Policies and Procedures
Mission

The Thomas J. Dodd Research Center supports the University of Connecticut's mission of teaching, research and service. It acquires, preserves and makes accessible specialized research collections for students, faculty, staff, scholars and the general public and supports the development and promotion of public program, exhibitions, conferences and similar events to enhance the University's teaching and research activities.

The Thomas J. Dodd Research Center is designed to support a number of critical and inter-related needs:

- To provide a technologically advanced, climate-controlled environment for storing and preserving the unique and irreplaceable research archives and special collections of the University Libraries
- To create a physically secure but comfortable locale in which students, faculty, visiting scholars, and the public can enjoy access to the collections
- To provide a venue for exhibiting materials from the collections under conditions that promote their value and usefulness for research while protecting them from deterioration
- To house two academic centers whose activities complement those of the University libraries, and
- To offer a welcoming public space, where a well-equipped conference center serves as a forum in which the educational experience of students, faculty, and the public may be enriched.

This page is maintained by B. Pittman
Exhibit Committee Policy

Program Purpose
The purpose of the Exhibits Program is to present the library and the university to all segments of the academic community and to the public at large in the most positive manner possible to encourage their political, financial and moral support for the university and the library.

Program Goals
The Exhibits Program is managed and implemented by the Exhibits Committee, which reports to the Libraries’ Leadership Council. The Committee selects and presents exhibits that serve one or more of the following goals:

- Promotion of the role of the library, its collections, resources and services central to the research and teaching programs of the university.
- Development of opportunities to cooperate with liaison librarians, library friends, donors, university departments, programs, faculty and students; and with regional artists, scholars, and cultural agencies in the sponsoring of exhibits and related events.
- Enrichment of the intellectual and cultural life of the university community.
- Promotion of the library and the university as cultural resources for the citizens of Connecticut.
- Visual enhancement of the library spaces.

Exhibit Spaces
These guidelines apply to formal exhibit spaces in the Homer D. Babbidge Library and the Thomas J. Dodd Research Center as follows:

- Babbidge Library, Gallery on the Plaza
- Babbidge Library, Norman D. Stevens Gallery
- Dodd Center, Gallery
- Dodd Center, West Corridor

Eligible Exhibitors
The Exhibits Committee may grant permission to present an exhibit to:

- The University Community: Individual staff, faculty, or students, departments, program, or other group affiliated with the University.
- Others: Individuals, organizations, groups or societies having as their primary objective a philanthropic charitable, educational, scientific, artistic, professional or sporting character or other purposes and objectives beneficial to the community.

Exhibit Content
The Exhibits Committee aims to present exhibits that are of broad, general appeal, designed for the interest of and viewing by the university community and the public generally, rather than of a purely scholarly or narrow academic nature.

Suggested subject areas for exhibits include historical, cultural, scientific, artistic, recreational, athletic, educational, and social or community related topics.

Because the university and the library are concerned with academic freedom and the free expression of
University Libraries, Exhibit Committee Policy
http://www.lib.uconn.edu/about/exhibits/Guidelines.htm

The Exhibits Committee views the library as a focus for the presentation of ideas, some of which may be controversial, even offensive to segments of the viewing population. Materials that may arouse controversy because of their political, religious or sexual views will be considered and may be judged acceptable if presented appropriately. If the committee approves an exhibit that is strongly partisan, it will give serious consideration to the presentation of other points of view should these be offered for exhibit.

Materials that are judged by the committee to be defamatory, willfully false, obscene, blasphemous, inciting to racial hatred, or discriminatory within official university guidelines, will be excluded.

The library and the Exhibits Committee subscribes to the American Library Association’s interpretation of the Library Bill of Rights as it applies to exhibits, specifically:

The library should not censor or remove an exhibit because some members of the community may disagree with its content. Those who object to the content of any exhibit held at the library should be able to submit their complaint and/or their own exhibit proposals to be judged according to the policies established by the library.

Complaint Procedure

Once materials in an exhibit have been judged by the committee to meet its guidelines for presentation and the exhibit has been mounted, the exhibit in whole or in part will not be removed in response to any complaint about its content. Objections to the content of an exhibit will, however, be addressed formally as follows:

- Complaints will be referred to the chair the Exhibits Committee.
- An opportunity to discuss the complaint in person, with the chair or with members of the Exhibits Committee will be provided if the complainant so desires.
- Similarly, an opportunity to submit a written complaint will be offered.
- In either case, the chair of the Exhibits Committee will assemble at least half of the committee to discuss the complaint and to formulate a response.
- A written response will be provided to the complainant with a copy to the director of library services.
- If the complainant remains unsatisfied, the director of library services may take further action as he or she sees fit, short of asking the Exhibits Committee to alter the offending exhibit.

The full text of the ALA statement is at: http://www.ala.org/ala/aboutala/offices/ofif/statementspols/statements/ibillrights.cfm
Mission Statement and Collecting Policy

Cornell University Library, Division of Rare & Manuscript Collections

Mission

Cornell University Library's Division of Rare and Manuscript Collections (RMC) holds scarce and irreplaceable historical artifacts in trust for the benefit of Cornell University, the public and for the international scholarly community. Its collections include more than 430,000 rare books, more than 70 million manuscripts, and another million photographs, paintings, prints, artifacts, audio visual and electronic media. RMC shares in Cornell University Library's mission to enrich the intellectual life of Cornell by fostering information discovery and intellectual growth, and partnering in the development and dissemination of new knowledge.

Programs Supported by the Division of Rare and Manuscript Collections

I. Collecting

RMC acquires rare books, manuscripts, archives, artifacts, media, and other materials in all formats to serve the research and teaching needs of Cornell University's faculty and students, and members of the public. Collections are built by RMC's subject curators with attention to all formats, with a greatest emphasis placed on unique or scarce materials of enduring historical and cultural value. Materials are acquired through donation and purchase. Purchases are financed by income from endowments and by donations. RMC seeks the support of donors, and gifts of materials and funds are essential to maintaining and developing our collections.

IV. Research Access

RMC's materials are made available in the Carl A. Kroch Library to all researchers on equal terms. Researchers include faculty, staff, graduate students, and undergraduate students from Cornell and other institutions; independent scholars, and the general public. Individuals under age sixteen may use selected materials in the RMC Reading Room when accompanied by a parent or guardian.

All researchers must produce photo identification (such as University I.D. card, driver's license or passport) and must fill out or have on file a current reader registration form.

Requests to view materials are subject to appropriate care and handling and donor requirements. Some materials require an advance appointment, and all researchers visiting Cornell from out-of-town are urged to contact reference services in advance.

RMC may be unable to fulfill some off-campus reference or reproduction requests during periods when demand for service exceeds available resources. In such instances, Cornell University's community will receive priority service. Research fees for off-site users may apply.

RMC will consider requests to digitize, photocopy, or lend materials needed by other institutions or individuals, subject to specific limitations imposed by available resources, the terms of acquisition, and subject to RMC's reproducion, conservation, Interlibrary loan, and security policies. More information is available on our research services page.

V. Teaching and Public Programs

RMC promotes the use and visibility of its collections through instruction and outreach programs. These programs include: regular semester and summer classes, public lectures, class presentations, exhibitions, tours, Web sites, on-site and electronic reference services, joint publications, and communication of significant acquisitions to the University and relevant scholarly communities.

VI. Exhibitions

Materials from RMC's collections are regularly featured in exhibitions installed in the Library's exhibition galleries. Most exhibitions are also accessible online. RMC will evaluate requests to loan materials for exhibition at other institutions when the policies and facilities of those institutions meet accepted national exhibition loan standards, and when available resources allow. RMC also borrows materials for exhibition from other institutional and private collections as appropriate.
Statement on curricular use of Special Collections
From “Descriptive Catalog of Special Collections”
Georgetown Special Collections Research Center
John Buchtel, 2010

The Special Collections Research Center places great emphasis on assuring that the materials in our care are used—carefully, and under controlled conditions—but nonetheless used. The department puts on seven major exhibitions and several smaller displays each year, often in conjunction with intellectually and culturally stimulating events ranging from lectures, printmaking demonstrations, and music performances, to university-wide symposia. Some of these exhibitions grow out of undergraduate classes, and some of them innovatively offer undergraduates the opportunity to serve as curators. Indeed, Special Collections is now a hub of activity not only for advanced scholars, but also for students. This is a far cry from the 1830s, when student societies formed their own book collections since students were not admitted to the main library! Today, it is not unusual to see members of the Philodemic Society in the Special Collections reading room studying the early records of their society.

Special Collections has become a kind of primary source research laboratory for students of the historical aspects of almost every discipline in the humanities. Georgetown faculty increasingly make use of rare books, manuscripts, fine prints, and archival records as an integral component of their students’ educational experience. These tailored classroom encounters provide students with a tangible experience of history while emphasizing the artifactuality of the materials to which the students are exposed. A growing number of undergraduate researchers each semester learn and practice the skills and techniques of advanced archival research in the department’s reading room. They learn to interpret not only the text, but also the bibliographical features of books—a kind of bookish forensic archeology. When viewing fine prints, students learn not only to appreciate their visual treatment of subject matter and the artistry of their composition, but also the techniques by which they were created and the characteristics that come across only when seeing an original print in person. When working with original documents, students are not only exposed to the ideas they contain, but they also develop paleographical and other analytical tools, and they come face to face with the excitement of the discoveries still waiting in the vast barely touched troves of archival history. Looking ahead to the future, as other aspects of the library grow increasingly virtual, we expect the original resources conserved and made available in Special Collections only to increase in usefulness and significance.
University of Missouri-Columbia Libraries
General Policy Manual Policy # 33

ELLIS LIBRARY EXHIBITS

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1.0 SCOPE

This policy establishes guidelines for exhibits in the first and second floor exhibit cases in Ellis Library.

2.0 GENERAL

2.1 The objective of library exhibits is to publicize the richness and diversity of the Libraries' collection, and to provide information about and promote interest in achievements and activities of the University community.

2.2 Exhibits should be carefully conceived and should support the scholarly, historic, social and cultural concerns of the University.

2.3 Exhibits may be enhanced by borrowing items and artifacts to supplement library materials; however, the library assumes no responsibility for loss or damage. The Director of Libraries may elect to purchase temporary museum insurance coverage on special occasions.

2.4 No event may be scheduled in connection with an exhibition without prior approval of the Director of Libraries.

3.0 ADMINISTRATION OF EXHIBITS

3.1 The Director of Libraries shall appoint an exhibits committee to implement the exhibits policy, to supervise the planning and preparation of exhibits and to maintain a master calendar of exhibits.

3.2 The committee or its members may plan and execute exhibits. They shall also serve in an advisory/supervisory role for other exhibitors. A committee member will be designated as liaison between the library and each exhibitor.

3.3 Requests for exhibit space shall be submitted to the chair of the Exhibits Committee. However, the committee is not obligated to accept ideas or materials for exhibit.

3.3.1 Exhibits originating from within the Libraries have first priority. Exhibits of merit from other groups may be accepted as space is available.

3.3.2 A tie-in to the Libraries is recommended for all exhibits, for example, including appropriate books from the Libraries' collection, or displaying a bibliography for further information. The Libraries Exhibits Committee is responsible for the check out of library material to be used in a display. Items are subject to being recalled if requested by a patron.

3.3.3 Exhibits should not advocate the personal point of view of the exhibitor. Topics for exhibits may include controversial issues only if such issues are presented from a neutral or non-partisan point of view.

3.3.4 Exhibits should not promote the financial profit of any individual or organization.

3.4 The duration of each exhibit will be 4 - 8 weeks unless special arrangements have previously been made.

3.5 The Exhibits Committee reserves the right to review each exhibit and to require necessary changes in keeping with this policy as well as to modify schedules for durations of exhibits, if necessary.

3.6 Non-library exhibitors must furnish all display supplies except bookends. A limited number of book stands may be made available to exhibitors.

3.7 Preservationally sound methods of displaying library material should be utilized.

3.7.1 Irreplaceable materials should be exhibited with care.

3.7.2 When open books are exhibited, their pages should be turned frequently, if appropriate.

3.7.3 All lighting for exhibit cases should be free of ultraviolet rays.

3.7.4 Light levels should be kept low as possible.

3.7.5 Temperature and humidity will be regularly monitored.

3.7.6 Books should be displayed carefully so that the bookblocks are supported and spines do not crack when they are lying down.

4.0 COMPLAINTS ABOUT EXHIBITS

4.1 Should a formal complaint be lodged concerning the contents of a library exhibit, the Exhibits Committee will meet to discuss it and make a recommendation to the Director of Libraries, who will make a decision.

4.2 The committee will make its recommendation(s) within two weeks.

4.3 Materials in the exhibit under investigation will remain on display pending recommendation(s) of the committee and the Director's decision.

Submitted to Library Council: January 29, 1988
Approved by Library Council: February 24, 1988
Final Report of EPPG Task Group One  
Calendars, Scheduling, and Promotion  
Submitted February 3, 2009

Programming

Library Programming is typically planned and carried out by the Special Collections (North Carolina Collection, Rare Book Collection, Southern Historical Collection, Southern Folklife Collection, University Archives and Records Service) of Wilson Library, on occasion by the Friends of the Library, and at times by other University Library Departments. The Library Development Office, through Friends of the Library, and the Library Communications Office may offer support and assistance in conceptualizing, planning, carrying out, and publicizing events.

In an effort to make the process of scheduling, promoting, and holding lectures, exhibitions, programs, etc. more transparent, Task Group One makes the following recommendations based on the needs of each constituency—collections, Library Development, and Communications.

Planning

The programming and publicity process is most effective when events are planned well in advance and when all parties involved are informed of developments and/or changes to plans.

As events are planned this information should be submitted to Liza Terl for entry on a master calendar. This master calendar, including all scheduled library events, public and internal, will allow planners to scan for available dates. Having entries made by one individual will allow for consistency, completeness and quality control.

Actions Taken:

1) At least two meetings will be held each year for the development of the University Library calendar. A meeting to set the fall calendar will be held no later than June 30; a meeting to set the spring events calendar will be held no later than October 31.

For each meeting parties prepare documents to share including:

- Title (of event, talk, exhibit)
- Speaker(s)
- Sponsoring Collection
- Dates/times
- Location(s) (to be reserved by host department)
- Any Co-Sponsor(s)
- Cost (Library events are free, but a co-sponsored event may not be)
- Brief description (about 1 paragraph)

This information will be used for the FOL calendar and for scheduling purposes by the Library Communications. FOL and Communications staff will be in touch with you regarding clarifications, event planning, and a publicity plan. Communications will seek opportunities to publicize events through various media outlets—be aware that some print publications have deadlines as much as several months in advance.
2) For event planning information the following private listserv has been established. 
libevents@listserv.unc.edu.

The following individuals are currently subscribed to the list:
Bob Anthony, Amy Baldwin, Libby Chenault, Leah Dunn, Michele Fletcher, Tanya Former, Biff Hollingsworth, Linda Jacobson, Janis Holder, Eileen Lewis, Winifred Fordham Metz, Peggy Myers, Judy Panitch (list manager), Sarah Poteeste, Rich Scary, Liza Terll, Tim West, Steve Weiss, Communications students.
Judy Panitch manages the list; send addition/removal requests to her attention.

As plans develop e.g., about speakers or titles are verified) or change (e.g., date or venue), please share updated information with the planning group and particularly with FOL (Liza); Communications (Judy AND Tanya). Use of the libevents listserv will ensure consistent and timely updates for all involved with library programming.

Suggested Action:

Bimonthly meeting to be convened by Library Communications to exchange ideas, plan programs, and clarify details. These meetings would include Wilson Library Special Collections staff and other University Library staff involved in events, Library Communications, and Library Development/FOL Staff.

Information for Collections

Other Types of Programs. The Special Collections regularly schedule programming for special interest groups, academic and scholarly groups, alumni, etc. Even when these programs are not FOL events, or are co-sponsored by non-library groups, it is helpful to include them in the planning group’s working calendar. Library Communications may assist the collections in publicizing the events or bringing the event to the attention of the media. Examples of such programming might include “treasure tours,” colloquia, conferences, etc.

Scheduling. Concurrent with the group communication outlined above, it is also important that event planners check various campus calendars prior to finalizing dates for programming. For events where the University Librarian should be involved it is imperative that the planner confirm her availability before the final event is scheduled.

Venues. University Library programs are held in various venues within the library and across campus. Programs in Wilson Library are typically scheduled in the Pleasants Family Assembly Room (contact Eileen Lewis) or in the collection areas of the building (contact NCC, RBC, or SHC).
Exhibits Committee. Mission

http://www.library.northwestern.edu/exhibits/mission.html

NORTHWESTERN UNIVERSITY
Library Exhibits Committee. Mission

http://www.library.northwestern.edu/exhibits/mission.html

Mission and Objectives

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- Mission and Objectives
- Information for Exhibitors
- Policies and Procedures
- Hours and Locations
- Committee Members

Exhibits Committee
Northwestern University Library
1970 Campus Drive
Evanston, IL 60208-2300
exhibits@northwestern.edu

Last updated: March 10, 2009

Mission

Northwestern University Library Exhibits promote the educational mission of the University Library, reflecting the intellectual quality of its collections and the Library’s role as a center for learning.

