific needs of the collection, develop ongoing preventive care, followed by short and long-range goals toward improving objects at risk. The plan starts by establishing general steps that significantly aid in preserving collections and include:

- Determining how the facility that holds the collection will be used
- Creating and maintaining an environment conducive to collection preservation
- Writing guidelines for the handling and usage of original artifacts, manuscripts, etc.
- Describing a professional model for storage based on current industry-standard best practices
- Care and treatment of the archival materials
- Exhibition of items in the collection

⁴⁹ This plan is based on recommendations provided by the NEH Planning Grant Committee, particularly Ramona Duncan-Huse and Justin Seidler.

Preservation Plan Item 1: Facility and Space Use

Ideally, the collections facility of an archive or museum will allow for the full range of collection stewardship activities. Professional standards recommend adequate space to safely grow, manage, store and provide access to collections. Unfortunately, the Center is not currently able to operate according to these standards due to its fiscal and spatial resource limitations. The current space is overcrowded with materials, causing urgent concerns for the safety of staff, patrons, and the collection. In 2016 the Indiana University-Purdue University, Indianapolis (IUPUI) provided the Center a 1,500 square foot space to house the collection to begin processing activities and development for the Center. While the provision of this new space was a step in the right direction, it did not fully resolve the spatial and environmental requirements to competently house and preserve the vast Bradbury collection, which includes more than 150,000 pages of correspondence, typescripts, drafts of published and unpublished stories, etc.; thousands of personal effects including many of Bradbury's prestigious awards and accolades; office furniture; working library, etc. The NEH consultant team unanimously agreed that the long-term preservation of the collection necessitates that the Bradbury Center expand its spatial perimeter to include dedicated spaces for collection storage, processing, exhibits, visiting scholars, and other preservation and outreach activities.

The consultant team noted that as part of an institutional strategic plan for the Center, a facility planning document must be developed. This document will outline adequate space and space adjacencies for:

- Storage vault for special collection materials currently at the Bradbury Center

- On-going processing activities by several interns which may also include a digitization aspect for on-site needs
- Reference library collection with a dedicated reading room for researchers to safely examine materials of different formats
- Office space for staff and staff functions
- Space needed for in-coming materials that include allocations for isolation, accessioning, and examination
- Space needed for registration and cataloging activities
- Reformatting activities for patrons (either photocopy or digitization)
- Archival processing space for permanent staff
- Preservation space for activities associated with condition survey, base-line cleaning, archival supplies, specialized housings, conservation treatment
- Adequately designed and climate-controlled exhibition space which includes the recreation of Ray Bradbury's Office
- Technical capabilities that allow staff to carry out the preservation plan relative to environmental control and the use of technology to best monitor the space to museum standards, security, storage models.

The on-site consultant team recommended that the Center pursue adequate space at IUPUI. If this is unavailable on campus, then an off-campus university site may be a necessary alternative. Regardless, adequate space is imperative for the Center to expand, secure, and preserve the collection. To achieve these goals, the Center must work with a designer familiar with library and museum spaces, form strategic partnerships with

similar institutions in the immediate Indianapolis area, and collaborate with the university's advancement staff on fundraising initiatives.

Preservation Plan Item 2: Environment

The consultant team noted that while Bradbury Center staff members have worked to improve the collection's environment, many factors remain beyond their control. Further efforts to monitor the environment where holdings are used and stored must be established, but this can only happen via the cooperation of the University's Building Services Department. This monitoring should coincide with enabling the Center to maintain environmental control at appropriate levels for the variety of material represented in the collection.

Environmental Set Points Based on a Seasonal Module:

The preservation of a mixed archival collection comprised primarily of paper requires temperature and relative humidity according to archival standards that are based on a seasonal model to the degree of control that can be afforded by a capable HVAC system. Improvements or adjustments in how the system is used or manipulated may need to be considered to adhere to the seasonal schedule.

Spring/Summer set points:

- 68 degrees F
- 52% RH +/-7.5 allows an acceptable range of 45-60% RH over 12-hour period

Fall/Winter set points:

- 68 degrees F

- 42% RH +/- 7.5 allows an acceptable range of 35-50% RH over 12-hour period

Changes to the set points at the beginning of each season should be staged over the course of 48 hours in spring (April - May) and fall (Sept. - October). In order to accomplish this, the consultant team recommends:

- Employing a series of monitoring devices known as “data loggers” in order to track the changes in temperature and relative humidity. Data loggers are set to record temperature and relative humidity. These records can be wirelessly downloaded and reviewed by staff to check conditions of all collection storage and use areas.⁵⁰
- Upgrading the controls for temperature and relative humidity. Any current or planned collection space defined as storage or use areas may be conditioned to museum standards with localized ductless units designed to condition a specific amount of space. This type of unit has the advantage of being a supplement to the temperature and relative humidity independent of the institutional building. This will allow the storage area a better degree of control for the paper collections housed by the Bradbury Center.⁵¹

⁵⁰ Onsetcomp.com, “Preservation Management | Onset HOB0 Data Logger,” ONSET, accessed March 30, 2019, <https://www.onsetcomp.com/applications/preservation-management>.

⁵¹ “Light Commercial,” Mitsubishi Electric Cooling and Heating, accessed October 22, 2018, <https://www.mitsubishicomfort.com/products/light-commercial>.

- Anticipating and taking advantage of future technology leaps to upgrade interior environments with the installation of Mitsubishi light commercial ductless split heating and AC units.⁵²

Measuring Light Levels

The consultant team recommended procuring a visible light meter⁵³ to measure light levels. Such measurements are critical as light energy of any kind will accelerate the deterioration of many artifacts, particularly paper, organic dyes, pigments, textile and plant fibers and plastics. It is imperative that the Center maintain appropriate levels of illumination in all areas where the collection is used and stored (examination, research, exhibition, etc.). Twentieth century paper collections in particular pose stability challenges, and lignified paper pulp reformatted or copy papers such as the ones housed in the Center are damaged by ultraviolet light and illumination higher than 5-foot candle or 50 LUX.

While controlling the composition and intensity of natural light can be difficult, the Bradbury Center's location in a windowless environment provides an advantage on this front. However, this advantage is negated by the Center's collection location, which currently functions as an active working space for processing, holding meetings and conferencing, hosting tours and exhibitions, etc., making a number of items stored in sleeves on open shelving and/or displayed on walls vulnerable to damage by light. While the permanent exhibit of Ray Bradbury's reconstructed basement office is rarely illuminated for display unless there is a tour group, standard downward facing fluorescent

⁵² "Light Commercial."

⁵³ University Products, "Visible Light Meter," accessed October 22, 2018, <https://www.universityproducts.com/visible-light-meter.html>.

bulb fixtures without light diffuser panels illuminate all other collection and display areas. To the Bradbury Center's credit, each bulb has been sleeved with ultraviolet light blocking covers to mitigate the light most damaging to paper and associated media. Still, ambient light level from the lamps remains too high for the materials exposed on shelving and on display. The consultants recommend that the Bradbury Center remove items on display in the main work area until lighting can be held in check at 50 LUX—the museum standard for the exhibition of paper materials. In the meantime, facsimiles of posters, art, etc. should be exchanged for display use until the Center can replace fluorescent lights with LED lighting in the existing or improved space. LED lighting does not contain harmful UV light. To achieve 50 LUX throughout, the Center can install a dimmer switch and use task lighting in research area.

Air Filtration

Per consultant team advice, the Center must explore ways to establish measures to maintain proper air filtration throughout the Center, especially in areas designated for collection storage and use. Unfiltered air particles may introduce and spread dust, mold, and other hazards to the collection. It should be noted that a comprehensive environmental control system will be installed as part of a larger renovation project, center staff plan to consult with IUPUI Campus Facility Services to explore short-term options for air filtration and environmental control.

Pest Management

An integrated pest management program must also be implemented to safeguard materials from infestation. Such a program is an important component of collections management policies as it establishes protocols for processing all in-coming collections

as well as strict procedures for all collection/storage use areas. Insects and rodents find many materials in museum collections appetizing such as paper, glue, leather, textiles, and so on. The Center can mitigate the possibility of pests in the museum by enforcing policies that promote good housekeeping.

Before allowing the new materials to enter the Center's premises, the Bradbury Center staff will vigilantly inspect donations and purchased materials for possible infestation from mildew, mold, or insects. When issues arise, staff must sequester questionable materials in a Rubbermaid container with an air-tight, fitted lid and request assistance from a conservator. This may involve vacuuming and/or freezing to eliminate the problem.

Disaster Preparedness

Recommendations from the on-site preservation workshop include the development of a disaster preparedness plan to stage supplies and establish emergency procedures with a first response team. The first step in this process involves maintaining an emergency kit comprised of tools for mitigating damage in the aftermath of a water or fire emergency. The second step involves creating a formal disaster preparedness and response plan that details specific duties assigned to staff, interns, and trusted volunteers. The Museums & Galleries of NSW (New South Wales)⁵⁴ recommends procuring a number of items to have readily available.

⁵⁴ Museums & Galleries NSW, "Shopping List: Flood Recovery," Museums & Galleries NSW, accessed October 22, 2018, <https://mgns.w.org.au/sector/resources/online-resources/collection-care/shopping-list-flood-recovery/>.

Water Detection

In addition to procuring the items outlined by The Museums & Galleries of NSW, the consultant team also recommended acquiring and placing battery operated or wireless audible water sensors near all active water pipes adjacent to the Ray Bradbury Office. The team also recommended that the Center purchase 4" waterproof pallets and place the Ray Bradbury filing cabinets on top of these pallets so that in the event of a water emergency, water will not damage the collection materials. _Also, the pallets will expedite the movement of individual file cabinets by pallet jack to a dry location.⁵⁵

After the Center acquires these emergency materials, the consultant team recommends that the Bradbury Center assemble and maintain a disaster preparedness plan by using an on-line disaster planning tool, such as the one provided by Dplan.org. Part of this plan calls for identifying local conservators willing to establish and participate in a network committed to aiding the network's organizations in the event of an emergency by sharing resources and/or labor after a disaster.

Preservation Plan Item 3: Handling and Use

The consultant team emphasized the importance of establishing a full set of procedures for handling collections. The Bradbury Center must then train staff and interns to abide by these procedures as they handle, retrieve and re-shelve items in their care, and these procedures must be on display for patrons, and patrons should fill out a form noting that they understand the procedures and commit to abide by them. Even with this in place, staff should assist patrons as required during research. Examples of such procedures include:

⁵⁵ "Cleanroom Pallets, Small Hygienic Plastic Pallets - FUREIN," *FUREIN Plastic Pallets* (blog), accessed October 22, 2018, <https://fureinpallet.com/plastic-pallets/hygienic-plastic-pallets/cleanroom-pallets/>.

1. Prepare all storage enclosures with consistent structures so items may be safely and reliably retrieved and opened. (Example: the long side of any folder will always contain the fold)
2. Wash hands to avoid transfer of hand oils and soil. Cotton or powderless nitrile gloves are worn when working with photographs and metal objects.
3. Support fragile papers with rigid mat board or corrugate e-flute as papers are being processed. Place folders flat on a cleared work surface and keep flat during use.
4. Use only pencil in the research, use, or storage environment.
 - Do not place any object on top of a folder or its contents.
 - Do not write on top of a closed folder or its contents.
 - Do not use sticky notes, staples or paperclips to flag or place mark materials during research or for use.
5. Plan object relocation in advance. (For example: moving from storage to display or work surface.) Move and retrieve collection items along a defined path which remains clear. Use ladders for shoulder height or overhead retrieval.
6. Move oversized folders only with assistance from another person. Place flat on a cart that fully supports the dimensions of the folder.
7. Fully support the structure of books on a V-shaped cradle that corresponds to the weight of the book. Carefully open the book as the binding allows for use.

In an effort to comply, comprehensively, with this recommendation, the Bradbury Center staff referred to professional guidelines available for handling archive collections and handling museum objects.⁵⁶ The Bradbury Center will adopt these guidelines until a dedicated, full-time archivist can be hired to fully adapt these best practices to the Bradbury Center's context.

Preservation Plan Item 4: Storage Model

The consultant team noted that the standards for storing collection materials for the sake of preservation has evolved from several related factors:

- Items on display are exposed to greater physical extremes present in the exhibit environment.
- Items existing within an efficient storage system help create needed space for collection management duties and future additions to the collections.
- Consistent application of methods based on a model and evaluating collection materials help ensure preservation of the physical structure of material.

Materials of like structure (archival records, maps, manuscripts, photographs, textiles, prints, paintings, glass, metals, etc.) should be stored in distinct areas inside storage furniture that allows for the variety of physical characteristics represented in the collection. The manner in which items are stored should not inhibit access by staff.

⁵⁶ Museums & Galleries of NSW, "Handling Museum Objects," *MGNSW* (blog), accessed April 4, 2019, <https://mgnsw.org.au/sector/resources/online-resources/collection-care/handle-museum-objects/>; Creighton Barrett, "LibGuides: Guide to Archival Research: How to Handle Archival Materials," Academic, Dalhousie University Library, accessed October 22, 2018, <http://dal.ca.libguides.com/c.php?g=257178&p=1717149>; Library of Congress, "Care, Handling, and Storage of Books - Collections Care (Preservation, Library of Congress)," web page, Library of Congress, accessed October 22, 2018, <http://www.loc.gov/preservation/care/books.html>.

Collection storage areas should be adequately planned for the materials and artifacts by assembling an inventory of the collection and forecasting adequate storage furniture that will allow for appropriate growth of the collection. Complying with these recommendations will require that the Bradbury Center expand its spatial perimeter and acquire industry standard storage equipment. At the time of consultant team summit (August 2018), the Bradbury Center resided in a secure 1500 square foot perimeter to house the collection. This space is inadequate as it functions as archival storage, processing, conference room, media center, reading room, and reference library that lacks adequate climate control. It is absolutely imperative the Center expand and renovate its campus footprint in order for the Center to fully operate as an archive, museum, and outreach center with dedicated spaces allotted for processing, storage, reading room, exhibit space, etc. Expansion should evaluate any available future space for comprehensive storage of original collection materials and:

- Prepare the collection for long-term storage in the updated/new facility by procuring appropriate storage furniture and housing supplies.
- Prepare adequate work spaces for several processing staff and/or interns for simultaneous projects that would involve processing, re-housing, preservation treatments and exhibit preparation.
- Prepare adequate space for researchers
- Where required, house breakable or fragile objects in housings that are padded with Ethafoam to assist safe transport and long-term storage.
- Pursue chilled storage for original AV collections and original color photographs at IUPUI Archive.

- Establish policies for handling, use, and copying materials in the collection. Continue efforts to set optimum standards for preservation.
- Stabilize collections and provide consistency through proper storage techniques by referring to an archival storage model as appropriate.
- Use proper archival storage materials for the variety of material represented in the collection and stay current in professional recommendation and their appropriate use.
 - Printed and original artworks at the Center have been sorted by subject and size and placed in standard metal 32" x 48" x 1" flat file drawers. While these objects are not referenced often, placing them inside acid-free buffered folders will ensure they remain damage-free as they are removed from the narrow drawers.
 - Small format posters placed in smaller folders side by side in the standard flat files will help optimize storage space while preventing possible damage from storing small items inside large folders.
 - Oversize print formats will be housed in 3" flat files (deeper in depth). The 1" flat files will be reserved for Ray Bradbury icons - original art works and frequently accessed originals.
- Train staff to create customized housings that provide adequate support and protection where the structure of originals is compromised

from inherent properties and damage: brittle paper, fragmentation, deformation.

- Establish consistency in storage type / technique / practice by introducing and orienting archivists, interns, and new staff to handling and storage guidelines.
- Create digital and physical facsimiles of inherently unstable materials including Bradbury's original childhood scrapbooks, drawings by Ray Bradbury, thermal paper copies, carbon copies on onion skin, and other valued at-risk items from the collection.
- Physically stabilize or treat collection items as required for digitization, handling, exhibition, and specific research use.

Preservation Plan Item 5: Care and Treatment

Collection preservation surveys represent an important aspect of conservation decision-making. Item level condition surveys conducted by interns trained by conservators are often the first or only step that can identify at risk materials, determine treatment priorities, provide customized storage, and make treatment recommendations for items in the collection. Supervision of such activities is best carried out by a dedicated archivist with a solid background in Library Science, Archival Management and/or Museum Studies. Oversight will include:

1. Training volunteers and interns in handling and preventive care methods to physically stabilize collections as materials are processed and housed in archival boxes, folders and sleeves, interleaving, cradles and supports, etc.

2. Training processors and interns to survey the condition of items in the collection.
3. Establishing procedures for examining collection items as part of the processing flow.
4. Determining treatment priorities.
5. Entering survey information into database.
6. Compiling and managing condition survey data for effective use and interpretation to establish treatment or stabilization priorities. Such priorities will likely include:
 - a. Digitizing AV materials that are valued and vulnerable to deterioration
 - b. Creating appropriate housings for special editions such as Bradbury's *Fahrenheit 451* bound in an asbestos cover to make it "fireproof" as well as for other historical items unique to Bradbury' legacy: original childhood scrapbooks, magic kit, pulp magazine collections, etc.
 - c. Removing mold residues on the Ray Bradbury box files with a museum quality HEPA vacuum
 - d. Stabilizing and treating original scrapbooks compiled by Ray Bradbury as a child with a book scanner that has a V shaped support platen

- e. Rehousing the Albright Collection of pulp fiction magazines so they are flat and stored inside archival quality boxes to protect them from light and atmospheric pollutants
 - f. Stabilizing other icons of the collection (e.g. tape removal from "Moby Dick" movie script with added copy marks by Ray Bradbury, provide better interior support for the rubber mask artifact, cover Ray Bradbury drawer interiors with clear acrylic (Vivak) to secure contents from theft, etc.)
7. Seek grants for financial support to purchase preservation equipment and supplies, training and material assistance to conserve and priority holdings as interpreted from condition surveys, value and use.⁵⁷
- a. Purchase HOBO Data loggers to monitor temperature & relative humidity in the environment.
 - b. Purchase HOBO Data loggers to monitor light exposure in the exhibit environment.
 - c. As necessary in the current space, upgrade interior environment with the installation of Mitsubishi light commercial ductless split heating and AC unit.⁵⁸

⁵⁷ See for example "Preservation Assistance Grants for Smaller Institutions," National Endowment for the Humanities (NEH), accessed October 22, 2018, <https://www.neh.gov/grants/preservation/preservation-assistance-grants-smaller-institutions>.

⁵⁸ See for example "Light Commercial," Mitsubishi Electric Cooling and Heating, accessed October 22, 2018, <https://www.mitsubishicomfort.com/products/light-commercial>.

- d. Purchase museum HEPA vacuum with an adjustable speed to avoid damage to delicate surfaces.⁵⁹
 - e. Purchase LUX light meter⁶⁰
 - f. Purchase archival supplies to safely improve methods and materials used to store the Ray Bradbury collection.
- 8. Develop collection management methods and staff to highest level of expertise in processing and preservation methods. Consult conservators for training in methods and materials and the Center's top and high priority treatment needs.
- 9. Train or make training available to graduate students on a consistent basis to fulfill departmental projects through national grants.
 - a. Connecting to Collections (C2C) is a website with free collections care webinars on all manner of preservation for a wide range of materials.⁶¹
 - b. Reference NEDCC for further resources.
- 10. Establish an annual budget for the conservation and care of collections: supplies, consultation, treatment.

Preservation Plan Item 6: On-Site Exhibits

The consultant team emphasized that the museum-going public responds to gallery displays which represent a cognitive story or idea rather than a digest of items on

⁵⁹ See for example “GM 80 Vacuum Cleaner with Variable Speed Control | Nilfisk Industrial Vacuums,” accessed October 22, 2018, <https://www.nilfiskcfm.com/products/gm-80-vacuum-cleaner-with-variable-speed-control/>.

⁶⁰ See for example University Products, “Visible Light Meter,” accessed October 22, 2018, <https://www.universityproducts.com/visible-light-meter.html>.

⁶¹ “Meeting Room | Connecting to Collections Care Online Community,” accessed October 22, 2018, <https://www.connectingtocollections.org/meeting/>.

display. To increase the number of visitors to its museum, the Bradbury Center must create compelling stories for each new exhibit as the staff rotates temporary exhibits every three months.

The amount of light that can be safely used in exhibit spaces varies according to the type of organic materials on display. As mentioned in Preservation Plan Item 2, the amount of light that can be safely used in exhibit spaces varies according to the type of organic materials on display. Recommended levels of light for display of organics: paper, textiles, dyes, leather, basketry, and natural history specimens, is 50 LUX (or 5-foot candle). For paintings, wooden artifacts, and plastics: 100 to 150 foot-candle is recommended. Inorganic items such as ceramics, glass, and metals are generally not as susceptible to light but fluctuations in relative humidity make metal surfaces vulnerable to corrosion and pitting. With these concerns in mind, the NEH consultant team offered the following immediate recommendations:

- The collections on view in the Bradbury Center hallway gallery and within the CA 121 perimeter have been on display for two years. To avoid the possibility of cumulative dust and light damage establish a policy that all exhibits should be placed on a rotating schedule.
- Reduce the level of light in the reconstructed Ray Bradbury Office exhibit by removing one of the fluorescent bulbs from each unit.
Purchase and install light diffuser panels for each unit.
- Plan to install LED lighting in the existing or improved space - which contain no UV light. To achieve 50 LUX throughout place on dimmer switch and use task lighting in research area.

- Consider the purchase of a small air filtration unit for the Ray Bradbury Office area to reduce possible accumulations of dust from the atmosphere
- Avoid cases and mount materials that are acidic or can emit harmful acidic compounds or formaldehydes by using acrylic with sealed wood or metal casework.

Preservation Plan Item 7: Off-Site Exhibits

As the Bradbury Center continues to evolve into a national museum, archive, and outreach center, it should anticipate loan requests for exhibits in other institutions. The consultants outlined the following protocols for loaning artifacts for off-site exhibits:

- Consult museum standard loan forms in the field approved by the American Association of Museums:
 - Facility Report⁶²
 - Loan & Insurance Forms⁶³
- Examine facility reports from borrowing sites concerning environmental control, lighting, security, professional staff and handling issues. Consult a conservator for advice in interpreting the report as needed.
- Document condition of collection items to be loaned with photographs and written descriptions.

⁶² AAM-US, "The American Alliance of Museums," accessed June 5, 2019, <http://ww2.aam-us.org/home>.

⁶³ Esmee Fairbairn Foundation, "Simple Loans Administration" (Bolton Museum and Archive Service, October 2007).

- Prepare loaned items for travel to borrowing institution and arrange transport according to museums standards.
- Examine items upon return from exhibition.
- Examine all items to be exhibited in-house.
- Ensure exhibit cases used for display are not made of potentially harmful materials: plywood, strand board, or any woods containing adhesives and formaldehyde.
- Insure lighting equipment in all collection areas do not emit UV light, can be re-positioned to avoid spot lighting and dimmed to 50 lux or 5-foot candle as measured on light meter and monitor as required.
- Conserve or stabilize items for exhibit and make recommendations regarding handling, mount, and length of exhibition. Contact conservator for advice and/or physical stabilization or treatment.

Preservation Plan Item 8: General Housekeeping

One of the primary concerns of the NEH onsite consultation involved the built environment housing the Bradbury collection. Lack of climate control, cramped space, and the age of the building indicate a number of hazards to the holdings. While Bradbury Center staff members have attempted good housekeeping measures within their means, funds must be raised so that the Center can employ museum quality standards as the staff works to protect and preserve the collection. Current, laudable housekeeping measures include covering the reference library and the reconstructed Bradbury office in 3 mil plastic sheeting. Most of the collection remains covered 24/7, being removed only for special tour events. A central desk is topped by a vitrine that contains smaller objects of

importance. Other objects of importance or on display are protected from dust by acrylic. Until funds can be raised to install a water mitigation system and fire suppression system, the staff should continue its vigilance in making sure the collection is covered.

Immediate best practice recommendations from the NEH consultant team include:

- Avoiding the use of spray polishes, household cleansers, and solvent based solutions in the environment.
- Carefully vacuuming the surfaces of all objects (unprotected by a case) that have evidence of dust from open display by staff or volunteers trained in this activity.⁶⁴
- Dusting with microfiber cloths or soft brushes when use of a vacuum is not practical or safe.
- Consulting with a conservator regarding approved cloth, wood, laminate, padding and paint products in the built environment when introducing new building materials; especially storage and closed display areas.

Longer-term housekeeping recommendations from the NEH consultant team include relocating, as soon as possible, office copiers and printers, restricting them from collection areas as ozone, dyes, and pigments emitted from office copiers can harm pieces of the collection over time. The Center has outgrown its current space for the collection and desperately needs to expand its spatial perimeter so that processing,

⁶⁴ The consult team recommends procuring a universal attachment for the aforementioned HEPA vacuum: “Dusty Brush Vacuum Attachment. Like Vacuuming With A Paint Brush,” Dusty-Brush, accessed October 23, 2018, <https://www.dustybrush.us/>.

printing, and other exhibit related projects can be carried out in isolation from the collection space.

Bradbury Center staff communicated a desire to replace carpeting to improve the spatial aesthetic. The NEH consultant team recommends that the collection be relocated during the installation of new carpet as acids and polymers inherent in new installations of carpet and painted surfaces are volatile contributors to the storage and exhibit environment, causing degradation to papers, textiles, and leather materials over the long term.

Digital Preservation Plan

Jenny Johnson, MLS, Digital Scholarship Outreach Librarian for the IUPUI University Library, served as the primary digital consultant for this preservation planning initiative. Her work involves developing digital projects with IUPUI Faculty and Indianapolis community organizations and guiding the processes of funding and digital library best practices to make historical documents and artifacts available online. Prior to consulting with the Bradbury Center, she partnered with organizations such as the Indianapolis Motor Speedway and the Indianapolis Recorder. Her primary areas of expertise include digital libraries, open access, and digital preservation. The following recommendations were presented to the Bradbury in September 2018 and I compiled and edited them in October 2018.

