

Collection Development Policies



Archives & Records Management
Library & Information Center
704 Cherry Street
Atlanta, Georgia 30332-0900
Phone: 404-894-4586
Fax: 404-894-9421
www.library.gatech.edu/archives

Georgia Tech Archives and Records Management Collection Development Policy

Mission

The Georgia Institute of Technology Archives & Records Management collects, preserves, exhibits, and makes available for research institutional archives, manuscripts, personal papers, organizational records, visual materials, rare books, theses, dissertations, sponsored research, and memorabilia. These materials primarily document the history of Georgia Tech and the activities of its faculty, staff, students, and alumni. The department also promotes research and scholarship through collections relating to the academic curriculum, provides a research experience for students in the use of primary sources, and preserves the legal and administrative documents of the Institute. In the latter role, the Georgia Tech Archives administers the Records Management program for the Institute. The Archives always seeks to augment its holdings, through transfer or donation.

Collecting Areas

Institutional Archives/Personal Papers/Organizational Records

The Archives houses the official records of Georgia Tech, which document administrative, research, faculty, student, and staff activities on campus from its establishment in 1885 to the present. The holdings of the Archives include institutional archives, manuscript collections, organizational records, correspondence, monographs, serials, and meeting minutes.

Papers of faculty members are a particular collecting strength, and include those of physicist Joseph Ford, historian Melvin Kranzberg, chemical engineering professor Helen Grenga, and sculptor Julian Harris. Papers of staff members, including those of Dean George Griffin and former librarian and novelist Frances Newman, form another important component of the collection. The activities of students are documented in organizational records such as those of the ANAK Society and DramaTech Theatre, as well as in personal papers such as those of Harold A. "Dutch" Faisst and Lowell Terrell. Papers of administrators, especially those of the Institute's Presidents, feature valuable information on the development of Georgia Tech from its beginnings in 1885 to the present day.

The Archives also maintains subject files and personality files, composed primarily of newspaper clippings, which provide ready reference on a multitude of Georgia Tech subjects.

Visual Materials

The Georgia Tech Photograph Collection, composed of images depicting the campus, faculty, and sports, is the centerpiece of the visual collection. The Visual Materials Collection also includes architectural drawings for some campus buildings, visual collections related to manuscript collections, and materials donated by the Institute, faculty, students and alumni.

Two significant collections of architectural drawings are the Fulton Bag and Cotton Mill Collection and the Aaron French Textile Building Collection.

Notable collections of personal photographs include the Dean George Griffin Photograph Collection, William Anderson Alexander Photograph Collection, and Robert Lee (Bobby) Dodd Photograph Collection, all of which document campus and athletic activities in the twentieth century. Harold Bush-Brown, former Georgia Tech professor, administrator, and architect, also served as district officer for the Historic American Buildings Survey (United States Department of the Interior, National Park Service) in the 1930s; his collection of photographs documents the Historic American Building Survey (HABS).

Digital Collections

In conjunction with the library's Scholarly Communication and Digital Services department, the Archives' digital collections provide access to cultural and historical resources of Georgia Tech. The collections support the instruction, research, and mission of the library and the Institute through collaboration with university faculty, students, and staff. Notable digital collections include "A Photographic Atlas of Selected Regions of the Milky Way," by E.E. Barnard; "Fulton Bag and Cotton Mills"; and "A Thousand Wheels are Set in Motion."

Also, in support of the Library's instructional mission, the Archives developed the campus E-Publication program. The Archives is responsible for identifying and collecting archival materials including campus e-publications, born digital materials, and other archival collections, some of which are selected for digital conversion and web access via the Institutional Repository, SMARTech. Some of the current e-publications are the *Blueprint*, *North Avenue Review*, and *Technique*.

Digital Materials

For inclusion in the Archives' digital repository, materials must fall within the Archives' standard collection policy (see page 1).

In addition, due to the availability of storage space, the Archives must give priority to certain types of electronic materials over others. In descending order of priority, the Archives will use the following criteria to make selection decisions:

1. Top priority given to items that only exist in digital form.
2. Items that are in danger of being lost due to degradation of their medium.
3. Items that are in danger of being lost due to the lack of availability of the necessary hardware to access the item.
4. Digital photographs should be transferred or converted into non-proprietary formats.
5. Items that support teaching and learning at Georgia Tech, e.g. items used in classes or research that may be accessed electronically in ways not possible in paper format.
6. Items that have a high value to the history of Georgia Tech that may be accessed electronically in ways not possible in paper format.

Georgia Tech Design Archives

The Georgia Tech Design Archives (GTDA) collects, preserves, and provides access to materials related to architectural design in the Southeast. The Archives' acquisition of the Heffernan Design Archives Collection serves as the foundation for expanding the architectural collecting area to include locations outside of Georgia Tech proper, specifically focusing on the design and development of the modern South.

For more information, please refer to the GTDA collecting policy.

Science and Technology

Another collecting initiative for the Archives is documenting the impact of Georgia Tech in the fields of science and technology.

As an example, the Joseph F. and Vary T. Coates Papers (MS #175), document science and technology and its potential impact on public policy, especially the activities of the U.S. Congressional Office of Technology Assessment.

Southeastern Textile Industry Records

Graduates of Georgia Tech's School of Textile and Fiber Engineering operated and supported mills throughout the Southeast. Consequently, the Archives houses strong collections pertaining to the textile industry, including the Fulton Bag & Cotton Mill Records, Chipman-Union Mill Records, and the Louis Magid Papers. Related to these records are collections documenting instruction in textile engineering at Georgia Tech, including the Charles A. Jones Papers, and a set of architectural drawings of the A. French Textile Building at Georgia Tech, featured as one of the digital collections of the archives.

The Archives actively collects materials documenting this important Southeastern industry.

Memorabilia

Rat caps, buttons, belt buckles, tickets, cheerleading uniforms, and Buzz bedroom shoes are examples of the treasures found in the Georgia Tech three-dimensional collection. Other acquisitions include gloves and class rings from early women graduates.

Theses and Dissertations

All theses and dissertations are stored electronically in the electronic theses and dissertation collection (ETDs) maintained by the Library's Scholarly Communication and Digital Services department. The program increases access to theses and dissertations by making them available over the Internet without regard to geography or time of day. ETDs also provide valuable institutional records in digital format linked through the Library's catalog. All copies are available on-line via the institutional repository, SMARTech.

<http://smartech.gatech.edu/handle/1853/3739>

The Library continues to maintain one copy of all student theses and dissertations from the early years of Georgia Tech until 2004.