Objectives

Exhibits at Northwestern University Library promote the educational and research mission of the University by:

- drawing attention to Northwestern University Library collections and services in creative, attractive, and thought-provoking ways
- making connections between Northwestern University Library resources in all formats and the University’s research and teaching agendas
- highlighting specific Northwestern University Library resources relevant to notable historical topics, anniversaries, and current events
- promoting interdisciplinary approaches to research and teaching
- encouraging cooperation between library units, departments, and specific collections—and between the library and departments and schools on campus
- provoking thought and stimulating intellectual curiosity

From time to time, the Library hosts exhibits created by organizations outside the Library or Northwestern. In all such instances, however, the connection with Northwestern University Library resources must be implicit or clear—or made explicit. The Library does not host exhibits with the sole or principal purpose of promoting agendas of organizations outside the Library, or to advocate for specific political, philosophical, or religious viewpoints.
OSU Libraries Exhibits: Policies and Procedures

Statement of Purpose

The principal purpose of exhibitions held in the Ohio State University Libraries is to promote the collections and services of the Libraries and closely related organizations by bringing them to the attention of the University community and visitors. All exhibitions will focus on topics consistent with the overall scholarly and cultural concerns of the University and should, as a rule, be drawn from the collections of the Libraries, supplemented as appropriate with materials from other sources. Exhibits shall not be used to promote personal, commercial or organizational positions, nor unbalanced political, social or religious viewpoints. Though topics subject to controversy may and should be presented, they must be handled in an objective manner.

To achieve this goal, the Director of Libraries established the Libraries Exhibits Committee as a standing administrative committee with ex officio members representing special collections (including the Medical Heritage Center), preservation, and Libraries development. This committee is charged with primary responsibility for scheduling and coordinating library exhibits in the Thompson Library gallery and for loans of OSU Libraries materials for exhibition elsewhere.

The Exhibits Committee shall meet as needed. A quorum shall be two-thirds of the members. The chair shall be chosen from the committee’s membership on a rotating basis. Minutes shall be taken by members in rotation and submitted to the Chair who will distribute copies to the membership and the Libraries’ Executive Committee within one month of the meeting.

Selection of Topics and Scheduling of Exhibits

For small exhibits in locations other than the Library, the Exhibits Committee serves as a resource group. Primary responsibility for these displays lies with the respective unit heads. The Committee welcomes inquiries from these people concerning both the selection of topics for exhibitions and the technical problems of exhibit installation. The primary programming function of the Exhibits Committee is the exhibit gallery in Thompson Library.

The scheduling of exhibitions in the exhibit gallery is the responsibility of the Libraries Exhibits Committee, which will endeavor to maintain a series of varied shows to reflect the richness and diversity of the collections. Suggestions for topics are welcome from any source. Proposals, stating the theme and outlining the proposed content, should in most cases be received at least three years before the date intended. As a general rule, the same topic will not be repeated within a four year period.

Exhibitions will normally be curated by a member of the Libraries faculty or staff working with the Committee. In every case, the Committee will work in consultation with the curator. When an exhibition is proposed, the curator shall submit to this Committee a written proposal describing its purpose and the materials to be shown. Preferred dates for the exhibit should be indicated. This request will then be considered by the Exhibits Committee for approval. As indicated above, a three-year lead time should normally be allowed.

At least three exhibits per year will normally be scheduled, depending on the nature of the exhibit and the demands of the schedule. Under most circumstances materials should not be continuously exhibited for more than sixteen weeks.

Library Liability for Materials Borrowed for Exhibit in OSUL

The University insurance policy has a $5,000 deductible for borrowed exhibited materials. Of this, losses of from $1,000 to $5,000 are covered by the University Budget Office. Losses under $1,000 are the responsibility of the OSU Libraries. Itemized inventories of items to be borrowed for exhibition with valuations should be sent to Associate University Treasurer, 364 W. Lane Ave., at least six weeks in advance of the exhibition date.
prior to the exhibit's opening to assure that the necessary rider is in place. The Libraries is not charged for this coverage.

**Loan Policy**

In general, OSUL special collections materials will be made available for loan to other institutions for the purpose of exhibition provided that such a loan would not represent an unacceptable risk, would not impede research in the OSUL nor interfere with proposed library projects. No loans will be made to individuals. Items must be in good physical condition for a loan to be arranged. Fragile materials may not be borrowed. Under most circumstances, materials borrowed from OSUL should not be exhibited continuously for more than sixteen weeks.

Specific details for lending OSUL materials are included in the Loan Agreement form (Appendix 1). When materials are requested from a particular OSU collection, the collection custodian must consult with the Exhibits Committee and have its concurrence with the loan arrangements. Proposed exhibits and loans are reported to the Executive Committee via the minutes of committee meetings. The Exhibits Committee may recommend that the Director of Libraries impose specific restrictions as the conditions of individual cases require. All institutions borrowing materials from OSUL will be required to follow guidelines detailed on the loan agreement.

As stated previously, all loans of OSU Libraries materials for exhibition must have the approval of both the appropriate bibliographer or unit head and the Exhibits Committee. A photocopy of the completed loan agreement must be on file with the Committee chair prior to the exhibition's opening. Arrangements concerning all loans of OSUL materials must be completed at least six weeks prior to the loan date except under special circumstances approved by the appropriate unit head.

Appendix 2 provides an example of a condition report that must be completed for each object that is lent to another institution for exhibition.

**Publicity**

Publicity for all OSUL exhibits shall be coordinated through the Chair of the Exhibits Committee and the Libraries communications officer. All exhibits will be publicized in the appropriate OSUL publications, the campus online calendar and the On Campus calendar, as well as appropriate off-campus media.

**Digital Exhibitions**

Digital exhibitions are virtual versions of exhibitions prepared by OSUL faculty and staff. To assure uniformity of design and appearance, the Exhibits Committee must approve all virtual exhibits linked from the OSUL digital exhibitions site. Digital exhibitions must meet all standards stated in University Libraries' exhibit policies and procedures, including having a partner from the Exhibits Committee work with the digital exhibit’s curator. The primary contact for technical aspects of digital exhibits is the Exhibit Committee member designated as Web exhibition coordinator. This person will act as the liaison between the committee, Digital Initiatives Steering Committee, and the IT staff member(s) providing support for digital exhibitions.

Virtual exhibitions are intended to capture the experience of the physical exhibit as fully as possible. Images included in digital exhibits are not intended to be preservation images. The Exhibits Committee will advise curators about possible outside consultants approved to design their exhibit for the Web. The intent of digital exhibitions is to depict the objects with appropriate didactic narrative. All digital exhibits will be reviewed by the Exhibits Committee for content, arrangement, and presentation before they are made public.

All OSUL digital exhibits are accessed via links from a page that includes the following statement of purpose: *The principal purpose of exhibitions held in the Ohio State University Libraries is*
to promote the collections and services of the Libraries and closely related organizations by bringing them to the attention of the University community and visitors. All focus on topics consistent with the overall scholarly and cultural concerns of the University and are, as a rule, drawn from the collections of the Libraries, supplemented as appropriate with materials from other sources. No exhibit may be linked from this page without the approval of the Exhibits Committee.

All OSUL digital exhibitions will conform to the general digital exhibit template provided by the Exhibits Committee. Design of virtual exhibitions should be crisp and straightforward. General introductory text will open the virtual exhibition, followed by digitized versions of the physical objects complemented by specific label text.1 The required components for all OSUL digital exhibits are listed in Appendix 3.

All objects for digital exhibitions should be digitized at the appropriate resolution to provide a reference/preservation copy prior to the installation of the physical exhibition, if applicable. Digitizing will be arranged by the exhibition curator.

All costs associated with digital exhibits will be covered by the Exhibits Committee budget. DISC can advise the curators of digital exhibits on matters related to economic and technical issues.

OSUL digital exhibitions must use standard software and meet current Web standards. Display of all images may not exceed 75dpi in order to protect them from downloading. All copyrighted materials must have a watermark stating that they may be protected by copyright.

Links to OSUL digital exhibits will be made from the OSUL home page to an opening page that explains the mission of exhibitions at OSUL and provides links to the various exhibits featured. External links are discouraged. Metadata for each exhibition must be provided by the exhibit curator to SCCAT in order for a catalog record on OSCAR to be created.

All OSUL digital exhibitions must include the following statement prominently:

The Ohio State University Libraries / Conditions of Use

The materials on this Website have been made available for use in research, teaching and private study. For these purposes, you may reproduce (print, make photocopies, or download) materials from this site without further permission on the condition that you provide the following attribution of the source on all copies: xxxxurl. For any other use, please contact [e-mail or phone number]. All terms of use specified at [http://library.osu.edu/sites/dlib/terms.html] must be observed.

Rev. 9/05, 6/06.

1 The digital exhibitions mounted by the Library of Congress provided the model upon which the template for OSUL exhibitions is based. See [http://www.loc.gov/exhibits/](http://www.loc.gov/exhibits/)
Library Policies: Exhibits

July 14, 2009

1.0 Purpose

The Oklahoma State University Libraries hold exhibit cases and other suitable areas available for display of materials that support Library programs and services. Of special interest to the Library are exhibits that promote its collections, services, and programs, as well as historical items significant to the University and the state of Oklahoma.

2.0 Definitions

The OSU Library defines exhibits as thematic displays of materials including but not limited to books, posters, documents, artwork, objects and other artifacts, that are accompanied by written commentary or labels.

The curator of the exhibit is the individual responsible for the conceptualization, research, design and maintenance of an exhibit. In most cases, the curator will be a library employee working under the guidance of the Head of Special Collections and University Archives or the Senior Communications Specialist. Non-library employees may be approved to curate one-time exhibits. See section 3.1 for procedures.

3.0 Selection and Scheduling

Responsibility for the selection of exhibits rests with the Exhibit Committee, which includes the Senior Communications Specialist, the Head of Special Collections and University Archives, and other Library personnel curating major exhibits that year.

Due to the time and cost associated with the production of an exhibit, the typical display period is two weeks to three months. The Exhibit Committee sets the Library exhibit schedule by the first week of each semester. Suggestions for Library exhibits should be made at least one month prior to the semester in which the exhibit will run.

3.1 Requests from Outside Departments and Organizations

Non-library departments and campus organizations may request exhibit space in the OSU Library. These requests should be tied to a specific university goal and should be authorized in writing by the group’s respective dean or vice-president, or the provost or president of the university. If the exhibit is provided by the outside organization, it should meet the museum-quality standards of exhibits curated by library personnel. These requests are subject to approval by the Library Exhibits Committee and the Dean’s Advisory Group. Library exhibits already scheduled will take precedence over outside exhibits.
3.2 Space

Library exhibits are housed in the permanent and portable cases owned by the Library. Occasional exhibits may be mounted in other areas of the Library with the approval of the Library Exhibits Committee and the Dean's Advisory Group.

3.3 Timing

The space needs of select activities and events throughout the semester will take precedence over exhibits. These events include but are not limited to the H. Louise & H.E. "Ed" Cobb Speakers Series and finals and pre-finals weeks.

4.0 Programming and Publicity

Related programming to promote the exhibit is encouraged if it further fulfills the library or university goals addressed by the exhibit. The Senior Communications Specialist will revise and edit promotional materials to assure Library endorsement of the artistic, social or political viewpoints associated with the exhibit are not implied.

5.0 Setup and Security

The curator of the exhibit is responsible for the set up and removal of all aspects of the exhibit. Time needed for setup and removal should be addressed in any scheduling requests. While an exhibit is housed in the OSU Library it will receive the same level of security provided to other property on the premises. Exhibits that include valuable artifacts should be housed in secure cases. Arranging any additional security needs are the responsibility of the curator.

5.1 Responsibility for damages

The OSU Library is not responsible for any damages incurred during an exhibit run.

5.2 Responsibility for licensing/scheduling traveling exhibits

The curator is responsible for licensing traveling exhibits and scheduling with the exhibit provider.

6.0 Cost

Any costs associated with an exhibit are the responsibility of the curator’s home department.
EXHIBIT POLICY  
30 March 2006

The purpose of the exhibit program is to promote, interpret, and encourage the use of the collections of the Cushing Memorial Library and Archives. Exhibits provide a means of exposing collections, of providing access to collections, and of educating users about the collections and the subjects represented in the collections. Exhibits also play an important role in the acknowledgement of the gift of collections or the resources to acquire collections.

Since the collections of the Cushing Library are held as a public trust for Texas A&M University, the State of Texas, and the worldwide community of scholarship and learning, the exhibition of individual objects will be predicated upon the long-term preservation of that object. There are objects in the collection that cannot be used for exhibit and educational purposes without undue harm. Other objects may require stabilization and/or treatment prior to exhibit. An appropriate balance must be maintained between use of the collections for educational purposes and preservation of the collections for future generations.

Planning and implementing successful exhibits requires the combined experience, knowledge, talent, and skills of numerous people. Most exhibits involve a team of people.

Responsibility for the scheduling and approval of exhibits rests with the director in consultation with the operations committee and the Dean of Libraries.

Responsibility for the design, fabrication, installation, and editorial oversight of exhibits rests with the Curator for Outreach under the oversight of the director. The Curator for Outreach is also responsible for managing the calendar of exhibits and marketing and promoting exhibits. Responsibility for the intellectual content of exhibits rests with the relevant subject curator. If a particular subject is not represented by a subject curator, the outreach curator will be responsible for the intellectual content unless the director assigns this responsibility elsewhere. Depending on the nature of the exhibit and the subject, others may also be involved.

At least three months of preparatory lead time should be allowed prior to an exhibit.

Construction and fabrication of exhibits, including the production of labels and the design and layout of cases, must be carried out in strict accordance with best preservation practices and in consideration of promoting learning and access. Exhibit labels and all other text should be constructed in accordance with ADA standards as well as all other relevant standards. Exhibit labels and all other text should be written in accordance with the Cushing exhibit style sheet.

All loans of material for exhibit elsewhere will be managed by the outreach curator under the direction of the director and in coordination with the appropriate subject curator. The outreach curator will insure that materials are adequately documented on leaving from and returning to the Library. This documentation will include condition reports. The outreach curator will insure that materials are adequately packed for shipping and properly insured during shipping as well as during the duration of the loan. The outreach curator will insure that facility reports are on file for all loans. The outreach curator is similarly responsible when material or collections from elsewhere are hosted by the Cushing Library.
Scheduling a Class
Scheduling a Class Visit
http://ucblibraries.colorado.edu/specialcollections/Scheduling.htm

Scheduling a class visit

- The Department encourages use of its collections by undergraduate and graduate students as well as by local primary and secondary school students.

- Please contact Special Collections to arrange a class visit as early as possible, preferably before the semester begins. Our schedule fills quickly, particularly during the Fall and Spring semesters. Once the schedule is full, we can no longer accept new classes.

- Class visits are generally scheduled for Tuesday - Friday. Only a limited number of evening times are available.

- Instructors who would like to use the Department for course integrated instruction (two or more visits) should contact the Department well in advance of the beginning of the semester to make the necessary arrangements and reserve dates.

- Please contact Special Collections staff to arrange a time for your visit:

  Kris McCusker
  kris.mccusker@colorado.edu
  303-735-0775

  You will be asked for preferred dates and times, your course number (if it's a UC Boulder class), the approximate number of students in the class, a copy of your syllabus (when it's available), as well as a copy of any worksheet or assignment given to the students.

- Instructors have the option of choosing materials and conducting the session themselves or of having one of the Special Collections staff select materials (in consultation with you) and conduct the session.

- Instructors are required to attend the Special Collections session together with their students.

- Because the Special Collections reading room is small, it is difficult for us to accommodate classes larger than 35. Larger classes may be divided and separate sessions scheduled.

- Students will be asked to leave their backpacks and bags just inside the door. We request that no food or drink (including gum) be brought into the reading room. Pencils rather than pens should be used while visiting.

- SPECIAL NOTE FOR ELEMENTARY SCHOOL GROUPS:
  We ask that elementary school groups be no larger than 12 students and that they be accompanied by enough adults to provide a 1:4 ratio. We recommend visits of no longer than 30 minutes. Students in grades 4 or above are welcome. Visits by younger groups require special permission from the Department Head.

- SPECIAL NOTE FOR MIDDLE SCHOOL GROUPS:
  We ask that middle school groups be no larger than 15 students and that they be accompanied by enough adults to provide approximately a 1:5 ratio. Visits of 30-45 minutes are recommended, depending on the group.
Contact

For more information or to schedule a class in Special Collections, please contact the Special Collections Department at (312) 996-2742.

Special Collections web site:
library.uic.edu/hypermicro/uncr/index.html#janebooks

Illustrations in this brochure are from the Jane Addams Memorial Collection, Rare Book Collection, Jarecki Papers, Industrial Areas Foundation Records, Stern Papers, and the University Archives.

Richard J. Daley Library
University of Illinois at Chicago
Will your students be writing a research paper this semester?

About Special Collections

The Special Collections and University Archives in the Richard J. Daley Library houses research collections documenting the social, political and cultural history of Chicago.

The collections include a comprehensive collection of printed Chicago, personal papers of prominent Chicagoans, political leaders and social reformers, reports and records of Chicago-based social reform organizations, and historic photographs of the city.

The Special Collections Department invites you to bring your class to an introductory session on conducting primary research in the UIC Library. Classes can include:

- An introduction to the materials held in the Special Collections department relevant to your class topic
- Instruction on using finding aids, catalog records, databases and other reference tools to identify appropriate primary sources
- Insider tips on how to make the most of your time in the archives

Strengths of the Collections

Some examples of the strengths of the collection include:

- Chicago political life in the 20th century
- Progressive Era social reform
- Chicago and African Americans in the 20th century
- History of African Americans in Chicago
- History of Progress World's Fair in Chicago
- The Women's Liberation Movement in Chicago
- Hull House and other Chicago social settlements
- Urban planning in Chicago
- Women and children in the criminal justice system
- History of the University of Illinois at Chicago and the Near North Side

University of Illinois at Chicago

Bring Your Class to Special Collections
Curriculum Support

Teaching with Primary Source Materials

Contact Special Collections Instruction

See also Some Really Useful Sources for Oregon History: A Short List

Our collections exist to be used. When students work directly with primary source materials, historic photographs, and documents that are old or unique, they discover an excitement and passion not generated by textbooks. Primary source documents can inspire, but they also teach about learning to verify sources, tracking down connections, finding evidence from content and from physical clues.