As the Center for Ray Bradbury Studies considers digital preservation, Johnson highlighted several actions that must be included in the process. Citing the Collections

Digitization Framework⁶⁵ as an example guide, she provided a framework for selection criteria, copyright considerations, digitization feasibility, metadata creation, preservation, and access. The framework involves decisions concerning the collection and its components that will determine if digitization is appropriate for these materials, and if such an undertaking is in line with the Center's mission and institutional policies. In other words, the Center should not necessarily attempt to digitize every aspect of the collection simply for the sake of having digital copies. The Bradbury Center's holdings are vast and diverse, and the collection will not necessarily benefit from having every item digitized. So, before an item is selected for digitization, center staff must determine if the content of the materials merits the expenditure of effort and resources. As specific definitions of value and importance vary from institution to institution, these considerations tend to cluster around intellectual, historic, and physical characteristics. These characteristics may include: the relation of the materials to the Center's collection management policy, the rarity of the materials, and the aesthetic quality of the materials.

Once these considerations are taken into account, Johnson advised addressing a second major consideration: legality. Does the Center have the legal authority to digitize the materials and make the digital copies available to the public? Intellectual property rights should be addressed early in the selection process because the institution may not have the legal authority to reformat the materials, or be able to disseminate digital versions to the public. While institutions have the legal right to digitize materials that are under copyright if the purpose is preservation, the digital versions must be accessed only

⁶⁵ Karim Tharani, "Collections Digitization Framework: A Service-Oriented Approach to Digitization in Academic Libraries," *Partnership: The Canadian Journal of Library and Information Practice and Research* 7, no. 2 (December 7, 2012), <https://doi.org/10.21083/partnership.v7i2.2010>.

on the institution's premises. Obtaining permission from rights holders takes time, can be expensive, and is not always possible.

Johnson was also careful to note that aside from copyright issues, privacy may also raise concerns. Materials containing personal information, for example, should be given careful consideration. Even if they may legally be disseminated, other ethical concerns may arise. More broadly speaking, issues of religious, ethnic, or community sensitivity may also make public access to certain materials problematic.

Johnson also noted that the Center should consider its digitization projects from the rights holder's point of view. The means and level of access that the institution is willing to provide to its own digital assets have a direct impact on display of digital versions, licensing, and related matters, and care should be taken to ensure that such practices don't conflict with the wishes of the rights holders.

Once it is determined that materials should be digitized according to the Center's collection management policy and appropriate value for digitization is verified within legal and ethical parameters, the institution must evaluate whether or not it is even technically feasible to digitize the collection. Hundreds of thousands of pages of manuscripts, correspondence, and other draft materials along with hundreds of artifacts in varying states of deterioration may pose significant challenges and require state of the art equipment to produce digital replications.

If it is determined that the Center has access to the necessary equipment to digitize the materials safely, the materials must be processed in advance of the digitization project. This involves organizing the materials according to archival standards, developing appropriate catalogs and metadata, and enacting proactive

preservation/conservation interventions to stabilize materials so that they are not harmed during the digitization process. Developing end user interfaces that are intuitive and easy to navigate should also be a key consideration when evaluating the technical capacity for the Center's digitization projects.

Johnson also suggested that if in-house digitization is not possible due to technical constraints or limits on staff time, then outsourcing the project may be appropriate. This approach provides a number of advantages including the ability to contractually define a timeline for project completion, and potential cost savings as the vendor costs will cover all aspects of the process. In-house digitization comes with significant costs once staff compensation, training, and equipment procurement are factored into the bottom line.

Overall, Johnson emphasized that digital copies play an essential preservation role but only in the sense that digital copies provide facsimiles that can be used for a range of purposes. Perhaps the most important use for such facsimiles involves allowing the fragile and highly valuable originals to remain in secure and environmentally controlled storage while researchers reference the digitized copies. This limits handling of the originals while still enabling a vastly increased audience access to the intellectual content. Due to the highly fragile nature of originals, a digital version may one day be the only record of an original object that deteriorates or is destroyed. Johnson also carefully articulated an important point: "digitization is not preservation – it is simply a means of copying original materials." In creating a digital copy, the institution creates a new resource that will itself require preservation. Unlike microfilm and other preservation media whose longevity is assured relatively easily by proper storage, digital resources

face many questions about how their continued existence, accuracy, and authenticity can be assured.”⁶⁶

Research and Collection Access Policies

The following research and access policies and the preservation priorities were developed in a joint consultation with Laura Schmidt, MSI, Archivist at the Wade E. Center at Wheaton College and Justin Seidler, Archivist & Special Collections Librarian (College Archives & Special Collections; Methodist Archives) at Albion College with the intent of aiding researchers in their access to materials, while also maintaining security and preservation needs for the collection. These policies are also established to protect Center staff time and resources, provide income for services that go “beyond the call of duty” or offer support for commercial endeavors, and aid Bradbury Center staff in recording usage statistics to better understand how the collections and other resources housed in the Center are being used.

As the Center develops finding aids and inventory listings (see the processing plan in the next section), these may be made available to the public via the Center’s website or other methods so long as the following criteria are met:

- Finding aids and listings do not contain sensitive information or suggest access to restricted materials
- Center staff has confidence that they can handle related research inquiries or visits relating to the materials
- Center staff can maintain security and access protocols while those materials are in use

⁶⁶ Jennifer A. Johnson, “Digital Preservation Planning Report” (Center for Ray Bradbury Studies, September 15, 2018).

- Materials can be both successfully retrieved and put back in the proper location while they are in use

Schmidt and Seidler noted that the Center may benefit by providing collection guides to on-site researchers, affording a “trial run” for the newly developed materials to determine their use and efficacy for research purposes. After receiving feedback from researchers onsite and making necessary adjustments, the Center may want to consider making these materials available for off-site or online access.

Since the Center’s reading room currently shares the same space as the collection storage areas, stringent and clearly articulated security protocols must be established. This includes good visibility of researchers while they are using materials, as well as ensuring that file cabinets remain locked with keys accessible by staff only under established procedures, collections are stored securely, etc. All staff should also be trained to monitor their work stations, filing materials away securely and logging out of computer terminals when work areas are left unmonitored during lunch breaks, when taking a phone call, giving a tour, etc.

Research and Access Policies should be established in the following areas:

- Reference questions
 - Requests handled by staff, and the limits to which staff have for such questions
 - Requests handled by proxy researchers
- Photocopy requests (for physical copies)
 - On-site rates
 - Off-site rates for mailing costs

- Digital copy policies
 - Images taken by researchers on-site
 - Images provided by Bradbury Center staff
- Photo loan requests
 - For commercial use in various formats
 - For personal use
 - For research consultation or educational purposes
- Reading Room protocol and guidelines
 - What may researchers bring into the Reading Room with them, and what should remain outside of the Reading Room? Where do researchers securely store property that cannot remain in the Reading Room?
 - How may materials be used? (i.e. how many folders at a time, how are materials requested and returned, how much time should be allowed for material retrieval or requests, etc.)
 - What technology may be used in the room? (i.e. personal scanners, cameras, computers) Specify Wi-Fi access procedures, etc.
 - Researcher information forms / applications (including how to schedule appointments or apply to come for a research visit, along with related logistical information)

- Preferred citation formats for different collections of the Center (once material stored here is cited in a published work, how will other researchers locate the same items should they also visit the Center?)
- Copyright permissions and protocol for any collections requiring this for reproduction or publication
- Call slips or request forms for various materials in the Center, particularly once call number systems and processing initiatives have begun in earnest

Schmidt and Seidler also noted that since the Center experiences difficulty in establishing reliable mail delivery via the campus mail system, all communications with researchers and patrons should be encouraged through phone, email, or social media where possible to avoid the problems experienced with misdirected physical mail.

Processing Plan Priorities by Material Type

The NEH consultant team noted that the materials in the Bradbury Center will take a great deal of time, staff work, and resources such as archival storage materials. The following processing plan, developed in collaboration with Seidler and Schmidt, conveys a strategy for processing the collections by material type, noting processing priorities as needed and provides an important starting place for a long-term processing plan. Note that these recommendations depend on the available funding and resources—all of which will vary over time. Processing priorities also depend on where research value and interest within the scholarship community. Center administration should be sensitive to those areas both now and in the future. Materials relating to Bradbury's more popular titles, or popular research topics, should be given higher priority and/or be clearly stated

in the related metadata and finding aids created as processing work proceeds. (I.e. note clearly any materials relating to *Fahrenheit 451*, etc.)

The lack of professionally-trained archival staff at the Bradbury Center is a concern, particularly since the current staff has limited time to devote working directly with the collections. The Seidler and Schmidt recommend that, whenever possible, interns from archival or library programs be utilized, as well as volunteers under consultations by information professionals (archivists, catalogers, conservators, etc.), and competent graduate or undergraduate student workers. The recommendations below provide an outline for processing initiatives. Staff will need to develop appropriate workflows and procedure manuals as these initiatives are implemented, and methods of training (and re-training) staff over time as new members fill the ranks and tackle different areas of the project work. These policies and workflows should be viewed as organic documents that can be refined over time via trial and error to discover the best methods for efficiency, description, and organization.

Processing Type 1: Books

General recommended processing practices for the book collections include the following:

- Cataloging by a trained cataloger and putting records into WorldCat
- Assigning Library of Congress (or other valid cataloging system) call numbers and shelving by call number (with the exception of Bradbury's personal library books, see notes below)

- Placing rare book ID strips in the books to put the LC call numbers on the cards and a barcode to match the catalog record (this will avoid placing adhesive labels on the books themselves)
- Writing the accession number and the call number in pencil in the back of each volume to establish ownership of the books by the Bradbury Center, and to aid identification if the rare book ID strip is misplaced
- For fragile volumes, book pillows and book weights should be provided, and basic rare book handling procedures should be communicated to researchers

Priority #1 – Bradbury’s Personal Library books

Inventory listings exist for these volumes (including some that were in Bradbury’s home, but are not at the Bradbury Center), complete with publication information and inscription notations. These volumes get the highest processing priority due to the existence of the inventories and the uniqueness of the volumes—they were owned by Ray Bradbury and are therefore irreplaceable. Volumes not in the Center’s collections should be placed in a separate part of the listing and clearly identified as not available for on-site use.

The Bradbury library volumes should remain separate from the other books in the Center and be clearly identified as “Author Library” books with appropriate security and storage measures. The inventory listing should, ideally, become a shelf listing once a basic call number system is established for the book shelving (example: shelving unit number and shelf number). The shelf listing should note this numbering system and be ordered in the same order as the books on the shelves.

Eventually, the books in Bradbury's library should be cataloged and put into WorldCat. While the books could be assigned Library of Congress call numbers, but shelving by LC number may prove impractical as the shelf sizes vary. Additionally, the Center administration has expressed the desire to keep these books in a less formal shelving order as that is the way Ray himself stored his library. The current placement of the books should be fine.

A completed list of Ray's library that includes the shelving order, shelving call numbers, shelf list, and citation details can be converted to a PDF file and made available on the Center's website. From this, researchers may request those volumes they wish to see. Center staff should create a simple check-out form for patrons to request these books; staff can then process the request and ensure they are signed back in for security purposes. Direct supervision is advised when researchers are handling these books as such books should never leave the premises.

Priority #2 – Author Stock Copies of Works by Ray Bradbury, and all Primary Works

Author stock volumes include primary works (by Bradbury) that were in the author's personal possession. The consultant team recommends that these works be grouped and shelved together by LC call number, while identifying those volumes that were part of Bradbury's personal collection via accession or other method as decided by Center staff.

When presented with multiple, identical copies of editions with no distinguishing or unique features the Center must determine how many copies to keep (recommended no more than 3 copies in the best physical condition) and deaccession the others either by

sale (as a source of income for the Center) or by gift (to donors, etc.). This practice will ensure that shelf space is being used efficiently, allowing for future collection growth through new acquisitions. Once the Center gets additional shelving space, one copy of each of Bradbury's titles could be available in the Reading Room, and the other copies stored in closed stacks to increase security of the collections while still supporting researcher access.

Primary book titles will also include translations of Ray's work in other languages. These translated editions will require processing by a professional cataloger or second-year SLIS student. Such processing holds less of a priority as the anticipated research audience that will use the collection will require primarily the English editions. As such the processing of foreign editions can wait until adequate funding permits the hiring of a qualified person.

Priority #3 – Reference Collection Books

Reference collection book titles include genre fiction novels, anthologies, academic publications, etc. Some of these titles have been accessioned and organized according to author last name and title. Additional smaller component collections within the larger collection are also organized according to publication year. Two ancillary collections--the Casebeer Collection and the Touponce Collection have not been incorporated into and organized within this reference collection yet. Rather they are stored within pockets of the Center or in other locations outside the Center's perimeter. Since the unprocessed components of this collection will eventually be incorporated into the existing reference collection, all reference items will be treated as a single, partially processed entity for the remainder of the narrative.

The consultant team noted that the reference collection may remain in the Center reading room area as browsing copies, and the processing procedures for this collection will be relatively straightforward.

The consultant team placed the reference collection on a tier below the first two book collections for three reasons:

1. The majority of the titles within the reference collection are commercially available or replaceable.
2. Most of the titles within the reference collection are not directly connected to Ray Bradbury as is the case for the first two previously discussed collections. For this reason, the reference collection stands on a higher tier of accessibility presumably resulting in heavier usage compared to the other book collections.
3. This collection comprises the largest collection within the library, so while the reference collection remains lower on the priority list, it may be prudent for Center staff to consider a temporary organization of this collection, incorporating all ancillary aspects of the collection, so that it can be put to more effective use before it is cataloged. A “bookstore” organizational pattern may be best—perhaps arranging books by genre, author, and title.

Processing Type 2: Filing Cabinets

The filing cabinets in the Center’s collections represent the richest source of archival materials, as well as the largest hurdle for processing as there is no discernable filing schema exists (in most cases) requiring an item-level assessment and processing

initiative. Seidler and Schmidt noted the following types of collections in the cabinets in various states of processing and organization:

- Cabinets owned by Ray Bradbury with his filing structure (or lack thereof) still in place. This includes cabinets both from Ray's homes in Palm Springs, and LA.
- Cabinets not owned by Ray Bradbury that contain loose papers from his home, dubbed the "Lost Papers" by Bradbury Center staff, and have already undergone some reorganization, digitization, data entry into PastPerfect, and assessment.
- Cabinets with "virtual collections," containing photocopies of related Bradbury materials from OTHER private and institutionally-owned collections (ex: Albright photocopies, Congdon photocopies, copies from other archives & libraries)
- Cabinets with editorial files relating to the Center's publications
- Cabinets (or storage areas) with administrative papers relating to the work of the Center, including deeds of gift, correspondence with the Director, etc. The consultant team recommends that the cabinets containing editorial files and the administrative papers be kept completely separate from the other collection materials. These records should be for staff-use only, and when possible stored outside of the Reading Room area in staff offices or workspaces. Such materials do not require a call numbering system, but should be maintained in an orderly fashion to enable staff ease of access for daily Center activities

and business needs. Different levels of access should be established based on staffing hierarchy (example: student interns should not have access to sensitive correspondence, original deeds of gift documents, etc.).

For important papers relating directly to the acquisition of Bradbury Center materials (i.e. deeds of gift, correspondence relating to the shipment of materials, correspondence with collection donors of materials, etc.) a separate file system should be established and grouped sequentially by accession number. Each accession number will have its own file to track all related paperwork for that group of materials.

The Bradbury Center must establish an accession numbering system to utilize consistently throughout the collection. Additional accessions arriving from a diverse amount of donors and locations. (example: 2013.1)

Priority #1 – “Lost Papers” Cabinets

The “Lost Papers” cabinets include a variety of materials originally stored unfiled at Ray Bradbury’s homes in Los Angeles and Palm Springs. At the time of the consultation, Bradbury Center staff had already begun to reorganize these files and list their contents topically. The staff also digitized a control group of roughly two drawers-worth of correspondence files from 1969-1973 including image scans and item-level data entry into PastPerfect software for museum cataloging. The staff has since prioritized a selection of high-profile or “special” letters with notable individuals for the next phase of digitization. The consultant team recommends that staff establish physical organization and intellectual description of the cabinet contents before further digitization work occurs

in order to focus future digitization efforts on the “gems” first. Those gems will only become fully evident once physical reorganization occurs.

Since the staff is comfortable with reorganizing the contents of these cabinets, the recommended approach to processing is to separate the files by material type and/or topic as appropriate. This can include but is not limited to:

- Correspondence: Incoming and outgoing correspondence should be arranged and filed by last name of the correspondent and then by date. Enclosures with letters should be kept with the letter and cross-referenced with other areas as needed. For example, a letter that includes a photograph should have the photo remain with the letter, but the photograph should also be noted (or a copy of the photo included) in the photographs collection with a note stating where the original photo is stored in the correspondence collection.
- Manuscript material: This includes any drafts by Ray Bradbury of short stories, screenplays, poems, etc. This section could be arranged by title of work, by type of work, or simply a home-grown call number system with a complete inventory listing in order to locate items in the collection.
- Publications either by (primary) or about (secondary) Ray Bradbury in the form of articles, pamphlets, etc. These would be *excerpts* from journals, etc. rather than a full publication. For example, remove a complete periodical and place in the periodicals collection.

- Sub-categories within the publications section are possible as well. For example: book reviews, appearances of short stories, etc. may exist within the articles section of primary works by Bradbury.
- Other categories as decided by Bradbury Center staff.

Storage by material type will best support the preservation needs of similar materials and will also greatly improve access and intellectual control of cabinet contents. As such, the consultant team recommends that all paper-based documents be placed in acid-free folders. For any folders that are original to Ray Bradbury and/or contain his handwritten labels on the folders, these may be stored in the rear of an acid-free folder and separated from the folder contents with a placed behind a sheet of acid-free paper. This permits staff the freedom to label the acid-free folders in a new organizational schema and provide any necessary labeling, etc. while supporting the preservation needs of the documents themselves. Ray Bradbury's original folders are not archival, lacking buffers and containing dyes, which may transfer over time or spread to adjacent materials if exposed to water.

Priority #2 – Ray Bradbury's Personal Cabinets from Palm Springs and Los Angeles

Once the "Lost Papers" cabinets are organized and described, Bradbury Center staff will have gained greater experience and insight into the appropriate organizational schemas, and the variant types of materials they will come across in Ray Bradbury's personal files. Previously, Center staff debated the practicality of maintaining Bradbury's personal cabinets in their original folder order, and has decided to leave the cabinets in situ for the time being, due to limitations on staff time. The consultant team, however,

recommends reevaluating this decision after the “Lost Papers” have been organized.

Noting that while resources may dictate the decision to keep the filing cabinets in temporarily, the consultants confirmed with Center staff that there appears to be no clearly defined strategic organizational pattern to Bradbury’s original filing system. The current organization (or lack thereof) greatly inhibits access and research needs of both staff and researchers.

A folder-level inventory of all of Bradbury’s cabinets has been created. Once this is refined, the consultant team recommends reorganizing the all of the cabinets to match the schema of the “Lost Papers” then integrate the two sets of materials. Adding accession numbers and maintaining the original order inventories would still preserve the original order intellectually, as well as the place of origin / provenance data, while enabling good physical access for staff and researchers.

According to the consultants, the only cabinets that Center staff should consider maintaining in their original order are the three full-size file cabinets housed the reconstruction of Ray Bradbury’s office as there is evidence to suggest that these cabinets have an organizational schema of research value. These appear to be working files for the author from the latter half of his career; intriguing drawer labels such as “Short Stories in Progress” and “Screenplays in Progress” with matching contents support this notion. More examination is needed, but these files may be the closest representation of an actual “time capsule” into the creative mind of Bradbury and how his working files functioned. Since they were located in Bradbury’s office, designed to be a snapshot or “slice of life” directly from Bradbury’s daily work, they may provide scholars and public researchers a glimpse into the “creative chaos” that was his working methodology. However, Seidler

and Schmidt emphasized that if these three independent file systems remain in situ, it is imperative that staff find a creative way to cross-reference their contents into the greater organizational schema of the other cabinets so that good access routes can be established and their contents easily identified/located. The more areas that do not fit this schema, the more work it will be for staff to check various holdings “pockets” when assisting researchers or answering reference questions to ensure comprehensive search results.

Priority #3 – Virtual Collections Cabinets

In addition to the Bradbury filing cabinets, the Center also houses copies of materials from other collections, either private or institutionally-owned. The establishment of consistent record-keeping procedures for each accession record of these materials remains a priority. It is imperative that clear accession records are established for each grouping of these materials to improve accessibility. Additionally, many of these materials are currently the personal research copies of Dr. Jonathan Eller, and as such are not officially part of the Bradbury Center collections. Dr. Eller must contact each owning individual or institution to establish clear guidelines on whether or not these materials may be accessioned by the Center and define how these materials may be used by researchers. Any documents outlining these agreements should be stored in the accessions file.

The files in these cabinets appear well-organized compared to the others, so other than seeking permissions to accession the materials into the official Bradbury Center holdings, the processing of these files is a lower priority. Should these files become accessions, staff must decide whether to integrate these files into the greater organizational schema of the collection, or keep them separately since the originals exist

elsewhere. The consultant team remains neutral on this decision as long as the accession provide clarity on the origin and use of the papers.

Processing Type 3: Periodicals

The periodicals collection includes a large variety of pulp magazines and non-pulp magazines, some of which were from the personal collection of Ray Bradbury, and others that were not. The consultant team recommends that these be accessioned and cataloged, similar to the books collection. Magazines that were owned by Bradbury should be clearly noted. Storage may be by alphabetical journal title, then by issue number, and later by LC number once they are cataloged. Some of the collection has already been placed in plastic sleeves and put into archival boxes; the rest of the collection should follow suit once funding allows for purchase of these materials. The plastic enclosures used should be of archival quality, and uniform labels may be applied to the sleeves and boxes for easier retrieval as staff see fit. Oversized periodicals should also be grouped together in larger boxes or on shelves that will support their specific preservation needs (typically, deeper shelving, lower to the ground, is suitable for oversized materials).

Duplicates in this section should be handled in the same manner as the books section described above. Due to spatial limitations in the Center requiring a single space to serve as a reference library, storage facility, reading room, and conference room, the consultant team suggests that an alternate storage location be found for the periodicals collection as such materials prove more difficult to replace than the reference books and may thus benefit from an additional level of security. Prior to cataloging the periodicals,

Center staff should create an inventory listing by title and date/issue range, and they should make this available to researchers.

Processing Type 4: Photographs

Photographs have unique preservation needs and must receive different treatment than standard paper documents. As photographs are sensitive to light, abrasion, fingerprints, and a host of other environment influences, the consultant team recommends storing such items in archival-appropriate enclosures (non-buffered neutral PH seamless envelopes or mylar sleeves), and placed in boxes or file drawers, labeling each photograph with a call number schema (home-grown is suitable), and creating separate listings and finding aids. Photos featuring Ray Bradbury vs. those that do not may be an appropriate way to begin organization, then filing by date.

Photos will require item-level description and benefit from digitization to gain better access to, preservation of, and intellectual control over the collection. Oversized photos will need to be stored separately, preferably in the metal map cases already owned by the Center, or in oversized boxes that can be stored securely on appropriate shelving.

Note that for use of photos, the copyright owner is the photographer. The photographer should be noted in the metadata whenever possible, and the Center should contact living photographers to identify the rights of the Center for photo loaning policies and usage rights both for the Center's own work as well as for requests received to use the photos in publications, for private research consultation, and/or any form of public programming or recording.

Processing Type 5: Posters/Oversized Documents and Photos/Artwork

Large pieces either in printed formats or original (unframed) artwork should be stored in the map cases already owned by the Center by material type and size (i.e. all oversized photos together, large photos stored separately from smaller ones etc.). For stable printed pieces of a similar size, multiple items may be placed in a folder as long as a clear call number system is established for description and retrieval. For original artwork, the medium may determine the recommended storage method. The consultant team also suggests determining the preservation needs for each piece and/or talking to museum professionals. Should the map cases become full, oversized archival boxes stored flat on suitable deep shelving is recommended. Those items of a more fragile quality or at-risk condition should be given priority for appropriate storage.

Framing is recommended only for those items that can withstand long-term exposure to light, or will be on display for a limited amount of time (3-4 months or less is recommended). The Center should also consider taking items out of frames that are not of archival quality (and hence may be damaging the items they contain), and/or are too bulky to store.

Oversized materials will require item-level description, and would benefit from digitization to gain better access to, preservation of, and intellectual control over the collection. Image digitization decreases the need to handle the oversized materials, thereby reducing the risk of damage to these materials during retrieval and handling.

Processing Type 6: Scrapbooks

A previous preservation assessment highlighted the scrapbooks collection as one of the most at-risk areas of the Bradbury Center. The books themselves consists of

rapidly deteriorating acidic materials. In addition, acidic newsprint, glued to the interior pages of the scrapbooks is very brittle and has begun detaching from the scrapbook pages and is at-risk of catastrophic failure when handled. Ray Bradbury personally these books during his formative years, so preserving their contents and organization for future scholars remains a high priority.

The consultant team recommends that each scrapbook undergo page-by-page digitization on a book scanner or overhead digital camera. The digital files should be organized, labeled, and accessioned in a manner that replicates the original organization of the scrapbooks. During (or before) this process, Center staff should consult a conservator for specified storage and preservation recommendations. Until the digitization process begins, the collection should be stored in a secure location and handled as little as possible.

Processing Type 7: Audiovisual Materials

A variety of recordings in the Bradbury Center's holdings exist, most of which were personally owned by Ray Bradbury. The format of these recordings varies, and includes LP recordings, reel to reels, audiocassette tapes, 8mm films, VHS tapes, DVDs, CDs, 35mm film, and Betamax tapes. These recordings may be of, or related to, Ray Bradbury, may be part of the reference collections in the areas of science fiction and fantasy, or may contain music Bradbury enjoyed listening to. The Bradbury Center, with financial support of Indiana University, has begun to create digital versions of the noncommercial recordings. Copyright law supports the creation of access copies of commercial materials so long as the recordings are accessed exclusively on-site. If the current vendor is unwilling to digitize commercial materials, another vendor should be

sought to do so. The consultant team suggests the Center also consider purchasing digital copies of these recordings from a streaming or media provider as the cost may be lower than digitizing commercial recordings. Recordings that were owned by Bradbury, non-commercial recordings, and obsolete and/or high-risk formats should the highest priority for digitization. Cold-storage is recommended for films if such a storage facility already exists on campus that is willing to lend space.