Rare Books

The rare books collection supports and complements Georgia Tech's academic curriculum, with subjects including the history of science and technology, cartography, architecture, and science fiction. Rare book collecting began in 1958 with the acquisition of the first edition of Sir Isaac Newton's *Principia Mathematica* (1687). With this as a cornerstone, the collection was enhanced over the years by the acquisition of the second and third editions of the *Principia*, published in 1713 and 1726. In addition to the *Principia*, the library owns early editions of several other works by Newton, notably *Opticks* (1704), *Universal Arithmetick* (editions published in 1720 and 1769), and *The Method of Fluxions and Infinite Series*, published in 1736. A number of works by contemporaries of Newton such as Pemberton, Keill, and MacLaurin, as well as additional Newtoniana, round out this special collection.

The Library owns the nine-volume Dutch edition of Joan Blaeu's *Grooten Atlas*, or *Atlas Major*, published in Amsterdam in 1664-1665. Seventeenth-century Dutch exploration and commerce culminated in this atlas, one of the most sumptuous cartographic collections ever published. The Library also maintains a supporting collection of works about this atlas and cartography of the era.

Science Fiction

Forming the basis of the Bud Foote Science Fiction Center is a comprehensive collection of books and periodicals in this genre donated to the library by Professor Irving (Bud) Foote. This 9,000+ volume collection has been augmented by an additional 5,000 works of science fiction donated by friends of the library. In addition, noted science fiction writers David Brin and Patrick Malone have donated many of their works to this collection.

Faculty Publications

The Archives collects faculty publications. For electronic publications, please see SMARTech <http://smartech.gatech.edu>.

Records Management

The Records Management Division stores inactive departmental records, the retention of which is required to meet legal and/or fiscal directives. All records created by Georgia Tech are assigned a retention schedule in accordance with the University System of Georgia's Records Retention Guidelines.

Sponsored Research

The Archives collects sponsored research reports. For electronic reports, please see SMARTech <http://smartech.gatech.edu>.

Languages Collected and Excluded

English by far predominates, but materials in foreign languages are not excluded.

Donations to the Archives

The Georgia Tech Archives & Special Collections accepts donations from academic departments, faculty, staff, students, and alumni, as well as outside organizations and individuals. The department's archivists review items offered for donation for their relevance to the collection, preservation and maintenance concerns, and uniqueness. The size, organization, and physical condition of materials are a major consideration in acquisition, because each involves resource commitments. Due to space restrictions, the Archives cannot accept everything it is offered, nor can the Department make guarantees about exhibition or digitization of materials.

The Archives always seeks additional materials related to its current holdings. As the Archives has a very limited budget for purchasing materials, almost all such acquisitions are by gift.

LIBRARY OF CONGRESS COLLECTIONS POLICY STATEMENTS

[← Collections Policy Statement Index](#)

Fine and Applied Arts – Non-book Materials (Graphic Arts)

Contents

- I. Scope
- II. Research Strengths
- III. Collecting Policy
 - A. Fine prints
 - B. Posters
 - C. Artists' drawings
 - D. Architectural drawings and documentation
 - E. Popular and applied graphic art
- IV. Acquisition Sources: Current and Future
- V. Collecting Levels

I. Scope

This statement includes graphic arts materials in non-book formats, e.g., drawings and prints, including posters and non-reproductive digital works, as detailed in the Collecting Policy guidelines below. For books and periodicals, see the Fine and Decorative Arts - Books and Periodicals Collections Policy Statement.

The graphic art collections represent the diversity of the American people and their disparate interests.

The Library of Congress makes every effort not to duplicate the collecting efforts of other local institutions, including the Smithsonian Institution and all of its museums, the Corcoran Gallery of Art, The Phillips Collection, the National Gallery of Art, and the Historical Society of Washington DC.

Paintings, sculptures, and other three-dimensional works of art are not acquired except under the special conditions described in the Non-library Materials Supplementary Guideline or on a case-by-case basis. The Library of Congress does not acquire commercial art reproductions, including slides and posters relating directly to the materials and artists represented in the Prints and Photographs Division, except when comparable high-quality material is not available in book or other collected format. When a work of art is originally produced in a non-digital format, the Library of Congress generally will not accept digital reproductions.

II. Research Strengths

The Library of Congress supports scholars engaging in research on the graphic arts; the history of visual communication and expression from the 15th century to the current day; using graphic arts to document American creative, cultural, and intellectual achievement; and seeking visual content related to almost every Library of Congress collecting policy. Ranging from

documentary to fine art works, the areas of topical strength in the graphic arts collections are: the history of American architecture; fine and popular arts; the history of graphic design and communication; prominent artists; documentary aspects of American politics and government, cultural events and social movements; and the history of propaganda and political art.

In its capacity as an international research library, the Library collects prints and drawings that support the Library's area studies collections and document subjects of global and international interests; foreign events, individuals and trends impacting or affecting American history, achievements and concerns; and provide insight on matters of American interests, influence and concern abroad.

III. Collecting Policy

A. Fine prints

1. The Library of Congress selectively acquires artists' original woodcuts, engravings, etchings, lithographs, and other types of original prints of the highest caliber that build upon and complement strengths or fill important gaps in the Library's existing Fine Prints Collection. Single works as well as prints in collections, groups, and series (including artists' portfolios) are collected. Every effort is made not to duplicate the acquisition efforts of other local institutions.

2. International in scope, the Library's Fine Prints Collection includes works created from the 15th century to the present day with particular emphasis on prints produced in the United States since 1870. In special instances efforts may be made to acquire the complete oeuvre of printmakers for whom the Library's holdings are particularly outstanding, e.g., American printmaker and illustrator Joseph Pennell (1857-1926), American architect turned printmaker John Taylor Arms (1887-1953), and African-American printmaker and founder of the Printmaking Workshop Robert Blackburn (1920-2003).

3. Comparable to its efforts to collect non-visual works of creative prose, poetry, and music, the Library seeks to include in its collections artists' prints that compellingly blend artistry, technique, and subject matter. Visual content can include representational, figurative, and/or abstract imagery. Primacy is given to artists, subjects, and art movements that have had or potentially will have an impact on printmaking in the United States.

4. Acquisitions of foreign fine art prints seek to support research collections and interests of the Library's Area Studies divisions and build on such extant strengths as prints by Japanese, European, and Central and South American creators.