Our collections are open to everyone, not just those associated with the University of Oregon. While we do not have an age limit, we find that students in high school and above are able to apply research strategies most effectively. Please contact us beforehand if you would like to bring younger students.

While some of our materials are fragile, we also have many items that can be handled by students. All use is monitored by Special Collections and University Archives staff.

We have a classroom separate from the main Paulson Reading Room with state-of-the-art technology where our staff can present to your class on how to perform research using primary sources. We can assemble and present collections on specific subject areas for such presentation. For examples, please explore our website, especially our online exhibits and our subject guides. We have rich resources from the 19th and 20th centuries, many of which have not been explored. Your students could make important discoveries. If an instructor would prefer to do his/her own presentation with our materials, we can help you search for and choose appropriate items. Please keep in mind that our classroom is available only for classes that present Special Collections and University Archives materials.

Example: The image at right shows the first page of a letter written by Gertrude Bass Warner in 1924. Founder of the UO art museum, Mrs. Warner traveled widely in Asia and actively promoted multiculturalism, helping to establish the Asian Studies program here at the University of Oregon. Written in 1924, this letter narrates her adventures in Peking, when the city was caught between two Chinese armies. From this letter, we were able to identify half a dozen unlabeled lantern slides in the Warner collection, which turned out to be photographs she had taken as her refugee train crawled through the trenches to safety.

How to Request a Presentation

Please contact us at least two weeks in advance to schedule an instructional session, by fax (541-346-1882) or e-mail. We will need your contact information, the proposed date and time of your class, the number of attendees, the subject of this visit, and general background about your class.

A copy of the class syllabus or a statement of what you hope the students will gain from the session would be helpful. If it fits within your class goals, we can also help you identify an exercise for your students to complete. There is no substitute for when students request and use materials on their own.
Preparing Your Students
We take great pride in encouraging use of our collections. However, we have a responsibility to ensure the safety and security of our collections. We will provide a general orientation, but you should also prepare your students in advance with the following information:

1. Turn off your cell phone.
2. For the most part, our materials are irreplaceable.
3. No pens, food, drink, or chewing gum are allowed in the Paulson Reading Room.
4. Backpacks, briefcases, and computer cases/cover are not allowed in the Paulson Reading Room. We have lockers where researchers may secure personal items. Laptops are allowed in the Paulson Reading Room.
5. All materials must be used in the Paulson Reading Room.
6. Registration is required to use materials.
7. Respect the fragile nature of our materials and handle them with care.
8. Some materials such as photographs or codices require special handling.
9. Remove one folder from a container at a time.
10. When using manuscript materials, please make sure the document goes back into the correct folder and that the folder goes back into the correct container.
11. Respect other researchers by keeping noise to a minimum.
12. To display, exhibit, publish, or download any of our materials, you must obtain our permission.

Visiting Special Collections
We are located in the Knight Library, at the corner of 15th Avenue and Kincaid Street. If you are coming from off-campus, be aware that parking can be difficult when classes are in session. The Paulson Reading Room is on the second floor on the north side, in the 1937 portion of the building.

Please recommend that students arrive early as it will make locker assignment for storage of personal items more efficient. There are restrooms in our hallway. Encourage students to wash their hands before they handle rare materials. A curator at the desk will direct you to the classroom.

We will have a short form for you to complete.

Student Projects
Please help us prepare for student projects by reading the Class Assignments page and filling out the Assignment Plan (a PDF) for us. This provides us with a copy of the assignment, the date due, your contact information, and a list of the materials or types of materials that your students will use. We will maintain copies in our own files for our staff to consult, which will ensure that we provide the best service possible to your students.

For projects that involve multi-media (such as a documentary class) will need to complete a contract (a PDF) for our files. We can duplicate our materials in many formats, provided the materials are not too fragile or under copyright restriction. Students will have to pay for duplication services. Students should select the items to be copied carefully, and give us enough time to avoid rush fees.

Your students’ work is of value to us, and to other researchers. If you receive papers that are well researched and written, please consider advocating that your student submit the paper or project to the Libraries' Scholar's Bank.

Maintained by: N. Helmer, specarref@uoregon.edu

Last Modified: 06/16/2000
Instruction

The Special Collections Research Center has an active instruction program utilizing rare books, manuscripts, archives, and other materials from its collections. Please read on below to learn more about the types of instruction offered and facilities that are available.

Types of Instruction

- Basic “Introduction to Special Collections”

  This session includes basic information on what special collections are and how primary source and printed material can be utilized for student research. This introductory session can be tailored to specific course interests.

- Topic Specific

  This type of session includes a more in-depth look at select topics relating to the individual course. Past instruction sessions have included “women in photojournalism,” “music history,” “radical literature,” and “underground railroad”. Professors are encouraged to work directly with our instruction staff to choose the most pertinent materials.

- Exhibition Tour

  This session includes a tour of our current exhibition by one of SCRC’s curatorial staff. Classes and outside groups are welcome.

For further information on our instruction program, please contact William Lamoy at wlamoy@syr.edu.

Antje Bulthmann Lemke Seminar Room

- Video

  A brief video demonstration of the purpose and technology of the Antje Bulthmann Lemke Seminar Room.
• Location

SCRRC now offers a instruction seminar room, located adjacent to the reading room on the sixth floor of E. S. Bird Library. The Antje Bultmann Lemke Seminar Room provides a classroom setting specifically designed for faculty interested in incorporating in-depth work with SCRRC resources in their courses.

• Equipment

The Lemke Seminar Room is equipped with state-of-the-art audiovisual technology to allow close examination of SCRRC materials. Technology includes a high-definition WolfVision document camera that projects images onto a 65-inch high-resolution LCD display equipped with SmartPanel technology. Using SmartPanel, faculty can annotate images of rare items with digital ink and save the resulting image files for further review.

• Time Schedule

The room may be scheduled between 9 a.m. and 5 p.m., Monday through Friday. The room may be requested on a recurring basis if the class involves regular use of special collections material. Priority in scheduling will be given to Syracuse University faculty, graduate teaching assistants, and library subject specialists. Those scheduled to teach in the Lemke Seminar Room will be invited to attend a brief orientation session prior to their class session. For more information or to make reservations for a class, please contact Nicole A. Dobrowolski at 443-9762 or nischole@syr.edu.

• History

The seminar room was constructed in honor of Antje Bultmann Lemke, Lemke, an information studies professor emerita, has been a member of the Library Associates since 1960. She is a world renowned Albert Schweitzer scholar and translator and she was instrumental in bringing America’s largest collection of Schweitzer papers to Syracuse University Library, where they remain available for scholars today. She is highly regarded for her inspirational teaching, her humanitarianism, and her love of the arts.
Holding Seminars at Fisher

The Fisher Library’s collections reflect the great diversity of teaching and research conducted at the University of Toronto and we welcome University of Toronto faculty, instructors and graduate students who wish to make use of our unique resources to augment their own teaching. By scheduling a course or single class in the Fisher Library students have the opportunity to acquaint themselves with texts in the form in which their first audiences encountered them, and to better understand the cultural, literary and historical landscape out of which they arose.

The Library has two seminar rooms which can be booked by calling the Reference Desk at 416-978-5285. The Maclean Hunter Room is suitable for groups up to 20; the smaller room on the 4th floor can accommodate no more than 10. There are two options available for conducting seminars in the Fisher Library:

- The instructor may conduct the session by selecting materials from our collections previous to class. The instructor is responsible for the security of the materials, and for ensuring that their students are aware of the procedures governing the use of materials in the Library. A copy of the procedures for holding seminars will be made available at the time of making your booking.

- The instructor may request that one of the Fisher Library’s subject specialists conduct a session in order to introduce a particular body of work to a group of students.
Class Outlines/Assignments
Event schedule
History Day workshop
February 9, 2000

IOWA STATE UNIVERSITY

Itinerary

9:30 am
Guides will be waiting at the front door to escort groups to the rotunda, where we will convene briefly before dropping coats off in the Special Collections room and dividing into pre-set groups.

10 am
Each group (of approximately 15 students) will circulate through four stations, spending 20 minutes in each location:

Station 1:
What are primary sources? A discussion of the difference between a primary and a secondary source. In addition to more traditional examples, brief films will be shown from the American Archives for the Factual Film to illustrate this point. [Room 192]

Station 2:
How to use an academic library/How to use the web to find primary resources. A discussion of the primary resources available in the Parks Library; instruction in using the library catalog to locate them, and examples of trustworthy resources available on the Internet. [Room 32]

Station 3:
Behind the scenes tour of the Special Collections Department with examples from the collection. [Room 403]

Station 4:
Care and handling of library books; conservation treatment of library materials. Tour of the Preservation Lab with examples of restoration and reformatting. [Room 441]

11:45 am
Retrieve coats from Special Collections; disperse for lunch, which can be purchased at the Memorial Union Food Court.

1 pm
Students return to Parks Library for independent research in the general collection, microforms, and Special Collections.

NOTE: The Internet will not be available other than for searching the library catalog and students wishing to use original documents from the Special Collections Department will be limited to selected items from the following collections until they return later (with an appointment/parent):

• Atanasoff, John V. Papers, 1925-1995 RS 13/20/51
• Hansen, Henry L. Papers, 1942-1969 MS-267
• Moler, Clark R. Papers, 1968-1990 MS-999
• Carrie Chapman Catt Papers, 1878-1981, RS 21/07/003
• George Washington Carver Papers, 1893-[ongoing], RS 21/7/2
August 26 Introductions, course expectations, groups, and grading.

August 28 Video “Women in Science” followed by group discussion.

Sept 2 Women, Minorities, and Persons with Disabilities in Science and Engineering.
   Assignment one due. Present your assignment to your group and also hand it in to your instructor.
   Assignment one: Part one. Construct a graph or graphic showing where women are lost from the science or engineering pipeline in a field of your choice. Contrast this with a pipeline graph for men.
   Part two. Assess the status of women in that field.
   Sources include Valian Chapters 10 and 11 and the National Science Foundation (NSF) reports entitled Women, Minorities, and Persons with Disabilities in Science and Engineering: 2007. These reports may be viewed on the internet at: http://www.nsf.gov/bcs/srs/nsf00327/start.htm

Sept 4 Women in Science and Engineering Archives tour with Tanya Zanish-Belcher, WISE archivist.
   Meet at Room 403 in the Parks Library.

Sept 9 Introducing our web page, its links, and WISE biographic and bibliographic research methods.
   Meet in room 32 in the Parks Library.

Sept 11 Oral History Workshop led by Tanya Zanish-Belcher Room 119 Sci II

Sept 16 Diversity and culture in science and engineering.
   Assignment two due. Present your assignment to your group and also hand it in to your instructor.
   Part one. Present a short biography of a woman scientist or engineer from the United States who is considered to be either from a minority group or who is disabled. Overhead pictures would be nice. Discuss special issues or concerns that these women faced in their lives and careers. The following internet site has useful information:
   http://www.mills.edu/ACAD_INFO/MCS/SPERTUS/GenderWom_and_min.
Grading:

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<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due Date</th>
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<tr>
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<td>Assignment three</td>
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<td>Assignment four</td>
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<td>Nov 13</td>
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<tr>
<td>Oral History Presentation</td>
<td>25</td>
<td>Oct 7 or 9</td>
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<td>Term paper topic, description, bibliography</td>
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<td>Oct 30</td>
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<td>Term paper draft, literature cited</td>
<td>15</td>
<td>Nov 18</td>
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<tr>
<td>Term paper completed</td>
<td>25</td>
<td>Dec 4</td>
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<tr>
<td>Personal reflection essay</td>
<td>15</td>
<td>Dec 18</td>
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<tr>
<td>Class participation and attendance</td>
<td>65</td>
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<tr>
<td>Answers to discussion questions</td>
<td>80</td>
<td>End of each discussion class. Turn in 8 out of 11 or 12 sets of questions.</td>
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<tr>
<td>Total points</td>
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Bonus points = 10 max

Instructors:
Eugenia Farrar, Associate Professor, in charge of class
Zoology and Genetics Dept
642 Sci II
294-2404
esf@iastate.edu

Tanya Zanish-Belcher, Director of Special Collections
403 Parks Library
294-6848
tzanish@iastate.edu

Lora Leigh Chrystal
Program for Women and Science and Engineering
203 Lab of Mechanics
294-5278
lchrysta@iastate.edu

Karen Zunkel, Program Manager
Program for Women and Science and Engineering
210 Lab of Mechanics
4-4317
kzunkel@iastate.edu
North Carolina Collection Virtual Reference Desk

AFAM 280 Blacks in North Carolina

All:

We are starting to see lots of students researching African American history in particular towns across North Carolina. I assume that they are coming from Tim McMillan's AFAM 280, Blacks in North Carolina Class, but I haven't talked to him about this project.

I'll email him to see if he can share the syllabus, which I will then share with everyone else!

JT

Update: 1/27/2010

Here is the syllabus and project assignment:

AFRO-AMERICAN STUDIES 280
BLACKS IN NORTH CAROLINA
SPRING SEMESTER 2010
Timothy McMillan Phone 966-5496
Office: Battle Hall 107 email: tjml@email.unc.edu
Office Hours: MWF 9:30-10/11-11:30 web: http://www.unc.edu/~tjml

Wed 2-3 and by appointment

DESCRIPTION: From slavery in New Bern, to the Wilmington riots in 1898, from the origins of SNCC to the election of the first black mayor in a predominantly white southern town, from the sit ins in Chapel Hill to school desegregation (and resegregation) in Charlotte. North Carolina has been a central place in the development of the ideology of race and the political consequences of racism and anti-racism in the United States. This course is an overview of the history and culture of North Carolina focusing on the place that race, especially blackness, has played in creating our current society. The significance on North Carolina’s relatively small black population in relation to white inhabitants, the very significant place that gender played in both slave and free black society (e.g. slave breeding, forced sterilization of black women), and the significant role that black and white women played in the civil rights struggles.) We will examine the historical foundations of North Carolina’s black populations, the development of black cultures in ante-bellum North Carolina, the rise of white supremacy, regional variations in the North Carolina, and inter-ethnic relations (particularly Native American and Black as illustrated among the Cherokee and Lumbee.) A central focus of the course will be an analysis of the political, social, and artistic strategies used by black Carolinians to achieve equality in the face of slavery, racial discrimination, and economic instability. Additionally we will explore notions of ethnicity and identity as seen in the writings of black and white Carolinians.

Class assignment:

AFRO-AMERICAN STUDIES 280
SPRING 2010
McMillan

ESSAY TOPIC- YOUR HOMETOWN

GENERAL REQUIREMENTS: Using local newspapers, magazines, or news segments, US census data, tourist literature and anything else you can find (including interviews with local people) describe the state of black North Carolina as seen in your hometown. The North Carolina collection in Wilson Library and the newspaper collection in Davis Library will both be very useful in completing this project.

NOTE FOR NON-NORTH CAROLINANS — if you do not have a hometown in North Carolina you may choose to write on any city in North Carolina that interests you. Chapel Hill has a lot of information available as do Charlotte, Durham, and Greensboro.

SPECIFIC REQUIREMENTS: Describe the role(s) that race, particularly blackness, plays in your hometown or county. Consider the following questions as guidelines but please go beyond what is asked here. What is the racial breakdown of your hometown and county? (Use the US census at www.census.gov) How does this relate to the population breakdown of North Carolina as a whole? Are black and white people evenly distributed in your town/county? What sorts of black businesses/institutions exist in your town/county? How has blackness affected the development of your town? Are the schools racially balanced? Are there any monuments or memorials to black people or events that black people participated in? How well known is the black history of your community?
Looking Assignment
Illuminated Manuscripts in the UO Special Collections

The Staff of the UO Special Collections Department has set out several Renaissance manuscripts, as well as our copy of the Nuremburg Chronicle (one of the most important early German printed books). Your assignment is to visit the display, look at the pages and think about them in light of the trends and ideas we’ve discussed in the course.

Hours are Monday-Friday between 10:00 am and 4:30 pm. The books will be visible from today through the due date (Wednesday March 10). Bring your University ID, and be prepared to take your notes in pencil rather than pen.

Examine the pages carefully, considering the integration of text and image, and think about how the 15th c. viewer/reader would have experienced these pictures. Think also about how these compare to the manuscripts that we have studied in class and in our textbook, in terms of style, content and function. You may also find comparisons between the style of the illustrations and some of the paintings that we have studied. If you choose to write up this assignment as one of your two response papers, you should certainly consider questions that will arise from the comparison between the Italian example (MS #1) and the northern examples (MSS 38 & 41): are there details that you can point to that reveal the contrast of the Italian Renaissance and the Northern Renaissance? Looking at the Nuremberg Chronicle, consider how the manuscript tradition might have influenced the appearance of early luxury printed books. Be sure to ground your observations in references to specific details.

Please note that Special Collections has its own set of rules the full set of which is available at http://libweb.uoregon.edu/speccoll/use.html. The most relevant ones for this assignment are:

1. All users of Special Collections must register (bring I.D.)
2. Turn off your cell phones
3. Food, or drink are allowed in the Paulson Reading Room
4. Use Pencils or laptops to take notes—no ink or pens allowed
5. Backpacks, briefcases, computer cases/cover are not allowed in the Paulson Reading Room, but laptops are allowed.
6. Respect other researchers by keeping noise to a minimum.

The works on view are:

MS Burgess #1, Lucius Annaeus Florus, Epitome of Roman History and Sextus Rufus, Contents of Livy’s History of Rome (bound together as a single volume), Italy, mid 15th c.