The consultant team recommends that the Bradbury Center store sound and video recordings as separate collections by size. A home-grown call number system and/or shelf/drawer order (both for the analog copies as well as their digital surrogates) is advisable until they can be professionally cataloged. A method of access to the digital files, as well as the necessary A/V equipment for accessing the analog copies in good-enough condition for research use and playback, should be developed and acquired as the Center continues to organize its storage space and expand. Center staff should consult with IU-Bloomington to determine if Indiana University's Media Collections Online streaming platform provides suitable access for staff and researchers. Analog copies should be kept even after they are digitized; considered master copies they are no longer used for research access.

Processing Type 8: Artifacts

Artifacts encompass a broad category of any three-dimensional object. For the Bradbury Center, this includes Ray's various trophies and awards, his models and sculptures, toys, and other materials. A number of these items reside in the reconstruction of Ray Bradbury's office and serve to replicate his office setting's original atmosphere. Long-term display of these items remains acceptable as long as they are secured from

theft or damage, and their preservation needs are maintained. Awards, fragile items, and objects of high value require secure display cases. Center staff must consult museum professionals or a conservator on the unique storage and preservation needs of each object.

Artifacts require item-level description, and benefit from digitization or, at least, representative photos to gain better access to, preservation of, and intellectual control over the collection. These images will aid in identification of the pieces for both staff and researchers, which is of particular importance since a supporting image enhances descriptive metadata.

Exhibits

The NEH consultant team emphasized the importance of a stable gallery environment for the display of original artifacts to avoid damage. When establishing such environments, Center staff must employ appropriate artifact display cases and other exhibit furniture, and closely monitor gallery lighting, temperature, and relative humidity. Providing conditions that reproduce the storage environment benefit the artifact while on display. However, originals are best preserved by limiting the amount of time on exhibit to three months. The Center should also plan to consult with the American Alliance of Museums to continue their ongoing process of education concerning professional museum exhibition standards.⁶⁷

For permanent exhibits (or temporary exhibits where the macro or micro environment cannot be controlled), the use of digital copies would be the best possible choice for display.

⁶⁷ AAM-US, “The American Alliance of Museums.”

Expanding the spatial perimeter of the Center will allow for more exhibit space, providing visitors an opportunity to view well-designed graphic monitors that engage patrons about the person, art, and literature of Ray Bradbury. Visitors will also examine original treasures rotated in and out of cases.

The NEH consultant team directed the Bradbury Center to the American Institute for Conservation, which provides a set of guidelines for creating exhibits with preservation measures in mind.⁶⁸ Special consideration should be given to the following NEH consultant team recommendations:

1. Develop exhibits which rotate an original artifact out of semi-permanent display every three months or employ only temporary exhibits for a total display time of a three-month duration.
2. Use seasonal set points for safe levels of temperature and relative humidity established in the Preservation Plan (Physical) section of this document.
3. Select artifacts in stable condition which can safely withstand any handling required for the mounting process, and be safely exhibited in the given or improved environment. Consult trained conservators for advice in this area as needed.
4. Consider using digital copies whenever possible.

⁶⁸ For a full-text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials, see “Conservation OnLine - CoOL,” accessed October 23, 2018, <http://cool.conservation-us.org/>.

5. Perform written condition reports for each artifact and include photographs; contract with trained conservators for any treatments that may be required or select an alternate object for display.
6. Select or borrow alternate objects to be rotated for each exhibit period lasting longer than three months.
7. Provide mounts and cases designed to provide integral support and comprised of stable materials that do not emit gas or other harmful elements used in methods or manufacture such as acids, formaldehyde, etc.
8. Meticulously document the objects on display to track how long each are exhibited. (For archives where items are not individually cataloged this can be difficult to track.) Be sure to set up a system for flagging individual the files and sleeve each object with an exhibit record.

Digitize and use a copy where use of the original is not warranted.

Exhibit Illumination

The safe amount of illumination used in galleries varies according to the types of material on display. Removal of harmful ultraviolet light and safe levels of ambient light are required for organic materials: paper, textiles, dyes, leather, basketry, natural history specimens, shell, and feathers.

LED lighting does not emit ultraviolet light, but daylight and fluorescent light do. The brightness level of all light subjected to organics should be no greater than 50 LUX (or 5 foot-candle). For paintings, wooden artifacts, and plastics: 100 -150 foot-candle can be tolerated. Inorganic items such as ceramics, glass and metals are generally not as

susceptible to light but fluctuations in relative humidity make metal surfaces vulnerable to corrosion and pitting.

The effects of light, both in the UV and visible spectra, on materials commonly found in the collections of museums, libraries and archives continue to be well-studied. Museum professionals are now able to assign all paper to categories reflecting their sensitivity to light. Center staff must note that though these categories represent greater flexibility than the former standard, in reality an infinite amount of variation exists within the overall range of extremely sensitive to impervious (regarding the effects of light). Also, many objects are composed of numerous materials, each reacting differently. In these cases, we must go with the most sensitive material when making informed exhibition decisions.

Illumination Category One

The materials in this list reside in the Center collection and are known to be extremely sensitive to light and its fading effects. Such items include:

- Watercolor pigments and dyes generally of plant origin, lake pigments, insect extracts.
- Aniline dyes, and other early synthetic colors.
- Most felt tip pen inks including black.
- Most tinted papers
- Complex black ink
- Most colored printing inks

Illumination Category Two

This category represents media with moderate light sensitivity, although wood pulp papers come with their own issues of inherent vice due to the presence of acid.

Category two includes:

- Wood pulp
- Low-grade paper
- Low-grade card supports

The Center's best opportunity to mitigate light damage for category one and category two materials involves the installation of LED lighting fixtures throughout the interior of the Center perimeter to avoid UV light. Additionally, separate LED rheostats should be installed to control the levels of brightness in each area.

The collections on view in the Center hallway gallery outside of the CA 121 perimeter as well as the items on displaying within the Center itself have been on permanent display for two years. To avoid the possibility of cumulative light damage and dust, the consultant team noted that all exhibits should be placed on a rotating schedule. In the case of the books on display in the hallway the original paper jackets should be wrapped with printed digital copies. Lastly, original posters should be replaced with digital facsimiles.

While Bradbury Center staff sleeved current fluorescent bulbs that inhibit UV light and continue to use the sleeves when tubes are exchanged by maintenance staff, the consultant team recommends removing the number of bulbs in each ballast to further reduce light level until LED lights can be installed.

Light damage becomes a greater concern in Ray Bradbury's reconstructed L.A. basement office, which remains on permanent display. Center staff must reduce levels by removing one of the fluorescent bulbs from each lighting unit and purchasing and installation of light diffuser panels for each lamp unit.

Additionally, the consultant team suggested the purchase of a small air filter for the Ray Bradbury Office area to reduce possible accumulations of dust from the atmosphere.

Exhibit Casework

Casework for exhibit areas include anything that will help showcase an artifact or grouping of objects: risers, platforms, pedestals, boxes, vitrines, dividers, etc. Materials used must be stable and use little low volatile organic compound (VOC)s to insure materials will not off-gas into the immediate (cased) or surrounding exhibit area.

- Generally, powder coated metal can be used for exhibit furniture and supports and are commercially available.⁶⁹
- Wood materials should not be MDF plywood or strand board which contains formaldehyde and uses layers of wood chips and adhesive to form a panel. Quality plywood may be used after all broad surfaces and cut edges are sealed with 2 coats of latex paint and allowed to cure for 3 weeks.

⁶⁹ "Frank Showcase System Brochure," accessed November 10, 2018, <http://online.fliphtml5.com/fjtq/cxu x/>.

- Acrylic vitrines or Vivak can be safely used as a clear case or cover for pedestal. Other mount making materials and methods are available from professional sites.⁷⁰
- Avoid cases and mount materials that are acidic or can emit harmful acidic compounds or formaldehydes by using acrylic with sealed wood or metal casework.
- Ensure exhibit cases used for display are free of potentially harmful materials: plywood, strand board, or any woods containing adhesives and formaldehyde.
- Ensure lighting equipment in all collection areas does not emit ultraviolet light (UV), can be re-positioned to avoid spot lighting and dimmed to 50 lux or 5 foot candle as measured on light meter and monitor as required.
- Conserve or stabilize items for exhibit and make recommendations regarding handling, mount, and length of exhibition. Contact conservator for advice and/or physical stabilization or treatment.

Exhibit Loans & Borrowed Items

The consultant team recommends that Center staff require completion of a Standard Museum Facility Report prior to loaning artifacts from the collection. This report is submitted, interpreted, and filed internally at the Center; it ensures that the borrowing organization can safely care for the object. As questions arise, follow up with

⁷⁰ “Mountmaking - Wiki,” accessed November 10, 2018, <http://www.conservation-wiki.com/wiki/Mountmaking>.

the borrowing institution or seek advice from a conservator who may inquire on your behalf.

To borrow items, complete the same Standard Museum Facility Form and expect to fulfill every aspect that will allow for object safety throughout the loan period. Use available museum standard Loan Forms approved by the American Association of Museums:

- Facility Report⁷¹
- Loan & Insurance Forms⁷²

Examine Facility Reports from borrowing sites concerning environmental control, lighting, security, professional staff and handling issues. Consult a conservator for advice in interpreting the report as needed.

- Document condition of collection items to be loaned with photographs and written descriptions.
- Prepare loaned items for travel to borrowing institutions and hand carry when possible. Use standards for support and materials required for road or air transport. Select transport shipper that adheres to museums standards.⁷³
- Examine items upon return from exhibition; compare with out-going condition report and photographs.

⁷¹ American Alliance of Museums, "General Facility Report," American Alliance of Museums, accessed October 22, 2018, <https://www2.aam-us.org/ProductCatalog/Product?ID=891%20%20%20>.

⁷² Esmee Fairbairn Foundation, "Simple Loans Administration."

⁷³ See, for example, "Artemis Fine Art Services," Artemis Fine Art Services, accessed February 8, 2019, <https://www.artemisfas.com>.

- Examine items borrowed by the RBC and compare with copies sent; complete condition additions as necessary and document with photographs.
- Provide exhibit furniture, mounts that comply with low VOC, light levels and environmental controls to seasonal set points.

Impact of the On-Site Consultation

Findings from the 2018 on-site consultation resulted in a preliminary draft of a Collections Management Policy and related procedural forms for Bradbury Center operations. These findings also provided the basis for university-level planning for the renovation and expansion of the Center's location in the Northwest corridor of the first floor of Cavanaugh Hall. This expansion involves expanding the Center's 1500 square foot perimeter to include 4400 square feet surrounding the Center's current perimeter within that same corridor. The expansion and subsequent renovation will provide additional, dedicated spaces for archival storage, temporary exhibits, preservation and processing for collection materials, staff offices, a conference room, a reading room, and a reference library, thus transforming the way that the Center interfaces with its constituents while also addressing the primary concerns outlined in this chapter. To fund this renovation, the Center has collaborated with IUPUI's Office of Development and External Affairs in the submission of a proposal to the National Endowment for Humanities for an Infrastructure and Capacity Building Challenge Grant.

The Center is also in the process of raising funds for an additional staff hire—a full-time, professionally-trained archivist to oversee the preservation interventions required to extend the life of the various at-risk items in the collection and coordinate a

team of trained volunteers to take on vital archival processing endeavors. The importance of these two primary initiatives was heavily affirmed during the second phase of the preservation planning research cycle which involved five site visits to peer institutions. Findings from that second phase are detailed in chapter 4.

Chapter 4:

NEH Preservation Planning Site Visits

As part of my responsibilities as project manager for the NEH Preservation Planning grant, I travelled to a number of carefully selected peer institutions of the Center for Ray Bradbury Studies, investing significant time learning about each institution's history, target demographics, programming, development initiatives, facilities, security procedures, and preservation practices. The results of these site visits are detailed in this chapter and are listed by the degree to which these institutions have structural or mission parallels to the Bradbury Center, as opposed to a chronological order of visit dates.

Marion E. Wade Center, Wheaton College, Wheaton, IL

History

I travelled to the Marion E. Wade Center in Wheaton, Illinois for a two-day intensive site visit in late October 2018. The Wade Center represents a peer institution, focusing on the works of seven key literary figures who constitute the nexus of twentieth century mainstream literature and Christian apologetics. This is the oldest of the Bradbury Center's peer institutions and perhaps the most important in the sense that it holds a similar standing at Wheaton College to the Bradbury Center's position within the Indiana University School of Liberal Arts. The Wade Center operates within a college environment where endowment, rather than college resources, cover their operational costs and outreach programs. As an unbudgeted entity within the IU School of Liberal Arts, the Bradbury Center is beginning the process of building relationships that will hopefully result in a similar endowment. During the half-century-long history of the Wade Center, it has evolved a longstanding product marketing program that enriches

their public outreach programing. Having established full intellectual control over their primary holdings and serving a broad audience of well over 12,000 visitors (scholarly and public) annually, the Wade Center represents a typical model that the Bradbury Center might follow in the course of full development and longevity as a similar institution. In short, the Wade Center has undergone all the major evolutions that research, museum, and archival centers of literary authors typically go through in the course of their functional histories; as a museum, archive, and library, the Bradbury Center hopes to follow a similar path to success.

The first decade of the Bradbury Center's development parallels the Wade Center's early history in the sense that the founding of each center was predicated on a relationship between each center's founding visionary and the principal author of the respective collection. In the 1950s, Dr. Clyde S. Kilby, an English professor at Wheaton College, began corresponding with C.S. Lewis. Over the next several years, an intellectual friendship developed between Lewis and Kilby marked by international visits and semi-regular correspondence that lasted until Lewis' death in 1963. In an effort to honor his late friend, Dr. Kilby established the "The C.S. Lewis Collection," a repository that eventually would later expand to include not only important Lewis-related papers, books, and artifacts, but also materials from six additional British authors significantly connected to Lewis, either by professional acquaintance or influence: George MacDonald, G.K. Chesterton, Dorothy Sayres, J. R. R. Tolkien, Charles Williams, and Owen Barfield. (The last three along with Lewis were foundational members of the British literary group known as "The Inklings."⁷⁴) Dr. Kilby's proposal to form a Lewis

⁷⁴ Humphrey Carpenter, *The Inklings*, UK ed. Edition (London: HarperCollins, 2006).

collection was accepted by the Wheaton College Library Committee in 1965. In the following years Kilby made several trips overseas, establishing key relationships with people closely connected to Lewis and securing foundational materials for the collection.

Similarly, Indiana University's School of Liberal Arts curates the Ray Bradbury Collection thanks to Dr. Jonathan Eller's relationship with Ray Bradbury that spanned nearly a quarter of a century. While the Bradbury Center's origin is detailed in chapter 2 of this dissertation, it is important to note here the similarities between the genesis of each center as it partially justifies why much more significant attention is given to the Wade Center than to the other site visits that will be detailed in the following subsections of this chapter. In many respects, the Wade Center represents an ideal example of what the Bradbury Center may be able to attain with proper guidance and funding.

For most of the first decade of its existence, the C. S. Lewis Collection had a small footprint on Wheaton's campus, being relocated to various pockets across the campus during its formative years. The Bradbury Center also occupied a small space within the Institute for American Thought in the basement of the Education/Social Work building on IUPUI's campus in its early years. Much of the Bradbury collection which arrived on campus in October 2013 was stored in various pockets across campus until 2016 when it was moved to a larger space in Cavanaugh Hall. This larger space, while certainly an upgrade over its previous location, remains insufficient to competently house and display the collection. Unlike the Wade Center, which meticulously grew its collection over the years and accessioned materials as they came in, the vast majority of the Bradbury Center's holdings arrived over the course of a single year. As a result, the

Bradbury Center's spatial requirements prove much more immediate in its inaugural decade.

The 2016 expansion of the Bradbury Center occurred nine years after the center's founding. Interestingly, in 1974, nine years after the C. S. Lewis Collection was established, Wheaton's prestigious collection was renamed when friends and family of Marion E. Wade, a successful businessperson with a strong affinity for the writings of C. S. Lewis, funded a generous endowment in Wade's memory to support the collection. The C. S. Lewis Collection was then renamed "The Marion E. Wade Collection." Later, in 1998, Marion Wade's daughter, Mary, funded the construction of a new building on Wheaton's campus; this new building was specifically designed to house the collection, staff offices, research facility, and museum.

Collections Overview

The Marion E. Wade Center contains collections of materials related to each of the seven authors in a variety of print and media formats. Similar to the Bradbury Center, the Wade Center also operates as a museum, archive, and reference library.

The Wade's library endeavors to collect all primary and secondary titles related to its seven authors. It also boasts extensive collections of various editions, including first British and American editions for nearly every work by the Wade authors. Research copies of these primary and secondary titles are shelved in the Wade Center's "Kilby Reading Room" as most of these copies are easily replaceable. Rarer texts, including first, older, and fragile editions, as well as additional rare secondary titles are secured in the archival storage vaults and are available upon request. (Researchers are asked to provide 24-hour notice for such requests.) The Wade Center also owns books from the

authors' personal libraries, and most of its book holdings have been added to the Wheaton College campus library catalog. This catalog is updated regularly as newly acquired items are processed.

The Wade Center's archival collections is comprised of a plethora of materials, including papers, notes, correspondence, ephemera, miscellanea related to a particular book, theme, or author. The Wade curates thousands of original and photocopied letters by and relating to its seven authors. For researchers, "research copies" of these letters have been photocopied and collected in binders. These volumes are stored in a space adjacent to the Kilby Reading Room and are easily accessible. For handwritten letters, transcriptions accompany letters in the C. S. Lewis, George MacDonald, and J. R. R. Tolkien letter collections. Original copies of the letters are stored in an archival vault, but the Wade Center makes these available to the public as well. Requests to access these original letters must be submitted at least twenty-four hours in advance.

In addition to the letters, the Wade Center also curates manuscripts by the authors—some of these manuscripts include originals, and many more have been photocopied from other collections with the owners' permissions. Research copies of these manuscripts, like the letters, are available for use in the Kilby Reading Room. Requests to view original manuscripts must be submitted at least twenty-four hours in advance.

An extensive collection of dissertations and theses related to the Wade authors is also curated in the Wade Center. Wade Center staff provide access to these materials for research purposes, and all dissertation and thesis holdings have been added to the Wheaton College campus library catalog. Additionally, the Wade Center subscribes to a

variety journals relevant to the seven Wade authors, such as *The Bulletin of the New York C. S. Lewis Society*, *The Chesterton Review*, *Mythlore*, among others and holds numerous copies of the original journals in which its related authors' writings appeared, affording the Wade an impressive collection of bound journals and periodicals that are maintained in a substantive "article file" with various materials (including journal articles, poems, essays, letters to the editor, reviews, etc.) both by and about the respective authors. The article file is an on-site-only resource available to researchers who visit the Wade Center.

A small yet substantial collection of photographs of or relating to the authors is also curated at the Wade Center. A select group of these photos may be used with Wade Center permission in publications and creative projects with payment of appropriate fees, so long as the use complies with the Wade's "Photo Loan Request Procedure."

A collection of interviews with friends, acquaintances, and relatives of the Wade authors is curated in the Wade Center's "Oral History Collection," which is available on-site as audio or video recordings. Many of these have been transcribed by student workers reporting to the Wade's preservation archivist. These transcriptions are also available to on-site researchers. Other sound and video resources are also available. These include lectures, films, music, dramatizations, etc., and are available for use on-site at the listening station in the Wade Center Reading Room. More widely available are recordings from Wade Center programming and events that can be accessed through the Wade Center's Media Page and YouTube channel.

Museum Exhibits

The Wade Center also curates a museum that combines permanent displays with rotating exhibits, highlighting items from the collection. Such exhibits include facsimiles

of letters, manuscripts, books, and artifacts. Each exhibit is designed to inform visitors about the lives, writings, and historical contexts of its seven principal authors. The permanent displays exhibit personal items from the authors, including Lewis's famous wardrobe; desks and writing utensils belonging to Lewis and Tolkien; Charles Williams' bookshelves; Dorothy L. Sayers' eyeglasses; and a chess set and pipe owned by Owen Barfield.

Temporary exhibits that were on display during my October 2018 visit include "Adventures in Reading" which features children's books written by the Wade's principal authors as well books that the authors read when they themselves were children. Others include: "The Wade Authors: Their Reflections on Each Other," "C. S. Lewis's 'Tales of Adventure,'" "Alec Forbes of Howglen" by George MacDonald," "The Narnian Artwork of Pauline Baynes," "Dorothy L. Sayers responds to scientist Fred Hoyle on BBC Radio" (interactive audio exhibit), "J. R. R. Tolkien: A Film Portrait" (interactive video exhibit), and "Boxen: C. S. Lewis's Childhood Chronicles before Narnia" (interactive exhibit).

Staffing

The Wade Center staff is comprised of nine permanent positions, four of which are full-time. The director's salary is split between two individuals who act as co-directors.⁷⁵ Technically these individuals are each part-time forming a single-full time position; however, they each work sacrificially and are invested in a full-time capacity. Additional full-time positions include the archivist, responsible for overseeing the reading room, designing and implementing guidelines for reading room, materials access,

⁷⁵ Wheaton College, "Wade Center Co-Directors Appointed."

accessioning, cataloging, and preserving the collection, as well as training/managing student workers. The Associate Director and Executive Editor of *VII: Journal of the Marion E. Wade Center*, is responsible for development and fundraising initiatives, public outreach, editorial responsibilities for the Wade Center's academic publications. Rounding out the full-time positions is the Operations Manager, responsible for programming, facilities management, and staff schedules.

Part-time positions include a Catalog Librarian, responsible for overseeing the reading room, assisting scholars, and cataloging/organizing the collection; the Office Coordinator, responsible for managing the front desk, book store, and offering tours; the Office Assistant, who serves as support staff to the Office Coordinator with overlapping front desk, docent, and bookstore responsibilities; and the Editorial Assistant for *VII: Journal of the Marion E. Wade Center*, who collaborates with the Associate Director on the journal publication.

While each member of the staff holds a specific position with clearly defined roles, on a functional level the staff operates as a team wearing multiple hats and assuming responsibilities outside of their designated job descriptions based on skill-level and expertise. According to Laura Schmidt, the Wade's archivist, a mix of vertical and horizontal⁷⁶ organizational models are employed at the Wade Center. Schmidt attributes this to the current management styles which solicit input from staff at all levels, valuing each voice, and utilizing staff talents even when certain tasks are not in line with an employee's specific position job description. Even at the director level, staff have benefited from a demonstrable "servant leadership" mentality in which everyone pitches

⁷⁶ See "Takeaways" section for an explanation on vertical and horizontal organizational forms of communication and oversight.

in even when the tasks appear menial. All staff attempt to assist “wherever possible to minimize wear and tear on our public services staff, such as learning how to run the auditorium tech so that they can help with running programming, etc.”⁷⁷

Additionally, the Wade Center employs roughly half a dozen student workers through a Federal Work Study program, essentially affording Wade part time work at no additional costs to the center. Each student works between 6-15 hours per week, most of whom are trained by the archivist on time-consuming tasks such as transcribing handwritten letters, accessioning the materials, transcribing audio recordings from oral history initiatives. According to the Wade Center archivist, training student workers and overseeing the quality of their work is a time-consuming task, but it is well worth the investment as it allows her to accomplish more work than she could ever hope to accomplish on her own. Nearly all archives have a backlog of collections that need to be accessioned. Multiple well-trained student workers can chip away at this backlog while the archivist oversees the reading room or focuses on curating materials that necessitate professional archival expertise.

Audience

School age children (K-12), local church groups, retired senior citizens, undergraduate and graduate students, scholars (professional and public), homeschool families, authors of books, master’s theses, and dissertations comprise the Wade Centers broad audience. Laura Schmidt, the Wade Center’s full-time archivist, estimates that the Wade serves about 12,000 guests annually.⁷⁸ The vast majority of these guests are there for basic tours of the center, typically investing one to three hours per visit. Everyone on

⁷⁷ Schmidt, “Re: Wade Center.”

⁷⁸ Laura Schmidt, Wade Center Site Visit Interview Day 1, October 22, 2018.

staff has a primary responsibility—front desk/bookstore sales, archivist, reading room attendant, student worker supervision, development, and leadership. Yet, all are trained to double as docents capable of providing thorough and professional tours of the center. (The Wade Center, in an effort to increase public access and interest in the collection to its resources does not charge for tours.)⁷⁹

Sustainability

The Wade Center receives absolutely no funding from Wheaton College. This is yet another similarity that the Bradbury Center shares with the Wade Center as it also operates as unbudgeted unit within a larger college/university context. Currently, the Wade Center is only partially supported by the endowment from which it receives its name. This endowment covers operational costs for the facilities, employee salaries, development initiatives, costs of assisting researchers, and loaning items. The remaining portion of the operational costs are raised through development initiatives, specifically a strong annual giving campaign. Those who support the Wade Center on an annual basis are designated “Friends of the Wade” status, and their contributions support the Wade’s research library, archives, and museum since these are considered “the heart of the Wade Center.”⁸⁰ After these primary concerns are adequately funded, any additional financial resources are put toward programming and other educational initiatives provided by Wade staff; such additional funds may also underwrite special projects such as procuring an audiovisual kiosk for the Wade Center's museum. Twice annually, the Friends of the Wade members receive an “insider’s newsletter” that provides updates on projects, early

⁷⁹ Schmidt.

⁸⁰ Wheaton College, “Support Us.”

notification of special events, and behind-the-scenes information about the Wade's collection and programs.

Publications

Since the Wade Center was initially founded as the C. S. Lewis collection in the mid-1960s, an integral part of its missional work involved promoting scholarship on its primary authors. In part, this is accomplished through a variety of publications, beginning with writings of Dr. Clyde S. Kilby and continues in annual newsletters, blogs, and an evolving oral history collection. Collectively these modern initiatives constitute an interactive, multimedia educational endeavor intended to spark dialogue and encourage the public to think deeply and critically about the works of the seven Wade authors. Additionally, since 1980, the Wade Center has published its own scholarly journal, *VII*—a valuable resource that actively promotes serious academic, theological, and historical analyses as well as critical literary interpretation of works of the seven Wade authors. This journal is peer reviewed and published annually.