5. Current or growing strengths include works by a diversity of American creators including African American, Latino (including Chicano), and women artists, particularly working in or after the 20th century. Contemporary prints have been actively collected from the 1930s forward. Among notable artists for whom the Library has substantial holdings are Albrecht Dürer (German, 1471-1528), Rembrandt Harmenszoon van Rijn (Dutch, 1606-1669), James McNeill Whistler (American but based in England, 1834-1903), Mary Cassatt (American born, but based in France, 1844-1926), Joseph Pennell (American, 1857-1926), George Bellows (American, 1882-1925), John Taylor Arms (American, 1887-1953), Reginald Marsh (American, 1898-1954), and Robert Blackburn (American, 1920-2003). Notable subject strengths include Italian Renaissance and Baroque chiaroscuro woodcuts; French and British prints; American prints, especially 19th century works, including: Etching Revival, WPA/FAP, African American Harmon Foundation (1930s and 1940s), Social Realist and American Scene/ Regionalist, Abstract

Expressionist; and narrative and issue-driven prints related to such topics as history, politics, health, civil rights, and the environment.

B. Posters

1. The Library acquires selected posters illustrative of political, military, social, economic, industrial and cultural history, including advertising and propaganda, with priority given to documentation of the United States life and history.
2. Posters that are examples of the work of major artists, with priority given to work of United States origin, are sought.
3. The Library acquires comprehensively the motion picture posters submitted for copyright, augmented by select movie posters, lobby cards, and related materials representing blockbusters, cultural trends, and independent films, motion pictures representing the diversity of the American people, movies with trendsetting special effects, and outstanding examples of genre films. New acquisitions complement the already significant and comprehensive holdings that begin with depictions of the earliest presentations of the motion picture, to serial versions and feature-length silent films and talkies through the emergence of the movie star and the rise of the great Hollywood studios.
4. The Library seeks works illustrative of the history of the poster as an art form and as a medium of communication.
5. The Library collects foreign posters that support the research collections and interests of the Library's area studies divisions.
6. The Library will acquire digitally distributed posters that fit into the above categories when no hard-copy poster is published.

C. Artists' drawings

1. The Library selectively collects fine, representative examples of preparatory studies, sketches, and finished drawings prepared for illustrations in American books and magazines that enrich the Library's existing graphic arts collections.
2. Selected drawings that support and are related to the Library's existing collections of fine and historical prints and posters are sought. These include drawings by major printmakers represented in the Library's collections and drawings executed in preparation for or closely relating to prints and posters in the collections.
3. The Library selectively collects drawings for American political and social cartoons and caricatures as documents of public opinion and of the history of visual satire and propaganda. Drawings for foreign political cartoons and caricature drawings of personalities of international prominence will be acquired selectively as documents of the comparative history of visual satire and propaganda. This includes, but is not limited to, political illustration, comic strips, sports cartoons, gag cartoons, comic book illustrations, and caricatures.
4. The Library seeks to document American political, economic and social history through topographical drawings of a scenographic character and other drawings of documentary value

as records of American historical events and American urban and rural buildings, structures, and scenery.

5. The Library will not acquire drawings for portraits of American public figures that duplicate the efforts of the National Portrait Gallery. The Library collects drawings of American public figures associated with major court trials.

D. Architectural and engineering drawings and documentation

1. The Library acquires selected original drawings by significant or potentially significant American architects, designers and planners that serve as primary research materials for the study of architecture in the United States, its territories and possessions. The Library will not normally collect detailed engineering drawings, or the entire output of an architect's office. It does attempt to build a documentary collection of drawings and related materials showing the history, monuments, and achievements of architecture and civil engineering in the United States. The emphasis will be on buildings other than those erected by the Federal government, since the National Archives and Records Administration is responsible for the building records of the majority of these structures.

2. In attempting to document the history of architecture, design and engineering, the Library seeks selected measured drawings, photographs, and other documentation of existing, lost and, in some cases, unexecuted buildings; characteristic building types and technologies; historic structures; and the work of notable architects, craftsmen, engineers, landscape architects, urban planners and interior designers active in the United States. These materials include, but are not limited to, the Historic American Buildings Survey (HABS) / Historic American Engineering Record (HAER) / Historic American Landscapes Survey (HALS). The Library does not attempt, in general, to build large collections of original engineering or technical drawings, blueprints and specifications. The Library, rather, attempts to coordinate its acquisitions in the field of historic engineering with those of the National Museum of American History in order to avoid duplication.

3. In building a collection of materials associated with the built environment, the Library considers for acquisition selected drawings, photographs, and other documentation of buildings or sites outside the United States representing particular designers, techniques, building types and styles, technical or design innovations, etc., that have had notable impact on work in the United States or were influenced by work in this country.

4. Materials relating to foreign buildings and sites that substantially strengthen or supplement the existing holdings of the Library, or fill notable gaps in the Library's record of the history of architecture in all countries are acquired.

5. For Western architecture before 1800, the Library attempts to coordinate its acquisitions with those of the National Gallery of Art in order to avoid duplication. Similarly, the Library works with the Dumbarton Oaks Library to avoid duplication in the field of garden and landscape architecture.

6. In general, the Library does not endeavor to build large collections of original architectural drawings, blueprints and specifications relating to the construction and building trades, as these fall within the scope of the collections of the National Building Museum.

7. The Library, as part of its work towards the Cooperative Preservation of Architectural Records (COPAR), encourages the placement of archives of limited subject or geographical

interest in appropriate regional collections. The Library collects information about such holdings and, where possible, microform copies of the same.

E. Popular and applied graphic art

1. Particular emphasis is placed on the acquisition of prints that are important pictorial records of the people, history, and culture of the United States and of its present and former territories and possessions. These include views of American buildings, cities, urban and rural sites, people, and events or personalities whose work is of significance or of special importance to the history of the United States, and are acquired on a selective basis.

2. The Library acquires on a selective basis important examples of the ornamental and functional uses of the graphic arts in the United States. The types of materials include, but are not limited to, illustrated sheet music, baseball cards, advertising labels, postcards, trading cards and bank-note engravings. Outstanding examples of foreign works in these categories will be acquired if they can be shown to have influenced developments in or were significantly influenced by American illustration and graphic design.

3. The Library collects foreign prints of historical significance that support the research interests and collections of the Library's various area studies divisions.

4. Works which are of strictly local significance are considered the province of regional repositories. The Library attempts to direct such works to the appropriate institutions.

5. Collections, in most cases, are confined to individually issued prints or series of prints, as distinct from those originally included in books or periodicals. Every effort is made to collect across the spectrum of popular printmaking: woodcuts and wood-engravings, etchings and engravings, lithographs and chromolithographs, and silkscreens, as well as photomechanically and digitally produced prints.