MS Burgess # 38, Book of Hours (Flemish/Netherlandish, 1484)

MS Burgess # 41, Book of Hours (Burgundian, late 15th c.)

The Nuremburg Chronicle, Hartmann Schedel, Anton Koberger & collaborators (German, 1493)

The Knight Library has a website on the Burgess Collection, which includes all manuscripts on display and others as well.

http://libweb.uoregon.edu/ze/exhibits/burgess/index.html

Beloit College maintains an excellent scholarly website on the Chronicle:

http://www.beloit.edu/nuremberg/inside/about/index.htm
Popular Protest in Cold War America
Fall 2004 History Seminar
506:401:02
Professor Dee Garrison
Van Dyck, Room 003
732 846 3234
dgarriso@rci.rutgers.edu

This seminar will consider the period from 1945 to the early 1990s. Using several books and a variety of articles, we will examine the general history of the "Sixties Movement"-the struggle for civil rights including its later more militant stages, the anti-war movement, the women's movement, and the gay and lesbian movement. We will also survey the massive anti-nuclear protest of the period from 1945 to the present-the long popular fight against bomb testing, against the building of vast numbers of nuclear weapons, and against the operation of nuclear reactors. The environmental movement of this era will also be studied.

In this seminar, students will learn how to research and write a paper (20-30 pages) based upon primary documents that will study an individually chosen portion of this protest history. The original research paper may perhaps focus on some local event of the past, or rest on a series of oral interviews, or may rely on less traditional documents such as fiction or music. Throughout the semester, seminar members will help each other to choose a topic of intense interest to the author, to form appropriate research questions, and to find primary documents relevant to their historical project. Students will share their research discoveries in the last weeks of the course.

Required Reading: Xeroxed selections from guide book and one xeroxed article to be purchased from instructor. Three articles on Electronic Reserve.

Please do not hesitate to call or email if you have a question during the tie you are forming your topics and plans of study. Also let me know at once if you are ill or cannot come to your class or independent meeting. Carefully read all the reading assigned before you come to class. Study the introduction and conclusion, the use of sources, and the order and content of the main points in the body of the paper. Be prepared to discuss this with the other seminar members.
## CLASS SCHEDULE

### September 4
Introduction

### September 11
Library: Be in Alexander promptly at 11:30, for introduction to University Archives Material and for introduction in the use of the electronic research data bases, as well as other sources.

### September 18
One page Topic Statement Due
- Read: A. Swerdlov, “Ladies Day At The Capitol...”
- T. Tyson, “Robert F. Williams, Black Power....”
- Selections, A Pocket Guide to Writing in History...

### September 25
Prospectus Due: One copy for every seminar member.
- Read: Thomas Wellock, “Stick It in L.A.! Community Control and Nuclear Power in California’s CentralValley,”
- T. Kissack, “Freaking fag revolutionaries...”

### October 2
Discuss Prospectus, Problem Session
Independent meetings

### October 9
Independent meetings. First group during class and others scheduled

### October 16
Independent meetings. Last group during class and others scheduled

### October 23
Problem Session
Independent meetings. During class and others scheduled.

### October 30
Independent Meetings During class and others scheduled

### November 6
Turn in copy of first draft, or very full outline, to all members of the seminar

### November 13
Discuss outline

### November 27
Independent Meetings
First half of class, turn in complete final draft of paper

### December 4
Discuss final draft
Last half of class, turn in complete final draft of paper

### December 11
Discuss final draft of last half of class

All final papers, in revised form, must be turned in to me by 11pm on December 18.
Welcome! As members of the Class of 2013 you are now part of the rich tapestry that is Vanderbilt. When you graduate and go off into the world you will leave your mark on the university just as the Class of 1912 did over 100 years ago. Explore our collection of images, student publications, and newspaper articles to learn about the life and times of the Class of 1912.

VUcaptor Module Guide (PDF)

**You will need at least one computer with projection screen and Internet connection for this activity. For more dynamic session, ask five students to bring their laptops so that smaller groups of students can work different aspects of the topic simultaneously. Alternatively, for this session you can schedule the Eclipton Classroom in the main library building by contacting Sue Erickson (2-0155) at least two days before the session, or reserve the Peabody Library Learning Commons by emailing peabodyref@vanderbilt.edu.

**Module Resources**

- Exploring the World of the Class of 1912

When members of the Class of 1912 first arrived at Vanderbilt University in the fall of 1908,
the University was only 33 years old, and still under the auspices of the Methodist Episcopal Church. South. Teddy Roosevelt was finishing out his last presidential term while William Taft and William Jennings Bryan were gearing up for the 1908 presidential election in November. Nashville was a prosperous, bustling city of approximately 110,000 people, but it still had not earned its title "Music City, USA." What would it be like to live in a time where Ford had just introduced the Model T and a gallon of gas only set you back between 18-22c, but most people used street cars to get around town?

*Discussion Module Options*

- **Getting into Vanderbilt**
  
  Congratulations! You have been admitted to Vanderbilt University. As members of the Class of 2013 you had to go through a rigorous application process that included taking either the SAT or ACT. The Class of 1912 had to work just as hard to get admitted to Vanderbilt. Before the SAT and the ACT there was the written entrance exam; four days of testing in a variety of subjects including Latin, Greek, Mathematics, English, and History or Science. Check out some of the exams hopeful students had to successfully pass in order to become members of the Class of 1912. We know you are Class of 2013 material, but are you Class of 1912 material, too?

- **Hazing and the Freshman Experience in 1908 at Vanderbilt**

  Your first year at Vanderbilt is all about new experiences and adventures, but it can also be a period of upheaval in your life. You’re leaving home for the first time, making new friends, and struggling through all the readings and homework assignments that professors keep handing out every time you turn around. Imagine having to deal with all of this, and also being subjected to constant “pranks” by the upperclassmen. Freshman hazing by upperclassmen was a common occurrence, and was even considered a tradition during the early 20th century. Today, Vanderbilt has a strict policy against hazing in all forms. Clearly attitudes towards hazing have changed. What role did the Class of 1912 play in changing these attitudes?

- **Women at Vanderbilt**

  During the planning stages of Vanderbilt’s founding everyone assumed that it would be an all-male institution, but the board of trust never enacted rules prohibiting women. At least one woman attended Vanderbilt classes every year from 1875 on, and by 1887 a faculty committee was already exploring the possibility of coeducation at Vanderbilt. This move towards coeducation was not necessarily an endorsement, but perhaps driven by financial interests. Faculty salaries were subsidized by one-half of the realized tuition, tuition which women were not required pay since they could not matriculate. From 1892 to 1901 women gained full legal equality at Vanderbilt except with respect to access to dorms. Women remained a small minority on campus during those early years, but they definitely had an impact. Come explore the life and times of a Vanderbilt coed.
The Richard J. Daley Special Collections Department houses collections of rare books, manuscripts, and photographs. The rare book collection includes books of permanent, historic, and research interest focusing primarily on the history of Chicago. The manuscript holdings consist of records of individuals and organizations important to the history of Chicago. Images of these individuals, organizations, and Chicago form the core of the photographs and digital images collection.

Special Collections is open to the public during the following hours:
10-4:30, Monday, Tuesday, Thursday, Friday
10-7, Wednesday
12:30-4:30, 2nd and 4th Saturday of the month
Closed on holiday weekends and for occasional special events.

Phone: Richard J. Daley Library, Special Collections - 312.596.2742

Organizational Records and Personal Papers:

The following archival collections from organizations contain material related to the experiences of Mexican Americans and Mexican immigrants to Chicago. The links below lead to finding aids (lists of contents) for each collection.

- American Friends Service Committee Records, 1931-1967
- Bethlemrow Howell Neighborhood Center Records, 1894-1969
- Bethlemrow Center and Howell House were church-related neighborhood houses serving the Pilsen area on the Near West Side. They provided religious, social services, and personal welfare assistance to an immigrant community composed predominantly of Bohemians, Poles, and Latins. The two centers co-operated throughout their history, merging in 1961 as the Neighborhood Service Organization. The Neighborhood Service Organization, popularly known as Casa Aztlán, continues to serve the Pilsen area.
- Dr. Louise Ann Nuevo Kent Collection, 1996
- Hull House Association Records
- Hull-House Association after it moved from the Near West Side (primarily 1962-1999).
- Immigrant Protective League Records
- Organization affiliated with Hull-House that provided services to new immigrants.
- Industrial Areas Foundation Records, 1952-2004
- Juvenile Protective Association Records
- Organization affiliated with Hull-House that provided services to children.
- Mexican American Committee of South Chicago
- Near West Side Community Committee Records
- Community organization for Chicago's 20th ward.
- Rafael Clintron-Ortiz Cultural Center Records, 1970-2000
- The Rafael Clintron-Ortiz Cultural Center (RDOCC) was established in 1970 as a permanent site for social, cultural, and educational activities of relevance to the large and growing Latino student population at the University of Illinois at Chicago. Its records contain materials documenting the 20th Anniversary Oral History Project and various administrative records including budget materials, conference and symposium materials, events and programs including Brotherhood Day, Cinco de Mayo, 10th festival.
- Assorted reports published by CUE2 and the College of Urban Planning and Design.
Washington University Archives Class Resources

This page includes links to images and contextual information about the images from University Archives. The originals of the images and additional images are available for use in University Archives.

The images are 72 dpi and open either as .jpg files or as .PDF files. Tips on opening PDF files when using Firefox.

Currently three classes have visited the archives and chosen images to be available on this page: Building a Better World (Architecture), Honors Seminar in History: Emancipation, and Writing 1.

[Building a Better World (Architecture)] [Honors Seminar in History: Emancipation] [Writing 1]

Building a Better World: Architecture and Social Reform in America (A46 ARCH 421J)

- Aerial view of campus - from circa 1920 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1922 by U.S. Army Air Service [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1947 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from circa 1964 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1986 by Peter H. Zimmerman, Washington University Photographic Services [Photo Services - Buildings: Aerial]

- Brookings Hall was originally named University Hall. It was renamed in 1928.
- Brookings Hall - View of construction of Brookings Hall with workmen and horses, August 11, 1900. [Photo Services - Buildings: Brookings Hall Construction]
- Brookings Hall - View of construction of Brookings Hall with foundation completed, circa October 6, 1900. [Photo Services - Buildings: Brookings Hall Construction]
- Brookings Hall - Exterior view of Brookings Hall with a few small trees, circa early 1900s. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - View of Brookings Hall at the end of tree-lined road, circa early 1900s. [Photo Services - Buildings: Brookings Hall Exteriors]
- Brookings Hall - Six exterior views of Brookings Hall, circa early 1900s. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - Image of Brookings Hall on postcard from circa early 1900s. Caption: "Washington University, one of the country's greatest educational institutions and especially famed for its medical school." Back labeled "Blackwell Wielandy, St. Louis, C.T. Art Colortone, made only by Curt Teich & Co., Inc., Chicago, U.S.A." [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - Exterior view of Brookings Hall towers by photographers Sanders and Melzheimer for Washington University, circa 1914. [Photo Services - Buildings: Brookings Hall]
Honors Seminar in History: Emancipation (in St. Louis)
(History 301-01)

- Correspondence
  - Letter acknowledging receipt of slave girl and note about her freedom between William Greenleaf Eliot and Johnson Helen, October 6, 1842. [William Greenleaf Eliot Personal Papers, Series 02, folder 1842] (See transcript)
  - Bond of Indemnity from John A. Kasson to William Greenleaf Eliot for Lydia, April 15, 1850. [William Greenleaf Eliot Personal Papers, Series 03, folder 1850, 15 April] (See transcript)
  - Letter from William Greenleaf Eliot to son Thomas Lamb Eliot including mention of a war meeting, August 22, 1862. [William Greenleaf Eliot Personal Papers, Series 02, folder 1862, 22 Aug. Father to Thom]

- Notebooks
  - Notes about getting Sarah Green out of Lynch’s Slave Yard May 22, 1860, page 34. [William Greenleaf Eliot Personal Papers, Series 01, folder Notebook 5] (See transcript)
  - Notes from meeting of the Western Sanitary Commission January 11, 1871, page 131. [William Greenleaf Eliot Personal Papers, Series 01, folder Notebook 7] (See transcript)

- Photographs

- Published Works
  - "Inaugural Ceremonies of the Freedman's Memorial Monument to Abraham Lincoln" April 14, 1876. [William Greenleaf Eliot Personal Papers, Series 04, folder (6) Inaugural Ceremonies of the Freedmen's Memorial Monument to Abraham Lincoln]
About the Selected Editions

In conjunction with History of Science 323, The Scientific Revolution, taught in fall 2007, spring 2008, and spring 2009 by Prof. Florence Hsia, the Department of Special Collections, Memorial Library, University of Wisconsin-Madison, has digitized several pages from each of its editions of the works of Sacrobosco (Joannes de Sacro Bosco, or John of Holywood, fl. 1230), for use in class presentations.

Additional information from a preliminary survey of editions is available at the Web site Johannes de Sacrobosco, Editions of the Tractatus de Sphaera, maintained by the Group of History and Theory of Science, University of Campinas, Brazil.
YALE UNIVERSITY
Sin and Evil in Modern America
http://guides.library.yale.edu/sin
Human Rights Education Project:
A Joint Project of the Thomas J. Dodd Research Center
& Neag School of Education

About the Project

The Human Rights Education Project was initiated in early 2003 though conversations among Dr. Thomas (Tim) Weinland, Professor emeritus in Curriculum and Instruction at the Neag School of Education, Thomas Wilsted, director of the Dodd Research Center, and Terri Goldich, curator for the Alternative Press Collection. The project set as one of its primary goals the following:

This project seeks to use the materials of the Dodd Collections, together with talents and experiences of school and university faculty and staff to place appropriate human rights materials in the hands of teachers and students at the secondary level. Students need to see human rights in the context of both history and their own lives. They need to see human rights as the clash of issues and values, requiring comparison, analysis, and a host of thinking skills well beyond memorization. Finally, students need to see human rights in the context of personal responsibility and the realization that individuals − past and present − make a difference.

Following these initial discussions, Professor Weinland began several months of research among the Alternative Press Collection, the Dodd Papers from the Nuremberg Trials, and the Abbie Hoffman Papers. Using selections from these materials as a starting point he continued to gather other selections from newspapers and Internet resources (often the more up-to-date editions of publications which originally appeared in, and are archived in, the Alternative Press Collection.) From these materials Professor Weinland has developed several “curriculum lessons” for publication in Yankee Post – the newsletter of the Connecticut Council for Social Studies. Daniel Coughlin, a retired middle school social studies teacher, has provided important assistance in this work along with several graduate students from the Neag School of Education who have piloted some of the lessons with secondary school students.

Professor Weinland and others have presented selections from these materials at several conferences, ranging from several local programs to a regional social studies conference in Boston (NERC-2005) and the annual meeting of the National Conference for the Social Studies in Kansas City in November 2005. In addition to examining the materials, participants in these sessions have explored alternative approaches to teaching human rights questions that challenge students to consider conflicting points of view. In this way, we hope to move a student’s consideration of human rights from merely cataloguing “human wrongs” to addressing the difficult choices one must make when defining, confronting and
working to alleviate those “wrongs”.

The project has enjoyed the financial support of the Treibick Family Public Outreach Endowment and the Neag School of Education. In addition it has received collaborative assistance from the Human Rights Institute.

**Curriculum Guides**

(all are PDFs requiring Adobe Acrobat Reader)

- Censorship and Human Rights -- Lesson #1 (3 MB)
- Women’s Employment Rights -- Lesson #2 (890 KB)
- Child Labor -- Lesson #3 (735 KB)
- Darfur, 2004 -- Lesson #4 (2.5 MB)
- Surveillance -- Lesson #5 (1 MB)
- Reparations -- Lesson #6 (1 MB)
- U.S. Reparations -- Lesson #7 (821 KB)
- Reconciliation, South Africa -- Lesson #8 (828 KB)
- A Living Wage -- Lesson #9 (300 KB)
- Leaks and Loyalty -- Lesson #10 (407 KB)
- Free Speech and Responsibility -- Lesson #11 (1.2 MB)
- Torture -- Lesson #12 (707 KB)
- The International Criminal Court and National Sovereignty -- Lesson #13 (398 KB)
- A “Values Conflict” Approach to Human Rights -- Lesson #14 (171 KB)
- Free Trade, Fair Trade and Protectionism -- Lesson #15 (225 KB)
- Refugees: Moral Responsibility and Security -- Lesson #16 (360 KB)
The University of Iowa Libraries

Resources for Study of the Civil War & Abraham Lincoln

The Special Collections Department and the Iowa Women’s Archives hold primary source materials that document the Civil War, 1861 - 1865 and President Abraham Lincoln, with particular focus on letters and diaries of Iowans who served in a variety of capacities (including soldiers, nurses, and supply administrators). General holdings include not only monographs, but also periodical literature such as Harper’s and the London Illustrated News, and of course later journal literature. Hundreds of microforms are available in Main Media Services, and Government Publications provides a wealth of contemporary documentation.

The majority of the published items are cataloged in Infotrac. For a thorough listing of these materials, you can use the following search directions for Infotrac:
Use “Advanced Search” function and
in the “Location” drop down box, select “Special Collections,” “Government Publications,” or “Main Media Services.”
In the “Format” drop down box, limit by format to “Book” or “Archival Material” or “Microform.”
Use appropriate keywords.
If you have questions about our holdings, please feel free to contact us.

THE CIVIL WAR

Note: At this time, once you enter the digitized diary for a particular individual, you will not be able to return to this page by using the back arrow. If you want to return to this page, make note of the URL.