Key Institutional Differences

While the Wade Center and the Center for Ray Bradbury Studies share a number of commonalities, including a focus on similar literary genres of science fiction and fantasy; placement as unbudgeted centers within a larger university context; the threefold operational concerns as archives, reference libraries, and museums; outreach and programming initiatives; publications to promote scholarship and academic study of the authors; there remain some important differences to keep in mind. For one, the Wade Center has a four-decade head start on Bradbury Center, representing decades of growth in terms of collection development, fundraising, and policy establishment. In this respect,

the Wade Center is more akin to an elder sibling to the Bradbury Center rather than a true peer institution—an example of what the Bradbury Center hopes to develop into 1.) in terms of having an endowment for operational expenses and a core base of donors who give annually; 2.) a stand-alone facility that houses the collections according museum-quality archival standards and is large enough to accommodate the full spectrum of academic and public patrons.

Secondly, the Wade Center's collections represent the life and works of seven authors, opposed to the single-author focus of the Bradbury Center. The Wade's impressive collections reveal significant excerpts from the lives of each of its principal authors whereas the Bradbury Center houses a plethora of artifacts representing the mosaic of Bradbury's entire seven-decade professional career and beyond. Perhaps it is fair to say that Bradbury Center's collections are narrow in the sense that they focus on a single writer's life, yet deep in respect to the thousands of manuscripts, letters, and artifacts representing nine decades of accumulation. Conversely, the Wade Center's collection is wide by virtue of the number of authors it represents, but none of their holdings afford the depth on a single author that the Bradbury Center affords. In terms of appeal, the Wade's focus on multiple authors attracts a wider donor base as well as a wider audience of both researchers and members of the public who are interested in literary culture and Christian apologetics.

Another distinction involves the way the collections between the two centers developed. The Wade Center launched with a small yet significant collection of C. S. Lewis correspondence, and it gradually added to its holdings over the years. While Laura Schmidt readily admits that the Wade has a steady backlog of items that need to be

accessioned, the accessioning, cataloging, and preservation of artifacts and manuscripts has been a fairly steady process of acquiring manageable collections and processing them, acquiring more, processing, and so on.⁸¹ In contrast, while the Bradbury Center was founded with a similar small collection of manuscripts, it received the bulk of its holdings in two massive gifts in 2013 and 2014 resulting in an overwhelming backlog of items that need to be processed. In terms of the number of author-specific (owned and/or produced by the author) manuscripts, letters, and artifacts, the Bradbury Center is close to being on par with the Wade's combined collections in terms of volume. The Bradbury Center's backlog, as a result, is vast, and it currently lacks the endowment and other established fundraising bases to provide the financial backing for hiring a sufficient staff to digitally replicate, catalog, describe in detail, and organize the materials into a coherent finding list. Here lies perhaps the most significant operational difference between the Bradbury Center and Wade: The Wade Center has full intellectual control over its most significant artifacts and manuscripts in the sense that the most important aspects of its holdings have been accessioned, organized, preserved, and can be easily accessed through a meticulously detailed and well-ordered finding list. Conversely, the Center for Ray Bradbury Studies is still in its infancy as it seeks endowment and other fundraising initiatives that will permit it to hire appropriately credentialed staff to begin this process and see it through. Until the Bradbury Center attains a similar level of intellectual control to that of the Wade, its ability to assist incoming researchers will be severely limited as finding specific manuscripts may require hours searching and in many cases those hours culminate in fruitless time consumption if manuscripts are not found.

⁸¹ Laura Schmidt, Wade Center Site Visit Interview Day 2, October 23, 2018.

Key Takeaways

Staffing Considerations

Looking to the Wade Center as a possible model for how the Bradbury Center may develop in the coming decades affords a number of considerations for both current policy development and forecasting future infrastructures for the Bradbury Center. Perhaps the most pertinent lies in the Bradbury Center's immediate staffing concerns. During the Preservation Planning Grant activity period, the Bradbury Center employed only a single full-time employee—the director, responsible for overseeing all publishing endeavors, public and academic programing, archival management, collaboration between the Bradbury estate and Bradbury's agents, and major gift acquisition. A part-time position was staffed by a graduate intern to oversee programing and development. In addition to these paid positions, the Bradbury Center has benefited from a long-time volunteer who works consistently every week on organizing the collection as well as a couple of other volunteers who work in the Bradbury Center intermittently. Occasional grant awards permit the Bradbury Center to hire graduate interns from the English and Museum Studies programs, and other graduate students occasionally will work in the Center for course credit. The Bradbury Center's current director, Dr. Jon Eller, is preparing for retirement. Though he plans to continue working in the Center on a volunteer basis upon entering full retirement, the amount of institutional knowledge that he carries is irreplaceable. Preparations for a succession plan for the director position were made during the grant period. The Bradbury Center staff, IUPUI's School of Liberal Arts Advancement team, the Dean of the School of Liberal Arts, and the Director of The Institute for American Thought developed a succession plan. First, the Center would hire

a successor to the current director who will initially operate as Managing Director on a full-time basis while the current director entered a phased retirement, lasting no more than three years. The Managing Director position was designed to assume the primary responsibilities of the current director sans the publishing endeavors which have been completed (the three-volume contract for *The Collected Stories of Ray Bradbury*) or will be taken under advisement for possible renewal by the Bradbury Center's senior advisor at the University of Wolverhampton (continuation of *The New Ray Bradbury Review*). In place of the publishing responsibilities, the new director will teach in American Studies and the English department to help offset the salary costs incurred by the School of Liberal Arts.

Upon the current director entering full retirement, the Bradbury Center hopes to hire a full-time archivist. Since the summer of 2017, the Bradbury Center has worked closely with IUPUI's Museum Studies graduate program, hiring interns through grant funding, interfacing with high enrollment graduate courses on class projects specifically designed for the Bradbury Center, and offering internships for graduate level credit. All of these activities should continue as all of these initiatives benefit the Bradbury Center in a myriad of ways. The most visible components of the Bradbury Center fall under the museum aspect of its threefold capacity—museum, archive, reference library—and if the Center is going to continue attracting a wide audience of fans, students, scholars, public historians, and literature enthusiasts, the artifacts in the collection must be preserved and continued to be made available to the public. In this respect, it makes sense to staff a full-time position with a person who has a Museum Studies background. However, when considering the relative permanence of the Bradbury Center's primary exhibits/displays,

the consistent access to Museum Studies students and faculty for consultations and internships, and the opportunity to have volunteers and part-time staff to serve as docents, it becomes clear that the museum-specific labor demands in the Center are quite limited when compared to the vast collection holdings of manuscripts and correspondence, totaling hundreds of thousands of pages. At this time, the Bradbury Center is able to function as an emerging museum without a permanent museum curator staff appointment. It is unable to function as an archive, however, without an archivist.

While my site visits were limited in number, each archive was carefully selected according to its relevance to the Bradbury Center's current position as a developing single author archive. With one exception (The Russell Kirk Center), each site selected for research boasts an archivist with a Masters of Library Science background assigned to its collections. Considering the disordered state of Bradbury's papers as they arrived in situ in his filing cabinets and other storage devices, it is clear that the Bradbury Center must look to hire an archivist focused on organizing, cataloging, creating finding aids, and managing access and security during researcher visits.

In addition to these two full-time appointments—a faculty appointment for the director and a staff appointment for the archivist—the Center should plan to hire at least one graduate intern from the Museum Studies M.A. program each semester. Primary responsibilities for these interns will involve assisting the archivist in processing artifacts, acting as docents for tours, overseeing the reading room/assisting scholars, and arranging/designing temporary exhibitions throughout the year.

The Bradbury Center should also consider part-time undergraduate staff positions as well. The Wade Center, for example, employs undergraduate students for 6 to 15 hours

per week via federal work study programs. The archivist trains these students on accessioning, cataloging, transcribing, etc.; manages student work study schedule, and checks the quality of their work. When the Bradbury Center is able to hire a full-time archivist, it should endeavor to hire undergraduate students in a similar capacity. Under the current staffing situation, unless a trusted volunteer is willing to manage such work, the time constraints on the director are too prohibitive to allow for sufficient oversight and focus on these areas.

Organizational Management and Structure

The Wade Center boasts a staff more than three times the size of the Bradbury Center. The more diverse holdings within the Wade as well as the varying types of visitors necessitates a variety of forms of expertise to maintain its services—from development/advancement to archival management and student worker supervision. Within the range of expertise represented at the Wade, it is interesting to note that all members of the Wade Center are able to act as docents, offering tours and sharing detailed history of the center as well as the principal seven authors. While these responsibilities tend to fall primarily on the front desk staff, the fact that everyone invests some level of work-time hosting visitors of all types sets a precedent that challenges the vertical hierarchical system that's often employed in university settings.

While it is not always advantageous to project organizational patterns found in the “for profit” business world onto non-profit systems⁸² many organizational communication and reporting standards overlap significantly in these two different sectors. For-profit businesses fall in an extremely wide range of structures and models,

⁸² Drucker, *Managing the Non-Profit Organization*.

but on a basic (grossly oversimplified) level they can be categorized into one of two groups: vertical and horizontal.⁸³ These basic categorizations also work for non-profits, and such distinctions are important because they inform differences in organizational structures as well as operations.

Typically, university contexts reflect the epitome of twenty-first century vertical structures, featuring clearly defined hierarchies in which those at the top establish goals/objectives/tasks that are passed down to deans, department heads, and center directors. The department heads (mid-level managers in corporate speak) assign tasks to those who report to them. When work is complete (or in-progress), reporting goes back up the chain until it arrives on the desk of someone with sufficient authority to approve work or call for interventions.

The most extreme forms of this structural implementation occur in military contexts which use a command and control management style, involving a senior figure assigning tasks with specific guidelines and virtually no room for deviation. While this seems extreme for corporate America in today's evolving "knowledge economy,"⁸⁴ university contexts have been slow to adapt to more horizontal systems. In an age where innovation increasingly surpasses production as the primary catalyst for success in many markets, institutions with vertical structures such as universities have begun to incorporate "waterfall models"⁸⁵ that emphasize a logical progression of steps with clearly defined responsibilities moving between departments much like the flowing water

⁸³ Kramer and Bisel, *Organizational Communication*.

⁸⁴ Smith, "What Is the 'Knowledge Economy'?"

⁸⁵ Powell-Morse, "Waterfall Model."

passing down through the gradual stages of a waterfall. This model opens doors for flexibility, innovation, and interdepartmental collaboration within the vertical hierarchy.

Contrasting with the vertical system is the horizontal system that privileges skill and expertise over a tiered hierarchy. The lines between managerial responsibilities and employee duties becomes blurred. This model is common in fresh entrepreneurial ventures that do not require traditional management tiers as skill trumps title and employees from all levels are trusted to provide essential input into project decisions and are afforded a greater level of autonomy in creative problem solving. Innovative production is the primary concern for such organizations and as a result, defining positions and responsibilities becomes less of a priority. “Agile project management” models are often employed in these contexts which allow work to be created in iterative processes rather than sequential ones as different aspects of a project are completed, feedback is received, adjustments made in order to keep tasks relevant and clearly defined while complying with a less rigid hierarchical structure.⁸⁶ Typically associated with software development, the iterative process of the agile model is useful in any innovative context because it solicits regular feedback from key players on a given project, allowing the team to make necessary adjustments in a timely manner. The various interdependent stages of this model are often difficult to scale, resulting in delays in decision making that occur quicker in vertical systems that have fewer people speaking into the process.

⁸⁶ Chin, *Agile Project Management*. [Electronic Resource].

Experts agree that both horizontal and vertical systems contain advantages and disadvantages depending on the contexts in which they're implemented.⁸⁷ Within the Wade Center a number of part-time and full-time staff positions have specific job descriptions, but the nature of its largely independent operation (distinct from the vertical hierarchy reflected in the institutional structures of Wheaton College itself) allows the Wade Center employees to share responsibilities, relying on various forms of expertise represented in the staff to collaborate on important initiatives. This affords a higher level of cooperative problem solving than what strict vertical structures typically permit.

All who participate in these tours are provided with a detailed overview of the Wade's history—not just of the authors, but the founders, past directors, important people who have studied at the Wade, and people who have made significant contributions to its operations. In this respect, the Wade Center honors not just its principal seven authors but also those who worked sacrificially and gifted generously for it to become the important institution that it is today. Collectively, the Wade's operational model and investment in its own history provides an interesting paradigm that younger establishments, such as the Bradbury Center, should consider as they develop strategic plans, establish organizational structures, and craft leadership styles.

The J. R. R. Tolkien Collection, Marquette University, Milwaukee, WI

The J. R. R. Tolkien Collection at Marquette University in Milwaukee, WI represents one of the crown jewels of literary library collections in America. Marquette acquired this collection before Tolkien's reputation flowered, and it represents a core

⁸⁷ Yan and Zhu, "Impact of 'Horizontal—Vertical' Social Norms on Performance Behavior"; Seungmo Kim, Magnusen, and Andrew, "Divided We Fall"; Watson, "The Difference Between Vertical and Horizontal Project Management"; Simpson, "Vertical and Horizontal Communication in Formal Organizations."

archive that holds its own in importance against the far larger collection of Tolkien Papers at the Bodleian Library at Oxford University. This collection was chosen as a peer site visit because it reflects how a major author collection exists and projects effectively on an international basis within the Special Collections unit of a major, private university library system. The Bradbury Center, representing the massive collections left by Bradbury at the time of his death, has similar relationships with other, much smaller Bradbury collections in other universities. As with the Wade Center, the Tolkien Collection at Marquette has the same pressures created by large, scholarly and general public interests that tax resources. Bradbury's status as an iconic figure across American culture attracts similar national and international pressures on our programing, facility, and staffing resources.

My NEH grant-funded field research visit took place on October 23 and 24, 2018. The information provided here stems from a lengthy interview with William Fliss, MA and MLIS, Archivist of Special Collections and University Archives at Marquette University on October 24, 2018.

History

Marquette University acquired a significant collection of works by John Ronald Reuel Tolkien, professor of Old and Middle English language and literature at Oxford University, through the efforts of William B. Ready. This collection houses the original manuscripts and multiple working drafts for three of the author's internationally renowned works—*The Hobbit* (1937), *Farmer Giles of Ham* (1949), and *The Lord of the Rings* (published in three volumes between 1954-1955). Ready began his tenure as director of libraries at Marquette in 1956 and held that position until 1963. Collecting

materials for the new Memorial Library was Ready's primary objective, and, recognizing the mastery of Tolkien's literary craft, he sought to acquire these manuscripts. Having not yet received the international acclaim that would come in later years, Tolkien agreed to send the manuscripts to Marquette for a modest compensation of 1,500 pounds. By the end of 1958, Marquette was in possession of these treasures. Since that time, the Tolkien collection has evolved to include numerous editions of Tolkien's books, popular and scholarly work published about Tolkien and his works, fanzines, audio and video recordings, as well as pop culture ephemera including games, action figures, and other Tolkien-inspired novelties.

While the Bradbury Center holds many important manuscripts (or analog photocopies) from Ray Bradbury's best known stories and books, Marquette houses the "crown jewels" of the Tolkien creative mosaic. Like the Wade Center, Marquette's Special Collections and University Archives holds complete intellectual control over all primary and secondary materials within the J. R. R. Tolkien Collection as reflected in its catalogs, finding aids, archival storage and organization. Also like the Wade, Marquette's Special Collections Center acquired the materials through a protracted process of acquisition, processing, establishing research and visitor guidelines, opening the collection to constituents, then acquiring more, processing, and so on. Again, this alerts one to an important distinction between the Center for Ray Bradbury Studies and other archival collections. The Tolkien collection was procured almost exclusively through acquisition, whereas the Bradbury Center holdings were gifted by the Bradbury family and Bradbury's principal bibliographer and close friend, Donn Albright, through simultaneous gift agreements. When comparing the extensive "backlog" of materials in

the Bradbury Center against the Wade and Tolkien archives, it is important to keep in mind that the non-traditional manner in which the Bradbury Center's massive single-author collection was acquired may necessitate innovative strategies for processing that deviate from archival best practices

Primary Tolkien Collection Overview

Naturally, the original manuscripts of Tolkien's masterpieces serve as the cornerstone of the collection. Included within this collection are "holograph renderings," numerous sets of typescripts, page proofs and galley sheets, all with Tolkien's handwritten corrections. The Lord of the Rings manuscripts alone contain over nine thousand pages that Tolkien composed between 1938 and 1955 and include advance proof copies, printed maps of Middle-earth, first edition dust jackets, drafts of material that was originally rejected by the publisher, preliminary and advanced drawings and sketches, as well as philological and linguistic notes for the various languages Tolkien invented for the series. Also included are fragmentary pieces of Tolkien's invented mythos that would later appear in *The Silmarillion*. Collectively, these manuscripts shed light on Tolkien's exceptionally ordered and creative approach to world building and narrative mapping.

Tolkien's manuscripts for *The Hobbit* were composed throughout the 1930s and contain over fifteen hundred pages. Included within this collection are various sets of page proofs with the author's handwritten corrections and corrected typescripts, a holograph version, a painting by Tolkien in water-color representing his vision for the dust jacket, and the original copy of "Thor's Map."

The materials for *Farmer Giles of Ham* were created throughout the 1930s and continued in the late 1940s. This collection contains just over two hundred pages of typescripts, corrections, and galley sheets.

Secondary holdings have been gradually added to the Tolkien collection for decades, resulting in an impressive and near complete collection of Tolkien's published works in various editions and languages as well as literary and social criticism published on Tolkien and his works, resulting in a reference library of over 1,200 volumes. The collection also boasts an impressive assemblage of periodicals produced by Tolkien fans, book reviews, obituaries, press clippings, journal and anthology articles, graduate theses and dissertations, linguistic studies of Tolkien's invented languages, unpublished scholarship on Tolkien, teaching materials, conference programs and promotional materials. Ephemera from Tolkien references in popular culture are also housed in the collection. Such items include dramatizations, fan art, calendars, board games, video games, puzzles, poems, song recordings, fan fiction, radio adaptations, films, and documentaries.

Ancillary Tolkien Collection Overview

Both the Bradbury Center and the Tolkien Collection hold ancillary collections of reference material pertaining to their respective authors. These collections have come in the form of bequests, gifted books, and even entire libraries of material that include research papers, journal articles, and other published scholarship on the authors or the literary genres for which they are most well-known. The Bradbury Center, for example, holds a large library of genre fiction gifted by the Casebeer family, as well as a voluminous collection of genre fiction, critical theory pertaining to genre fiction, and

graphic comics from the Touponce family. Likewise, the Tolkien archive received a significant collection from Taum Santoski who served as a “scholar in residence” for the Tolkien papers for more than a decade. This collection includes over 200 books, periodicals, copies of Tolkien’s academic essays, as well as Santoski’s personal notes from working with the manuscripts over the course of many years. The Tolkien archive has curated a significant collection of “Tolkieniana” gifted by Dr. Richard E. Blackwelder in the early 1980s. William Fliss, the special collections archivist assigned to the Tolkien collection notes that the Blackwelder collection is “remarkably comprehensive in scope” and that it is likely the largest accumulation of secondary Tolkien sources ever developed by an individual.⁸⁸

In addition to these generous gifts, the archivist for the Tolkien collection remains active in ancillary collection acquisitions as well. For example, in the early 2000s Marquette University was able to purchase the “Grace E. Funk Tolkien/Fantasy Fiction Collection” from the “Tolkien Archives Fund” established by Blackwelder. The Funk Collection boasts books, documentaries, academic articles, films, newspaper clippings, and periodicals pertaining to the fantasy genre, culminating in over twenty-three hundred items that enhance the depth of research resources affording scholars access to a number of rare and obscure sources, many of which are no longer in print.

Services

Access and services provided by the Raynor archival support staff include updating the online descriptive inventory of the collection, digitally scanning/photocopying materials (unless said materials are restricted), processing

⁸⁸ Fliss, Aukerman Tolkien Site Visit.

applications for printing, publication, and/or exhibitions of archival material. Raynor Library charges duplication and use fees for its materials. Orders are fully processed within three weeks, but patrons may request expedited processing for an additional fee at the discretion of the archivist. The minimum billing charge for any request is \$10, and orders exceeding \$499.99 require fifty percent of the total costs up front.

The reading room is managed by trained staff members, but patrons must receive written approval from a university archivist to access the room. Upon arrival, the visiting researcher must provide a photo ID. Hours of operation are 8 a. m. to 4:30 p. m., Monday through Friday. Approved scholars may access the reading room and archival materials outside of these designated hours by appointment. Such appointments, obviously, are contingent upon staff availability, and must be made well in advance of the visit.

Key Takeaways

Planning for Adequate Storage

During my site visit to Marquette University, Fliss offered a comprehensive tour of the facilities and lamented the lack of storage space. He encouraged me (and by extension the Bradbury Center) to keep this in mind should the Bradbury Center build its own facility. Fliss advised that every archive able to build a new facility should “estimate the amount of storage space required for the collection, then double it.”⁸⁹ The Tolkien Collection’s storage facility reflects many of the recommendations provided by the NEH-funded on-site consultation visit for the Bradbury Center in August 2018 in the sense that state of the art security, climate control, plumbing, UV reduced lighting, and secure

⁸⁹ William Fliss, Aukerman NEH Preservation Planning Site Visit to the J. R. R. Tolkien Archive at Marquette University, October 24, 2018.

satellite storage spaces for additional storage for less used aspects of the collection comply with archival best practices.

Archival Software

Both Laura Schmidt of the Wade Center, and William Fliss of the Tolkien Collection indicated that PastPerfect is not an ideal system for data entry on artifacts. This is an important consideration because in 2017 the Indiana Historical Society awarded a generous grant to the Bradbury Center so that focused work could begin on inventorying the collection. The grant funded two graduate interns from IUPUI's Museum Studies program who worked on accessioning correspondence in the Bradbury Collection using PastPerfect—a software database for artifacts and other collection items that require item-level descriptions. However, since the bulk of the Bradbury Center's collection is comprised of manuscripts and correspondence, a different cataloging system may be in order. Similar concerns about PastPerfect were raised by Jenny Johnson, the digital preservation expert for the on-site consultant team. Fliss joined the chorus of the rest of the NEH-funded archival specialists by indicating that item-level descriptions are not necessary so long as accurate finding aids are available, and Fliss offered a strong endorsement for an alternative software: ARCHIVE-IT, which will aid in efficiently cataloging the collection and creating finding aids.⁹⁰ Such finding aids will make the collection accessible to scholars and will allow visiting researchers to access relevant materials; the timeline for when the Center's collections can be made available for such purposes will be significantly shortened by the finding aid approach.

⁹⁰ Fliss.

Finally, Fliss discussed at length the importance of defining the parameters of the Bradbury Center's holdings. Many ardent Bradbury fans, like many ardent Tolkien fans, are reaching their twilight years and want to see their collections live on, so they're eager to donate to archives. While valuable ephemera associated with single author archives such as the Bradbury Center are widely available and plentiful, it is simply not possible for small institutions to acquire and curate everything. The Bradbury Center, like the Tolkien Collection, must be keenly aware of its spatial limitations, steward its space effectively, and resist over-extending its resources to take on new materials.

Intellectual Control and the Curatorial Model

Curators of the Tolkien Collection find themselves in a similar position to those in the Bradbury Center and the Wade Center in the sense that while each owns the physical artifacts and manuscripts, the estates of the respective authors hold the copyright to the manuscripts. In other words, the archives own the item on which written words were produced but a party outside of the archival setting owns the rights to reproduce or use the actual words. As such, written permission from the estate must be received prior to any reproduction or publishing of the materials within each collection's holdings. Also similar to the Wade, the Tolkien Collection has created photocopies of all of the Tolkien manuscripts in the collection. Researchers are encouraged to examine the facsimiles in order to preserve the physical integrity of the originals.

Fliss also indicated that while there is a significant backlog of materials to be processed in the Tolkien Collection, the library has full intellectual control of the primary materials in the collection. (Again, "intellectual control" refers to a state of materials that have been fully processed—cataloged, finding aid created, described in detail, digitally

and physically preserved, and so on. It is not an indication of copyright control, in the sense of the term “intellectual property,” or “IP”.) The four full-time archivists employed by Raynor Memorial Libraries at Marquette University share the collective processing efforts; Fliss describes Raynor’s approach as that of a “curatorial model.”⁹¹ This model contrasts with other archives that function in vertical organizational approaches in which each archivist has a carefully defined duty for all aspects of a collection; within such systems an archivist is assigned processing duties for the entire collection, while others focus on overseeing and aiding visiting scholars who use the collection, or preservation, or digital replication, etc. The primary advantage of this model is that the archive is able to operate according to task-specific expertise, and the primary disadvantage is that in such models, no single person is a content expert on a specific aspect of the collection. The curatorial model, described by Fliss, puts a specific archivist in charge of a pocket of Raynor’s collections. This may involve an archivist overseeing several small collections, or an archivist may oversee a single primary collection with the additional responsibilities of managing the ancillary collections that directly pertain to the primary collection. Here, a single archivist fully curates all of the materials assigned to that archivist: processing, digitizing, preserving, and all other curatorial responsibilities are handled by that individual. This results in content-experts as opposed to task-experts. For the Raynor Memorial Library, this system yields a content expert for each of the primary collections: the Tolkien Collection, a significant Native American archive previously held by the Bureau of Catholic Indian Missions, the Dorothy Day Catholic Worker Collection. Single archivist oversight also extends to the university’s historical records.

⁹¹ Fliss.

The curatorial model at Marquette is quite common as most small archives are unable to employ multiple archivists with task-specific expertise. Indeed, it appears as though this curatorial model also reflects the Wade Center's practices as well; Laura Schmidt is the only full-time archivist for the Wade Center and is responsible for all archival tasks in the Wade.

Staffing Considerations

Historically, the head of the special collections wing of Raynor Memorial Libraries also curated the Tolkien Collection as that is the most widely known collection in the libraries' holdings. Bill Fliss served as the interim department head temporarily, and when the position was filled permanently, the newly appointed director asked Fliss to continue serving as the archivist assigned to the Tolkien Collection. Assigning a dedicated archivist to the Tolkien collection proved important as the previous organizational model did not allow for a curator to give full attention to the university's most important collection in regard to value, cultural affinity/popularity, etc. The director was constantly being pulled into other meetings and initiatives within the broader vertical hierarchy of Marquette's organizational system. In order to mitigate potential neglect for the Tolkien Collection, the current director opted to keep a full-time archivist on it.