6. In acquiring examples of popular and applied graphic arts, the holdings of other institutions in the Washington area are to be taken into account so that duplication is generally, though not necessarily, avoided. For example, the Library takes care when acquiring portraits of American statesmen and public figures to not duplicate the efforts of the National Portrait Gallery.

7. The Library acquires on a comprehensive basis American and foreign political satires, allegories, and caricatures and other types of political prints from the Reformation period to the present.

IV. Acquisitions Sources

Graphic arts materials will be collected to support the Mission of the Library of Congress across the broad spectrum of its collecting areas. The Library will accept gifts and make purchases of those items which qualify as the best edition of works of art on paper available, both published and unpublished, regardless of fragility or wear and tear due to use and age, if they qualify based on the Specific Collecting Policy Guidelines above. The Copyright Office states its *Best Edition* of Published Copyrighted Works for the Collections of the Library of Congress, Circular 7b. While this establishes the ideal practice, in reality most copyrighted Visual Arts works are submitted in a reproductive format as permitted in circular 40a *Deposit Requirements for Registration of Claims to Copyright in Visual Arts Material* which is outside the scope of the

graphic arts collections of the Library of Congress. The Library of Congress does not limit to copyright deposit the means by which it acquires graphic arts in order to fulfill its mission.

Increasingly, graphic arts are produced digitally both by file and web site. Artists are beginning to make their works available online. The Library makes every attempt to collect visual materials in the most widely accepted format, e.g. tif, jpeg, and pdf, in order to decrease issues in accessibility for future generations. The Prints and Photographs Division has already been participating in web archiving activities in anticipation of the day when more of our acquisitions work is done online. Nevertheless, the Library excludes those materials that are reproductions in digital format of those works published originally as drawings or prints.

V. Collecting Levels

The Library of Congress acquires graphic arts selectively within each category as described in the Specific Collecting Policy Guidelines above. Acquisition is determined by the visual content of the work offered to the Library for gift or purchase, desire not to duplicate the collecting efforts of other local institutions, attempt to fill in gaps in existing holdings, efforts not to replicate existing Library of Congress collections, and the financial cost to the Library in accepting works of art, whether it be financial, spatial, or other. Level 3

Revised November 2008

SPEC Kit 333: Art & Artifact Management • 77

A variety of formats will be collected, in order to provide representative examples of all types of artists' books. Students and faculty would benefit from a wide variety, and the collection will be more typical of other artists' books collections if a number of formats are acquired. At this time, virtual artists' books will not be included in the collection, but requests for this type of book will be taken into consideration. Because of availability, an emphasis will be placed on regional and national artists rather than international. Foreign language books will not be actively collected but may be included. There is no restriction on dates of publication for artists' books, although retrospective collecting may be constrained by budget limitations.

C. Acquisition

Both the Art Librarian and the Special Collections Librarian will select items in the collection. Artists' books will be purchased 1) directly from the artist, 2) from artists' books dealers or distributors, such as Printed Matter, Art Metropole, Women's Studio Workshop, or Califia Books, and/or 3) through galleries or dealers at exhibitions. Donations of books will be accepted and sought out, if feasible.

Powered by Springshare; All rights reserved. Report a tech support issue.
View this page in a format suitable for printers and screen-readers or mobile devices.

Collection Development Policy Images and Archives Collections History of Medicine Division

Paul Theerman

June 28, 2002; revised July 17, 2002; edited January 31, 2003; September 4, 2007;
November 26, 2007.

Introduction

The collecting mandate for the National Library of Medicine is extremely broad. The Library is the library of record for U.S. literature in biomedicine and public health, and has a comprehensive collection of other countries' literature on this topic.

A similar comprehensiveness is not possible for image and archives collections. No rational collection development policy could direct NLM to take in all significant collections of manuscript, graphic, or audiovisual materials. First of all, because these are unique materials, some will inevitably go to other repositories, making our holdings incomplete. We'll never get every collection we'd like! Additionally, very real resource constraints, in terms of staff and space, make a comprehensive policy not possible now, or ever. Both space and staff would have to gear up significantly, say by a factor of three or four, to make a comprehensive collection development policy begin to make sense.

Some more specific collecting criteria are necessary, therefore. This document proposes such criteria for a collection development policy for the next five years. It will lay out areas that will form the focus of collection development over this time, as well as specify areas that will be of less importance. It will not seek, for the most part, to identify particular collections for possible acquisition. However, it will present criteria for identifying these collections.

First of all, this document proposes areas for collecting that cross programmatic lines, that is, they apply equally to Archives and Modern Manuscripts, Prints and Photographs, and Historical Audiovisuals. Next, specific areas of emphasis for each of these three areas will be laid out, to take account of some of the strengths of each program and the limitations that each medium presents.

General Considerations

1. Images and Archives should focus on collecting where other institutions are not available to take on that role. Thus, while not being the NIH Archives we might well focus on records of NIH researchers, which are usually not collected by the National Archives, and where such researchers lack a university connection. Similarly, we might well focus on records of smaller advocacy organizations over those of government, or of larger institutions that could manage their own records.
2. The collecting focus should be on the twentieth century. The twentieth-century collections have been lighter than warranted, opportunities are greater for these materials, and focussing on the twentieth century gives us the chance to preserve a documentary record that is in danger of being lost.

3. The collections should primarily illustrate and document the social and cultural development of health and medicine. The collections should not provide a record of the medical or public health information, which is better done through other library functions, nor should biomedical research materials dominate other types of documentation.
4. The collections should be predominantly primary documentation, rather than secondary. That is, the collection should document activities in the development of health and medicine from which historians may work, rather than be collections of other researchers' work, such as notes, photocopies, book drafts, etc.

Programmatic Concerns

Collections considered for acquisition by the Images and Archives Collections of the History of Medicine Division of the National Library of Medicine should:

1. Fit within the mission statement of the History of Medicine Division.
2. Fit within the subject matter focuses of the Images and Archives Collections (for which see further below).
3. Be in good physical condition, or in such condition as may be brought to an acceptable standard through the preservation and conservation activities of the Library.
4. Ideally, have a known provenance.
5. Have clear title transferred to the National Library of Medicine
6. Have well-understood intellectual property rights, and, in cases where active royalties are not involved, ideally have these rights transferred to the National Library of Medicine, or to the public.
7. Be free of unreasonable or excessive restrictions of access for research, quotation, citation, reproduction, exhibition, or deaccessioning.
8. Be free of unreasonable or excessive requirements for Library resources or exhibition.
9. Be largely free of materials that have privacy concerns.
10. Ideally, not be a separate part of a larger collection, the remainder of which resides elsewhere.