Manuscript Collections

Papers of Lot Abraham (4th Iowa Cavalry): McC373 Digitized diary
Civil War Letters of Charles Thomas Ackley (7th Iowa Infantry, Company B): McC341
Jacob Harrison Allpaugh Diaries (31st Ohio Infantry Regiment): McC9 Digitized diary
Papers of the Bean Family: McC452
Miles Bealy Letters (149th Pennsylvania Infantry): McC3
Papers of Arsen R. Butler (20th Iowa): McC1
Papers of Charles Cadly (159th Iowa Volunteer Infantry): McC17
California Civil War Diary. 1862 (Company C, 4th Infantry, California Volunteers): McC79
Margaret Strong Cordoers Papers: Iowa Women’s Archives

Papers of Joseph F. Culver (129th Illinois Infantry): McC373
Papers of Marcellus Warner Darling (154th New York): McC338
Papers of Andrew Foster Davis (19th Regiment, Indiana Volunteers): McC454
Diary of W. B. Emmons (34th Illinois Infantry): McC10 Digitized diary
Papers of the Glaucque Family (30th Iowa Infantry, Company D): McC110
Papers of George F. Hall (2nd Iowa Infantry, Company C): McC111 Digitized diary
Diary of Samuel Hart, 1863. McC69 Digitized diary
Papers of Catherine Snedeker Hill, 1864-1871. Iowa Women’s Archives

Ann Larkin Letters: Iowa Women’s Archives

Letters of Frank Malcom (7th Iowa Infantry): McC26
Papers of the Mann Family (4th Iowa Cavalry, Company A): McC181
Papers of Byron McClain (2nd Iowa Cavalry): McC4
Letters of Martin Mericle (113th Ohio Infantry): McC106
Ellen Monroe Miller Papers (Alber Miller, 67th Pennsylvania) Iowa Women’s Archives
Africana Studies

Guide to Africana Studies Manuscript
and Related Resources in
Cushing Memorial Library and Archives

The resources identified here represent collections created by or collected on the topics of African American, Africa and African Diaspora. Other manuscript groups, such as the papers of a family, oral histories, or the extensive photographic collections in our REMSTAR files, contain material pertinent to the study of African Americans, Africa and the African Diaspora. Researchers should also consult the academic department papers for additional materials relevant to these groups. Some of these resources will be identified if possible. Some unprocessed collections are listed because they have substantial materials that deal with African issues, but due to other factors may never be cataloged; they include annual reports, Provost Papers and other departmental information. Some time has been added to assist the researcher in finding pertinent information. For more information on these and other collections please contact: Rebecca Hanks, rhanks@tamu.edu, 979-845-1993.

Primary Source Holdings-Written

1. Abolitionist Archive of Letters, Quotations, and Photographs-1795-1910, (4 linear ft.)
The collection includes over 100 rare letters and autograph quotations from major figures in the American antislavery struggle, and several rare autographs from key British abolitionists. Many of the individuals provided selfless support; financially, morally, and in writing an aball of abolishing the ‘peculiar’ institution of slavery. Some of the well known abolitionists include Henry Ward Beecher, Dorothea Dix, William Channing, William Lloyd Garrison, Joshua R. Giddings, the Grimke sisters, Gerrit Smith, Theodore Stevens, Charles Sumner, and Lewis Tappan, one of the leading financial supporters of the Amistad Africans.

2. Affleck Collection
Thomas Affleck Papers. The Mary Hunt Affleck (Mrs. Isaac Dumbur Affleck) segment of the collection is comprised of a number of original and revised manuscripts by the poet. There are several hundred sheets written in her own hand, original drafts in addition to typescript transcriptions of her work. Included in these materials are pamphlets of her poem “Black Mammy”, pieces of memorabilia, photographs, letters, a typed letter signed by J. W. Page, assorted newspaper clippings, scrapbooks, with many of her published works pasted down, short stories, etc. This portion of the collection represents the work of an early major Texas woman poet and literary figure. There is an extensive inventory of the collection available. For researchers interested in Mary Hunt Affleck see works on Texas and other materials see Box 23, 10 and 1 1/2, 241.15 and 1 30, Box 26, Box 367: 60, Box 421, 30 (These 1/2 of sales) and 1 80, Box 444/45.

3. Asbury, Samuel Erson
Box 5, Folder 71 (It is a purchase agreement that states that F.H. Beale is purchasing a “Negro” slave named Solomon from John Berry. The terms of the agreement are for seven years at a cost of 700 pesos, payment of 100 pesos per year. At the end of the seven years Solomon is to be liberated and his wife goes with him. This transaction occurred in Nacogdoches, December 22, 1831 and is signed by John Berry.

4. Baraka, Imamu Amiri Collection
Poet, novelist, writer, activist, and advocate of black culture and political power; this is a collection developed by the curator. The collection consists of many of Mr. Baraka’s rare and popular writings. The collection includes books, poems and postcards, limited edition prints, written letters, tapes, and valuable notes of his activism in Chicago and elsewhere. This collection is a major resource for understanding the concept of black identity.
Morris Library
at Southern Illinois University Carbondale

Guide to Irish Literature and History Collections

Overview of Irish Literature and History Collections

This guide identifies manuscript collections, university records and VFMds (Vertical File Manuscripts) that are related to Irish literature and culture. The Special Collections Research Center (SCRC) of Southern Illinois University Carbondale houses a diverse body of Irish primary sources, from the personal papers of several notable Irish authors to an extensive collection of rare books and other printed material produced during the Irish Literary Renaissance. The collections include an extensive collection of correspondence, literary manuscripts, photographs, and ephemera material as well as rare books, periodicals, pamphlets, and other printed matter. For additional assistance, visit the SCRC website.

This guide is not intended to be a complete finding aid to the collections. It serves as a preliminary research tool, providing a brief description of holdings with basic information on size, inclusive dates, types of records, and broad subject areas. More detailed descriptions of the sources listed below are available in the Special Collections Research Center (SCRC) and through SIUCat. Morris Library's online catalog. SIUCat contains bibliographic records for the majority of the manuscript collections held in SCRC as well as books and other printed material available at Southern Illinois University Carbondale.

Finding aids for these sources are also available through SCRC's Web site in the finding aid database SCRC.ACH.

The SCRC's holdings of Irish Literature collections are listed alongside those of other institutions with strong Irish holdings in the Irish Literary Collections Portal, hosted by Emory University.

Please note that not all manuscript collections are housed in SCRC. Some collections are located at an off-site storage facility and must be requested in advance. In addition, some collections have access restrictions. Researchers are encouraged to contact SCRC to ensure that materials will be available. We are also happy to pull materials in advance of a research visit.

Irish Collections Quick Links

- SIUC Archival Collections http://archives.lib.siu.edu/index.php?path=nodekey%3A specialists%2Coid%3A78
  This page provides a list of the large archival collections related to Irish literature and history at SIUC.
- Irish Literary Collections Portal http://hl reflinks.library.emory.edu/
  This website lists Irish literary collections at SIUC and other major universities, such as Boston College and the University of Texas at Austin. It is hosted by Emory University.
- SIUCat http://bibliography.library.emory.edu/Portal/online?QID=100000489CE=44
  Searching SIUCat for the phrase "Irish Literature Collection" will return the SCRC's rare book holdings in Irish literature.
- Contact the SCRC http://www.lib.siu.edu/departments/spec/scrc/orcform.html
  If you have a question about the Irish Collection, or any other materials in the SCRC, please contact us at any time.
- Irish and Irish Immigration Studies Program at SIUC http://irishandimmigrant.siu.edu/
  This site contains information about the Irish Studies program at SIUC, including a page on library resources.

Back to Top

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Research

Conducting Research

A video produced by Washington University’s Film and Media Archive introducing the Henry Hampton Collection, with a sampling of the types of material housed in the film archive including film, video, manuscript and research materials, and ideas for how to conduct research.

Policies and Procedures

The Policies and Procedures page provides information on Film and Media Archive rules and guidelines for use of archival material. Researchers will also find links to forms for requesting material, request forms for reproduction of archival material, information on services and charges, and information on licensing footage where Washington University, Film and Media Archive is the copyright owner.

Eyes on the Prize I Interviewees
Eyes on the Prize II Interviewees

Contact Information
Promoting Events & Exhibits
Exhibits

The Gallery @ KBLIC is located in Irving K Barber Learning Centre, to the right of the Library circulation desk on the second floor. The exhibit space is open to the public Monday to Thursday from 8am to 10pm, Friday from 8am to 6pm, Saturday from 10am to 6pm and Sunday from noon to 8pm.

Current Exhibit: UBC’s Olympic Legacy

UBC’s legacy UBC’s contribution to the Olympics involves more than just athletes and trophies. It also includes a strong and proud history of teachers, innovators, directors, and researchers. UBC continues to have an impact...

Upcoming Exhibit: Patricia Richardson Logie’s Chronicles of Pride
Eaton Science Fiction Conference Scheduled May 16-18, 2008

UC Riverside event will feature authors Ray Bradbury, Frederik Pohl and Arthur C. Clarke, and a student writing contest. (December 17, 2007)

RIVERSIDE, Calif. — The role of Mars in science fiction literature will be explored in the Eaton Science Fiction Conference of the University of California, Riverside and in the science fiction short-story competition that is part of the May 16-18, 2008, event.

“Cherishing Mars” is the theme of the conference, which is returning to the UCR campus after nearly 10 years.

Highlighting the event will be science fiction legends Ray Bradbury, author of more than 500 published works including “The Martian Chronicles” and “Fahrenheit 451,” and Frederik Pohl, award-winning author of the “Hoss” series.

The conference will include a teleconference from Sri Lanka with Sir Arthur C. Clarke, author of numerous essays and novels, including “2001: A Space Odyssey” and “The Fountains of Paradise.”

Other notable authors who will participate are Greg Bear, Gregory Benford, David Brin, Brian Books, Geoffrey Landis and Kim Stanley Robinson.

Winners of the first Science Fiction Short Story Contest will be announced at the Eaton Conference on May 17. Entries will be judged by writer Howard V. Hendry, the author of 30 published science fiction short stories and novelettes, six novels and scholarly nonfiction in science fiction studies.

The competition is open to all full-time undergraduate and graduate students enrolled in the UCR system. First prize is $500 and second prize is $350. Submissions must be postmarked by Feb. 15, 2008. For entry details, including requirements for submitting entries, visit the conference Web site at http://eatonconference.ucr.edu.

Conference organizer Krista ComARRY said bringing the Eaton Conference back to UC Riverside has been a dream of hers since she became head of Special Collections at UCR in 2001. Since 1999 conferences have been held abroad or elsewhere in the U.S.

“The idea to focus on Mars originated with Professor Emeritus George Slusser, who served as curator of the Eaton Collection for more than 25 years,” ComARRY said.

Stimulating the Eaton Conferences at UCR is an important part of both celebrating and documenting the seminal contributions that the Eaton collection...
Special Collections & Archives at the University of California, Riverside houses rare books, manuscripts, archival materials, photographs, videocassettes, sound recordings, and other media formats covering a wide range of special subject areas.

Information
Location: P.O. Box 5000 Riverside, CA 92517-5000 Phone: 951-827-3233 Mon. - Fri. 9:00 am - 5:00 pm

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The Haines Library UC Riverside Libraries University of California University of California, Riverside Athletics University of California, Riverside

Photos
2 of 15 albums See All

UC Riverside Special Collections & Archives Addition to the Eaton Collection! We recently received an oil painting by Samuel R. Delany by Jack Gaughan, dated October 3, 1967.

UC Riverside Special Collections & Archives Video clips from the Tuskegee Airmen collection are now YouTubed. Share your videos with friends, family, and the world.

UC Riverside Special Collections & Archives Join us on May 27th for the Science Fiction Studies Symposium: Animals, Studies and Science Fiction

UC Riverside Libraries
P.O. Box 5000 Riverside, CA 92520 Phone: (951) 827-3233

UC Riverside Special Collections & Archives Please join us in celebration of the winners of the 2010 Adam Reaps Memorial Student Book Collection Competition! Friday, May 21, at 3PM

UC Riverside Special Collections & Archives A New Addition to Special Collections & Archives, . . . Morris Scott Doffins painting "Ice Cave on Titan"
Special Collections Research Center

Welcome! The Special Collections Research Center is the University of Chicago Library’s home for rare books, archives, and manuscripts. The SCRC is a vibrant, interactive place for research, teaching, and exploration.

Events

April 06, 2010
University of Chicago Math Club visits Special Collections!

On April 2, the Special Collections Research Center welcomed a visit from the University of Chicago Math Club. The group visited on a rainy spring afternoon to view and discuss important books in the history of mathematics, as well as archival collections illuminating the history of mathematics at the University of Chicago.

Ryan Julian, the Math Club’s President (pictured above, standing second from the left), selected the books for the group to discuss. His fantastic pick-list included Isaac Newton’s 1666 Principia, Leibniz’s 1705 calculus treatise Mathesis universalis, and Carl Friedrich Gauss’ 1801 Disquisitiones arithmeticae, among many others. The oldest printed book on display was the 1514 edition of Basilius Besler’s Florilegium.

One of the most exciting manuscripts on view was Isaac Newton’s “Of an universal language,” a small, handwritten notebook that also includes a toy family genealogy tree (see below). The manuscript is part of the Joseph Halk Schaffner Collection in the History of Science.

The group also enjoyed examining the early records of the University of Chicago Mathematical Club and Junior Mathematical Club. The Mathematical Club was established January 5, 1890 in order to provide a forum for graduate students in mathematics. The club’s records contain programs of meetings (1895-1896), and notes on lectures delivered (1896-1923). The Junior Mathematical Club (1927-1942) collection includes books of minutes kept by the club, including information about student presentations, guest lectures, and social events like tea and Halloween parties.

March 25, 2010
Special Collections Joins in the Soviet Experience
Special Collections exhibit: The Art of Bookmaking and Letterpress Printing

Runs daily in April 2009, Monday-Friday, 8:30-4:30 p.m.
Morgan Library, Archives and Special Collections
Second floor, room 202

Stop by to view this fine exhibit during April, National Poetry Month. The exhibit includes a small sampling of items from our letterpress and book arts holdings.

Items on display include broadsides, chapbooks and limited edition books from fine presses such as, the Ugly Duckling, Black Sparrow, Center for Book Arts and our own Bonfire Press at CSU's Center for Literary Publishing.

Brian Teare and Albion Books Press

Works from our guest poet and printer, Brian Teare are also on display. Teare established Albion Books in 2007. A one-man micropress, Albion Books specializes in limited edition poetry chapbooks,
GEORGE WASHINGTON UNIVERSITY
And Then You Know: New and Selected Poems
http://www.gwu.edu/~media/pressrelease.cfm?event_id=16001
UGA to host Andrew Young premiere of Civil Rights documentary

Mar 13, 2009, 11:28, Fri, 13 Mar 2009 11:28:00 -0800

Athens, Ga. – The Walter J. Brown Media Archives & Peabody Awards Collection at the University of Georgia Libraries will host Ambassador Andrew Young as he presents the premiere of his new feature-length civil rights documentary, How We Got Over, at 7 p.m. on Monday, March 30.

The event, in Room 102 of the Miller Learning Center, is free and open to the general public, as well as UGA students, faculty and staff.

How We Got Over uses unique archival footage from the WSB and WALB Newsfilm Collections to re-frame the story of the civil rights struggle. The immediacy of this footage, mostly unseen since the time of its original broadcast in the 1950s and '60s, brings our nation's struggle for racial equality to life.

An abridged version of the documentary was broadcast nationally as an episode of the series Andrew Young Presents. The feature-length version, to be seen here for the first time, includes never-before shown material, including a 2009 interview with Charlayne Hunter-Gault, one of the first African Americans to attend the University of Georgia and an alumna of the Grady College of Journalism and Mass Communication. Young will introduce the film and answer questions after the screening.

Young, former congresssman, United Nations Ambassador and mayor of Atlanta, was a leader in the American Civil Rights Movement. According to Robert A. Pratt, professor and head of the UGA department of history, "as one of Dr. Martin Luther King's closest advisors and confidants during the 1960s, Young brings a unique perspective to the tragedies and triumphs that reflected at once the worst and the best of American society as it struggled to make good on the promises of freedom and equality for all. Those of this current generation who believe that the election of President Barack Obama has ushered in a new 'post racial' order will most surely have their eyes opened as they reflect upon the sacrifices made to get us to this point."

How We Got Over draws on raw news footage from WSB-TV in Atlanta and WALB-TV in Albany. Held by the UGA Libraries' Walter J. Brown Media Archives and Peabody Awards Collection, the moving images—about 450 clips—cover a broad range of key civil rights events. The clips also provide the foundation for UGA's Civil Rights Digital Library.

"The video archive covers both national figures and local leaders," according to Ruta Abolins, director of the Brown archives. "There is more than two hours of film related to Martin Luther King Jr. Dr. King’s role in the Albany movement is documented extensively, including clips of speeches at mass meetings, his arrest by local police, press conferences, and his visit to a pool hall to urge local African Americans to adopt non-violence in achieving change in Albany."

For more information see www.andrewyoung.org or http://crdl.uga.edu.

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JOHNS HOPKINS UNIVERSITY
A View of the Parade: H.L. Mencken and American Magazines
http://www.library.jhu.edu/about/news/releases/pressrel09/mencken.html

August 27, 2009
FOR IMMEDIATE RELEASE
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“A View of the Parade: H. L. Mencken and American Magazines” Exhibit Opens Today

Henry Louis Mencken, often called the “Sage of Baltimore,” had a long and distinguished career as a journalist with the Sunpapers. But throughout his lifetime in the newspaper industry, he also worked for magazines as a writer and editor. Indeed, Mencken’s ascendance on the national scene coincided with the increasing presence of magazines in American culture. The Sheridan Libraries’ new Mencken exhibit, opening today at the George Peabody Library in Mt. Vernon, explores the life of Mencken and the United States through magazines.