Since the Tolkien Collection represents an important aspect of a larger library collections initiative, it only has one full-time staff member assigned to it. On a macro level, the director of the entire Raynor Special Collections unit provides oversight but the detailed, day-to-day operations is managed by the archivist. The archivist also manages student workers, and Fliss found that having too many student workers takes away from tasks that require archival expertise. He managed the work of as many as four students in

a semester, and found that to be too much. The majority of his time was spent managing students/finding work for them. Since then, he limits his student help to two workers, employed 6 to 15 hours per week. Once students are trained and demonstrate the ability to work independently, Fliss will assign “grunt” tasks, such as making copies, transcribing audio files, and other time-consuming tasks that do not require the expertise of an archivist.⁹²

Separating Archival Responsibilities from the Director Position

Shifting archival responsibilities away from the director and on to a full-time archivist significantly advanced archival work on the Tolkien Collection,⁹³ and this is something that the Bradbury Center should take into consideration as the situation speaks directly to the Center for Ray Bradbury Studies. A director, focused on fundraising, development, marketing, public outreach and programming, and teaching within the university simply cannot double as an archivist for the Bradbury Center’s vast holdings. The collection’s needs are numerous in respect to preserving artifacts and manuscripts, the implementation of archival best practices, and steadily progressing through the backlog of processing the primary holdings (manuscripts/correspondence). The Bradbury Center’s backlog at the time of this writing far exceeds that of the Wade, Marquette, or any of the other sites that I visited. In order to competently address this need, the Center must bring on a full-time archivist with appropriate graduate-level Museum Studies and/or Library Science cataloging experience.

⁹² Fliss, Aukerman Tolkien Site Visit.

⁹³ Fliss.

Russell Kirk Center for Cultural Renewal, Mecosta, MI

The Russell Kirk Center for Cultural Renewal in Mecosta, MI represents a single-author research center that was selected as a case study for this dissertation due in part to its quarter-century history of building programmatic connections with a number of colleges and universities and its proven ability to consistently raise funding for programming and operations without the benefit of major endowment funding. Kirk and Bradbury were both prominent American visionary cultural figures who maintained strong independence from partisan political movements. Yet, both of these figures had an impact on the transmission of values from generation to generation, Kirk as a founder of modern, post-war, American intellectual conservatism, and Bradbury as a preserver of First Amendment freedoms, literary contributions, and advocacy for literacy and public libraries. Their 25-year friendship resulted in cross-seeding elements of their respective correspondence archives, and the Bradbury Center already has a programmatic history of collaboration with the Kirk Center.

I made my NEH-funded field research visit to the Kirk Center in early November 2018, spending a weekend on the Kirk Center campus. Over the weekend, Annette Kirk and the Kirk Center staff hosted a seminar for accomplished business students enrolled in their final semester at Hope College. Funding for the seminar was acquired via a grant from the Charles Koch Foundation by Jeff Polet, Professor of Political Science at Hope College. Polet organized the seminar while the Kirk Center staff prepared the facilities, offered tours, and provided a presentation on the life and work of Russell Kirk that emphasized Kirk's conservative philosophy which focuses on conservatism as "disposition" rather than "ideology."

The weekend seminar typified the activities of the Kirk Center as it “aims to recover, conserve, and enliven those enduring norms and principles that Russell Kirk called the Permanent Things.⁹⁴” In *Russell Kirk: A Critical Biography of a Conservative Mind*, James Person offers Kirk’s definition of “permanent things” via a quote that Kirk offered in a 1993 interview:

There are certain permanent things in society: the health of the family, inherited political institutions that ensure a measure of order and justice and freedom, a life of diversity and independence, a life marked by widespread possession of private property. These permanent things guarantee against arbitrary interference by the state. These are all aspects of conservative thought, which have developed gradually as the debate since the French Revolution has gone on.⁹⁵

Building on the legacy of Russell Kirk as a keynote conservative intellectual of post-World War II America, the Kirk Center employs this notion of permanence as a cornerstone for its mission in advocating the understanding of an American tradition rooted in principles of order, justice, and freedom. It is important to note, however, that the Center for Ray Bradbury Studies does not identify as a conservative organization, and any political affiliation or disposition held by the Russell Kirk Center, however loosely, is in no way reflected in the mission, activities, or publications of the Center for Ray Bradbury Studies.

In addition to hosting seminars in their conference center, the Kirk Center also provides research and fellowship opportunities for both aspiring and established conservative scholars, offering housing and resources through their unique archive and reference library. Off-site, the Kirk Center is actively involved in outreach programming via their “Kirk on Campus” initiative. Through this initiative, the Kirk Center endeavors

⁹⁴ Russell Kirk Center for Cultural Renewal, “About Us.”

⁹⁵ Person, *Russell Kirk*, 38.

to advance Russell Kirk's philosophy to new generations of undergraduate conservatives. Collectively through these residential and outreach activities, the Kirk Center seeks to "foster the kind of continuity in beliefs, practices, and institutions necessary if a culture is to foster authentic human flourishing."⁹⁶

Key Institutional Differences

Political Leanings

While the Center for Ray Bradbury Studies and the Russell Kirk Center for Cultural Renewal represent non-profit research centers focused on prominent individual twentieth-century American authors, they represent vastly different approaches and missions. The Bradbury Center, for example, champions Bradbury's four primary principal causes: freedom of imagination and First Amendment rights, literacy advancement, advocacy for space exploration, and the preservation of libraries. The Bradbury Center considers these initiatives apolitical, resisting partisan dichotomies that are becoming increasingly bitter as the American political climate continues to fragment in the twenty-first century. In spite of the Kirk Center's open advocacy for "conservative values" espoused by Kirk, it also resists blind, partisan political advocacy. Conservatism for this organization reflects an interest and focus on conservative intellectual history articulated in the works of John Adams, Edmund Burke, Abraham Lincoln, Russell Kirk and many others.

Hosting Scholars

Named in honor of Marguerite Wilbur, a graduate from Stanford and the University of Southern California, an accomplished writer, linguist, and ardent advocate

⁹⁶ Russell Kirk Center for Cultural Renewal, "About Us."

for arts, humanities, and literacy, the Wilbur Fellowship Program was founded as a boon to young aspiring writers. Wilbur held a deep appreciation for Kirk's writings, and in her twilight years she collaborated with Kirk on creating a space for these writers to learn, further develop their literacy craft, and produce excellent scholarly work.

Since the late 1970s, the Russell Kirk Center has operated the Wilbur Fellows Program. During that time, hundreds of alumni have graduated to become teachers, professors, editors, publishers, business entrepreneurs, executives, legal professionals, and religious leaders. The Kirk Center has awarded fellowships to scholars from all over the world, including Austria, the United Kingdom, France, Holland, Hungary, Germany, Italy, Romania, Yugoslavia, Poland, Russia, and the Czech Republic.⁹⁷ This residential program offers room and board via several local housing properties that the Kirk Center has procured over the years, collectively known as "Piety Hill." Students invest time researching and writing while taking advantage of the Kirk Center's extensive reference library and archive containing Kirk's book manuscripts, correspondence, and other scholarly materials. Fellows have produced books, essays, master's theses, and dissertations during their fellowships. Fellows are also welcome to attend and/or present at the on-site seminars.

The Wilbur Fellowship program is categorized into three tracks. The Junior Fellows track funds undergraduate students, usually for summer sessions. The Graduate Fellows track funds students working on advanced degrees as most of these students are nearing the end of their programs—either working on master's theses or dissertations. Both graduate and junior fellows reside at Piety Hill for the duration of their fellowship.

⁹⁷ "Wilbur Fellows Program."

Senior Fellows typically hold academic positions and spend time at Piety Hill while on sabbatical, but these fellowships do not require residency. Senior Fellows work on post-doctoral projects, books, essays, and other publications while also applying their teaching acumen in presentations and discussion forums at seminars and other programs hosted at the Kirk Center.

Staffing

The Kirk Center's facilities, archival holdings, and reference library are owned and operated by the Kirk family. Annette Kirk, a renowned writer and thinker in her own right as well as Russell Kirk's widow, co-founded the center with Jeffrey O. Nelson after Russell Kirk's death in 1994. Since that time she has served as the center's president and oversees all operations. She works closely with her youngest daughter, Cecilia Kirk Nelson, on scheduling and programming but for the most part the Kirk Center only has a single full-time person overseeing its operations. Annette strategically supports local businesses by hosting dinners at local restaurants and employing professionals for IT support; she also hires local residents on a part-time basis for custodial and grounds keeping duties, solicits volunteer support for archival organization and management, and collaborates with other institutions that have similar missions and activities. On occasion Wilbur Fellows may be asked to assist with on-site activities, but for the most part they are encouraged to focus their time and energy on their own scholarly pursuits.

Key Takeaways

Intellectual Control

While the Center for Ray Bradbury Studies holds a reference library that has likely surpassed the Kirk Center's in terms of volumes and manuscripts, the majority of

the Bradbury Center's collection has not been accessioned and organized, making it nearly impossible for the Bradbury Center to afford the same level of service to visiting scholars that the Kirk Center currently provides. At this time, the Bradbury Center lacks both the spatial resources to house fellows as well as the financial resources to support the work of such scholars. Because the Bradbury Center exists as an unbudgeted unit within the Institute for American Thought—part of the struggling School of Liberal Arts on Indiana University's IUPUI campus—it is unlikely that such resources will be available in the foreseeable future. Yet, the Bradbury Center shares a similar desire to help young, aspiring writers develop their “literacy craft”—a term borrowed from Robert Scholes.⁹⁸ The Bradbury Center can and should play a critical role in encouraging students to study the humanities going forward.

The Kirk Center, along with the Wade Center, Tolkien Collection, Great American Songbook Foundation, and Heinlein Papers, demonstrates how efficiently an archive can operate once full intellectual control over a collection is attained. By having manuscripts and correspondence organized with meticulously detailed finding aids and stringent re-shelving protocols on hand, scholars can be assisted efficiently. The Bradbury Center's current lack of intellectual control over its holdings cripples its ability to function as a national archive. More than anything, my field research visit to the Kirk Center affirmed, emphatically, my findings at other archives—intellectual control over the Bradbury Center's holdings must become a top priority. This necessitates hiring an experienced archivist who is able to direct student workers and volunteers in accessioning the collection, preserving at-risk items, monitoring the physical environment of the

⁹⁸ Robert Scholes, *The Crafty Reader*, First Edition (New Haven: Yale University Press, 2001).

holdings, assisting scholars, actively updating/revising the Center's collection management policy, and above all, organizing the collection and creating finding aids so that the Bradbury Center can operate according to the standards of university level research centers.

Expanding the Bradbury Center's Physical Perimeter

The Kirk family has actively procured additional properties and houses in the direct vicinity of the Kirk Center, enabling it to host a number of scholars at a given time; its library has a large meeting room that can accommodate up to 30 people for seminars and workshops. The seminar I attended was funded by a grant and the attending university was able to cover the Kirk Center's fee for hosting the seminar as well as meals for the students. The Bradbury Center's current campus footprint of roughly 1500 square feet prevents it from hosting classes, seminars, and workshops in spite of it being housed in Cavanaugh Hall, which contains most of the classrooms for the School of Liberal Arts as well as faculty offices. The space for processing and organizing the collection also houses most of the reference library and the largest part of Bradbury's archive, and doubles as a reading room and small meeting area when necessary. During the winter of 2019-2020, the School of Liberal Arts provided the Center with control of the adjacent gallery corridor and frontage suites, but the school has not funded the major security upgrades specifically mandated following a review by the university and campus security offices. Until the university is able to provide the Bradbury Center a fully secured perimeter beyond the small interior perimeter secured in 2016 with funds raised by the Center, it will continue to struggle to provide the educational and scholarly output

that a center such as this should be able to provide to the academic community as well as the public.

The Great American Songbook Foundation, Carmel, IN

In early 2018, the Bradbury Center identified the Great American Songbook Foundation (GASF) as a local peer institution due to the similar preservation challenges faced by the GASF. The nature of its large collections of American sheet music and related artifacts dating from the early to mid-twentieth century place the contents of GASF holdings alongside many Bradbury Center artifacts and holdings in terms of age and various states of deterioration. GASF also represents an alternative future for the Bradbury Center in private sector foundation development that is a possible (albeit extremely unlikely) option for long-term Center development should the post-COVID-19 environment lead the university to explore de-accessioning options with the original donors. Although the private sector alternative is unlikely, there are many learning points: on several levels, GASF's programming and public outreach reflect a similar interdisciplinary, broad-based cultural impact to that of the Bradbury legacy.

In July of 2018, I made an initial field research visit to GASF, prior to working with Lisa Lobdell, the GASF archivist, as a primary member of the on-site consultant group that convened at the Bradbury Center in August 2018; during this visit I learned that the GASF was in an intermediate stage of development, as they were working on plans to move into their own facility and away from their foundational home in The Palladium, located in downtown Carmel, Indiana.

Key Takeaways

Student Employment

Of the four intensive site visits that I conducted throughout the latter half of 2018, the GASF is one of four archives that boasts an archivist devoting a full-time focus on processing and preserving the archival holdings. Even though GASF does not have direct connection with a university and operates as an independent 501(c)(3) not-for-profit institution, the foundation consistently employs student interns from nearby university graduate programs in related archival fields. The archivist also manages a small army of volunteers who have been trained to accession items using the GASF archival software. While the Bradbury Center has employed graduate interns from the English Department and has also taken on interns from other graduate programs in Museum Studies, Library Science, and Public History, it seems clear that the Center could benefit from a more consistent regimen of bringing in graduate students to help process the massive backlog of correspondence, manuscripts, and other written materials.

Volunteer Management

In addition to employing graduate interns, GASF also benefits from twenty-three dedicated volunteers who assist with archival processing, docent responsibilities, and programming assistance. Most volunteers commit to working on a weekly basis in shifts ranging from one and three hours; some volunteer for multiple shifts.

Volunteer duties vary according to interests and expertise. In the library & archives, volunteers create preliminary inventories of collections; write biographical content and create subject headings; copy catalog library materials in OCLC, LibraryWorld, or OPAC; shelve materials; and barcode materials. Docents greet guests,

assist gallery visitors, and perform general administrative tasks. Program volunteers typically assist with the Perfect Harmony initiatives combining their interests for music and desire to assist elderly persons coping with neurodegenerative challenges.

GAFS's vetting process for volunteers is fairly informal. Due to their affiliation with the Center for the Performing Arts in Carmel, GASF follows the center's lead regarding background checks for volunteers. The center has a 400+ volunteer base of ushers and does not require background checks. Likewise, GASF does not require background checks for its 20+ volunteer team members as of March 2019, though the archivist is attempting to change this policy. Potential GASF volunteers are vetted after hearing about GASF through word of mouth or by visiting the foundation for a tour. Those interested in working in archival processing are interviewed by the GASF archivist, and preference is given to individuals with PC proficiency, a desire to learn new software tools, and scheduling flexibility. GASF archivist Lisa Lobdell emphasized the importance of carefully vetting all potential volunteers during the interview process to ensure that bringing on a volunteer does not demand more time from the staff member overseeing volunteers than absolutely necessary; applicants unable to make immediate contributions upon joining the team are politely declined.

Since the GASF, like the Bradbury Center, has a limited staff, it is absolutely imperative that the Bradbury Center expand its volunteer base to assist with inventory, accessioning, and preservation efforts on the massive backlog of materials still needing to be processed. However, Lobdell's caution must be heeded: the Bradbury Center does not have sufficient staff to accommodate volunteers who are unable to work independently and efficiently. GASF has greatly benefited from such volunteers who come from a

variety backgrounds—including a retired Information Technology professional from Eli Lilly who focuses on cataloging and a medical informatics expert who focuses on writing biographies and subject headings for key artists represented in the GASF collection— but most of their work is completed offsite. In addition to these individuals, the volunteer pool includes a former administrative assistant tasked with inventorying a collection of 40,000+ pieces of sheet music, responding to sheet music requests from the public, and assisting with exhibit displays; a “FT cataloger” who works long-distance to better organize catalog records; a trained music librarian who handles original cataloging for materials that are not found in OCLC; and many others.

When the Bradbury Center is able to hire a full-time archivist (see key takeaways from Wade and Tolkien site visits), overseeing and expanding the Bradbury Center’s volunteer base should be written into the archivist job description. While Lobdell regrets that the processing is not entirely handled by trained professionals, she echoes things communicated by Laura Schmidt of the Wade Center and William Fliss of the Tolkien Collection, who employ student workers rather than volunteers—the vast amount of work cannot be accomplished without this help. While working with volunteers without library or archival expertise may result in various quality control issues on certain projects, the benefits of volunteer labor far outweigh the drawbacks.

Communicating Collection Development Needs

One small detail that could have a profound impact on future collection development for the Bradbury Center involves the way GASF publicly conveys its desire to expand its collection. Strategically located under the “Archives and Library” section of its website is a page titled “Donating Archival Materials.” This section succinctly and

thoroughly communicates a pertinent aspect of its collection management policy by noting the types of materials that it is interested in acquiring. Such materials must advance the mission of the Songbook and/or its related genres. The page also states materials that Songbook is not currently accepting (LPs, CDs, sheet music, etc.), and provides a concise overview of relevant IRS forms that must be completed by the donor as well as the need for the donor to provide an appraisal for the materials to be donated.

The Bradbury Center, in spite of its massive backlog of materials that need to be processed, is interested in acquiring more artifacts, manuscripts, and letters via public donation. The Bradbury Center responds to donation inquiries on an individual basis and processes all donations according to the Indiana University Foundation policies and procedures. No active attempt, however, is made to publicly communicate the types of materials that align with the mission and vision of the Bradbury Center. In the near future, the Bradbury Center should consider adding relevant acquisition information to its web presence, and it should occasionally draw the public's attention to this information through its growing social media presence.

**Robert A. and Virginia G. Heinlein Papers, University of California,
Santa Cruz, CA**

The Robert A. and Virginia G. Heinlein Papers is an archive curated by the University of California Santa Cruz's Special Collections and Archives housed in the university library system. This collection is in some ways a mirror image, single-author collection of a prominent science fiction genre writer who, along with Ray Bradbury, carried the genre and its themes into the literary mainstream. UCSC represents an important public institution peer archive and already has two significant aspects that are

central objectives of the Center for Ray Bradbury Studies' evolution: full intellectual control over the archives and a fully articulated large perimeter of space. Although the Bradbury Center's archives, artifacts, and author's library are significantly larger, the Heinlein collection's archival situation provides one of the closest blueprints among our peer and consultant groups. I conducted a field research visit to the Heinlein Papers during my doctoral program-funded participation in the 2018 World Science Fiction Convention (popularly referred to as "Worldcon76") where I served on the joint Bradbury-Heinlein-Clarke academic panel on the final day of the convention's academic programming lineup. While NEH grant funds were not allocated for this visit, it directly applied to the overall preservation planning initiative.

Collection Overview

Named after its creators, the Robert A. and Virginia G. Heinlein Papers chronicles the lives and professional work of prominent science fiction author, Robert Heinlein and his third wife, Virginia (Ginny) Heinlein, an accomplished chemist, biochemist, engineer and author. The archive contains personal letters, professional correspondence, manuscripts for short stories and novels, articles, screenplays, television and radio program typescripts and audio files, book reviews, illustrations, legal documents, financial papers, yearbooks, slides, scrapbooks, photographs, illustrations; and other memorabilia, regalia, and ephemera. UCSC acquired the collection via four gifts delivered over the span of more than three decades; installments arrived in 1967, 1972, 1985, and 2004. Much of the archive is stored off-site, and though permission is required for access, the collection is open for research. A collaborative effort between The Heinlein Prize Trust and the University of Santa Cruz resulted in the full digitization of

the archive, which is available online. Just as property rights for the Bradbury Center's holdings reside with Indiana University while literary rights remain with the Bradbury estate, property rights for the holdings for the Heinlein archive are owned by the University of California and literary rights are retained by the collection creators and their heirs.

Heinlein's ideology is reflected in the published manuscripts, correspondence, and interviews curated by the USCS University Library. Drawing on the four major international conflicts Heinlein (a Naval Academy graduate) witnessed as a veteran and the American social upheavals he saw during the 1960s and 1970s, Heinlein offered a unique libertarian platform that appealed to many democrats and republicans disillusioned by the political shortcomings of both major parties. In addition to the Heinlein manuscripts, USCS also possesses copious research notes, calculations, mathematical formulas, diagrams, and sketches that Heinlein produced to inform his "hard" science fiction narratives. Collectively, this archive affords researchers a copious representation of Heinlein's creative writing process which was informed by his acumen as a scientifically-minded researcher and scholar.

Key Takeaways

The primary insight that my site visit to the Special Collections and Archive at UCSC Library provided involves the representative example for how an archive and collection can be organized for the benefit of scholars—both public and academic. Because the Heinlein archive represents two individuals, the collection is organized into two primary series. Series I deals with Robert Heinlein's materials; series II encompasses Virginia Heinlein's work. An outline of this organizational layout is provided below.

Series I. Robert A. Heinlein

- Subseries 1. Biographical
- Subseries 2. Correspondence
- Subseries 3. Manuscripts
- Subseries 4. Business
- Subseries 5. Printed Materials
- Subseries 6. Artwork
- Subseries 7. Robert A. and Virginia G. Heinlein papers
- Subseries 8. Photographs
- Subseries 9. Media
- Subseries 10. Realia

Series II. Virginia G. Heinlein

- Subseries 1. Biographical
- Subseries 2. Correspondence
- Subseries 3. Manuscripts
- Subseries 4. Business
- Subseries 5. Artwork
- Subseries 6. Photographs
- Subseries 7. Media
- Subseries 8. Realia

Each subsection of the two larger collection series is indexed according the UCSC Library catalog system with a catalog number, title, and a date range for the materials contained in each subset. The materials are stored in a single location and the

organizational layout largely negates the need for finding aids. Books in the collection are cataloged separately.

A more detailed overview of the organizational structure for the archive is available on the Online Archive of California (OAC), but the overall point of this takeaway is to note the importance of hiring a full-time archivist to process the collection. In order to function as a viable archive for researchers and scholars, the Center for Ray Bradbury Studies must have a full-time archivist that can process the collection with graduate-level expertise in organizing, cataloging, and digitally replicating a collection such as the one curated in the Bradbury Center. At the time of this writing, a core group of volunteers have begun this process, but the Bradbury Center lacks an adequate staff, and this greatly inhibits its ability serve as a competent research archive. With one notable exception—The Russell Kirk Center—all of the archives that I visited have at least one archivist devoting full-time attention to such endeavors.

Concluding Remarks

The case study peer visits described in this chapter have provided snapshots in time that illuminate the process of growing legacy research centers from their inceptions to mature operations engaging effectively with public and institutional partners. The Bradbury Center cannot, however, exist solely to preserve and advance the legacy of Ray Bradbury for the sake of Ray Bradbury. Even after the massive Bradbury artifact and archival collections were received in 2013, the Bradbury Center has never focused exclusively on collections for the sake of preservation, interpretation, and scholarly inquiry. Though these activities have always been an important part of the Bradbury Center's work, they have been conducted as instrumental progressions with external outcomes in mind. Such outcomes include Eller's three volume biography on Ray

Bradbury, programming for local libraries and other humanities-based institutions throughout the Midwest, and hosting public tours of the Center.

This external focus has been limited by staff time constraints, but the overall intent reflects what Stephen E. Weil, former deputy director of the Hirshhorn Museum and Sculpture Garden and scholar emeritus at the Smithsonian Institution's Center for Education and Museum Studies, described as “an emerging new museum model—a transformed and redirected institution that can, through its public-service orientation, use its very special competencies in dealing with objects to contribute positively to the quality of individual human lives and to enhance the well-being of human communities.”⁹⁹ While Weil readily admits that “well-being” describes rather vague purposes, he appears to have something similar to Martha Nussbaum’s concept of “cultivating humanity” in mind.¹⁰⁰ If humanities organizations such as the Bradbury Center are to maintain relevance in the age of STEM-enthused education, they cannot merely exist for themselves. They must, as Weil argues, move “from being *about something* to being *for somebody*.” While Weil’s point is well-taken, Lois Silverman poses an interesting challenge to his either/or thinking:

Stephen Weil has described the recent shift in museums as a movement from being inward to being outward, ‘from being *about something* to being *for somebody*’.). Yet the ultimate power of museums lies in recognizing their true essence and unique capacity to be *about something* and *for somebody at once*; to foster, support, and utilize in new ways the fluid and vital interaction between people and artefacts. This unique capacity opens both imagination and reality to greatly expanded roles for museums as agents of change and social inclusion, and to the undeniable potential of museums as therapeutic agents.

⁹⁹ Stephen E. Weil, “From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum,” *Daedalus* 128, no. 3 (1999): 229.

¹⁰⁰ Martha C. Nussbaum, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*, Reprint edition (Cambridge, Mass.: Harvard University Press, 1998).

Through learning partnerships with social service and mental health agencies, museums are embracing and extending their capabilities to foster interaction between people and artifacts toward varied beneficial outcomes.¹⁰¹

Silverman's both/and approach regarding the inward and outward facing initiatives of museums (and by extension, humanities organizations like the Bradbury Center) is directly in line with the overall mission of the Bradbury Center, and an appropriate balance between the two approaches must be continually negotiated. As part of its outward-facing activities, the Center for Ray Bradbury Studies should aim to aid the School of Liberal Arts in its recruitment efforts. This is an appropriate initiative—fully in line with Bradbury's legacy that can also add value to the school's investment in the Center. The final chapter of this dissertation moves on from the mediation between "people and artifacts" exemplified by the NEH-funded case studies to examine the various internal and external challenges, ranging from local institutional fiscal constraints to the widespread cultural decline in humanities studies. This examination is the logical way to map a course forward in time for the Bradbury Center. Understanding how to chart this course through the twenty-first century is vital to the development process; if interest in Bradbury's legacy wanes, it may be difficult for the Bradbury Center to justify its relevance to present and future generations.

¹⁰¹ Lois Silverman, "The Therapeutic Potential of Museums as Pathways to Inclusion," in *Museums, Society, Inequality*, ed. Richard Sendall, Museum Meanings (London: Routledge, 2003), 69–83.

