



Midwinter Virtual Conference 2022

Questions from Session 1: International Collaboration in Interesting Times: Salzburg, Skype, and Stefan Zweig, by Mandi Shepp (SUNY Fredonia)

Q1. Have you run into issues with people/estates not granting rights to digitize and post on the web? Any cases where digitization is allowed but access is limited to onsite? What was your solution?

We haven't run into issues with rights not being granted yet, thankfully. We do have another collection that's very audio-heavy that has run into these issues, however (digitization was allowed, but access is very limited because of the complex nature of broadcasted and/or produced audio recordings), and I am still looking for a solution that isn't a dedicated listening station in the SC&A reading room. I'm hoping to find a "locked down" DCM platform that will allow for easier access, as the research community for this collection is pretty far-flung.

Q2. Did you find any strategies or technologies for dealing with scheduling across time-zones?

Communication is key, especially when it comes to Daylight Savings Time! My colleagues in Europe experience DST about a week before we do, and it has definitely thrown us off our meetings a few times. We've learned to communicate about time difference changes, and have gotten into the practice of scheduling our meetings a few months ahead of time to try and allow for any last-minute changes that are needed.

Q3. Just curious if you had a background in German before embarking on this project

I definitely did not, and am very grateful that DuoLingo exists! I do have a background in romance languages (I speak French and Italian at a working fluency level), and have picked up Swedish (as a sort of "for fun" language), which did help a lot with understanding the language structure in German. I'm also very relieved that my colleagues are willing to help me out with pronunciation and explaining some of the language structure so that I can understand parts of the collection better.

Q4. For the works that were published by publishers that have gone out of business, did you explore whether to treat them as orphan works?

We wanted to try all possible avenues of contacting the rights holders before looking into orphan works, especially considering the moral rights that are a stronger part of European copyright laws than American copyright laws. The estates and families that we've been in contact with have been very understanding about the project, and have been very willing to help make the legacies of their family members more accessible to worldwide researchers.

Q5. Can you recommend any resources for people learning about shelfmarks?

Basic Introduction:

<https://en.wikipedia.org/wiki/Shelfmark>

Historical Development:

<https://medievalbooks.nl/2014/11/28/location-location-gps-in-the-medieval-library/>

Evolution of Shelfmarks in a Specific Collection:

<https://www.nls.uk/collections/rare-books/collections/advocates/shelfmarks/>

Q6. This collection is amazing! Have there been any "spin-off" projects that have come out of this work? Such as transcription, linked data, etc.?

There are some! There have been several transcription projects in the past, and many of those are currently linked to their original items on the Zweig Digital Project page. Currently, the ZDP team is working on connecting names of correspondents to names in the German names authority (similar to our LOC name authority) with me filling in any gaps with LOC name authority entries. During the assessment/rehousing process, we have also separated correspondence from female spouses or partners and given them their own folders with entries for their names (previously, all correspondence was filed under the husband's name and in the husband's folder, with the inventory stating that there were letters from Mrs. So and So included) to give a better representation of Zweig's correspondents. There have also been some interesting digital humanities projects from students, such as a map of Zweig's exile journey to Brazil that shows changes in the tone of correspondence and written works during that time.

Virtual exhibits page featuring student-created Stefan Zweig Collection projects:

<https://fredonia.libguides.com/c.php?g=968870&p=7921708>

Q7. Besides what you have described were there any other surprises you weren't expecting that you could share?

We did find a few surprises along the way - one correspondent had written a stretch of letters of very bulky paper, and it turns out that there was a previously unaccounted for letter that was stuck in between two letters on super thick paper. We also found many letters between Zweig and artists that were unique (such as a letter from a sculptor written on pasted-together butcher paper, which ended up being seven feet long by six inches wide!) or contained unique artwork that hadn't been seen elsewhere. There were also letters containing features, such as a clipped and pressed flower, or a portion of the letter written between pets (Carl Zuckmayer included occasional correspondence from his dogs to Zweig's dogs, and it's every bit as adorable as you could imagine), that weren't described in the original inventory from 1979, so it was a bit of a surprise to find them in the process.