In accordance with these programmatic concerns, *only under exceptional circumstances* will the Images and Archives Collections accept the following:

- a. Collections loaned and not deeded to the National Library of Medicine.
- b. Collections given with a requirement for cataloging or exhibition.
- c. Collections where access to the whole or to a significant part is barred for a period of time in excess of 25 years from the date of acquisition, or of the materials, whichever is earlier.
- d. Collections with a preponderance of medical records or similar materials with privacy concerns.

The Images and Archives Collections *will not* accept the following:

- e. Collections where Library activities (e.g., of preservation) will assist in underwriting the donor's earning royalties or otherwise enable the donor to profit. (However, if the simple fact of NLM's acquisition or exhibition of collection materials happens to profits the donor, that in itself becomes no bar to acquisition, as long as exhibition is not a requirement of donation.)
- f. Collections that in whole or in part may not be deaccessioned at the Library's discretion.

Subject Matter Focuses for the Images and Archives Collections

I anticipate actively developing the collections in five broad areas that help tell the story of twentieth- and twenty-first-century health and medicine.

1. Biomedical Research: papers of leading researchers/research administrators/professional societies.

Focus on those who researchers who have won the Nobel prize or the Lasker award, or who have risen to prominence within the National Institutes of Health.

Focus areas, building to the strengths of the collections:

- a. Molecular medicine and cellular regulation: neural and hormonal action/signal transduction (Axelrod, Rodbell); genetics and genetic engineering (Fredrickson, Lederberg, Cohen).
- b. Human psychosocial development (child development papers, Bowen).
- c. International health, especially tropical health (Soper, Work).
- d. Medical informatics (Collen, American Association for Medical Systems and Informatics, NLM Archives). *Represents a library focus.*
- e. Health Services Research (Eisenberg). *Represents a library focus.*

2. Biotechnology/Drugs.

Relying on traditional strengths of the collection and active connections to possible future areas, as well as the possibility for exhibition

- a. Artificial Internal Organs/transplantation (ASAIO Project).
- b. Alternative and Non-Traditional Devices/Fraud/Quackery/ (FDA Case files, advertising materials)

Acquiring the papers of biotechnology firms is important, as these corporate archives are likely not to survive if the firm goes out of business. Though it's not been a traditional focus, I'd like also to consider:

c. Genetic engineering.

3. Health Policy.

There are enough “official” voices for health policy. I’d like to see us focus on the “unofficial” voices, that is, those of advocacy groups and outliers, especially when these records are unlikely to survive otherwise.

- a. Non-government voices in health care policy debates (Lear report).
- b. HMOs (Lear report).

4. Public Health.

Our focus to a great extent in the Prints and Photographs collections and significantly in the Historical Audiovisuals collections is on public health education materials. This focus should continue, supplemented by the papers of those in public health leadership, especially when these records are not otherwise likely to survive.

- a. Public health and the media. Posters and cards, public service announcements, public health films, Surgeon-General activities.
- b. Public health leadership (Cornely).

5. Health Workers and Patients

This area is relatively light in our collections, although some documentation exists, especially in the records of the National League of Nursing. Yet in the twentieth century the changes have been dramatic in the lives of health care workers and in the relationship between those workers and their patients. This area represents a relatively new but potentially very rich focus for collecting.

- a. The experience of primary care givers (Lear report).
- b. Women and minorities in the health professions. National League of Nursing. ACNM.
- c. Alternative and complementary medicine.

6. Traditionally Marginalized Groups in Health and Medicine.

Our collection development policy should focus on documenting the experiences of women and minorities, not just as health care workers, but also as biomedical researchers, as inventors, and as figures in the development of medical and public health policy.

In other areas of traditional strengths, we will remain passive collectors, that is, collecting when the opportunity presents itself.

1. Military Medicine

Collection Development Policy—Images and Archives

- 4 -

2. Leaders in medicine outside the disciplines above.
3. Professional medical societies.

Special Considerations for Individual Programs

Archives and Modern Manuscripts

The following types of collections are preferred, in rank order:

1. Personal papers.
2. Oral/video histories.
3. Bound/folio manuscripts.
4. Closed institutional records, where the collection is no longer growing.
5. Open, active, and growing institutional records.

Justification:

The social and cultural history of health and medicine is most effectively told through the personal papers, oral histories, and video histories of significant figures.

Our bound and folio collection is slowly growing, mostly through purchase. These are often individually significant items, and usually build to the strength in the collection, especially recipe books, herbals, etc.

Institutional records can be a good source for history, but need to be carefully evaluated, as often the “density” of materials is not high, with a great proportion of records devoted to routine society business or society publications. Open, active, and growing institutional records usually represent a significant investment of time and resources to ensure continued deposit of materials with the Library, and need to be carefully assessed before this relationship is agreed to.

Prints and Photographs

The following types of collections are preferred, in rank order:


1. Post-1950 “genre” shots, that is, pictures of health and medicine activities, rather than stock portrait or institutional shots.
2. Selective continuation of portraiture and institutional materials, especially post-1950.
3. Public health and quackery materials, especially including posters, ephemera, advertising materials, as discussed above.
4. Special emphasis on international efforts and on efforts involving women and minorities.

5. Fine arts prints or photographs with medical themes, especially from contemporary photographers or printmakers, to continue the excellent fine-print collection.

Historical Audiovisuals

1. We should consider acquiring any film or video produced prior to 1950 that is related to medicine and health, unless widely available in copies elsewhere. These are rare materials, and build to our considerable collection strength.
2. Genre considerations—from most important to least important.
 - a. Documentation (of clinical practice, field research, or laboratory research), including home movies and “orphan films.”
 - b. Documentaries.
 - c. Instructional materials.
 - d. Public service announcements/media features.
 - e. Promotional or celebratory materials.
 - f. Video conference proceedings (but tend to acquire if this is the only form in which these proceedings exist or if the speakers are very prominent).
3. Access— not in rank order.
 - a. Materials where a copy does not exist in another publicly accessible research collection.
 - b. Materials that are in the public domain, or where the donor will agree to put them in the public domain or to substantially lower the copyright term.
 - c. Materials that are in good physical condition, and in a usable format, or where library resources exist to transfer to a suitable medium.