Chapter 5:

The Center for Ray Bradbury Studies: 2020 and Beyond

The Bradbury Center: 2018–2020 Transitions and Challenges

The 2018 National Endowment for the Humanities Preservation Planning Grant funded the field research that produced the preservation plan outlined in the previous chapters of this dissertation. During the final months of the grant cycle, the Center for Ray Bradbury Studies received an influx of public interest in the Indianapolis region as a result of a five-page feature and collection profile written on the Bradbury Center and published in *The Indianapolis Star*. The profile was written by Domenica Bongiovanni, *The Star's* Arts and Creativity Reporter, and her piece provided an overview of the Center's collections. It also frankly describes the insufficient space in which the collection is currently housed. Bongiovanni learned that the Center was receiving support from the National Endowment for the Humanities during a site visit to the Center, and this prompted her to reach out to NEH chairman Jon Parrish Peede for a statement on the Center. Peede's words demonstrate the importance and humanities value of the collection: "If you want to talk about writers at the level of Bradbury, then yes, you can count the number of archives on your hand in terms of marrying an author of this quality to an archive this comprehensive."¹⁰² He went on to underscore the reason that the NEH chose to fund the preservation planning project in 2018, indicating that it is not enough to merely preserve the important historical papers and artifacts in the collection; the collection must be "discoverable"—available to the public. "If you have a great collection

¹⁰² Domenica Bongiovanni, "Unusual Indianapolis Museum Will House \$6+ Million of Treasures from 'Fahrenheit 451' Author," *Indianapolis Star*, February 1, 2019, <https://www.indystar.com/story/entertainment/arts/2019/02/01/fahrenheit-451-author-ray-bradburys-treasures-become-museum-at-iupui/2476203002/>.

in a library that no one's aware of and no one can get to, then it's not as meaningful, frankly, as a collection such as this one that is exquisite, essential, and also accessible."¹⁰³

The Center's placement within the university's School of Liberal Arts, as opposed to a library's special collections unit, affords some freedom in how it makes its treasures available to a wide audience. When the article was published in February 2019, the Center was difficult to locate, residing in the far corner of the northwest corridor on the first floor of Cavanaugh Hall. The entry and corridor space connected to the first floor lobby of Cavanaugh Hall was assigned to IUPUI's Confucius Institute. This added yet another challenge to the Bradbury Center: Not only was the Center's space cramped and insufficient, it was difficult to locate, as the lack of an open corridor and its placement behind Confucius rendered the Center nearly invisible to the 8,000 pedestrians passing through the first floor lobby of Cavanaugh Hall on a daily basis throughout the academic year. Peede's remarks were apt, and he went on to suggest an important next step for the Center. "The National Endowment for the Humanities has created a new category for infrastructure grants. We'll give grants up to \$750,000 for projects such as this, so I think as the university looks at the next stage, that's a conversation that they could ideally be having with the humanities endowment."¹⁰⁴

Peede's very public advice was well received, and during the final months of the grant cycle, the Center staff began to collaborate with the IUPUI School of Liberal Arts' Office of Development and External Affairs in crafting a grant proposal for the NEH infrastructure program that Peede recommended. The Center's successful NEH preservation planning grant operation closed out on April 30, 2019; two weeks later, a

¹⁰³ Bongiovanni.

¹⁰⁴ Bongiovanni.

proposal was submitted for an NEH Infrastructure and Capacity Building Challenge Grant. That proposal relied heavily on the findings articulated in the preservation planning grant's close-out report and presented in previous chapters of this dissertation. In July 2019, these findings were also submitted in a report to the NEH per the grant cycle requirements, and an abbreviated version of that report was also submitted to the NEH in the form of a white paper.

As the Center was working on the new infrastructure and capacity building grant proposal, Indiana University closed the Confucius Institute in order to comply with a federal policy mandate. This opportunity made it possible for the Bradbury Center to propose an expansion of its perimeter to include the large and strategic entry space leading to the central and highly trafficked first floor lobby of Cavanaugh Hall. While the space was not immediately allocated to the Bradbury Center, the Center was able to begin utilizing that space in the fall of 2019. Unfortunately, this space does not have the tight security surveillance and access installed (with Bradbury Center funds) in 2016 for its smaller embedded Cavanaugh Hall location. As such, the only materials that can be displayed or stored in this expanded area are facsimile posters and artwork and ancillary book collections that have not yet been formally processed into the larger reference library.

Because of this new development, it seemed that the stars were aligning for a substantive Bradbury Center expansion as staff eagerly awaited the results of the highly competitive NEH challenge grant, but in January 2020, the Center received word that its proposal for the NEH Infrastructure and Capacity Building Grant was not funded. While the proposed project received positive reviews from three members of the review board,

concerns about a lack of institutional renovation support ultimately removed the Center from serious contention for that grant cycle. At the time of this writing (fall 2020), the Center has reapplied for this grant under the guidance and initiative of the Assistant Director of Development for the School of Liberal Arts. A new proposal was submitted for the next round of competition for the NEH infrastructure grant in May of 2020, and the Center is currently awaiting the results of that proposal. Should the NEH award the full grant, the Center will receive \$516,835 from the NEH with a 4:1 match requirement. The full capital project to expand and renovate the Center's campus footprint will cost an estimated \$2.58 million and will result in the Center expanding its secure footprint from 1500 square feet to 4300 square feet, allowing for additional gallery and exhibit spaces to display more of the Center's unique holdings, a reception desk where on-site docents can greet visitors, and appropriate environment controls conducive for archival preservation and processing. New spaces will be assigned for archival preservation and processing, additional storage for artifacts and papers, dedicated workspaces for staff and volunteers, a multipurpose conference room—all of which will be housed in the expanded footprint and will be monitored with new high-value security systems.¹⁰⁵ The impact of this capital project will directly address key concerns articulated by NEH Chair John Parrish Peede in his *Indianapolis Star* interview. Discoverability and accessibility within the collection will significantly improve as the additional space increases opportunities for public programming and outreach and provides unique educational opportunities for IUPUI students, visiting public, private, and home school groups, and a wide array of other interested patrons.

¹⁰⁵ A preliminary (pre-renovation) security upgrade assessment was made by Indiana University's office of Public Safety and Institutional Assurance on January 30, 2020.

The lack of institutional support that was cited in the rejection of the first grant proposal represents possibly the greatest ongoing challenge that the Center has faced since its inception. The School of Liberal Arts (SLA) at IUPUI has long faced a number of financial challenges and questions of relevance. While the Bradbury Center has always benefited from SLA leadership that supports the mission of the Center and values its work, years of declining enrollments in Liberal Arts courses and fewer and fewer students opting to major in humanities related fields has put the SLA in a financial crisis that has persisted for more than half a decade. As a result, the SLA simply lacks the resources to support the Center in a substantive way. The school provides space for the holdings and pays the director's salary, but this comes with a hefty caveat. The appointment to serve as Director of the Center for Ray Bradbury Studies is an additional, secondary appointment to a faculty position that comes with a hefty teaching load. Beginning in 2021, the director's primary responsibility to the university is that of a clinical line faculty member. Clinical faculty are expected to teach eight courses per year—four in the fall semester and four in the spring. The appointment to the Bradbury Center releases the director from one course per semester, resulting in a 3/3 teaching load. The Center may buy the director out of additional classes by transferring Bradbury Center funds to the SLA, essentially covering additional portions of the director's salary so that more time can be devoted to the Center.

Aside from a one course per semester reduction for the director and the space allotted to the collection, the Center for Ray Bradbury Studies will continue to exist as an unbudgeted unit within the IUPUI School of Liberal Arts for the foreseeable future. All funds required to purchase preservation supplies, secure the perimeter, compensate

additional staff, and cover travel costs for conferences and conventions must be raised by the Bradbury Center. While this may appear to be a lack of support from the School of Liberal Arts, it is important to note that SLA is contending with many challenges as it seeks to attract new students. The humanities in general are increasingly facing questions of relevance—not necessarily in the sense that an overwhelming majority of U.S. citizens are asking humanities institutions, whether they take the form of museums, universities, archives, to justify their existence. (Though, direct questions such as these certainly arise from time to time in the public forum.) Rather, the issue of relevance comes in the form of passive neglect and dismissal by the majority of the population. If the Bradbury Center is to survive and experience meaningful mission success, it must work diligently to contend with what appears to be a growing cultural devaluation of humanities-specific study. Much of the Center's future missional work will focus on programs and educational initiatives to reverse this trend through on-line virtual initiatives with an unlimited sphere of potential engagement, as well as post-COVID in-person programming on a local level designed to engage the IUPUI campus, the greater Indianapolis area, and beyond.

The Broader Cultural Challenges

To be sure, the past ten or fifteen years have not been a particularly happy time for those of us in the humanities. In the colleges and universities we have seen a movement away from the study of history, philosophy, literature, and foreign languages, disciplines central to our concerns and—we would argue—to the nation's concerns. We have seen a marked lowering of competence in reading and writing, the tools of our trade. We have seen our Ph.D. graduates unable to find academic jobs and consequently earning a living wherever they can. We have seen sharp reductions in college and university budgets, with the accompanying cutting of journal and book acquisitions in our research libraries. We have seen tenured positions in some of our faculties abolished and sabbatical leaves denied. We have seen university presses having to

*reduce the number of scholarly books published and at the same time having to raise astronomically the prices of those books which they do publish. We have seen a wave of "vocationalism" taking our students away from the study of the liberal arts. And, perhaps most devastating of all, we have seen many of the public school systems of the United States reduced to a kind of disciplinary chaos on the one hand and a sort of intellectual pabulum on the other.*¹⁰⁶

R. M. Lumiansky

Lumiansky's far-sighted 1980s assessment is an all-too familiar refrain in 2020. In early 2019, a year before the COVID-19 pandemic disrupted a global economy and claimed millions of lives, Michael T. Nietzel¹⁰⁷ published an overview of a ten-year trend (2005/2006 – 2015/2016) in college majors in *Forbes*. The numbers affirm Lumiansky's assessment. Bachelor's degrees awarded during that ten-year span increased by 29%. Yet, in that increase of degrees awarded, degrees awarded to education majors suffered a 19% decline resulting in the fewest education undergraduate degrees awarded since 1986. English degrees declined 22%; philosophy and religious studies dropped 15%; architecture and related fields, foreign languages, liberal arts and general studies, identity studies, social sciences, and history also saw notable declines. All this occurred while degrees in fields relating to health professions, home security and law enforcement, communication technologies, biological and biomedical studies, engineering, public administration, and mathematics saw increases of over 50%. The reasons for this trend away from the humanities are widely known. Broadly speaking, education is often perceived by the public as a means of landing a good job—a degree is a step toward a

¹⁰⁶ Robert M. Lumiansky, "The Current State of Support for the Humanities," *Speculum* 57, no. 4 (1982): 723, <https://doi.org/10.2307/2848760>.

¹⁰⁷ Michael T. Nietzel, "Whither The Humanities: The Ten-Year Trend In College Majors," *Forbes*, accessed October 7, 2020, <https://www.forbes.com/sites/michaelt Nietzel/2019/01/07/whither-the-humanities-the-ten-year-trend-in-college-majors/>.

person's financial stability. This shift to vocational education from liberal education is not new.

In the late 1990s, Martha C. Nussbaum published *Cultivating Humanity—A Classical Defense of Reform in Liberal Education* where she argues that the purpose of liberal arts education is to set students on a path toward fulfilling Seneca's advice: "Soon we shall breathe our last. Meanwhile, while we live, while we are among human beings, let us cultivate our humanity."¹⁰⁸ For Nussbaum, studying the humanities represents a noble quest for personal betterment: "We do not fully respect the humanity of our fellow citizens—or cultivate our own—if we do not wish to learn about them, to understand their history, to appreciate differences between their lives and ours." Nussbaum also argues for a construction of liberal education that goes beyond critical thinking by emphasizing pluralism—"imparting an understanding of the histories and contributions of groups with whom we interact, both within our nation and in the increasingly international sphere of business and politics."¹⁰⁹ As a general argument on behalf of the value and importance of the humanities, Nussbaum's ideas remain relevant as we enter the third decade of the twenty-first century. The reign of populism reflected in U.S. political climate in recent years is more than enough to give those who study the humanities cause for concern. The accompanying xenophobia, racial tensions, indifference to corruption, public displays of information illiteracy, blatant disregard for science and medical professionals in the face of a viral pandemic and aggressive climate change, and a related and abrupt departure from anything resembling ideological consistency is more than enough to burden anyone who has ever authentically attempted

¹⁰⁸ Nussbaum, *Cultivating Humanity*.

¹⁰⁹ Nussbaum.

to cultivate their own humanity with a sense of foreboding. The humanities have been neglected by the majority of the U.S. population, and the few who study them intently bear witness to consequences every time they tune into an evening news broadcast.

The study of the liberal arts in American universities continues to decline in spite of wealth of well-articulated arguments on behalf of the humanities. One could make the case that humanities have won the debate as numerous authors have followed Martha Nussbaum's lead by publishing well-articulated, book-length arguments for the value of humanities-based study at the undergraduate college level and beyond. A few notable examples include Louis Menand's *The Marketplace of Ideas*, Randall Stross' *A Practical Education: Why Liberal Arts Majors Make Great Employees*, Michael S. Roth's *Beyond the University: Why Liberal Education Matters*, and Bruce Nussbaum's *Creative Intelligence* (2013).¹¹⁰ Bruce Nussbaum's argues that creative entrepreneurial problem solving skills will position workers for success in a rapidly changing global economy. Insisting that skill-focused education is not helping students develop the intellectual agility needed to meet the demands of the types of positions that must be filled in an evolving workforce, Bruce Nussbaum contends that the entrepreneurial acumen afforded by what he describes as "creative intelligence" will position individuals for success. He identifies five competencies that comprise creative intelligence—knowledge mining, framing, playing, making, and pivoting. These creative competencies reflect the "soft skills" that are fostered in humanities-focused education. He writes:

We must also remember that creativity emerges out of social and cultural contexts. Learning that context, as well as the skills of creativity to operate within that context, will require the foundation of an expanded liberal arts education that includes the literacies of writing, reading, and art. If writing

¹¹⁰ Bruce Nussbaum, *Creative Intelligence: Harnessing the Power to Create, Connect, and Inspire*, 37968th edition (New York, NY: HarperBusiness, 2013).

computer code is now considered an additional form of composition, then art, music, acting, and dance must also be seen as key modes of expression—competencies that may well inspire a budding entrepreneur just as calligraphy inspired Steve Jobs.¹¹¹

Randall Stross, author of several nonfiction books that examine the Silicon Valley's tech industry and start-up culture, offers a similar case for the practical benefits of humanities-based education: "When employers are surveyed, they say they value the very things that liberal education emphasizes." These qualities include "intellectual and interpersonal skills that will help [employees] contribute to innovation in the workplace."¹¹² Because a strong liberal arts background fosters these soft skills, Stross argues that liberal arts majors enter the work force as "multi-capable" employees and should be given serious consideration by prospective employers *because* of their chosen majors.¹¹³

Louis Menand (*Marketplace of Ideas*) and Michael S. Roth (*Beyond the University*) examine the history of debates that have circulated around the relevance of humanities-based education for decades. The latter insists that the "mission of liberal learning" at the university level "should be to teach students to liberate, animate, cooperate and instigate. Through doubt, imagination, and hard work, student come to understand that they really can reshape themselves and their societies." Roth offers an interesting, if oversimplified perspective on the debate between humanities-focused study and vocational education: vocational education teaches conformity, whereas liberal education fosters dissent. He concludes:

Liberal education matters because by challenging the forces of conformity it promises to be relevant to our professional, personal, and political lives. That relevance isn't just about landing one's first job; it emerges over the

¹¹¹ Nussbaum, *Creative Intelligence*, 247.

¹¹² Randall Stross, *A Practical Education: Why Liberal Arts Majors Make Great Employees*, 1 edition (S.I.: Redwood Press, 2018).

¹¹³ Stross.

course of one's working life. The free inquiry and experimentation of a reflexive, pragmatic education help us to think for ourselves, take responsibility for our beliefs and actions, and become better acquainted with our own desires, our own hopes. Liberal education matters far beyond the university because it increases our capacity to understand the world, contribute to it, and reshape ourselves. When it works, it never ends.¹¹⁴

As lofty and idealistic as books such as these may be, the case that is continually being made on behalf of the humanities is falling on deaf ears. The proof is in declining enrollments in liberal arts majors and the lack of support for humanities-based institutions. Clearly, these disciplines are not valued as they once were. Perhaps a new strategy is needed since putting forth compelling arguments is clearly not enough. The humanities, obviously, must find a way to appeal to the general public. Advocates must find a way to make them attractive, fun, and prestigious

Humanities magnets such as the Bradbury Center are uniquely positioned to help bridge the divide between the academic and the public. Of course, no single center with a limited staff could expect to provide the comprehensive world of the humanities to the general public, but each institution can focus on relaying a specific benefit of one or two disciplines within the overarching humanities framework. This concluding chapter will focus on how the Bradbury Center can leverage its unique resources to not only preserve and advance the legacy of one of the most prolific and prominent authors of the twentieth century, but to also serve as an ambassador for the practical, albeit hard to quantitatively measure, benefits of a liberal education—either in respect to formal post-secondary schooling or in relation to an autodidactic, intrinsically motivated quest to cultivate one's own humanity outside of a university context.

¹¹⁴ Michael S. Roth, *Beyond the University: Why Liberal Education Matters* (New Haven, CT: Yale University Press, 2015).

Sustaining Bradbury's Relevance in the Twenty-First Century

Ray Bradbury's expansive influence on twentieth century American culture does not carry the same weight in the twenty-first century. As Americans of all walks and levels of education invest increasingly less time reading,¹¹⁵ and as a new generation authors produce new works for current generations, Bradbury's staying power wanes even as a handful of his stories, and the ever-present *Fahrenheit 451*, are still read in schools. This is not uncommon. During my field research site visits, Laura Schmidt of the Wade Center¹¹⁶ and William Fliss¹¹⁷ of the Tolkien Collection noted that the majority of the most devoted Tolkien and C. S. Lewis fans are entering their twilight years. Many of these individuals have developed impressive collections of ephemera and memorabilia related to their favorite authors and desire to see their collections preserved for new generations. As a result, institutions such as the Wade and Tolkien Collection receive inquiries from fans who want to gift their collections. Sometimes this results in a collection growing through the addition of significant pieces, but more often than not, an archive must decline such offers as the intended gifts do not directly align with the mission and vision of the archive; taking them on would only add an additional burden, taxing already limited storage capacity and staff time for processing and preservation while also distracting from the overall purpose of the archive.

It seems clear that a single-author archive, museum, and research center such as the Bradbury Center, must do more than merely preserve the past for current fans. Even his broad cultural influence has its limitations, as the milestones he influenced lose

¹¹⁵ American Academy of Arts and Sciences, "Time Spent Reading," Humanities Indicators, September 2016, <http://www.humanitiesIndicators.org/content/indicatorDoc.aspx?i=11094>.

¹¹⁶ Schmidt, Wade Center Site Visit Interview Day 2.

¹¹⁷ Fliss, Aukerman Tolkien Site Visit.

contemporary relevance and slowly fade into the past. As the author's fan base dwindles among the most influential age group of the population, so too will interest in the work of the Center. Funding declines with relevance, and vice versa. Center directors and archivists who take a passive approach in contending with this reality will risk extinction. The Bradbury Center, wealthy in artifacts, manuscripts, and other Bradbury-specific memorabilia, yet lacking a substantial endowment to care for the collection, must contend with this risk. If one could find a silver lining to the initial lack of long-term funding for the Bradbury Center during its early years, it is in the related lack of a financial cushion that would permit it to be lulled into a sense of complacency, able to exist with a mission to preserve Bradbury's legacy without advancing it. The financial urgency that the Center feels as an unbudgeted unit within IUPUI's School of Liberal Arts means that it directly feels the decline of Bradbury's legacy among the younger generation readers who have read him, but who find a stronger contemporary relevance in the fantasy and science fiction writers and storytellers who have succeeded him in the twenty-first century. As a result, the Center is in a prime position to find innovative ways to contend with the issue by connecting Bradbury to new generations of readers and dreamers.

The following section details a brief overview of a few potential programs and initiatives that the Center for Ray Bradbury Studies can offer that will connect Bradbury to new audiences. These suggested programs and initiatives extend beyond connecting established Bradbury fans to the Center by meeting them where they are (conventions, science fiction gatherings, etc.). Rather, the goal is to create a new crop of Bradbury fans who will appreciate his work and reimagine it for a new generation. The following list is

not intended to be exhaustive as much as it is intended to get the ball rolling in imagining possible places where Bradbury fits into a changing cultural landscape.

Programming Considerations

Lectures

The Bradbury Center has been fortunate to have Dr. Jonathan Eller, Chancellor's Professor English as its director since 2011. Eller is a gifted speaker who receives lecture requests from across the country. As a result, most of the Center's public programs and activities come directly from Dr. Eller as he speaks at locations across the Midwest throughout the year. Over the years, Eller's lectures have served as the cornerstone of the Bradbury Center's outreach programming. As Eller retires, other voices will have to carry on, using new performance and social media-based approaches to enrich the traditional lecture format for audiences that need less static forms of engagement. Such an established but evolving outreach should continue as much as possible as these initiatives bring the Bradbury Center's mission and vision to new audiences.

Other Programs

Contrasting with the Bradbury Center's outreach approach to lectures, the Wade Center brings in a number of guest lecturers for on-site seminars and conferences each year. The Bradbury Center began to do this via a partnership with the Reiberg Reading Series at IUPUI in October 2018, which marked the inaugural Ray Bradbury Visiting Writer's Lecture. So long as funding permits, the intention is to bring in a prominent fiction author, inspired by Bradbury, to offer a reading/lecture/discussion each year. The inaugural speaker was Dan Chaon, author of *Among the Missing*—a finalist for the 2001 National Book Award, followed by Kevin Brockmeier—selected for three O. Henry Prize

anthologies, the Italo Calvino Short Fiction Award, the Booker Worthen Literary Prize, the Chicago Tribune's Nelson Algren Award for Short Fiction, and the Porter Fund Literary Prize. More programs along these lines will develop when the Bradbury Center's staffing capacities can accommodate the workload associated with these high-profile events. Unlike the Wade Center, however, the Bradbury Center is unable to host events such as these within the Center's perimeter. The Center simply does not have the spatial capacity to accommodate large audiences, so such events must be held elsewhere on IUPUI's campus. Still, on-site lectures, seminars, and conferences have helped raise the profile of many of the archives that I visited, particularly the Russell Kirk Center, the Wade Center, and the Tolkien Collection. Drawing large public crowds to IUPUI's campus for Bradbury-specific events will likewise raise the profile of the Center and the university and should become a greater programming priority going forward. The global COVID-19 pandemic has further complicated the Center's capacity to host on-site events and as a result, the Center is working to pivot to online program offerings. On October 29, 2020, author Kathryn H. Ross will serve as the third annual speaker in the Ray Bradbury Visiting Writers series, but this event will be held virtually as a precautionary measure due to the ongoing pandemic.

Re-opening the Center to the Public

The Bradbury Center continually endeavors to be a space for humanities study, literacy development, self-reflection and renewal, community engagement, and celebration of literacy—very much in line with Lois Silverman's description of how museums (and potentially other humanities centers) can serve a therapeutic purpose,

fostering a sense of “feeling connected to community and culture.”¹¹⁸ Ray Bradbury’s seven-decade career cumulatively stands as a remarkable achievement in the humanities that is reflected in the vast Bradbury Center holdings, affording the Center the potential to operate as a threefold entity—archive, reference library, and museum. The latter, which includes a permanent exhibit of Ray Bradbury’s home office, replicated with original artifacts, tends to hold the broadest public appeal. Unfortunately, the Center’s ability to operate as a museum is limited. It simply does not have the staff to hold regular hours of operation, thus limiting the therapeutic potential described in Silverman’s essay. Prior to the long-term suspension of on-site activities due to the COVID-19 pandemic, public tours of the Center were by appointment-only, and many of these appointments were made last-minute and prove disruptive to the important publishing, archival, and development work that comprises the majority of the staff’s time. Until January 2019, nearly all requests for tours were granted, even if it meant that staff members come in on their days off or delay current work initiatives. The staff is keenly aware of this issue, but few steps have been made to resolve it. During my visit to the Wade Center, Marjorie Lamp Mead, Associate Director of the Wade Center offered direct advice to this conundrum. Mead has worked at the Wade Center in various capacities since 1977 and understands full-well the ways in which centers operating in multiple capacities can pull staff in different directions. Speaking from her vast experience, she emphasized the need to actively mitigate distractions via protocols. Her recommendation to the Bradbury Center is that we hold consistent hours for museum operation, deviating from those hours only when absolutely necessary—perhaps to accommodate potentially significant donors

¹¹⁸ Lois Silverman, “The Therapeutic Potential of Museums as Pathways to Inclusion.”

or others whose visit can significantly raise the profile of the Center (i.e. celebrities, important scholars, dignitaries, etc.).

Building on this recommendation, I devised a plan to require visitors to sign up for specifically scheduled tours. Within its current spatial limitations, the Center can accommodate a maximum of twelve visitors per tour. Full tours tend to last forty-five minutes to an hour. In order to protect the collection, Center staff cover all bookcases, artifacts, and office furniture with plastic sheeting to mitigate potential water damage until grants or donations allow replacement of the current wet-pipe sprinkler system with museum-specific protection. Removing the plastic and positioning items for displays requires about forty-five minutes of prep time prior to each tour and an equal amount of time to re-apply the plastic coverings. As a result, a single tour requires about three hours of staff time. Under the current staff constraints, it seemed reasonable to set aside two to four days a month as tour days. This required about two hours of prep time each tour day to remove and replace the coverings, and to secure the collection artifacts exhibited. Three full tours were scheduled for each of those days—one in the morning, two in the afternoon. In order to accommodate the widest possible constituency, the Bradbury Center began hosting tours on at least one Saturday a month to accommodate those who have a Monday-Friday work schedule. Additionally, since IUPUI classes usually meet on Mondays and Wednesdays or Tuesdays and Thursdays, the Center alternated the monthly weekday tour days to accommodate instructors who wish to schedule tours for their classes. Often these classes exceed the 12-person maximum that can be accommodated in a single tour, but the Center is also likely to have more staff members and volunteers on hand on weekdays. While not ideal, larger groups would be split into two groups. One

staff member or volunteer would act as docent for the research area/archive while another was stationed in the Bradbury office exhibit. At the halfway point of the allotted time set aside for the tour, the two groups would switch. This intervention proved incredibly useful in streamlining staff time, and the practice should continue when it is safe for the Center to resume regular hours of operation.