Like newspapers, magazines report and analyze current events, provide entertainment, and offer a sense of community. But with eye-catching graphics and wide-ranging coverage, magazines also reveal the color and variety of American culture—the national parade. Magazines developed these defining traits during the first half of the twentieth century, a period of remarkable change in print technology and the publishing industry, as they filled with imagery, advertising, and debate.

“Mencken loved to observe and satirize the foibles of the American scene, and magazines provided the perfect vehicle for his commentary,” says Gabrielle Dean, the Council on Library and Information Resources postdoctoral fellow in the Rare Books and Manuscripts Department at the Sheridan Libraries and the exhibit’s curator. “As his fame as a critical spectator grew, Mencken himself became a spectacle. Magazines made him one of the nation’s first modern celebrities.”

“A View of the Parade” documents Mencken’s appearances in American magazines as both a witness to and participant in American life and comes from the George H. Thompson Collection of Henry Louis Mencken. This double-sided view of H. L. Mencken and American magazines is deeply indebted to Thompson’s foresight as a collector, allowing us to understand Mencken’s broader context and to glimpse the complex history of American magazine publishing in the twentieth century. The late George H. Thompson’s collection—acquired from his wife Betty and son Bradford—reflects Thompson’s “completest” philosophy, with nearly 5,000 items by or about Mencken.

“We are extremely grateful to the Thompson family for helping make this exhibit possible” says Winston Tabb, Sheridan Dean of University Libraries and Museums. “This is a wonderful testament to Mr. Thompson’s passion for collecting and provides a fascinating tour of some of the defining moments of the early twentieth century as viewed through Mencken’s eyes.”

The exhibition opens Thursday, August 27, and runs through November 30, at The Johns Hopkins University’s George Peabody Library Exhibition Gallery, 17 E. Mount Vernon Place, in Baltimore. The gallery is open Monday through Friday from 9 a.m. to 5 p.m.; Saturday, 9 a.m. to 3 p.m.; and Sunday, 12 to 5 p.m.

On September 12, Mencken Day, the Friends of the Johns Hopkins Libraries will host an opening reception at 4 p.m. Please RSVP to Stacie Spence at libraryfriends@jhu.edu or 410-516-7943 if you are able to attend.


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Johns Hopkins University news releases can be found on the World Wide Web at: Headlines@Hopkins
Current events and exhibitions

Peter Galison

"Building, Crashing, Thinking" - Elizabeth McNab Lecture in the History of Science

The Mossman Endowment at McGill University presents the Elizabeth McNab Lecture in the History of Science.

6:00 pm - 7:30 pm, Monday, February 15, 2010
Maxwell-Cohen Moot Court
Faculty of Law
3644 Peel St
RSVP: Email | 514-398-4681

The Mossman Endowment at McGill University presents the Elizabeth McNab Lecture in the History of Science. Peter Galison, Professor of the History of Science and Physics at Harvard University, will speak on "Building, Crashing, Thinking."

PETER GALISON is the Joseph Pellegrino University Professor of the History of Science and of Physics at Harvard University. His work explores the complex interaction between the three principal subcultures of physics—experimentation, instrumentation, and theory. His books include: How Experiments End (1987), Image and Logic (1997), Einstein's Clocks, Poincaré's Maps (2003) and, with Lorraine Daston, Objectivity (2007), and (among others) the co-edited Architecture of Science, Picturing Science, Producing Art, Scientific Authorship, and Einstein for the 21st Century. He has made two documentary films: "Ultimate Weapon: The H-bomb Dilemma" (2000), and "Secrecy" (about national security secrecy and democracy), which premiered at the Sundance Film Festival in 2008. At present, he is completing a book, Building Crashing Thinking (on technologies that re-form the self) and has just begun a new documentary film project on the long-term storage of nuclear waste.
Exhibitions

Posted on July 25, 2008 - 12:34.

Current Exhibition

The latest exhibit at the William Ready Division of Archives and Research Collections, **Archives in the Everyday**, mounted in conjunction with the Archive & Everyday Life Conference, held May 7-8, 2010, highlights four Canadian collections that suggest a dichotomy in archival and cultural studies - an archivist's versus a graduate student's view - of the nature of archives and what 'archive' means to everyday life.

Visit the [Archives in the Everyday online exhibit >>](http://library.mcmaster.ca/archives/exhibits)

Previous Exhibitions

- **A Celebration of Canadian Publishing** (January - April 2010)
- **Aboriginal Borderlands: F. Pauline Johnson, Grey Owl, Gisella Commanda** (August - November 2009)
- **Anti-Semitism, Concentration Camps, and Underground Resistance in World War II** (January-March 2009)
- **French Enlightenment: The Pierre Conion Collection** (June - October 2008)
- **Splendours of Research: A Retrospective Look at Recent Donations** (February - April 2008)
- **Grub Street - Journals and Newspapers in the 18th Century** (September 2007 - January 2008)
- **Marjorie Harris' Garden of the World** (June - August 2007)
- **Reading Experiences: Memorable Books Chosen by the Library Staff** (February - May 2007)
- **The Truth of War** (November 2006 - January 2007)
- **Addo Caselli** (August - October 2006)
Current Exhibitions of the Rare Book & Manuscript Library

Who's Coming to Dinner?
Cooking for Different Audiences
Rosenwald Gallery
Van Pelt-Dietrich Library
(sixth floor)
August 24 - May 29, 2010

Reading Pictures:
Sixteenth-Century European Illustrated Books
Kamin Gallery
Van Pelt-Dietrich Library
(first floor)
March 1 -
August 15, 2010
Current Exhibition

Leaves of enchantment, Bones of inspiration: The Dawn of Chinese Studies in Canada

Exhibition Dates: 25 May-17 September 2010 (Library hours and location)

This exhibition, entitled Leaves of enchantment, Bones of inspiration: The dawn of Chinese studies in Canada, features highlights from the Mu Collection, one of the most significant Chinese rare book collection in North America. It contains about 2,300 titles and 40,000 volumes, spanning the period from the Song Dynasty (960-1279) to the Qing Dynasty (1644-1911). It originally belonged to the personal library of a Chinese scholar, Mu Xueqin (1880-1929). In 1933, it was purchased by the Canadian missionary, Bishop William Charles White (1873-1960) and then shipped to Toronto in 1935.

The exhibit will highlight the finest part of the collection with a broad coverage of subject areas. The long and rich history of Chinese writing and book culture will be illustrated vividly with artifacts from the Royal Ontario Museum on display at the same exhibition.

This exhibition is curated by Stephen Qiao, China Studies Librarian, and the accompanying catalog is prepared by Stephen Qiao and George Zhao of the Cheng Yu Tung East Asian Library.
An Enduring Legacy: The Life of Alexander Heard

Alexander Heard was born in 1917 in Savannah, Georgia. He graduated from the University of North Carolina and received a PhD from Columbia University before going on to a career in education, public affairs and research. He served in the Navy during WWII, was a vice consul at the American Embassy in Quito, Ecuador, and an author of numerous books on politics and education. He served as the fifth Chancellor at Vanderbilt University from 1964 to 1962.

During the 1960s and 1970s he served on a number of political and education commissions for presidents John F. Kennedy, Lyndon B. Johnson, and Richard M. Nixon. After Heard retired in 1980 he accepted a position with the Alfred P. Sloan Foundation to study the presidential election process. From that study he published two books.


The exhibit contains photographs, letters, notes and research from his many publications, and memorabilia from his childhood through to his career at Vanderbilt University. Alexander Heard’s full life is documented by the numerous photos of him and his family.

Edward Emerson Barnard: Star Gazer

Born into extreme poverty prior to the Civil War, Edward Emerson Barnard rose to prominence as an astronomer. Credited as being the world’s greatest observer, Barnard began his career at the Vanderbilt University Observatory in 1883 before moving on to larger observatories at the University of California and the University of Chicago. This exhibit, titled “Edward Emerson Barnard: Star Gazer,” features photographs, letters, publications and ephemera from the Edward Emerson Barnard Papers manuscript collection.

Best known for discovering Amalthea, the fifth moon of Jupiter, Barnard was also famous for his comet discoveries and is credited with discovering sixteen comets during his career, ten of which were found during his residence in Nashville.

Who Speaks for the Negro

In 1965, Robert Penn Warren wrote a book, now out of print, entitled Who Speaks for the Negro? To research this publication, he traveled the country and spoke with a variety of people who were involved in the Civil Rights Movement. He spoke with nationally known figures as well as people working in the trenches of the Movement. The volume contains many of the transcripts from these conversations. The Who Speaks for the Negro? Archive contains digitized versions of the original reel-to-reel recordings, as well as copies of the correspondence, transcripts, and other printed materials related to his research for the provocatively-titled book.

The original records for the archive are held at the University of Kentucky and Yale University. The University of Kentucky digitized the original recordings and sent them to Vanderbilt, where they are hosted on the Vanderbilt Library website. We are grateful for the generous cooperation of both the University of Kentucky and Yale University for their support of this important archive.

V for Victory! World War II Materials in Special Collections
GRCA donates historical papers to University of Waterloo library

WATERLOO, Ont. (Friday, Sept. 18, 2009) - Researchers and the public can access the entire water management history of the Grand River Conservation Authority with the donation of the GRCA papers to the University of Waterloo library.

The GRCA, which manages the Grand River's water and natural resources on behalf of 38 municipalities and 925,000 residents, has donated its corporate archives for the last 75 years to the university library. The Grand River flows 300 kilometres through southwestern Ontario from the highlands of Dufferin County to Port Maitland on Lake Erie.

"The GRCA donation complements the rich archival holdings of the University of Waterloo library on the environment and conservation, such as the papers of W.H. Breithaupt, the earliest proponent of flood control on the Grand, as well as the archives of the Walter Bean Grand River Trail, the Muskoka Lakes Association and the Canadian Coalition on Acid Rain," said university librarian Mark Haslett.

The official opening of the Grand River Conservation Authority Papers will be held Tuesday, Sept. 22, from 4 to 6 p.m., on the first floor of the Dana Porter Library.

At the event, officials will also sign a GRCA-University of Waterloo memorandum of understanding, which renews the research agreement between the university and the authority.

"This collection represents a significant resource to researchers interested in the natural history of southern Ontario," said Alan Dale, chair of the GRCA. "We are grateful to the University of Waterloo for accepting the donation, conserving it in perpetuity and making it available for research use."

The GRCA came into being in 1934 and is Canada's oldest watershed management agency, celebrating 75 years of activity in 2009.

The archival collection contains records that go back to the earliest days in the GRCA's history, including such items as the original minutes of its predecessor agencies, the Grand River Conservation Commission and the Grand Valley Conservation Authority.

The comprehensive collection features photographs, slides, negatives, films, sound recordings, news clippings, scrapbooks, reports and publications.

About the University of Waterloo

In just half a century, the University of Waterloo, located at the heart of Canada's Technology Triangle, has become one of Canada's leading comprehensive universities with 28,000 full- and part-time students in undergraduate and graduate programs. Waterloo, as home to the world's
New Exhibit in Special Collections:
All Hands

The exhibit explores various images of hands in the Department's holdings, as well as the profusion of idioms and metaphors involving hands. Items on display range from a manuscript in a "fine italic hand" and the "printer's fist" pointing to something noteworthy in the text, to disembodied hands holding experimental apparatus in early science textbooks and evocative titles like Carson McCuller's *Clock without hands*. Co-curators are Susan Barribeau, Lynnette Regouby, and Robin Rider. The handsome letterpress poster — featuring printer's fists — is the work of Tracy Honn at the Silver Buckle Press.

 Appearing Elsewhere

Rooms of Wonder

Images from rare books in Special Collections appear in the installation *Loca Miraculi: Rooms of Wonder* by artist Martha Glowacki in the American Collections at the Milwaukee Art Museum. More ».

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Special Collections • Memorial Library, Room 976 • 728 State St. • Madison, WI • 53706
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News Feeds
NEW AT RARE BOOKS & SPECIAL COLLECTIONS

Updates, announcements, and new resources

Drippytown: Vancouver life through the eyes of independent cartoonists

October 15th, 2009 by Katherine Kabbabe | 0 Comments »

The University of British Columbia Rare Books and Special Collections (RBSC), the School of Library, Archival and Information Studies (SLAIS), and the Alma Mater Society (AMS) Art Gallery cordially invite you to an informal reception for the opening of the exhibition: Drippytown: Vancouver life through the eyes of independent cartoonists – Selected Comics and Cartoons from UBC Rare Books and Special Collections, designed by the students of the UBC SLAIS “Visual Arts and Performing Arts Special Collections” course.

Featured artists: Ken Boege, Julian Lawrence, James Lloyd, Josue Menjivar, Jason Turner, Collin Upton

WHERE:
UBC School of Library, Archival and Information Studies, Suite 470, Irving K. Barber Learning Centre, 1961 East Mall, Vancouver.

WHEN:
FREDAY; October 23, 2009, 12noon-1:30 p.m. Please R.S.V.P. (by October 22nd) to Francesca Marinii at fmarin@interchange.ubc.ca

The Exhibition is Free and Open to the Public on the UBC Campus:

October 23, 2009-January 31, 2010
UBC Rare Books and Special Collections (RBSC)-Reading Room
Irving K. Barber Learning Centre-First Floor, 1961 East Mall, Vancouver

Opening Hours: Monday to Friday, 10 a.m.-5 p.m.; Saturday, 12 noon-5 p.m. Closed on Sundays and Holidays; special hours over Christmas Break. When accessing UBC Rare Books and Special Collections, please check bags and coats at the entrance.

The students: Carys Brown, Leah Bruce, Elizabeth Bryan, Michelle Chan, Alice Darrin, Kelsey Dupuis, Reigan Faherty, Heather Hadley, Annie Jensen, Samuel King, Emma Lawson, Jessie London, Anne Lew-Beer, Susannah Smith, Rebecca Steven, Kate Sloan, Alicia Yao, Walter Zicha

Acknowledgements:
Francesca Marinii, Assistant Professor and Course Instructor, UBC SLAIS
Ralph Stanton, Head, UBC RBSC
Jeremy Joudi, AMS Art Gallery Commissioner
The UBC RBSC and AMS Art Gallery Staff

Poster Design: Adrien Van Viersen (http://www.adrienvanviersen.com)
For further information contact fmarin@interchange.ubc.ca
Get short, timely messages from UBC Library Vault.
Twitter is a rich source of instantly updated information. It’s easy to stay updated on an incredibly wide variety of topics and follow @ubclibraryvault

Give it a try

ubclibraryvault

RT @: Tomorrow! FREE Films with acclaimed female Iranian film director Rakhshans Bani-Etemad attending

Chapman Learning Commons (CLC) has two scanners for patron use and digital canorders for loan

Publishing innovation at Oxford’s Bodleian Library:

RT @janyx - CLA gives passing grade to new copyright legislation - user rights still tempered by digital lock

The latest developments re: a case of missing rare tomes from England’s Lindley Library
5/25 Michael Duncan lecture on Jess, Robert Duncan, and Their Circle
Posted: May 20th, 2010 by James Maynard
Please join us in the Poetry Collection on Tuesday, May 25 at 6:00 pm for Michael Duncan’s talk “An Opening of the Field: Jess, Robert Duncan, and Their Circle.”
Currently the Charles D. Abbott Library Fellow, Duncan is conducting research in the Robert Duncan Collection towards a 2013 exhibition of the same name.
Michael Duncan is an independent curator and corresponding editor for Art in America. His writings have focused on maverick artists of the twentieth century, West Coast modernism, twentieth-century figuration, and contemporary California art. His curatorial projects include surveys and recontextualizations of works by Paul Tibbitts, Sister Corita Kent, Kim MacConnel, Lorrain Feitelson, Eugene Berman, Richard Pettibone, Wallace Berman, and Jess.
Posted in News | 0 Comments ↓

Adele Cohen: Brought to Light
Posted: April 6th, 2010 by James Maynard
Brought to Light: Rare Prints by Adele Cohen (1922-2002)
Friday, April 16 to Saturday, May 15, 2010.
Opening reception Friday, April 16, 2010 from 6 to 9 pm. Free to the public.
Where: Western New York Book Arts Center, 458 Washington St. (at Mohawk) in downtown Buffalo. Gallery hours Wednesday through Saturday noon to 6 pm.
Presented by Clean600mm and 20thCenturyPrint.com in association with Western New York Book Arts Collaborative. Co-sponsored by the Poetry Collection, University at Buffalo, The State University of New York.
For additional information, see:
http://www.buffalostreamsmagazine.com/urban/8110250.html
Posted in News | 0 Comments ↓

11/18: Peter Tytell to speak on manuscripts
Posted: November 17th, 2008 by James Maynard
Please join us in 420 Capen at 3:30 this Wednesday, Nov 18 for a Small Press in the Archive presentation by Peter Tytell, a poet and book collector. Tytell has a small trade in small presses and...
Reading Writers/Writers Reading in Baltimore
Posted: May 17, 2010 at 8:00 am by Gabrielle Dean in Special Collections, Staff Picks | 2 Comments

When you think of a city with a rich literary history, you probably think New York or Chicago, or maybe London or Paris. Oh, and Baltimore.