The Ohio State University ▸ University Libraries
Help Buckeye Link Map Find People Webmail Search Ohio State



About Us Visit Us Support Us Press FAQ Contact

Billy Ireland Cartoon Library & Museum Collection Development Policy

The mission of The Ohio State University Billy Ireland Cartoon Library & Museum (CGA) is to build a comprehensive research collection of materials documenting printed cartoon art in the United States and to provide access to the collections. Animation materials are collected very selectively. The purpose of this document is to define broadly what the acquisition strategy is for CGA. Decisions about any individual item or collection will consider the research value as well as the costs of preserving, storing, and making it available. Gifts-in-kind that have extraordinary costs associated with accepting them will be reviewed by the Collection Donation Review Committee which must approve their acquisition.

In general, CGA's acquisition funds are used for published materials. Original cartoon art is purchased very selectively. The vast majority of CGA's holdings of original cartoon art has been acquired as gifts-in-kind, and this is expected to continue.

Early American Printed Cartoon Art

Original cartoon art and works published prior to the Civil War will be collected as feasible, primarily as gifts-in-kind. Full runs of 18th and 19th century serials containing cartoons will be collected as feasible.

Original Artwork and Manuscript Collections

CGA seeks to collect representative samples of all cartoonists' original artwork. In addition, the original artwork and manuscript collections, including digital files, of major cartoonists ^[1] are collected as comprehensively as possible. Special consideration will be given to the work of Ohio cartoonists as part of our land grant mission. These guidelines apply to the following genres:

- Caricature
- Editorial Cartoons
- Comic Strips
- Comic Books
- Magazine Cartoons [gag cartoons and cartoon illustrations]
- Sports Cartoons
- Underground Cartoons/Comics
- Graphic Novels

Cartoon Books

Published collections of editorial cartoons and caricatures will be purchased comprehensively. Reprint volumes of major comic strips will be purchased as feasible. Comic books and comic book reprint trade paperbacks are purchased very selectively. Gifts-in-kind of comic books are not accepted, except in rare instances when they are part of larger collections. Reprint collections of magazine cartoons, sports cartoons, and underground cartoons/comics will be collected selectively. Published underground comics will be acquired only as gifts-in-kind.

Graphic novels published in North America are collected comprehensively. Volumes collecting and reprinting comics previously published as serials will be acquired selectively. Wood-cut narratives and wordless stories are collected selectively.

Prints

Original limited edition prints by major American cartoonists are collected comprehensively.

Proofs and Other Syndicate Records

Syndicate proofs of comic strips, panel cartoons, and editorial cartoons will be collected as gifts-in-kind in cooperation with the major syndicates. Related archival material that documents the business of cartooning will also be acquired from the syndicates as gifts-in-kind.

Animation

Original animation production art and secondary sources related to animation are acquired only as gifts-in-kind.

Cartoonists' Professional Associations

Archives documenting national professional cartoonists associations and related groups will be collected comprehensively.

Secondary Sources

History and criticism monographs and serials, cartoonists' biographies and autobiographies, and how-to-cartoon books related to all of the genres of printed cartoon art collected by CGA will be acquired comprehensively. Clippings and scrapbooks related to all of the genres of printed cartoon art collected by CGA will be acquired very selectively and only as gifts-in-kind.

International Cartoon Art

Search Tools
OSU Libraries Catalog
Art Database
Finding Aids for Selected Collections
Cartoon Image Database

Programming
Events
Exhibits
Publications
Festival of Cartoon Art

Digital Resources
Digital Albums
Digital Exhibits
Teaching Aids
Links

Services
Collection Policy
Exhibition Loan Policy
Research & Reproduction
Use of Materials
Appraisals




Original artwork by international cartoonists is collected very selectively.

Prints, especially by British artists during the late 18th and early 19th century, will be collected as comprehensively as feasible.

Reprint volumes of international cartoon art will be purchased selectively or acquired as gifts-in-kind.

As part of its membership in the Consortium of Popular Culture Collections in the Midwest, CGA collects broadly representative examples of manga, including works about manga; important cartoon magazines; popular titles and other works by renowned cartoonists; and examples of the use of manga in selected fields such as history, biography, science, religion, and government. Secondary sources related to printed international cartoons are collected when possible.

Licensed Products

Products such as toys, games, clothing and dishes that use cartoon and comic strip characters will be collected only as part of a larger collection where the relationship between the creator/collector and the object is clear. Collections consisting only of these products will not be collected.

11/2009

[1] In this context, a major cartoonist is one who has had popular and/or commercial success, won important awards, expanded the understanding of his/her art, or otherwise made notable contributions to his/her profession. Other cartoonists are those whose public recognition is less, but whose work merits documentation with representative examples in CGA's permanent collection. Juvenilia is not collected except as part of a major cartoonist's collection.

The Ohio State University Billy Ireland Cartoon Library & Museum

27 West 17th Avenue Mall
Columbus, OH 43210-1393

Telephone: (614) 292-0538
Fax: (614) 292-9101

© 2012 The Ohio State University Billy Ireland Cartoon Library & Museum. All rights reserved.

Byrd Polar Research Center Archival Program

Collection Management and Development Policy Revised December 2009

A. Statement of Purpose

The Byrd Polar Research Center Archival Program (BPRCAP) is a collaborative effort of the Byrd Polar Research Center and The Ohio State University Libraries/Archives. Its mission is to collect, preserve, and provide access to historical documents concerned with exploration and scientific investigation of the Polar Regions. The goal of the BPRCAP is to make rare or unique historical material about polar exploration and scientific investigation available for research and educational use in the context of an active polar research environment. Historical collections contain papers, records, photographs and other forms of documentation concerning explorers, scientists and other figures and organizations prominent in the advancement of knowledge about polar environments.

The purpose of the Collection Management and Development Policy is to identify areas of collection and to manage resources by establishing priorities. Gifts that require extraordinary costs for preservation, storage, processing and cataloging are reviewed in accordance with the OSU Libraries' Gifts in Kind Review Policy for Special Collections.

B. Nature of the Collection

The BPRCAP collects the papers (letters, diaries, photographs, reports, expeditionary records) and artifacts (medals, furs, etc.) of explorers and scientists who have contributed to knowledge of Polar Regions. The core of the collection includes: Papers of Admiral Richard E. Byrd, the Papers of Sir George Hubert Wilkins, the Frederick A. Cook Society Records, and the American Polar Society Records (APS).

More details about the collection are available at:
<http://library.osu.edu/find/collections/byrd-polar-archives/>

C. Collecting Activities ***Priorities***

- Documentation of Byrd, Wilkins, Cook or the APS.
- Documentation and/or artifacts that complement existing collections, i.e., papers of expedition members who accompanied Byrd, Cook or Wilkins.
- Oral histories of polar explorers or scientists produced by the BPRCAP Oral History Project or other programs.