Collaborating with Other Museums in the Region

In the fall of 2018, the Center for Ray Bradbury Studies became an affiliate of the American Writers Museum— a significant development that places the Bradbury Center in league with other museums that honor American literary giants such as Cather, Dickinson, Emerson, Faulkner, Welty, Vonnegut, Hawthorne and Melville. Due to limitations of staff time and resources, however, little has been done to connect the Bradbury Center to museums in the surrounding region outside of occasional program partnerships with the Indiana Historical Society. The Bradbury Center should investigate a possible consortium of museums and similar institutions in the Indianapolis region— The Children’s Museum of Indianapolis, The Indiana State Museum, The Indianapolis Museum of Art, Eiteljorg Museum, Indianapolis Motor Speedway Museum, Conner Prairie, Rhythm! Discovery Center, Indiana Medical History Museum, NCAA Hall of Champions, and many others. Collaborative efforts between these regional museums, centers, and societies do not necessarily need to tax staffing resources to be effective. The Wade Center, for example, partners with museums in its region via a “museum passport” program. Each participating museum has passports that patrons can pick up. On the passport is a list of other museums in the area. Patrons can visit museums and receive unique stamps for each tour.

Starting (or participating in) such an initiative could prove to be a mutually beneficial endeavor for all parties involved. For one, participants insure that folks who visit other museums in the area will become aware of their own museum. This could also be an opportunity to introduce Bradbury to new readers. Museum enthusiasts who are not familiar with Bradbury may visit the Center to receive the stamp on their passport and develop an appreciation for his work after learning about his importance to the American and international space programs, Hollywood, libraries, and literacy in addition to being one of the most well-known authors of the 20th century.

Conventions

While discussing her experience as the Wade Center's primary fundraiser, Mead shared another important piece of advice with me—one that was echoed during my visits to the Tolkien Collection, The Great American Songbook Foundation, and the Heinlein archives in Santa Cruz: It is imperative that the Bradbury Center create presences at places where Bradbury fans can gather and to create on-site programs that draw in audiences outside of typical academic crowds. In some respects, the Bradbury Center has begun to do this. For example, center staff and advisory board members attempted to procure a table at the 2017 Gen Con which is held annually in Indianapolis, Indiana, but costs for setting up a booth proved prohibitive. In 2016, 2018, 2019, and 2020 the Bradbury Center sent a representative to the annual World Science Fiction Convention, popularly known as Worldcon, and in 2018, the Center director offered a presentation for the Indiana Historical Society in conjunction with the Indiana Comic Con. Prior to 2018, participation in such events typically unfolded as a result of external requests for Bradbury Center participation and center staff accommodated when time permitted. Since

the 2018 Worldcon, the Center has begun putting forth an intentional effort to insure that the Bradbury Center will be present at such events, and these efforts should continue going forward as staff time permits. Many of these conventions attract younger crowds, thus presenting the Center rare opportunities to advance Bradbury's legacy to new generations while also connecting with established fans. As the Center continues to develop its annual giving campaigns, appropriate funds should be set aside to insure Bradbury Center participation via booths, tables, and programs at such events.

Connecting Bradbury to the Growing Steampunk Movement

Writer K. W. Jeter first coined the term "steampunk" in the late 1980s. The term refers to an aesthetic that is rooted in contemporary science fiction and fantasy literature. The narrative settings unfold in retrofuturist alternate histories patterned after late 19th and early 20th century science fantasies found in the works of Jules Verne and H. G. Wells.¹¹⁹ Initially boosted out of its cyberpunk home by such 1990s best sellers as William Gibson and Bruce Sterling's *The Difference Engine* (Victorian-age computers), steampunk gained considerable traction in the early 2000s when it branched out to become a "retro-speculative aesthetic" manifesting not only in literature but also in cosplay, music, sculpture, and interior design.¹²⁰ Jeff Vandermeer describes the steampunk movement as "simultaneously retro and forward-looking in nature," noting:

[a]t its best, Steampunk is unabashedly positive and inclusive in its outlook, encouraging applied imagination put to both fanciful and practical purposes. [. . .] [Many Steampunks] see their efforts as a way to repurpose the best of [the Victorian Era] while correcting the worst.

¹¹⁹ See VanderMeer and Chambers, "An Imaginary Voyage to the Past: Steampunk Origins in Wells, Verne, and the Industrial Revolution. "

¹²⁰ See Esser, "Re-Assembling the Victorians. "

Today, Steampunk enclaves exist all over the world, making the subculture truly international.¹²¹

Indeed, several “steampunk societies” populate the Midwest with many members residing within driving distance of Indianapolis. The Bradbury Center staff should plan to attend events held by these societies when possible. A primary target in this endeavor should be the International Steampunk Symposium which has been held annually in Cincinnati Ohio since 2011; the Center should have a representative at this event and if possible, that representative should offer Bradbury-related programming for the convention.

While Bradbury was never directly connected to the steampunk movement, his affinity for Jules Verne and H. G. Wells is well known, and many of his stories fit the steampunk genre.¹²² Previous chapters of this dissertation mention that one of the many criticisms of science fiction as a literary genre is that its stories age poorly. SF stories imagine possible scenarios based on the technological knowledge of the present day. As technology advances with new scientific discoveries, the science fantasies of the past wane as new ones are written to reflect the knowledge of the new present. As a result, contemporary science fiction readers tend to prefer current science fiction publications to the arcane Victorian and Golden Age stories. The growing steampunk movement, however, affords a blatant and ardent exception to this trend. Steampunk celebrates the retrofuturist settings that many of those Golden Age stories afford. Many of Bradbury’s stories, including his most famous novel, *Fahrenheit 451*, fit the genre, and it would be

¹²¹ VanderMeer and Chambers, “It’s a Clockwork Universe, Victoria: Measuring the Critical Mass of Steampunk.”

¹²² “The Ardent Blasphemers,” Bradbury’s influential introduction to the Bantam editions of Verne’s *20,000 Leagues Under the Sea*, was a mainstay reference from the early 1960s on for several decades.

wise for his publishing agency to produce at least one volume of Bradbury stories that deliberately connects him to the growing steampunk movement with color illustrations by contemporary steampunk artists. A few stories that could be interpreted as possessing the retrofuturist steampunk aesthetic include:

1. “The Murderer” (1953) – a short story depicting a society much like those of the twenty-first century first-world countries where civilians are constantly connected to everyone via gratuitous communication technologies. However, Bradbury, rather than envisioning sleek Apple devices, connected via bluetooth and satellites, describes devices that are wired or transmitted over sophisticated radio wave correspondence.
2. *Fahrenheit 451* (1951, 1953)–Bradbury’s most widely-read work reflects the “retro-futurist” vibe of steampunk. The most ominous character in the novel is a mechanical hound and aside from vague references to nuclear warheads, represents the most sophisticated technology described in the novel. The television screens described in the novel offer the illusion of interactivity by broadcasting programs that pander to audiences lulled into complacency and out of their ability to think critically. The televisions themselves are merely larger examples of units offered in the early 1950s, and the overall setting of the novel could easily be interpreted as a steam punk setting.
3. In “The Pedestrian” (1951) – the protagonist goes for an evening stroll in a near future mechanical society. The act of walking for the sake of

walking is as aberrant as “streaking” in the twenty-first century. It results in the pedestrian’s arrest by a mechanical cop.

4. “Usher II” (1950) – collected in *The Martian Chronicles* as “Usher II,” this tale tells the story of a millionaire who builds a mechanical house that aesthetically reflects the dark fantastic literature of Mary Shelley, Poe, and Stoker and is designed to exact revenge on those who would destroy literature; the hidden machineries of the house will kill those who restrict the freedom of the gothic imagination, and replace them with reasonable and compliant mechanical replicants.
5. “Marionettes, Inc.” (1949) – An underground corporation creates expensive, life-like replicants/doppelgangers of spouses who are tired of their lives with their partners and use the replicants as replacements of themselves so that they can escape.
6. “There Will Come Soft Rains” 1950) - describes a mechanical house that has survived a nuclear holocaust. The house continues to prepare meals and care for a family that was eliminated by the nuclear blast.
7. “The Veldt” (1950) - describes a similar automated house to that found in “There Will Come Soft Rains” and provides an apt cautionary tale about potential psychological fallout from excessive screen time.
8. “I Sing the Body Electric” (1963, 1969) - tells the story of a mechanical grandmother who is purchased to care for a grieving family where the mother has recently died.

9. “Downwind from Gettysburg” (1969) - recounts the death of a mechanical Abraham Lincoln.
10. “The Long Years” (1948) – a talented man of science, grief-stricken by the loss of his family, creates replicants/doppelgangers of his wife and children. He ages, but the replicants do not.
11. “Icarus Montgolfier Wright” (1956) – the first astronaut bound for the moon assumes the names of the mythical and historical figures who made early flight possible. Montgolfier and the Wright brothers come from periods whose fashion influences the steampunk aesthetic. The first rocket also plays into retro-futurism. The 1962 Academy Award-nominated short animated film could potentially be considered a steampunk film.
12. “The Long Rain” (1950) – Set on Venus, a rainy jungle planet, a group of astronauts try to locate sun domes—mechanical buildings with large lamps that mimic sunlight.
13. “The Rocket” (1950) – A poor junkyard owner who dreams of sending his family on a vacation to Mars, purchases a full-size model of a rocket, and creates a series of special effects that mimic space flight. He takes his family on an imaginative trip to Mars without ever leaving the ground.
14. “I, Rocket” (1944) – a first person narrative from the perspective of an abandoned rocket, relegated to a junkyard

At the time of this writing, no one appears to be actively linking Bradbury to steampunk even though many of his stories reflect the retrofuture aesthetic of this movement. The Bradbury Center can play a role in advancing Bradbury's science fiction stories into a new era of relevance through a variety of programs and other initiatives related to the growing steam punk movement. Such programs and initiatives may include:

1. A lecture or series of stand-alone lectures that can be offered at public libraries, science fiction conventions, and other venues that detail the significance of key ideas presented by Bradbury's steampunk stories.
2. An annual award for the best artistic steampunk interpretation of a Bradbury story. This could be an event associated with the Bradbury Memorial Writer's Lecture established in 2018 as part of IUPUI's Reiberg Reading Series. The stable of artists is almost unlimited; generations of illustrators and graphic artists worked on adaptations of his stories.
3. An annual steampunk-themed fundraising dinner. The Bradbury Center has several devoted volunteers and well-connected advisory board members who could help with catering, serving, and programming for such a dinner. Students in IUPUI's graduate programs in Museum Studies, Philanthropy, Non-profit Management, SPEA, and English could also be recruited to actively plan and serve at the event for course credit.

Children's Literature

Children are rarely exposed to Bradbury's metaphor-rich, poetic prose until late middle-school, yet many of his stories tackle themes of otherness, poverty, self-acceptance, and loneliness that are entirely appropriate for even younger audiences. Some of these could be adapted for such audiences and used as didactic tools for teaching empathy and tolerance. "Homecoming," for example, a selection for the 1947 O. Henry Prize anthology, tells the story of a little boy who is entirely different from the rest of his family. His family is supernatural, and the boy, from the reader's perspective is "normal." Throughout the tale, the boy tries to imitate his family's abilities and prove that he belongs until his mother comforts him and explains that he is loved in spite of his differences. The story demonstrates that normality is often a matter of perspective, and it provides a creative and imaginative setting that teaches the importance of acceptance—of those who are different and of oneself.¹²³ "The Homecoming" was illustrated by Dave McKean and published as part of the *Wonderfully Illustrated Short Pieces* in 2006. It provides an excellent example of how Bradbury's stories can be adapted for young readers.¹²⁴

"The Foghorn" may be another story that could be adapted and illustrated for young readers, as the "beast" will likely appeal to grade school children with an affinity for dinosaurs. The beast proves to be destructive (No lives are lost.), but the creature's situation as the last of its kind introduces a level of complexity to young readers who will likely not approve of the creature's actions but at the same feel empathy for the lonely

¹²³ Ray Bradbury, *The October Country: Stories*, 1 edition (New York: Del Rey, 1985).

¹²⁴ Ray Bradbury and Dave McKean, *The Homecoming* (Harper Design, 2006).

beast. Continuing the topic of empathy, “Uncle Einer”¹²⁵ may be another good candidate for children’s literature adaptation. The early part of the story depicting a winged man incurring injuries from an accident during a night flight has much in common with Chris Van Allsburg’s *The Widow’s Broom*.¹²⁶ The rest of the story touches on similar themes of otherness, depicting characters that lack agency in their surrounding community yet eventually find ways to exist, self-fulfilled in their current state, through their wits. These three stories barely scratch the surface of the potential for adapting Bradbury tales for young audiences and illustrated in books that are patterned after Van Allsburg-like publications. Such 1980s PBS adaptations as “All Summer in a Day” and “Walking on Air” and NBC’s “The Electric Grandmother” demonstrate the strength of Bradbury’s appeal for young readers. Yet, even if the publishers cannot be convinced to offer such a series, it may still be worth creating a series of children’s programs that can be offered in public schools and libraries. Doing so may help guarantee that a new generation of learners reads and appreciates the masterful storytelling of Ray Bradbury.

The Bradbury Center’s Outward-Facing Focus

Ray Bradbury wrote in his time, the mid-twentieth century, about our time and our children’s time. He observed the increasing reliance on automobiles as cars became a necessity for every family, entertainment shifted from stage to radio to television, and weapons of war evolved like a malignant tumor becoming increasingly more destructive and deadly. These observations led him to wonder what would happen when human beings began to expect more from their devices than they did from each other. Some

¹²⁵ Bradbury, *The October Country*.

¹²⁶ Chris Van Allsburg, *The Widow’s Broom*, Library Binding Edition (Boston: HMH Books for Young Readers, 1992).

argue, quite effectively, that we are living in that reality now.¹²⁷ His cautionary tales have become more relevant with time, and this is a rare feat. As previously stated, most science fiction ages poorly because it is rooted in the technology and scientific understanding of its time. Bradbury never focused on science or technology in his stories. He did not care *how* the rocket ships worked or *how* the circuitry of an electric grandmother might function. The future technologies that appear in science fiction were always the *occasion* for his best-known stories about the future, but they were never the *focus*. Human beings—their actions, flaws, weaknesses, hopes, and fears—took center stage in his work. His interrogations of the human condition lend an air of timelessness to his work, especially in the age of STEM-focused learning, to the point that it should not only be remembered and revisited by fans of the SF genre, it should be studied and given critical attention. The Center for Ray Bradbury Studies was founded on this notion, and in many respects it has been successful in that initial mission—to foster scholarly, critical investigation into Bradbury's life and works. As American culture continues to accelerate along in its trajectory of reliance on technology, Bradbury's ideas and stories need to be appreciated by a broader audience than what academia currently affords. If the humanities were a religion, Ray Bradbury would be a patron saint. He is an ideal icon and his legacy can be used to advocate for humanities-based study—both in liberal arts courses at the university level and in individual attempts to cultivate humanity outside of the ivory towers of academia.

Throughout his life, Bradbury advocated for an authentically compassionate and democratic society based on the values of truth and freedom for all. While twenty-first

¹²⁷ See Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, 1st Edition (New York, NY: Basic Books, 2012).

century readers may be able to easily spot limitations in his perspective, it should not be difficult to discern his laudable intentions, as the principle things for which he advocated point to an overarching vision that accentuates the best that humanity has to offer.

Throughout his life, Bradbury marveled at the imaginative prowess of children, and he explored where such imaginings can take adults if they refuse to be educated out of their creative acumen; how the memories of our elders can act as time machines if the young will take the time to listen; the notion that literacy is a precious gift that must be preserved, used, and advanced; the capacity for magnanimity in people who have been wronged and marginalized; the value of the other; and more. At times, he advocates for these ideals in his fiction by exploring some of humanity's sordid tendencies—the propensity for destruction and pollution, disregard for the past, impulse to fight rather than listen, the desire rule, the need to consume and the impulse toward conspicuous consumption, the fear of the other and the unknown, and unbridled tribal entitlement that permits exploitation with the approval of our own consciences. These ideas are explored in his imaginative writings about unsavory and preventable futures, and they speak directly to many of the concerns that arise as people neglect the humanities in favor of STEM education, where science and human values rarely cross paths. It is through these stories that Bradbury's readers can envisage and plan for alternate and better futures. Such futures are inextricably linked to what we have defined in the Bradbury Center as Bradbury's four thematic principles and causes:

1. Intellectual and creative freedom: This includes matters pertaining to free speech, freedom of the imagination, and the freedom of human beings to pursue the things they love.

2. Advocacy for public libraries: Knowledge should be free and accessible to everyone regardless of race, creed, social status, class, or gender.
3. Celebration of the precious gift of literacy: The ability to read, to encounter magnificent stories, and to interact with the thoughts and ideas of some of the most interesting figures in history is a gift. It should be celebrated and put to good use. Literacy is the primary harbinger of the past, present, and future of all culture in developed countries.
4. Looking to the stars for the future of humanity: Bradbury was one of the primary visionaries of the space age. His stories about human beings reaching other planets and exploring new worlds are rooted in a childlike wonder at the combined beauties and terrors of the universe. His stories of space travel touched many astronauts, planetary scientists, astrophysicists, and astronomers as they determined their careers, and throughout the 1960s and beyond, his dreams of space and the excitement for the space program that he communicated in award winning articles caught the collective imagination of the American public. His dreams became our dreams.

While all four of these ideas remain relevant in the twenty-first century, Bradbury's passion for literacy and his firm belief that people should be able to engage literacy regardless of class and social standing is especially pertinent, but the primary audience for these items exists outside of a university context. For humanities centers such as the

Bradbury Center, it is imperative that these organizations extend beyond the ivory tower of academia and provide rich programming for everyone, not just scholars. The Center for Ray Bradbury Studies can use its resources to advance Bradbury's legacy in the Indianapolis area and beyond. Limited resources, however—both in terms of finances and time constraints on employees—currently prevent the Center from excelling in any one of these four initiatives. Narrowing the focus to one or two of Bradbury's four themes will afford the Center a tighter missional focus and perhaps increase its educational influence in the immediate future. If two of these four themes need to be privileged above the others, the emphasis should be on literacy development in people of all ages and skill levels and public access to libraries so that everyone has the opportunity to explore and develop his/her personal literacy.

Preservation of Libraries

Bradbury's advocacy for public libraries coincides with his firm belief that knowledge should be free and accessible to everyone regardless of race, gender, sexual orientation, age, or economic status. This notion is generally supported (even if only through lip-service) by folks across various political spectrums, but in spite of this verbal support, United States libraries in the twenty-first century are facing a variety challenges, including questions of relevance. This was underscored in July 2018 when an op-ed was published in *Forbes* advocating that public libraries retire in favor of digital archives distributed through online information magnates such as Google and Amazon.com. In the wake of severe public backlash, *Forbes* removed the heavily misinformed piece,¹²⁸ yet

¹²⁸ Thu-Huong Ha, "Forbes Deleted a Deeply Misinformed Op-Ed Arguing Amazon Should Replace Libraries," Quartz, accessed November 18, 2018, <https://qz.com/1334123/forbes-deleted-an-op-ed-arguing-that-amazon-should-replace-libraries/>.

the fact that it was even published by a magazine of that caliber in the first place is indicative of a growing devaluation of the role public libraries play within their local community contexts. Further challenges are outlined in the 2016 State Library Administrative Agencies (SLAA) report, conducted by the Institute of Museum and Library Services¹²⁹ (IMLS). According to the report, libraries throughout the U.S. have not yet recovered from significant decreases in revenue and staffing that occurred during the economic recession of 2008. Limited resources are adding to an increasing challenge for libraries to remain relevant as they try to offer valuable community resources such as adult literacy advancement programs, internet access, affordable printing services, exam proctoring, employment search assistance, and so on. The report states that over the past decade, SLAA revenues declined twenty percent with expenditures falling by twenty-two percent. The more recent devastating effects of COVID-19 aren't even part of this equation.

In an interview with Library Journal, IMLS director Kathryn K. Matthew indicated that “The services and programs [libraries] fund, such as reference, electronic databases, computer instruction, homework centers, summer reading programs, are vital to meeting the learning and information needs of the American public.”¹³⁰ Seeing that funding consistently decreases over the course of a decade should disconcert people since

¹²⁹ “Public Libraries Survey (PLS) Data and Reports,” Institute of Museum and Library Services, August 3, 2016, <https://www.imls.gov/research-evaluation/data-collection/public-libraries-survey/explore-pls-data/pls-data>.

¹³⁰ “Impact on Reading and Literacy | Libraries Matter,” accessed September 10, 2019, <http://www.ala.org/tools/research/librariesmatter/category/impact-reading-and-literacy>.

health,¹³¹ gender equality,¹³² economic status, and nearly every other significant social concern declines when literacy declines. Reading, writing and critical thinking skills as well technological literacy are constantly cited as primary tools for elevating oneself out of poverty, lowering healthcare costs, and sustaining employment.¹³³

The Center for Ray Bradbury Studies attempts to follow Bradbury's example by providing public programs for libraries and promoting local library programs via its social media presence. Unfortunately, due to staffing and resource constraints, not unlike the challenges that libraries currently face, the Bradbury Center's advocacy on this front is limited. Our current programmatic offerings include lectures at libraries and public schools. The latter usually focuses on encouraging students to explore their literacy through the thematic content of Ray Bradbury's *Fahrenheit 451*.

Literacy Advancement

Directly connected to Bradbury's library activism, is Bradbury's insistence that literacy must be celebrated and used. His plea to cultivate an avid reading life remains vital today—"The problem in our country isn't with books being banned, but with people no longer reading. You don't have to burn books to destroy a culture. Just get people to stop reading them."¹³⁴ According to the "American Time Use Survey" provided by the U.S. Bureau of Labor Statistics, the average amount of time Americans invest in reading

¹³¹ Nancy D. Berkman, *Literacy and Health Outcomes [Electronic Resource]* / Prepared by RTI International-University of North Carolina Evidence-Based Practice Center ; Investigators, Nancy D. Berkman ... [et Al.], Evidence Report/Technology Assessment: No. 87 ([Rockville, Md. : Agency for Healthcare Research and Quality, 2004, 2004).

¹³² Sarah Winfield, "Opening Doors to Gender Equality through Literacy," Medium, August 10, 2020, <https://medium.com/ungei-blog/opening-doors-to-gender-equality-through-literacy-2a144c2973a2>; Jennifer A Thompson, "Girls' Empowerment through Language and Literacy (GELL): A Landscape Review of Gender and Literacy Research in African Contexts," *McGill University*, n.d., 159.

¹³³ Amy J. Bach, Todd Wolfson, and Jessica K. Crowell, "Poverty, Literacy, and Social Transformation: An Interdisciplinary Exploration of the Digital Divide," *Journal of Media Literacy Education*, 2018.

¹³⁴ Bradbury, *Fahrenheit 451*.

has declined in nearly every demographic category since 2005.¹³⁵ Humanities Indicators, a project of the American Academy of Arts and Sciences, pulled out some interesting findings from the 2016 report:¹³⁶

- On weekends and holidays, Americans spend twenty-one minutes a day reading for personal interest, compared to three hours and seventeen minutes watching television, thirty minutes playing games, and thirty minutes using computers for leisure. Each of these latter activities has increased annually since 2005.
- The higher one's education, the higher the likelihood that more time is spent reading for personal interest. Adults with a four-year college degree read two and a half times as much as those who have not earned a high school diploma.
- The average time adults in the United States invest in reading for personal interest has declined at *every* education level since 2005.
- Less than forty-six percent of the U.S. adult population is able to understand complex and dense texts, ranking the U.S. in the bottom third of twenty-five countries that participated in the “2011-2012 Survey of Adult Skills,” conducted by the Organization for International Co-operation and Development (OICD) in conjunction with a broader initiative—Programme for the International Assessment

¹³⁵ U.S. Bureau of Labor Statistics, “American Time Use Survey,” accessed November 18, 2018, <https://www.bls.gov/tus/>.

¹³⁶ American Academy of Arts and Sciences, “Time Spent Reading.”

of Adult Competencies (PIAAC). The PIAAC findings indicated a high correlation between literacy and occupational skill.

According to World Atlas, the United States adult literacy rate ranks 125th at 86%.¹³⁷ Examining the list of countries by literacy rate reveals a correlation between literacy decline and the percentage of GDPs that countries apportion to the education sector. Lower GDP allocations to education may reflect the extent to which a country's population values literacy. In countries such as Latvia, Estonia, Lithuania, Poland, and other countries that boast high literacy rates, an argument can be made that intensive public instruction policies coinciding with substantive financial investment from government resources can significantly impact a population's ability to read, write, and think.

Bradbury's emphasis on literary development was largely based on intangible, qualitative reasoning, but his lifelong emphasis on the importance of literacy is also backed by overwhelming quantitative data. For example, there is a significant correlation between lower literacy rates and poverty. More than 42% of adults who fall in the lowest tier of literacy levels live in poverty, and 70% of adult welfare recipients have low literacy levels.¹³⁸ Sadly, low literacy tends to be a self-perpetuating condition: Parents with low literacy levels rarely see their children attain high literacy levels; children of such families are more than 70% likely to fall into the lowest literacy level tier. Such

¹³⁷ "List of Countries By Literacy Rate," WorldAtlas, accessed September 8, 2019, <https://www.worldatlas.com/articles/the-highest-literacy-rates-in-the-world.html>.

¹³⁸ "Agencies - National Institute for Literacy," Federal Register, accessed September 8, 2019, <https://www.federalregister.gov/agencies/national-institute-for-literacy>.

children are far more likely to earn lower grades, exhibit behavioral problems and disorders, skip school, repeat school years, and drop out.¹³⁹

Low literacy levels profoundly impact the U.S. economy as well. The American Journal of Public Health estimates that more than \$200 billion a year in health care costs can be attributed directly to low adult literacy, and as one might expect, individuals with low literacy and numeracy levels experience higher rates of unemployment, resulting in approximately a \$225 billion drain on the economy allocated to associated non-productivity in the workforce, criminal correction, and uncollected tax revenue due to unemployment.¹⁴⁰ Needless to say, adult literacy development in the United States is a critical issue that must be addressed. Currently, more than 60% of adult education programs are taxed beyond their current resources as evidenced by long student waiting lists.¹⁴¹

While all of these facts are disconcerting, convincing people of any age to reduce time on their devices and invest more time in reading books remains a challenge. Nevertheless, it is a challenge that the Bradbury Center should engage. Since 2012, I have taught over a thousand adult students in literacy courses via freshmen composition courses or literature courses up to the 300-level. Every semester I encounter the same underlying attitude from many students: “I can read. I can write. I don’t need a course like this.” It is difficult to deny that such responses are valid to a point. After all, every person in each college course has attained a degree of literacy. Their enrollment would

¹³⁹ “Agencies - National Institute for Literacy.”