Baltimore? Yes! It turns out that Baltimore has nurtured several generations of writers we couldn’t live without—and continues to be a place where artists of all kinds find the communities, opportunities and low rents they need. A new book pays tribute to Baltimore’s interesting literature scene. City Sages: Baltimore is the first publication of CityLit Press, a venture of the CityLit Project. It is a collection of short works by those famous Baltimore authors you’ve always heard about—notably Edgar Allan Poe and H. L. Mencken—alongside writers who spent formative years in the city, like Frederick Douglass, Gertrude Stein, F. Scott Fitzgerald and Zora Neale Hurston. Contemporary Baltimore favorites Madison Smartt Bell, Anne Tyler and Laura Lippman make appearances; so do the Writing Sens’ Alice McDermott, Stephen Dixon and Jessica Anya Blau. Perhaps the most surprising aspect of the book is the inclusion of so many Baltimore writers you maybe didn’t know about, like the poet and essayist Lia Purpura; Adam Robinson, a poet who also runs Publishing Genius Press; and the journalist, fiction writer and screenwriter Rafael Alvarez.

A great way to experience City Sages is to hear some of its contributors read their own works—Tuesday, May 18, 7 pm at the Barnes & Noble bookstore, 3300 St. Paul.

If you’re interested in other local writers, past and present, you might want to check out Maryland Wits & Baltimore Bards: Shoremen: An Anthology of Eastern Shore Prose and Verse; or the biannual journal The Baltimore Review.
From Capitol Hill to Hill Memorial

"I'm just a bill, sitting here on Capitol Hill...." Many of us remember that ditty from School House Rock, and exhibit goers can see those bills come to life at LSU's own Hill-Hill Memorial Library where Special Collections' current display "Two Gentlemen from Louisiana: The Congressional Papers of Senators John B. Breaux and J. Bennett Johnston, Jr." is on view beginning September 8th.

Named for the manner in which Congressmen address one another on the House and Senate floors, the exhibition marks the formal opening of Breaux's papers to researchers. Documents and photographs highlighting Breaux and Johnston's political careers and legislative accomplishments during their combined fifty-five years in Congress are on view. A small sampling of items related to other members of Congress from Louisiana is also displayed.

Breaux, a Democrat from Crowley, first represented the Seventh District of Louisiana in the U. S. House of Representatives, beginning in 1972, and held that position until his election to the U.S. Senate in 1986. He left office in January 2005. Johnston, a native of Shreveport and also a Democrat, was elected to the Senate in 1972 and served until his retirement in January 1997. Learn more about their papers at http://www.lib.lsu.edu/special/breaux.html and http://www.lib.lsu.edu/special/findaid/politicalpapers/4473.html.

Breaux and Johnston plan to be on hand at a reception to be held at Hill on October 9th at 3:00 in conjunction with a symposium hosted by the LSU Manshio School of Mass Communication, at which the senators will speak. The symposium is at 2:00 and will be held in the Holiday Forum of the Journalism Building. For more information on the exhibition and related programs contact LSU Libraries' Special Collections at (225) 578-6546 or visit the web site online at http://www.lib.lsu.edu/special.

Images:
Left: Representative Breaux talking with a farmer, ca. 1975.
Right: Senator Johnston addressing Democratic Congressional Campaign Committee Dinner as chair of the committee, 1975.
library.mcmaster.ca

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Archives & Research Collections

2010 AECs Fellowship Awarded to Dr. James Woolley

McMaster University Library is pleased to announce that it has awarded a visiting AECs fellowship to Dr. James Woolley, Smith Professor of English at Lafayette College.

I Trust That You Will Forgive the Late Fines

Posted on June 9, 2010 - 15:54. Filed under: Archives & Research Collections

George Washington may never have told a lie, but he apparently borrowed two books on 5 October 1789 from a library in New York City and never returned them.

Add new comment  Read more

Morris Norman: Our Great Donor of Canadiana

Posted on May 5, 2010 - 08:42. Filed under: Archives & Research Collections

Many of us are collectors. We collect buttons, stamps, baseball cards, art, comic books—the possibilities are seemingly endless.

Add new comment  Read more

Aldus Manutius: A Series of Firsts by Renaissance Mastermind

What can we learn about design, innovation and marketing from books printed by Renaissance mastermind Aldus Manutius?

Add new comment  Read more

Library Joins International World War I Digitization Project

The University Library has signed a contract with publisher Adam Matthew Digital to digitize most of its collections pertaining to World War I.

Add new comment  Read more

Made by Mac 2010 Library Prize Winner

The winner of the Made by Mac 2010 Library Prize was recently announced! Congratulations to Jonathan Fong whose winning submission,

Hamilton through an Artist’s Eyes: Library Acquires Valuable Maps

The Eiffel Tower is there. And the Colosseum. And possibly your own neighbourhood. We are referring of course to Google Street View, an enhancement of the popular Google Maps that offers a street level perspective of select cities, including Hamilton.
And the Squirrelly goes to ...

Art Chipman, Chair of the Manitoba Liquor Commission, receives this prestigious award. His job combined with this trophy makes my head hurt with the potential for one-liners. Some of the best around the office are "I hope that thing's stuffed!" and "You don't get high on your own supply!" I welcome your own smart scec comment.

Source: Winnipeg Tribune fonds (PC 18, A-81-12) - Nov 3, Folder 10071, Item 14
posted by brett lougheed at 12:12 pm 0 comments

Hat's off to Mayor Sharpe

Brett Lougheed
Winnipeg, Manitoba, Canada
Digital Archivist,
University of Manitoba Archives & Special Collections
View my complete profile
In the Spotlight

April 19, 2010

New Exhibit and Film Screening Feature the Life of Hildegard of Bingen

She was pledged to the Church by her parents at the age of eight. She spent most of her life, up to the age of 40, with a handful of other nuns in a small, cell-like enclosure attached to a Benedictine monastery. From time to time, she had dazzling visions of divine revelation about good and evil, man's relationship to the cosmos, and God's plan for humanity, but she kept them mostly to herself—until finally, in a vision she could not ignore, God told her to do something totally extraordinary for a woman in twelfth-century Europe: to write these revelations down.

As a new exhibit at Northwestern University Library shows, Hildegard of Bingen led a life that was considered remarkable in her own time—and even more remarkable when she was rediscovered in our era. The Once and Future Saint: Two Lives of Hildegard of Bingen, running from April 26 to August 27 in the Main Library at 1570 Campus Drive in Evanston, chronicles both her incarnations, as a prophet, composer, healer, and reformer who became world-renowned in the twelfth century, and as she was resurrected in the twentieth as an icon to feminists, New Age gurus, the international community of scholars, and musicians—even topping the Billboard charts with a crossover classical/pop music record in 1994.

Exhibit curator Nina Barrett credits Northwestern faculty member Barbara Newman as the inspiration and "patron saint" of the exhibit. "These days there's a rich, fascinating, international body of literature about Hildegard and other women mystics of her time," Barrett says. "But none of that existed in the late 1970s, when Barbara Newman first began working on Hildegard, and her research was absolutely foundational for much of what has been published since then." Newman holds appointments in English, Religion, and Classics. Her books include Sister of Wisdom: St. Hildegard's Theology of the Feminine; the
On April 8, 2010, SCRC hosted a dramatic reading of a selection of letters from our collections. The event was planned and emceed by Addal Wheatley, and we thank everyone who was able to attend. For those who were unable to attend, and for those who would like to revisit something they heard that evening, we have been posting transcriptions of the letters and introductions to them over the past few weeks.

We conclude this series with a letter by humorist H. Allen Smith.

Rear Admiral

H. Allen Smith Collection

We're ending this evening on a high note, or on a very low note, depending on how you react to the following letter. It's obscene and delightful. Harry Allen Smith was born December 10, 1907, in McLeansboro, Illinois, and his book “Lo, The Former Egyptian” gives a humorous account of his return to the region in the 1940’s. Throughout the 50’s and 60’s, Smith published about a book a year, plus hundreds of articles for such magazines as Reader’s Digest, Saturday Evening Post, Playboy, and Esquire. Smith died in February of 1976 while in San Francisco gathering material for articles and books. Smith, among other things, was a grumpy, funny, inappropriate man, and this letter to his protégé, Aubrey Willcox, thanking him for a Christmas gift is typical of his correspondence.

December 26, 1975

Dear Rear Admiral,
MAY 19, 2019

Malcolm X: Make It Plain

Malcolm X was born on this day in 1925. If he had not been assassinated at the Audubon Ballroom on February 21, 1965 he would have been 85 today. In 1994, Blackside, Inc. and ROJA Productions produced a full length biography of his life for American Masters.

Blackside and ROJA set out to produce a full portrait of the man who seemed to live several different lives in 39 short years. Some of the roles he inhabited were that of a brilliant student, a hustler involved in various schemes and crimes, a prisoner, a devout Muslim, an electrifying public speaker, and finally a person who saw the problems of African-Americans and racism as a global human rights issue. Through all these changes the main threads of his personality remained constant as seen in his fiery intelligence, his brilliant speeches, and his refusal to bend to anyone’s will. Unfallingly honest, often shockingly so, he eventually made enemies in the Nation of Islam. Many questions surround his assassination. The only man convicted of the crime was a member of the Nation of Islam, but other groups or people may have been involved in his death as well.

The Film and Media Archive houses the full interviews from numerous people close to Malcolm X, including his wife, Betty Shabazz, one of his daughters, Attallah Shabazz, his brothers, Philbert Little, Robert Little, and Wilfred Little. Other notable interviewees from this series are Alex Haley, who produced Malcolm’s autobiography, The Autobiography of Malcolm X: As Told to Alex Haley, poet Sonia Sanchez, and fellow activist Yuri Kochiyama. The interviews were conducted with people who knew Malcolm during every phase of his life.
2010 WI OH Day: Twitterverse Summary

[Note: For those adverse to Twitter—and I don’t blame you—a more traditional summary appears in the subsequent blog post, click on the other post for April, 2010 WI OH Day: Summary on the right-hand side of this post under the header, Blog Archive.]

@2010WOC:Delightful, Or the 2010 Summary of Wisconsin Oral History Day

I hate to sound old, but back in my day we called giving a synopsis of something either getting "The Cliffs Notes" or "The Readers' Digest" version of it. (I notice that Cliffs Notes now wants to be called CliffsNotes ... Ugh.)

Now, we tweet. I do not tweet for many reasons, but I quietly admire those (mainly folks I know and respect) who do. And since I constantly discuss getting the next generation of folks into oral history, I offer what I might have Tweeted during the March 28 & 29 events that comprised the 2010 Wisconsin Oral History Day. (I notice, too, that I have taken myself out of the "next generation" of oral historians ... Ugh.)

@2010WOC:Delightful: Arrive at Jewish Museum Milwaukee, breathtaking Chagall on the wall. Sent Sunday, March 28, noon

@2010WOC:Delightful: Find out I will be pinch-hitting for Sally Jacobs, okay for gentle to talk about the Holocaust? Sent Sunday, March 28, 1pm

@2010WOC:Delightful: JMM docent gave a great tour; really wish I paid full attention to it (not her fault at all). Sent Sunday, March 28, 1:15pm

@2010WOC:Delightful: JMM has awesome room to give an audio/video presentation, also great (kosher) snacks. Sent Sunday, March 28, 1:30pm

@2010WOC:Delightful: Can't tweet, listening (and presenting)! Sent, March 28, 1:35pm

@2010WOC:Delightful: Congrats to Pollack, Bernstein, Cohen, & Blessing. 4 Great talks on WJewish OH! Sent Sunday, March 28, 3:00pm

@2010WOC:Delightful: I didn’t do too bad either, although Sally J. would have been better. Sent Sunday, March 28, 3:01pm

@2010WOC:Delightful: Dinner at the Water Buffalo ... I’m in! Sent Sunday, March 28, 5:15pm

@2010WOC:Delightful: After dinner, drinks, and a good night’s rest, on my way to UW—Milwaukee Libraries 4 Monday’s big Day! Sent, Monday, March 29, 7:45am

@2010WOC:Delightful: 4th floor conference center at UWM Libraries, great spot for meeting! Libraries staff uber-helpful! Sent, Monday, March 29, 8:05am

@2010WOC:Delightful: City Market’s pastries (and morning beverages) rock! So, do our volunteers! Sent, Monday, March 29, 8:15am

@2010WOC:Delightful: Opening remarks (Thanks Ewa) done! Ready for the show! Sent, Monday, March 29, 9:05am

@2010WOC:Delightful: The Lone Arranger, Julia Stringfellow, rides gracefully through her workshop! Sent, Monday, March 29, 10:30am

@2010WOC:Delightful: Keynote: Great chair (Rob Smith), A+ lecture (Todd Moyo) and comment (Stephen Kenner!) Sent, Monday, March 29, noon

@2010WOC:Delightful: More on keynote: Tuskegees Almanq fly again & Black
ARIZONA STATE UNIVERSITY
Curatorial/Museum Specialist, Senior

POSITION DESCRIPTION

DATE: February 16, 2010

DEPARTMENT: Archives and Special Collections, University Libraries

NAME:

TITLE: Curatorial/Museum Specialist, Senior

GENERAL SUMMARY:

Under the supervision of the Assistant Archivist for Collections and Records Management, serves as chief exhibits curator for ASC. Coordinates and conducts design, development, scheduling, transportation, installation and promotion for ASC exhibits at ASU and other locations in Arizona. Serves as principal promotional and public relations contact for the department. Manages, accessions and preserves the University Artifacts Collection housed in the University Archives repository. Facilitates work of University Libraries Exhibits Committee. Serves on department reference desk as assigned. Work involves lifting and carrying boxes up to fifty pounds and/or shelving or retrieving materials from ground level up to seven feet high.

ESSENTIAL FUNCTIONS:

- Establishes Archives and Special Collections exhibit concepts and select archival materials for presentation. Creates exhibit design concepts and writes descriptive text. Coordinates and supervises materials production, preservation, transportation, and installation of exhibits at department facilities, other ASU campus facilities and off-campus sites in Arizona. Manages, accessions, and preserves the University Artifacts Collection in the University Archives repository. (50%)

- Facilitates work of University Libraries Exhibit Committee (15%)

  1. Assisting University Libraries academic professionals and classified staff in developing new exhibit concepts and selecting materials for display from ASC collections.

  2. Training University Libraries staff in the use of the mat cutter and in matting, framing, and other presentation techniques.

  3. Selectively assisting with matting and framing of materials when necessary to meet deadlines or to safely present materials.

  4. Serving on the University Libraries Exhibits Committee
ESSENTIAL FUNCTIONS CONTINUED:

- Produces press releases, exhibit catalogs, and other promotional publications in support of departmental exhibits, external exhibits and other departmental events. Responds to the inquiries from the press and public regarding department events. Seeks external funding to support expansion of the exhibit program (15%)

- Serves on department reference desk as assigned, including weekday evenings and weekends. (15%)

- Coordinates simultaneous or overlapping scheduling of department and off-campus exhibits at multiple sites. Evaluates exhibit sites for security and preservation. Selects and purchases exhibit materials and tools. (5%)

QUALIFICATIONS:

Required:

- Master’s degree in Anthropology, Art History, or Museum Studies or related field AND one year museum curatorial experience, OR

- Bachelor’s degree in Anthropology, Art History, or Museum Studies or related field AND two years museum curatorial experience, OR

- Six years museum curatorial and/or registration experience, OR

- Any equivalent combination of experience and/or education from which comparable knowledge, skills, and abilities have been derived.

- Excellent communication skills.

- Knowledge and/or experience in designing, preparing, and installing exhibits.

Preferred:

- Experience preparing press releases and/or public speaking.

- Knowledge of the history of Arizona and the Southwest.

- Knowledge and/or experience in museum curatorship or archives management.

- Experience in using Windows-compatible word processing or database management software.
University of Connecticut Libraries

Area: Dodd Research Center
Job Title: Publicity/Marketing Administrator for Library Marketing and Communications

Job Summary

Working in a team environment under the general direction of the Public Programming, Marketing and Publicity Team (Public Outreach) Leader and Director of the Thomas J. Dodd Research Center, the Publicity/Marketing Administrator is responsible for publicity and marketing activities designed to promote departmental programs, events or services.

Duties and Responsibilities

1. Coordinate the schedule of events and activities in Dodd Center public spaces, including the tracking of monthly public room usage statistics and billing for room usage

2. Work with individuals and groups requesting space and supervise all necessary arrangements for programs including rooms, special material or equipment and follow up on all details for coordination and operations. Maintain liaison with appropriate on and off campus parties responsible for providing services

3. Set up, train users, and/or operate equipment and furniture when such services are needed/requested by individuals or groups using Dodd Center facilities

4. Train and supervise students/staff who work on event activities

5. Serve as the payroll entry coordinator for the Public Outreach Team

6. Work with the Public Outreach Team to write and/or edit and disseminate informational and promotional materials for use in outreach activities. This includes but is not limited to promotional items such as brochures, flyers, press releases, articles and Annual Report

7. Maintains working relationship with members of the public media to promote coverage of department programs and initiatives

8. Work with the Public Outreach Team to coordinate and implement Dodd and Library sponsored events

9. Coordinate the Libraries’ Exhibit Program, including finding innovative ways to streamline the processes and costs involved

10. Serve as a resource for the Libraries’ permanent signage needs, including finding innovative ways to streamline the processes
11. Assist the Public Outreach Team and the Dodd Research Center Program Area on business functions including ordering and maintaining supplies, departmental purchase orders, foundation account tracking and reimbursements and coordinating work orders.

12. Actively participate in Program Area activities and Library Cross-Program Teams where appropriate.

13. Participate in appropriate professional activities.

14. Actively participate in the introduction of new approaches to the operations and services provided by the team.

15. Other duties as assigned.

**Minimum Qualifications**

1. Bachelor’s degree or equivalent combination of education and experience.
2. Strong interpersonal skills and demonstrated ability to communicate, both orally and in writing, with library, university staff and members of the public.
3. One to three years experience in a responsible administrative support position, which demonstrates knowledge of administrative methods.
4. Demonstrated ability to work independently and under deadline.
5. Willingness to work flexible and irregular hours when required.
6. Computer expertise in programs such as word processing and database and spreadsheet management.
7. Strong organizational skills.
8. Demonstrated experience in supervising the work of others.