- Documentation of prominent contemporary polar researchers/scientists of the Byrd Polar Research Center.

Secondary Priorities (Collections acceptable only if resources exist without jeopardizing priorities identified above.)

- Artifacts
- Documentation concerning oral history interviewees created during the course of their careers.
- Prominent scientists who were not members of the Byrd Polar Research Center.
- Collections available for purchase only.

[Note: If collections of the above are not accepted, prospective donors should be directed to other colleges and universities and historical agencies and members of the International Polar Libraries Colloquy.]

Not collected by the BPRCAP

- Raw scientific data (accepted on a case by case basis).
- Books and other published materials may be retained by the BPRCAP as reference materials. Otherwise, these are referred to the Goldthwait Library of the Byrd Polar Research Center.
- Collections that have indefinite restrictions on use.

Special Collections Research Center
Belfer Audio Archive



scrc.syr.edu

222 Waverly Avenue
Syracuse, New York 13244-2010
t 315.443.9763 f 315.443.2671

Plastics Collection Development Policy

Purpose

The Plastics Center at Syracuse University, founded in 2008, is the world's largest university-based resource on the history of plastics. The purpose of the Plastics Center is to serve as a research and programming center to advance the study and understanding of plastics in modern society, including its role in chemistry, technology, industry, marketing, health, art, design, and other fields. Syracuse University Library is home to the Plastics Center's collection of books, periodicals, manuscripts, and plastic objects produced from the mid-nineteenth century to the present day. Syracuse University is developing the collection as a research resource and to serve as a platform for new and innovative programming to serve the needs of academic scholarship, public history, and broad community education.

Scope

The nucleus of the library's history of plastics collection is its longstanding industrial design resources paired with forty-three archival collections, three thousand books, and two thousand artifacts transferred from the National Plastics Center and Museum in Leominster, Massachusetts, in 2007. The Leominster materials are largely focused on the New England region. We aim to broaden the collection by including materials that document the rise of plastics across America.

To date, the story of plastics has been told largely through the eyes of large producers of "raw" plastic—multinational chemical companies. Many of these companies maintain their own corporate archives. Syracuse University's collection therefore emphasizes the use of plastic in design and its adaptation by entrepreneurs in creating important consumer, medical, and industrial products.

Formats

Syracuse University Library seeks archives and manuscripts relating to the individuals and companies who defined the American plastics industry either as inventors, designers, or entrepreneurs. In particular, we seek to add materials relating to recognized members of the Plastics Hall of Fame and/or companies whose plastic products could be described as especially innovative. Papers of individuals and groups advocating for and against plastic also will be accepted.

Some of the types of archival materials we aim to add include design specifications, professional correspondence, laboratory notebooks, patent applications, and promotional/marketing files. We are not seeking to add corporate personnel records, nonprofessional personal files, and confidential financial and tax records.

The library also seeks trade manuals, technical manuals, journals, trade publications, textbooks, and other printed materials from the early years of the plastics industry—the mid-1800s to 1945. Later materials are already well-represented in the Syracuse University Library's general collections. In particular, we would like to add materials relating to celluloid, Bakelite, polystyrene, and nylon. We also seek limited-distribution corporate publications such as annual reports and company histories.

Because our collection focuses on the history of plastics, we typically do not add modern trade publications or mass-market books, unless they relate to the individuals and companies reflected in our archival collections. (For a list of current collections, please see library.syr.edu/plastics.)

We also collect plastic artifacts where the artifact documents a key moment in the history of plastic; represents an important scientific, technical, or cultural innovation; or is deemed an iconic object due to its development, design, or purpose. We also accept plastic artifacts that complement and illustrate our existing collections. All donated artifacts must have basic descriptive information. This should include the date, type of plastic, and manufacturer, as well as some narrative explaining the item's significance.

Geographic range


Our collection focuses primarily on the United States.

Chronological range

The objects and documentation date from the mid-1800s to the present. The earliest material relates to John Wesley Hyatt, who pioneered the use of celluloid in 1869. Our collection is most heavily concentrated in the period from 1945 to 1970; archival materials dating before and after that period are especially desired.

Contact

[Sam Gruber](#), Curator of the Plastics Collection: plastics@syr.edu (e-mail), 315-443-2697 (telephone), 315-443-2671 (facsimile)



[Go to Virgo for more options »](#) Also try: [Journal Finder](#) [Databases A-Z](#) [Subject Guides](#) [Site Search](#)

[U.Va. Home](#) [Libraries ▾](#) [Hours](#) [Map](#) [Depts./Contacts](#) [Questions? Ask a Librarian](#) [Check My Account](#) [Renew Items](#)

Albert and Shirley Small Special Collections Library

Hours: [click to view hours](#)
Phone: (434) 243-1776 | **Fax:** (434) 924-4968
[Home](#) | [Reference Request](#) | [Class Request](#) | [Where We Are](#) | [Staff Directory](#)

COLLECTION DEVELOPMENT POLICY

The Albert and Shirley Small Special Collections Library
The University of Virginia
September, 2002

The Albert and Shirley Small Special Collections Library acquires printed books, manuscripts, maps, broadsides, photographs, prints and drawings, sheet music, sound recordings, digital images, artifacts, and other formats in support of the Library's mission to serve the undergraduate and graduate teaching and research programs of the University.

This is the Special Collections Library's general policy that documents major collections and guides collecting in targeted areas. The current list of priorities covers areas in which we have fund support for purchases. Gifts in all areas are sought and considered.

COLLECTING RATIONALE

The Special Collections Library acquires materials that support teaching and research at the University and builds on existing strengths. In addition we actively seek new initiatives and acquire new collections in anticipation of or response to changing academic needs and interests. We are also committed to developing unique and distinctive collections in areas which have little coverage elsewhere.

LIBRARY CONSTITUENTS

The Library's primary responsibility is to the University of Virginia's faculty and students. In addition, we provide service to scholars from other institutions, national and international, as well as to the general public, particularly the citizens of the state of Virginia.