¹⁴⁰ “The American Journal of Public Health (AJPH) from the American Public Health Association (APHA) Publications,” American Public Health Association (APHA) publications, accessed September 8, 2019, <http://ajph.aphapublications.org/>.

¹⁴¹ “Annual Member Statistical Report | ProLiteracy,” accessed September 8, 2019, <https://proliteracy.org/Resources/Media-Kit/Brochures/Statistical-Report>.

not be possible unless this were true. But, I actively takes issue with what is implied by these types of responses. The statement “I am literate.” indicates that one has arrived. Achievement accomplished. No other work is necessary. When it comes to literacy, nothing could be further from the truth. In my courses, all participants (students and teacher alike) are encouraged to invest time and energy in developing their literacy “craft.”¹⁴² Just as woodworkers, Japanese sushi chefs, cycling and yoga enthusiasts, stone masons, and many others invest many years, even lifetimes, developing their “craft,” students can improve their reading and writing skills by investing time and effort. Craft, therefore, is an apt word to describe the type of literacy that should be encouraged—the emphasis being on process and improvement rather than natural ability. My courses are intentionally designed to help students engage meaningfully with artifacts, events, and issues through critical reading, thinking, and writing. Through practice my students work toward building their abilities to read texts critically, creatively, and insightfully; to analyze those texts in ways that engage both their own experiences and the perspectives of others; and to write for a range of audiences and purposes as a means of participating in broader conversations.

These approaches can easily be adapted for Bradbury Center patrons, and the Center should expand its programming with a clear missional emphasis on alerting the public to declining literacy rates and the ensuing consequences related to low literacy levels. Programs should be designed to solicit introspection in adult learners, get them to take an active interest in improving their literacy, and provide them tools and workshops to help them with that endeavor. Treating literacy as a craft is an idea that has currency

¹⁴² This concept is based on ideas presented in Robert Scholes, *The Crafty Reader* (Yale University Press, 2001).

outside of an English classroom, and by offering literacy-focused programming through the Center (at public libraries, schools, and other venues), the Center can begin working to bridge the divide between the academic and the public and set people on a development path that will enrich their quality of life. Literacy, after all, is tied to many facets of well-being in developed countries such as the United States—improved sleeping habits¹⁴³, concentration endurance¹⁴⁴, blood pressure¹⁴⁵, empathy and ability to relate to others¹⁴⁶, and improved relationships¹⁴⁷.

If the Center takes an active role in promoting the benefits of improved literacy while offering free (or at least low-cost) workshops designed to help people advance their literacy, it can get the ball rolling on what could become a state-wide program that provides training for librarians, educators, and retirees to host workshops in their local communities. Of course, ambitious programs such as this will necessitate a competent and devoted staff, and the Center will need to hire an archivist who can oversee the day-to-day operations of the Center, coordinate volunteer hours, and collaborate with the director on education and programming initiatives.

¹⁴³ Sj Brown, Ke Rhee, and S Gahagan, "Reading at Bedtime Associated with Longer Nighttime Sleep," no. 6 (2016).

¹⁴⁴ David Letzler, *The Craft of Fiction : Mega-Novels and the Science of Paying Attention*, Frontiers of Narrative (Lincoln: University of Nebraska Press, 2017), <https://www.ulib.iupui.edu/cgi-bin/proxy.pl?url=https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1508337&site=eds-live>.

¹⁴⁵ Tracy Shawn, "Why Novel Reading Reduces Anxiety," February 15, 2014, <http://psychcentral.com/blog/why-novel-reading-reduces-anxiety/>.

¹⁴⁶ David Kidd and Emanuele Castano, "Different Stories: How Levels of Familiarity with Literary and Genre Fiction Relate to Mentalizing," *Psychology of Aesthetics, Creativity, and the Arts* 11, no. 4 (November 2017): 474–86.

¹⁴⁷ Ann Lukits, "Reading Fiction May Enhance Social Skills," *Wall Street Journal - Online Edition*, March 8, 2016, 1.

Conclusion

In spite of many well-articulated arguments touting the value of such study,¹⁴⁸ interest in the humanities continues to decline in the United States. Those who are working in humanities institutions such as the Bradbury Center need to be mindful of the reality that the broader culture is steadily losing interest in their work. As a result, it is absolutely imperative that humanities centers move from an inward-focus (being about something) to incorporating an outward-facing mission to benefit their constituents in practical ways. Humanities centers, whether they realize it or not, are on the front lines of cultural resistance, and it is their responsibility to understand how the work of their respective institutions is situated within this landscape. College and university enrollments in STEM-related courses of study are steadily outpacing Liberal Arts, and there is also an increasing, yet difficult to quantitatively study, addiction to convenience that accompanies U.S. consumerist culture. Humanities study requires an understanding of interrelated disciplines that together explain the nature and value of things in relation to human values, but these studies are also counterintuitive to the impulses that, in today's world, gravitate more and more toward convenience. Consumerism, after all,

¹⁴⁸ See for example, George Anders, *You Can Do Anything: The Surprising Power of a "Useless" Liberal Arts Education*, Reprint edition (S.I.: Back Bay Books, 2019); Scott Hartley, *The Fuzzy and the Techie: Why the Liberal Arts Will Rule the Digital World*, Reprint edition (Mariner Books, 2018); Christian Madsbjerg, *Sensemaking: The Power of the Humanities in the Age of the Algorithm* (New York: Hachette Books, 2017); Peter Marber and Daniel Araya, eds., *The Evolution of Liberal Arts in the Global Age*, 1 edition (New York: Routledge, 2017); Nussbaum, *Creative Intelligence*; Nussbaum, *Cultivating Humanity*; Martha C. Nussbaum, *Creating Capabilities: The Human Development Approach*, Reprint Edition (New Delhi: Belknap Press: An Imprint of Harvard University Press, 2013); Martha C. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities - Updated Edition*, Revised ed. edition (Princeton, NJ: Princeton University Press, 2016); Michael Oakshott, *The Voice of Liberal Learning* (Indianapolis, Ind: Liberty Fund, 2001); Mark William Roche, *Why Choose the Liberal Arts?*, 1st edition (Notre Dame, Ind: University of Notre Dame Press, 2010); Roth, *Beyond the University*; Michael S. Roth, *Redesigning Liberal Education: Innovative Design for a Twenty-First-Century Undergraduate Education*, ed. William Moner, Phillip Motley, and Rebecca Pope-Ruark, 6/0 Edition (Baltimore: Johns Hopkins University Press, 2020); Stross, *A Practical Education*; Fareed Zakaria, *In Defense of a Liberal Education*, 1 edition (W. W. Norton & Company, 2016).

breeds passivity. Consumers outsource their imaginations and their ability to create by paying for someone else's creativity and inventiveness. As Simon Benlow, an academic concerned about the influx of consumerist culture in university contexts, points out, "the world of the consumer is based on intellectual inactivity. [...] being a consumer means being driven by simple and personal desires . . . and ultimately demanding that those desires be met."¹⁴⁹ Perhaps it is ironic that much of Bradbury's work was tailored for consumers, particularly his narrative concepts for Disney theme park rides such as Spaceship Earth and his story adaptations for film and teleplays. But, Bradbury never outsourced his own imagination, and it is his example that the Bradbury Center can encourage its patrons to follow—to be producers, rather than consumers, of creative development. Focusing on literacy development—encouraging our patrons to take an interest in their literacy, motivating them to invest time and effort in developing their literacy, and providing accessible tools and methods for that development—represents one example of how a humanities center such as the Bradbury Center can actively counter the lulling effects of consumerist culture.

Humanities centers must find their niche—the aspect of their work that brings about the most practical benefits for their patrons. This dissertation has attempted to illustrate how one emerging archive and museum with a national profile has attempted to define its mission, assess its curatorial and preservation priorities, and, through an NEH-supported planning grant, gather expert consultants to illuminate the path forward. NEH funding also allowed for critical visits and interviews with experts at a range of peer institutions that have, in various ways, succeeded in defining and achieving missions

¹⁴⁹ Simon Benlow, "Have It Your Way: Consumerism Invades Education" in *The Composition of Everyday Life, Concise Edition*, ed. John Metz, 4 edition (Boston, MA: Cengage Learning, 2012).

suited to their respective collections. These case studies provided ways to identify and assess the often unique strengths of any institutional collection, as well as ways to determine what specific initiatives the situational limitations allow during the challenging early years of institutional growth. In Bradbury's dark future of *Fahrenheit 451*, the authorities let you ask *how* a thing is done, but you must never ask *why*. In charting the Bradbury Center's future, one must ask both questions.

Appendices

Appendix A: Basic Handling Procedures

1. Prepare all storage enclosures with consistent structures so items may be safely and reliably retrieved and opened. (Example: the long side of any folder will always contain the fold)
2. Wash hands to avoid transfer of hand oils and soil. Cotton or powderless Nitrile gloves are worn when working with photographs and metal objects.
3. Support fragile papers with rigid mat board or corrugate e-flute as papers are being processed. Place folders flat on a cleared work surface and keep flat during use.
4. Use only pencil in the research, use, or storage environment.
 - Do not place any object on top of a folder or its contents.
 - Do not write on top of a closed folder or its contents.
 - Do not use sticky notes, staples or paperclips to flag or place mark materials during research or for use.
5. Plan object moves beforehand from storage to display or work surface. Move and retrieve collection items along a defined path which remains clear. Use ladders for shoulder height or overhead retrieval.
6. Move oversized folders only with assistance from another person. Place flat on a cart that fully supports the dimensions of the folder.
7. Fully support the structure of books on a V-shaped cradle that corresponds to the weight of the book. Carefully open the book as the binding allows for use.

Appendix B: Museums & Galleries of NSW Handling Procedures

The following is taken directly from the resources provided by Museums & Galleries of NSW.¹⁵⁰

Preventive conservation starts with careful handling. Proper handling is a matter of common sense and relies on understanding the weak areas on an object and thinking through all the risks associated with lifting and moving an object. With careful thought and preparation and a respectful attitude objects, accidents and damage can be avoided.

Objects handling guidelines should be included in procedures manuals and used to train all paid staff and volunteers when they start working at the museum.

General Rules:

- Ensure that people who will handle objects are properly trained
- Only handle a museum object when necessary
- Stop and think before handling an object. What are its structural weak points?
- Plan the route you will use to move the object and clear the passage first
- Prepare the space the object is being moved to before handling the object
- Don't hurry
- Use both hands to support the object
- Avoid wearing dangling jewelry or loose sleeves

¹⁵⁰ Museums & Galleries NSW, "Handling Museum Objects," Museums & Galleries NSW, accessed October 22, 2018, <https://mgns.w.org.au/sector/resources/online-resources/collection-care/handle-museum-objects/>.

- Make sure hands are clean and wear fitted gloves where appropriate
- Don't smoke, eat or drink while working with museum objects
- Do not use pens or sharp objects around objects
- Report and record any damage that occurs during handling
- If a breakage or damage occurs, secure loose or broken pieces in a labeled bag with your name and date

Areas of Vulnerability

Museum objects should be handled with particular care; in many cases they are irreplaceable. Areas of vulnerability include:

- Handles which may be loose or previously repaired
- Protrusions which can catch or be knocked
- Areas of previous repair
- Top or crest rail of a chair
- Soft/powdery surfaces
- Loose components such as drawers, lids, doors, etc.
- Unwieldy shapes
- Large, floppy items
- Heavy items
- Brittle paper
- Ornate or gilded frames
- Paintings which do not have backing boards
- Unframed paintings

- Metal surfaces which are sensitive to tarnishing, such as hinges and clasps
- Sensitive surfaces such as photographs
- Gooney/sticky areas
- Lifting/buckling veneers
- Heavy items attached to lightweight items (such as heavy beads on a fine silk piece)

Equipment and Materials

This equipment will help you when handling objects:

- Boards for supporting flat, flexible objects such as paper, textiles and beaded objects
- Trays – shallow plastic trays to place small items in
- Trolleys, dollies and pallet lifters for heavy objects
- Gloves – cotton or nitrile. Disposable nitrile gloves are preferable to use with slippery surface such as glass, ceramics and metal as they provide more grip and fit snugly.
- Copysafe or polyester (Mylar) sleeves – useful for handling single paper items
- Ziploc bags – for smaller, durable items
- Small cushions/tubes filled with bean bag beans – used as cushioning between items in trays
- Foam blocks – used as cushioning or to lift framed works off the floor if stored temporarily against a wall

- Felt covered blocks – lift framed works off the floor if stored temporarily against a wall
- Acid free tissue – used for padding or separating items
- Protectafoam/Cellaire- thin foam used to line trays/boxes or as cushioning around items
- Cotton tape – used to tie loose areas during a move

Planning the Move

- Inspect the object for areas of weakness
- Remove jewelry- rings can scratch, necklaces can swing around
- Look at the space you moving to – is it clear? Will the object fit through doors?
- Have you got a clear pathway to the new location?
- What is the safest way to lift the object?
- How many people do you need?
- Do you need a trolley?
- Do you need a tray?
- Have you got padding between objects?

Appendix C: Storage Model

The principal of storing collection materials for the sake of preservation has evolved from several related factors:

- Items on display are exposed to greater physical extremes present in the exhibit environment.
- Items existing within an efficient storage system help create needed space for collection management duties and future additions to the collections.
- Consistent application of methods based on a model and evaluating collection materials help ensure preservation of the physical structure of material.

Materials of like structure (archival records, maps, manuscripts, photographs, textiles, prints, paintings, glass, metals) must be stored in distinct areas inside storage furniture that allows for the variety of physical characteristics represented in the collection. The manner in which items are stored should not inhibit access by staff. Collection storage areas should be adequately planned for the materials and artifacts by assembling an inventory of the collection and forecasting adequate storage furniture that will allow for appropriate growth of the collection. Complying with these recommendations will require that the Center expand its spatial perimeter and acquire industry standard storage equipment. For the time being, the Center has established secure rooms to house the collection. Expansion should evaluate any available future space for comprehensive storage of original collection materials and:

- Prepare the collection for long-term storage in the updated/new facility by ordering appropriate storage furniture and housing supplies.
- Prepare adequate work spaces for several processing staff or interns or simultaneous projects that would involve processing, re-housing, treatments and exhibit preparation.
- Prepare adequate space for researchers
- Where required, house breakable or fragile objects in housings that are padded with Ethafoam to assist safe transport and long-term storage.
- Pursue chilled storage for original AV collections and original color photographs at IUPUI Archive.
- Establish policies for handling, use, and copying the collection.
Continue efforts to set optimum standards for preservation.
- Stabilize collections and provide consistency through proper storage techniques by referring to an archival storage model as appropriate.
- Use proper archival storage materials for the variety of material represented in the collection and stay current in professional recommendation and their appropriate use.
 - Printed and original artworks at the RBC have been recently sorted by subject and size and placed in standard metal 32" x 48" x 1" flat file drawers. While these objects are not referenced often, placing them inside buffered folders will help insure they withstand any future use as they are removed from the narrow drawers.

- Placing smaller format posters in smaller folders placed side by side in the standard flat files will help optimize storage space while preventing possible damage from storing small items inside large folders.
- In future, purchase 3" flat files (deeper in depth) to store the printed oversize formats and reserve the 1" flat files for Ray Bradbury icons - original art works, frequently accessed originals.
- Train staff to provide customized housings that provide adequate support and protection where the structure of originals is compromised from inherent properties and damage: brittle paper, fragmentation, deformation. See Storage Guide to Collections
- Establish consistency in storage type / technique / practice by introducing and orienting archivists, interns, and new staff to handling and storage guidelines.
- Create digital and physical facsimiles of inherently unstable materials including Bradbury's original childhood scrapbooks, drawings by Ray Bradbury, thermal paper copies, carbon copies on onion skin, and other valued icons of the collection.
- Physically stabilize or treat collection items as required for digitization, handling, exhibition, and specific research use.

Appendix D: Archivist Oversight Responsibilities

The Archivist is responsible for the following:

1. Training volunteers and interns in handling, and preventive care methods to physically stabilize collections as materials are processed via general housings--archival boxes, folders and sleeves, interleaving, cradles and supports, etc.
2. Training processors and interns to survey the condition of items in the collection.
3. Establishing procedures for examining collection items as part of the processing flow
4. Determining treatment priorities.
5. Entering survey information into database.
6. Compiling and managing condition survey data for effective use and interpretation to establish treatment or stabilization priorities. Such priorities will likely include:
 - a. Digitizing AV materials that are valued and vulnerable to deterioration
 - b. Appropriating housings for Fahrenheit 451 with asbestos cover and original childhood scrapbooks
 - c. Removing mold residues on the Ray Bradbury box files with a museum quality HEPA vacuum

- d. Stabilizing and treating original scrapbooks compiled by Ray as a child prior to digital photography with a book scanner that has a V shaped support platen
 - e. Rehousing the Albright Collection of pulps (see Storage Guide) so they are flat and stored inside a box that protects them from light and atmospheric pollutants
 - f. Stabilizing other icons of the collection (e. g. tape removal from "Moby Dick" movie script with added copy marks by Ray Bradbury, provide better interior support for the rubber mask artifact, cover Ray Bradbury drawer interiors with clear acrylic (Vivak) to secure contents from theft, etc.)
7. Seeking grants for financial support to purchase preservation equipment and supplies, training and material assistance to conserve and priority holdings as interpreted from condition surveys, value and use.¹⁵¹
- a. Purchase HOBO Data loggers to monitor T & RH in the environment.
 - b. Purchase HOBO Data loggers to monitor light exposure in the exhibit environment.

¹⁵¹ See for example the types of grants NEH provides for smaller institutions: "Preservation Assistance Grants for Smaller Institutions."

- c. As necessary in the current space, upgrade interior environment with the installation of Mitsubishi light commercial ductless split heating and AC unit.¹⁵²
 - d. Purchase museum HEPA vacuum with an adjustable speed to avoid damage to delicate surfaces.¹⁵³
 - e. Purchase LUX light meter¹⁵⁴
 - f. Purchase archival supplies to safely improve methods and materials used to store the Ray Bradbury collection.
8. Developing collection management methods and staff to highest level of expertise in processing and preservation methods. Consulting conservators for training in methods and materials and the Center's top and high priority treatment needs.
9. Training or making training available to graduate students on a consistent basis to fulfill departmental projects through national grants.
- a. Connecting to Collections (C2C) is a website with free collections care webinars on all manner of preservation for a wide range of materials.¹⁵⁵
 - b. Reference NEDCC for further resources.¹⁵⁶

¹⁵² "Light Commercial."

¹⁵³ "GM 80 Vacuum Cleaner with Variable Speed Control | Nilfisk Industrial Vacuums."

¹⁵⁴ University Products, "Visible Light Meter."

¹⁵⁵ "Meeting Room | Connecting to Collections Care Online Community."

¹⁵⁶ National Park Service U.S. Department of the Interior, "Museum Management Program," Conserve O Grams, accessed January 5, 2019, https://www.nps.gov/museum/publications/conservoogram/cons_toc.html.

10. Establishing an annual budget for the conservation and care of collections: supplies, consultation, treatment.¹⁵⁷

¹⁵⁷ At this time, the Bradbury Center is an unbudgeted part of the university. We are in the process of working with donors on two endowment initiatives, and are actively consulting with School of Liberal Arts advancement professionals on establishing a robust annual giving campaign and a pattern for major gift asks. Until these initiatives get off the ground, establishing an annual budget will be precarious.

Appendix E: Great American Songbook Foundation Acquisition Information

The following material is a word-for-word replication of the things communicated on the Great American Songbook Foundation website under the page titled “Donating Archival Materials.”¹⁵⁸ The Bradbury Center should consider following this model for communicating collection development needs to the public.

Donating Archival Materials

The Great American Songbook Foundation, a 501(c)(3) nonprofit, is the first organization of its kind devoted solely to preserving popular American music. For that purpose, we seek materials that will aid in telling the story of the Great American Songbook and its related genres including:

- Personal papers, photographs, recordings, and research materials of individual performers, lyricists, and composers; as well as of scholars, journalists, and critics, who have written about the Great American Songbook.
- Personal papers, business records, photographs, and recordings of individuals involved in the business of the Great American Songbook, including stage, screen and recording managers, producers, executives, and disc jockeys.
- Archives of businesses and other organizations, including theaters, record labels, management agencies, booking agencies, radio stations, recording studios, and publishing and film production companies.

¹⁵⁸ The Great American Songbook Foundation, “Donating Archival Materials.”

- Books published on topics relating to the Great American Songbook; reference works at the general and advanced research level; songbooks and sheet music for individual songs; and academic dissertations and theses.
- Musical instruments, awards, costumes, and other three-dimensional artifacts.

Please read through our [Collections Development Policy](#) for more information regarding collecting priorities.

PLEASE NOTE: We are not currently accepting LPs, CDs, DVDs, 78s, books, or sheet music unless they are part of a larger collection of personal papers or business records as listed above.

Before donating your collection, we strongly encourage you to have the items appraised by an appraiser who is qualified to “make appraisals of the type of property being valued.”

(Form 8283, p. 6) The IRS requires individuals to file [Form 8283](#) if the amount of a deduction for all noncash gifts is more than \$500. You can find an appraiser via the website of the [American Society of Appraisers](#) or by contacting a local historical society or museum. The Archives cannot give appraisals or estimate the monetary value of collections. Please note that we cannot provide a detailed inventory of a gift for tax purposes at a later date, unless we receive an itemized list at the time of donation.

Along with your donation of materials, we encourage you to consider making a monetary gift to offset the cost of processing the collection. The cost to process one box of paper materials averages \$200. Your financial gift is also tax-deductible.

All collections of the Archives are intended to be permanent. The Archives accepts donations but cannot accept loaned material. Due to budgetary limitations, the Songbook Foundation cannot purchase collections.

If you have materials that you wish to donate to our Archives, please contact us for more information.

The Great American Songbook Foundation

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Curriculum Vitae

Jason Michael Aukerman

Education

- Ph.D., American Studies, Indiana University degree earned at Indiana University-Purdue University Indianapolis, December 2020
- M.A., English, Indiana University degree earned at Indiana University-Purdue University Indianapolis, May 2017
- Graduate Certificate in Teaching Literature, Indiana University certificate earned at Indiana University-Purdue University Indianapolis, December 2016
- M.B.A, Olivet Nazarene University, August 2012
- B.A., Asbury College, 2004

Academic Appointments

- Clinical Assistant Professor, Indiana University-Purdue University Indianapolis (2019-Present)
- Adjunct Professor, Olivet Nazarene University (2012-Present).
- Associate Faculty, Indiana University-Purdue University Indianapolis (2013-2019)

Professional Experience

- Managing Director, Center for Ray Bradbury Studies, Indiana University-Purdue University Indianapolis (2019 - Present)
- Coordinator of Programming and Development, Center for Ray Bradbury Studies, Indiana University-Purdue University Indianapolis (2017 – 2019)
- Teaching Consultant, Hoosier Writing Project (2015 – Present)

- Adult Services Manager, Shelby County Public Library (2016 – 2017)
- Writing Faculty, IUPUI Summer Bridge Program (2014 – 2017)
- Planned Giving Coordinator, Olivet Nazarene University (2010 – 2013)
- Web Marketing Manager, Olivet Nazarene University (2006 –2010)

Presentations

- Presenter, “NEA Big Read: Virtual Tour of the Center for Ray Bradbury Studies,” Webcast for Bogota Public Library, NJ, October 2020
- Co-presenter, “Celebrating the Greats: Bradbury and Heinlein,” The 78th Annual World Science Fiction Convention (Worldcon), Webcast, August 2020
- Presenter, “A Century of Ray Bradbury,” The 78th Annual World Science Fiction Convention (Worldcon), Webcast, July 2020
- Presenter, “Virtual Tour of the Center for Ray Bradbury Studies,” The 78th Annual World Science Fiction Convention (Worldcon), Webcast, July 2020
- Presenter, “Advancing Authors Causes Through Organizations,” Academic Paper Presentation, The 77th Annual World Science Fiction Convention (Worldcon), Dublin, Ireland, August 2019
- Presenter, “Tricks and Tribalism: Kurt Vonnegut’s Mother Night,” Kurt Vonnegut Memorial Library Teaching Vonnegut Seminar, Indianapolis, IN, July 2019
- Panelist, “Greetings from Tralfamadore! Science Fiction in the Works of Kurt Vonnegut,” INConJunction, Indianapolis, IN July 2019
- Panelist, “Banned Books: Kurt Vonnegut and Ray Bradbury,” INConJunction, Indianapolis, IN, July 2019

- Presenter, "Fireside Chat: Ray Bradbury's Life and Works," Shelby County Public Library, Shelbyville, IN, November 2018
- Panelist, "Grading Contracts in College-level Writing Courses," IUPUI Writing Faculty Annual Workshop, Indianapolis, IN, September 2018
- Co-presenter, "Building an Ecosystem of Change," KHPREW Institute, Indianapolis, Indiana, May 2018
- Panelist, "Monsters in the Mirror," IUPUI English Week, Indianapolis, IN, March 2018
- Presenter, "Recreating the Past" (three-part writing workshop series), Shelby County Public Library, Morristown Branch, Morristown, IN, March 2017
- Presenter, "Writing Memoirs" (four-part writing workshop series), Shelby County Public Library, Main Branch, Shelbyville, IN, September 2016
- Co-presenter, "Creation, Not Consumption" IUPUI Writing Faculty Annual Workshop, Indianapolis, IN, August 2016
- Presenter, "A Brief History of Detective Fiction," Shelby County Public Library, Main Branch, Shelbyville, IN, July 2016
- Presenter, "A Connecticut Yankee: Patriotism, Imperialism, and the Liminal Doppelganger," Indiana College English Association (ICEA) Conference, Evansville, IN, October 2013