**Desirable Qualifications**

1. Experience operating computer and audio-visual equipment in a public environment.
2. Experience with computer design programs (Adobe Illustrator, Photoshop and Visio).
3. Experience in working with high-profile public programs and public figures.
4. Experience in working in an academic library/archival environment.
5. Experience with event planning.

Crested 6/30/09 - jcm
University of Connecticut Libraries

Area: Dodd Research Center
Title: Public Programming, Marketing and Publicity Team Leader

Job Summary

Working in a team environment under the general direction of the Public Programming, Marketing and Publicity Team (Public Outreach) Leader and Director of the Thomas J. Dodd Research Center, the Publicity/Marketing Manager is responsible for a wide range of activities associated with the communication of library programs and services to and from the various constituencies of the University Libraries.

Duties and Responsibilities

1. Lead the Public Outreach Team to serve as advocates for the Libraries through the creation and promotion of innovative initiatives that focus on the Libraries resources

2. Lead the Public Outreach Team in establishing team goals and strategies to promote Libraries to the Libraries staff, faculty, students and external constituents

3. Implement and coordinate policies and procedures for public programs, marketing and communications within the UConn Libraries

4. Evaluate team members annually per established University and library procedures

5. Promote diversity and diversity related programs

6. Establish and ensure effective team meetings including agenda setting, establishment of meeting times, process for documentation of team decisions and following team norms

7. Develop and model good communication, facilitation, and consensus-building skills and encouraging and supporting team members in developing their own abilities in these areas

8. Request and coordinate team budget and maintain the team’s statistical data

9. Serve as a resource for Library staff regarding effective promotional strategies and activities and advise teams regarding marketing and communications needs of their areas

10. Communicate with the Dodd Research Center Program Director, the Assistant Vice Provost for University Libraries, and/or the Vice Provost for University Libraries on appropriate issues

11. Representing the University Libraries and Public Outreach Team in a variety of settings

12. Maintain an awareness of the role of marketing and promotion of library programs and services as they develop nationally and participate in national/international programs in the advancement of library marketing and promotion
13. Work with the Public Outreach Team to write and/or edit and disseminate informational and promotional materials for use in outreach activities. This includes but is not limited to promotional items such as brochures, flyers, press releases, articles and Annual Report.

14. Coordinate and implement Dodd and Library sponsored events.

15. Work with the Public Outreach Team to maintain and coordinate online publicity options, including Library websites and emerging web 2.0 technologies.

16. Work with the Public Outreach Team to coordinate the Libraries’ Exhibit Program.

17. Work with the Public Outreach Team to be a resource for Library permanent signage needs.

18. Serve as back up for public room scheduling/operating equipment in public rooms and public service for individuals and departments utilizing the public spaces in the Dodd Research Center.

19. Serve as the primary contact for the Public Outreach Team and the Dodd Research Center Program Area on business functions including ordering and maintaining supplies, departmental purchase orders, foundation account tracking and reimbursements and coordinating work orders.

20. Actively participate in Program Area activities and Cross-Program Teams where appropriate.

21. Participate in appropriate professional activities.

22. Actively participate and encourage the introduction of new approaches to the operations and services provided by the team.

23. Other duties as assigned.

**Minimum Qualifications**

1. Bachelor’s degree
2. At least 5 years relevant experience
3. Experience in event planning/implementation
4. Working knowledge of publishing/design software
5. Strong interpersonal skills and demonstrated ability to communicate, both orally and in writing, with library, university staff and members of the public
6. One to three years experience in a responsible administrative support position, which demonstrates knowledge of administrative methods
7. Demonstrated ability to work independently and under deadline
8. Willingness to work flexible and irregular hours when required
9. Strong organizational skills

**Desirable Qualifications**

1. Masters Degree in marketing, communications or related degree
2. Knowledge of library constituents
Head, Archival & Special Collections

Position Description

Position:  Head, Archival & Special Collections

Rank:  Librarian (any rank); administrative rank TBD

Length of Term:  5 years, renewable

Scope

Reporting to the Associate Chief Librarian for User Services, the Head, Archival & Special Collections provides strategic leadership and oversight for the staff and operations of the Archival and Special Collections units of the Library, including collection development; organization, maintenance and preservation of collections; reference and instruction; promotion and outreach services; collaborative development of digitization projects; cultivation of donor relations; budget management; workflow coordination and human resources management; and operational management of the Department’s physical facilities. As a member of Chief Librarian’s Council, the incumbent participates in library wide planning and policy making. The incumbent coordinates and develops strategies for the effective, efficient evaluation and selection of information resources to meet the needs of the University of Guelph academic community, and develops and promotes operational procedures and policies to guide decision-making and practice in all areas related to Archival & Special Collections management. The incumbent acts as a primary contact with donors, academic and community users and visitors, vendors, library and university personnel and a broad range of other library and archival organizations in all matters relating to the acquisition, preservation and use of the Library’s specialized archival and rare book collections. The incumbent works closely with the Head of Information Resources, the Associate Chief Librarian for User Services, and the Chief Librarian to acquire and make accessible specialized collections and archival holdings which will build collections which are in alignment with Guelph’s current areas of collections strengths, and which will support Guelph’s teaching and research missions.

Working in close conjunction with the Library’s executive management team, the incumbent acts as a spokesperson for the University of Guelph Library to the campus community and beyond, and participates actively in representing Guelph at the regional, provincial and national levels. Finally, the incumbent is responsible for continuous review of current services in support of Archival and Special Collections activities; coordinating, recommending, and reviewing the development of new services; and maintaining a current awareness of best practices and emerging services in all areas relating to this specialized field of library services and resources.

Accountability
The incumbent leads and coordinates the work of the Archival & Special Collections unit with a wide range of stakeholders within and outside of the Library, especially with the Head of Information Resources, User Service Heads Committee, Chief Librarian’s Council, Alumni Affairs & Development, and many donors. The primary role will focus on developing organizational effectiveness related to the management and operation of archival & special collections in an academic library context. The focus will be on acquiring, preserving, and providing access to specialized resources which will meet the needs of and promote awareness of the University of Guelph’s unique heritage and distinctive academic and research culture.

The incumbent’s specific responsibilities include:

1. **Strategic leadership:**
   
   - Provides strategic direction for the staff, resources, facilities and activities of the Archival & Special Resources units, including selection, acquisition, processing, preservation and access to the special and archival information resources which are donated, acquired or accessed on behalf of the University of Guelph user community.
   
   - Supervises 5 support staff positions, additional student and volunteer workers (9-12 per semester), and other project staff (as necessary), providing guidance and coordination for their activities and decisions, assigning responsibilities, workload and special projects. Ensures that these staff are fully and optimally engaged, and provides leadership for them as they work together to accomplish the unit’s functional objectives.
   
   - Ensures effective services for library users through organizing, facilitating, directing and developing the work of Archival & Special Collections, through the evaluation and revision of existing services, and through the development and implementation of new services as appropriate.
   
   - Maintains current awareness of and provides leadership in the application of best practices, new technologies and optimum strategies for improving the effectiveness of archival and special collections selection, acquisition, delivery, processing, and maintenance of access (e.g. evolving digital technologies, intellectual property issues, scholarly communication issues and trends). Provides strategic leadership in copyright and intellectual property issues concerning specific collections; evaluation of current and prospective areas of subject collecting.
   
   - Maintains familiarity with rare book practices and the antiquarian book trade; knowledge of issues, trends, principles and practices in archival and special collections including facilities management, collection security, preservation and records management.
2. Specific responsibilities:

- At the request of faculty, or in order to provide promotion and outreach services to diverse users of the Library’s special archival and special collections, conducts reference and instruction sessions or arranges specialized tours relating to those collections.

- Participates in the Library’s development and endowment programs as they relate to the acquisition and maintenance of specialized archival and book collections with particular focus on maintaining positive relations with current and potential donors of specialized collections.

- Promotes the use of statistical data collection and analysis to guide decision-making and to optimize the current use of space in the Archives and Special Collections physical facilities, including offsite storage, and to plan for their future growth.

- Expends the Library’s Archival & Special Collections acquisitions funds of approximately $25,000, and manages the proper expenditure of operational funds for equipment and supplies on an annual fiscal cycle and as part of longer-term strategic planning. Provides Library Administration, Financial Services, and auditors with information, reports, analysis and advice relating to the Archives acquisitions budget as well as to specific purchases or subscriptions.

- Accepts gift donations and collections based on the Library’s strategic directions and priorities, and in alignment with the Library’s existing areas of strength for archival and special collections. Maintains data or records to fulfill fiduciary responsibility (e.g., insurance) for materials acquired.

- Oversees and coordinates the unit’s digitization programs and services with the aim of preserving, promoting and improving access to the Library’s unique special collections. Maintains knowledge of established and evolving standards for digitization including experience or familiarity with emerging metadata schemes and tools such as DC, EAD, TEI, XML, RDF and OAI.

- Provides content and oversight for development and maintenance of the unit’s website with IT Services staff and librarians in liaison and information resources. This includes developing guides for access; electronic reference; descriptions for collections; publications such as Collection Update; and special projects related to Knowledge Ontario and Alouette Canada.

- Provides oversight and coordination with library and university staff for exhibits within the library and for specific larger projects held outside the library. Includes selection, preparation, and installation of displays in conjunction with regular staff or specific project teams.
• Oversees and coordinates the valuation of donated collections by external appraisers and works with Alumni Affairs and Development staff to issue cultural property and tax credits to donors as required. Supervises the Library’s gifts-in-kind program, including the appraising of gifts to be added to the Library’s general circulating collections, requesting income tax receipts and issuing letters of thanks and acknowledgement to donors as appropriate.

• Contributes to assessments of the Libraries’ archival and special collections as required for accreditation reviews or as needed to support the University’s research and teaching programs as they evolve.

• Participates actively as a member of Chief Librarian’s Council and Library Council, and is committed to effective cross-departmental collaboration and communication.

• Has particular responsibility for working in close collaboration with other Library managers and staff to ensure the effectiveness of the Library’s planning, decision-making, and operational practices in relation to Archival & Special Collections

• Acts as a spokesperson for the University of Guelph Library to the campus community and to external cultural associations; fosters good communication and effective working relationships with faculty, staff, students, and other library users; builds relationships with diverse constituencies.

• Coordinates and leads the Library’s participation in various cooperative/consortial partnerships and digital library initiatives concerning Guelph’s archival and special collections.

• In consultation with other library stakeholders and others involved in library development and promotion, develops and implements communications strategies to optimize effective communication with staff and our users.

• Works with other Library units, managers and staff to coordinate management of the Archival & Special Collections unit, and to ensure reliable and easy access to its resources:

  ⇒ communicates with Liaison Librarians and the Manager for Information Literacy to share ideas and expertise, to coordinate collection development/management activities, and to promote methods of content delivery that meet the information or course needs of faculty, departments, courses, and students, in support of the information resource needs (expressed and implied) of all of Guelph’s user groups.

  ⇒ Works with IT Services staff and the Library’s web advisory group to ensure that library content delivery is coordinated within the
context of the overall campus communication and IT infrastructure (e.g. the Guelph online community).

⇒ Works with the Manager of Facilities Services to ensure that the equipment and physical facilities maintaining the Library’s special and archival collections are secure and well-functioning from a preservation perspective.

3. Professional responsibilities:

- Maintains awareness of and implements “best practices” for archival and special collections through ongoing contact and professional upgrading within the professional archivists’ community e.g. Archives Association of Ontario, Association of Canadian Archivists

- Contributes to the management of the total Library system through membership in or attendance at appropriate Library and University governance and operational committees.

- Engages in continuing professional and academic growth through active participation in research and publishing activities in appropriate library and professional organizations
MU Libraries Position Description

Title: Senior Special Collections Librarian, Position no. 14139
Classification: Librarian II, III or IV
Division: Special Collections, Archives & Rare Books Division
Administrative Unit: Special Collections & Rare Books Department
Location: 401 Ellis Library
FLSA status: Exempt
Reports to: Director of SCARaB Division

I. Summary Description

Under the supervision of the Director of the Special Collections, Archives & Rare Books Division (SCARaB), the senior special collections librarian assists in performing the daily operations of the department. Functions as lead worker in the Special Collections & Rare Books Department. Provides reference service to all print and microform collections held by the department. Assists and instructs patrons in the use of all collections in all formats including the Internet. Collaborates in the development, design, revision, and update of the Special Collections & Rare Books departmental website. Participates in development, management, and maintenance of the print and book collections. Participates in collection promotion, outreach, and exhibits that serve the students, faculty, donors, and the Friends of the MU Libraries group. Actively pursues and develops outreach to faculty and students that encourages the inclusion of special collections materials in the curriculum. Works with autonomy but engages in cooperative decision making. Supervises and schedules student workers and graduate student assistants in the absence of the Special Collections Librarian [Media Specialist]. Assists and participates in decisions relative to acquisition of in-print and out-of-print material and in collection development. Contributes to and assists in special research, bibliographic, and exhibition projects. Provides assistance to the other Special Collections Librarians in managing stack space and material preservation.

II. Description of Duties

1. Cooperatively works with other staff members in collection development for the major collecting areas of the Department. Writes collection development policies.

2. Identifies and recommends items for purchase and evaluates prospective gift items for addition to the collections. Works with the Acquisitions Department to track expenditures of appropriated and gift funds for Special Collections materials and insures that ordering is done correctly.

3. Expands awareness of Special Collections & Rare Books holdings through exhibits, publications, instructional programs, presentations and lectures.
UNIVERSITY OF MISSOURI
Senior Special Collections Librarian
http://mulibraries.missouri.edu/staff/admin/positiondesc/Posdesc/Spec/c14139.htm

4. Works closely with faculty, students, alumni and others in the wider community to interpret the collections and promote an understanding of their value to teaching and scholarship.

5. Works with the Director of Libraries, SCARaB Division Director, and the Libraries Development Officer to advance the Libraries’ relationship with current and prospective donors and assist as needed in the Libraries’ fund-raising initiatives.

6. Identifies and recommends materials in Special Collections & Rare books holdings that are suitable for digitizing. Participates in strategic planning for digital library projects.

7. Provides reference services to patrons in person, or by telephone (during scheduled desk hours), written correspondence, or email. Provides bibliographic instruction for classes and other groups.

8. Cooperates in the planning and design of the departmental website, including planning and preparation of online exhibits.

9. Prepares finding aids, catalogs, or other publications to improve access to the collections.

10. Works with the Catalog Department to prioritize Special Collections & Rare Books materials for cataloging. As needed, develops bibliographic control standards for special collections materials, including metadata for digital materials.

11. Maintains a proper environment for the preservation, safety and security of the Special Collections & Rare Books Department and its collections.

12. Participates in professional activities beyond the library as appropriate and maintains current awareness of trends and developments in the field of rare books and special collections, including digital libraries and digital preservation.

13. Participates in general library administration and planning activities as appropriate.

14. Represents the Division in appropriate meetings at the campus or university levels.

III Supervision

Received: Works under the direction of the Director of SCARaB.

Given: Supervises and assigns work to student workers and graduate library assistants and other staff as needed.

IV. Qualifications:
Required: M.L.S. from an ALA accredited library school and 3 years of experience in special collections libraries or rare book collections within an academic or research library. A strong and demonstrated commitment to public service. Excellent oral and written communication skills as well as a demonstrated ability to work productively and collaboratively with colleagues, faculty, students, donors, and friends groups. Demonstrated understanding of the role of primary source material in the research process.

Preferred: Course work in rare books, preservation or completion of additional graduate work or other relevant continuing education offerings. Additional graduate degree in an appropriate subject area. Record of successful leadership experience in an equivalent or similar position. Awareness of preservation practice and issues for print, microform, and digital materials. Experience in managing digitizing projects and awareness of national standards and best practice for creating digital collections. Familiarity with the history of books and printing and the antiquarian book trade. Reading knowledge of at least one classical or modern language other than English.

Developed May, 2005
Revised November 15, 2007
c14139
WASHINGTON UNIVERSITY
JOB DESCRIPTION

DATE:

JOB TITLE:  Film & Media Archive Educational Archivist

SUPERVISOR: Anne Posega
DEPARTMENT: Special Collections

POSITION SUMMARY:
The Educational Archivist in the Film & Media Archive will assume management responsibilities in the area of research, scholarship, and educational use of the Film & Media Archive. This position will assist in all areas of public outreach, working closely with the Film & Media Archivist and other library staff. The Educational Archivist will also assist in prioritizing archive materials for preservation, cataloging, and digitization based upon historical importance, educational and research value.

DUTIES AND RESPONSIBILITIES (Essential Functions)

1. Collaborate with faculty at WU to develop strategies for using archive materials to enhance current courses, create new teaching tools and resources for classroom and student use, and to design new courses.

2. Promote the archive externally at conferences, symposia and in meetings with educators.

3. Work with archive and library staff to promote the collection to the broader public community in St. Louis and beyond, through public events and exhibitions.

4. Assist in developing collaborative educational or outreach projects with other institutions, both locally and nationally.

5. Oversee the establishment and management of research fellowships in the Film & Media Archive.

6. Work with graduate and undergraduate students using the archive for academic research or internships.

7. Assist in prioritizing preservation and digitization work based on educational needs, research value, and significant historic anniversaries.

8. Participate in tasks that will strengthen the operations of the archive, including assistance in grant writing and participation in archive and library meetings.