CURRENT COLLECTING PRIORITIES

The Library's current collecting activities focus on collecting to strength, purchasing according to fund parameters, responding to gift and purchase opportunities, supporting current academic needs, and developing new collecting initiatives to serve research needs, both current and future. All formats are collected as appropriate. Areas of active acquisition are:

American literature, antiquarian and contemporary

American history (Southeastern United States)

Virginiana

- Political history and records
- Family papers (emphasis on Central Virginia)
- African American materials
- Church records

Architectural papers
Maps
Sheet Music

British literature

18th and 19th century

Sporting books and manuscripts

Horse racing
Fox hunting
Regional antiquarian stud broadsides
Carriage-making
Veterinary medicine
English illustrated sporting books
Equestrian fiction

World War I

Sheet music
Fiction
Posters

Bibliography, the book arts, history of the book and typography
Fine press and artist's books
Pop-up books
Victorian publishers bindings
Typography

DESCRIPTION OF MAJOR COLLECTIONS

American Literature

The American literature collections include over 80,000 printed works and approximately 275,000 manuscripts, representing fiction, poetry, drama, and essays. The collections include virtually all printed works and large manuscript holdings of major and minor American authors from 1775 through 1950, as well as selected authors up to the present. Included are modern authors, writers of the Harlem Renaissance, the Beats, popular fiction, and over one hundred contemporary American and Virginia authors.

Current collecting focus: Selected antiquarian and contemporary American and Virginia authors.

American History

The major emphasis of the American history collections is on primary materials relating to the history of the southeastern United States, including the states of Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Works on or relating to all aspects of the history of Virginia and books owned by Thomas Jefferson comprise the areas of greatest interest. Subjects include all areas of the historical record, and cover the period prior to European contact with America in the 15th century, continuing through the Reconstruction following the Civil War, in the latter part of the 19th century.

Current collecting focus: Primary materials relating to the Southeastern United States.

Virginiana

Collecting interests for Virginiana overlap somewhat with those for American history and American literature, and are supported by designated funds. Virginiana collections include both antiquarian and contemporary printed and manuscript materials such as literature, maps and atlases, publishers' imprints, cookbooks, and general and local histories. Also collected are books from the 1828 Catalogue of the University of Virginia Library, historic newspapers relating to Jefferson and other regional historical figures or subjects, postcards, authors' papers, photographs of local

interest, business records, architectural drawings and papers, church records, political histories and records, and family papers.

Current collecting focus: Political papers, architectural drawings and papers, central Virginia families, church records, literary papers, maps, general and local histories, African American non-literary authors, Civil War in Virginia, fiction by non-Virginia authors set in Virginia, natural history.

British Literature

The British literature collections include both printed and manuscript works by authors and illustrators of all periods. Among the most significant are collections of gothic novels, British periodicals, and Vanity Fair illustrations. Eighteenth-century holdings are well represented by Alexander Pope and Henry Fielding, and the nineteenth century has significant collections of Alfred Tennyson, Charles Dickens and Rudyard Kipling. Major women authors include Jane Austen and the Brontës. The twentieth century is most significantly represented by a collection of the works of Edith, Osbert, and Sacheverell Sitwell.

Current collecting focus: Pope, Fielding, Victorian literature (especially women authors)

Sporting Collection

The sporting collection contains books, manuscripts, periodicals, broadsides, and ephemera relating to the history and practice of equestrian and related estate sports, including racing, coaching, fox hunting, and horse breeding. Also included are a variety of materials in allied fields of horseshoeing, veterinary medicine, hunting dogs, falconry, game fowls, cockfighting, animal art, equestrian fiction, and life on the old coach roads of England. Modern and antiquarian items are included and are of interest to historian and sportsman alike.

Current collecting focus: Carriage-making, fox hunting, regional antiquarian stud broadsides, veterinary medicine, English illustrated sporting books, equestrian fiction, horse racing.

World War I

The World War I collection is a broad one containing printed works, manuscripts, literature, memoirs, military manuals, movies, posters, broadsides, sheet music, art and cartoons, camp newspapers, pamphlets, propaganda, photographs, and ephemera relating to the war years as fought abroad or endured at home.

Current collecting focus: Sheet music, fiction, posters

Bibliography, the book arts, history of the book, and typography

These collections contain materials in any format that support the study of bibliography and the history of the book and printing. Included are works on typography, binding, papermaking, preservation, book illustration, bibliography, biography, history of the book, fine printing, fine bindings, exemplars of the book arts, printing history, and various bookmaking techniques, book artist's papers and artifacts, and medieval manuscripts.

Current collecting focus: artist's books, pop-up books, Victorian publishers bindings, typography

French Books, 16th - 19th century

An important group of French books on philosophy, history, and literature, from the sixteenth through the nineteenth century, this collection contains many elaborate bindings by the finest French craftsmen of the eighteenth and nineteenth centuries, as well as many seventeenth century

books in original bindings of the period. The collection's particular strength is the Renaissance, where such authors as Montaigne, Ronsard, Estienne, and Rabelais are well-represented. The thirty-six volume *Encyclopaedie, ou Dictionnaire raisonne des Sciences, des Arts et des Metiers...* (1751-1780), known as the Diderot Encyclopedia, is unquestionably the most important title in the collection.

Current collecting focus: Funds are currently unavailable for purchase in this area; however, appropriate gifts are accepted.

Archives of the University of Virginia

Holdings of the University Archives extend from the early 19th century to the present, with strongest holdings from the twentieth century forward. Materials include the non-current records of lasting value that are generated by or that document the activities of the students, faculty, and administrators of the University. Records consist of information in any of a variety of formats such as: correspondence on paper or in electronic form (email); office administrative files of information organized by subject; financial information on computer tape or microfiche; invoices; tape recordings of meetings; videotape or movie film of graduation; etc., which are arranged in thirty-one record groups.

Current collecting focus: The Rector and Visitors; Office of the President; Office of the Provost; Office of the Vice President for Administration; faculty; administrative staff and officers (personal papers); students and alumni papers; and facilities management.

PROGRAMS SUPPORTED BY THE COLLECTIONS

Academic programs and institutes:

American studies
Rare Book School
Foreign language studies
British and American literature and history
Education
Media studies
Art and architecture
Music
Government
Religion
History of Science
Women's studies
African American studies
Sociology and anthropology
Geography
UVA history and life

Other Programs:

Library exhibition programs
Digital and electronic publications and resources
Public relations, development, and outreach of the Library and the University

[University of Virginia Library](#)

PO Box 400113, Charlottesville, VA 22904-4113

ph: (434) 924-3021, fax: (434) 924-1431, library@virginia.edu

[Text Version](#) | [Libraries](#) | [Depts./Contacts](#) | [U.Va. Home](#) | [ITC](#)

[Website Feedback](#) | [Search](#) | [Questions? Ask a Librarian](#) | [Hours](#) | [Map](#) | [Policies](#) | [Jobs](#)

[Tracking Opt-out](#) | © by the Rector and Visitors of the [University of Virginia](#)