



SURVEY RESULTS

EXECUTIVE SUMMARY

Introduction

Outreach—defined as activities provided by special collections and archives that foster use of materials and resources to enhance both education and research—is increasingly becoming a core component of special collections activities. Special collections and archives have been actively seeking out and building relevant primary-source collections for years, and they have devoted significant staff time to the processing (arrangement and description) of these items, helping to make these resources coherent and accessible. The implementation of encoded archival description has allowed collection guides/finding aids to be displayed on the Web, and this step has brought special collections holdings to a wider exposure than ever before—both at the local institution and beyond. Nonetheless, students, faculty, and other scholars/researchers affiliated with the institution may be unaware of available special collections resources and the potential benefits of these resources for supporting education and research at all levels of the curriculum. The next logical step in the outreach process for special collections is targeted engagement.

This survey examines those aspects of outreach that are specific to the use of special collections for education and research by students, faculty, and other scholars/researchers affiliated with the institution. Although the survey focused on these three groups, we recognize that many special collections target audiences outside their institutions. While we briefly touch upon scholars/researchers not affiliated with the institution, a future survey will be needed to explore outreach activities directed to external constituencies in more depth.

The survey was conducted between 8 February and 18 March 2010. Seventy-nine of the 124 ARL member institutions completed the survey for a response rate of 64%.

Exhibits

Exhibits are ubiquitous as a form of outreach, with all but one of 79 respondents reporting that they create exhibits based on their collections. However, of those 78 respondents, only 15 (19%) have a person or position charged with primary responsibility for exhibits. The majority of respondents (51%) say that responsibility varies depending on the exhibit. Comments suggest that the format (i.e., rare books, archives, manuscripts) and/or the subject of the exhibit determine the involvement of appropriate specialist(s). In several institutions special collections are distributed throughout multiple departments or programs, and responsibilities for coordination of exhibits in these cases tend to fall to a team or committee. As noted at one institution, “Special Collections are in four different locations and consist of 9 separate programs. There is an Exhibits Committee that manages and coordinates exhibits at our principle library.”

The data suggest that all respondents are creating physical and online exhibits. For both physical exhibits and online exhibits, institutions evenly target undergraduate students, graduate students, and faculty as primary audiences, with somewhat less emphasis on other scholars/researchers affiliated with the institution.

Given this widespread emphasis on exhibits, it is not surprising that the majority of respondents have a physical space within the library designated for this

activity; 18 of 78 (23%) also have a space beyond the library buildings. These include student spaces, alumni centers, and collaborations with museums, most notably the National Museum of American History. Libraries are using a wide variety of approaches to promote their exhibits, with library and university Web sites emerging as the most popular and successful method. Respondents are also promoting exhibits through social networking sites and blogs, but they are not convinced that these methods are very successful.

Approximately half of 70 respondents attempt to evaluate the success of their exhibits, primarily through some type of count (door counts, Web statistics, and attendance numbers). Less frequently used assessment methods include surveys, e-mails, and anecdotal user feedback. Respondents have reported changes such as increased collaboration with faculty, extending hours, standardization of design, increase in the number of exhibits, and a more focused approach to promotion as a result of these assessment measures.

Events

As with exhibits, events are nearly universal among ARL special collections departments as an approach to outreach; seventy-five (96%) participate in and host events such as lectures, open houses, and symposia to highlight their collections. Graduate students and faculty are slightly more likely to be primary target audiences than undergraduates or other scholars/researchers affiliated with the institution.

Again, for the majority of respondents (44 or 56%), primary responsibility for coordinating special collections events varies depending on the event. This can be due to a number of reasons: expertise related to the highlighted collection, knowledge of the audience, origination of the idea for the event, personal or professional relationship with the donor, event location, department/library organizational structure, staff work schedules, and, simply, who has the most interest in hosting or participating in the event. For the 25 respondents indicating that primary responsibility falls to one individual or one individual leading a team of staff, this position is most often the head or director of special collections. Planning and hosting

events may be collaborative at a broader institutional level, involving members of the campus community or library-wide support and planning for a significant or important intended audience.

As might be expected given the emphasis on events, 56 of the respondents (73%) say that special collections has a space within library buildings, other than a reading room, designated for events. These spaces include lecture halls, lobbies or atriums, classrooms, conference rooms, event halls, and spaces that have been re-purposed for a special collections event. Seventeen respondents have a designated space beyond library buildings for events, consisting of auditoriums, campus museums, and galleries and classrooms in other buildings. One respondent notes that the choice of venue depends on the constituencies they are trying to reach. An event featuring football films, for example, might be hosted in the football center.

Press releases and direct mailings are the most popular and successful methods for promoting events. Interestingly, one-on-one contact is the most reported form of event promotion; while used by 70 respondents (92%), only 18 (24%) consider it to be most successful approach. Social networking sites are being used by 27 respondents (36%), but only four of those rate this as the most successful promotional method. Additionally, several respondents utilize campus and local media to promote events. The titles of recently held events supplied by respondents show that events are closely related to collections. The list also reflects the diversity and uniqueness of holdings throughout ARL member institutions.

About a third of all respondents have no formal measures in place to evaluate events. The rest of the respondents overwhelmingly report using attendance to gauge an event's success, followed by anecdotal feedback as the second most commonly reported measure. Surveys, course evaluations, and increases in reference queries are other evaluative indicators of the success of an event. Of the 53 respondents who attempt to evaluate events, 21 (40%) report making changes based on what they have learned. Examples include changes in the areas of publicity, scheduling, and target audiences.

Curricular Engagement

Engaging university students in using special collections is also an important activity; all of the academic library respondents pursue this avenue of outreach. Slightly more is being done to engage undergraduate students than graduate students through curriculum, and 80% of respondents have undertaken at least some of the following activities: worked with faculty to develop courses or assignments that use special collections materials, consulted with students one-on-one as they use collections for coursework, conducted in-person instruction for classes in special collections spaces, and/or consulted with students in groups as they use collections for coursework. Departments are reaching out through in-person instruction in regular classrooms, creating course-related Web pages/subject guides/LibGuides of special collections materials, and working with students to create physical exhibits using special collections materials. Staff members are attempting to engage students in innovative ways, such as developing instructional videos about collection use, offering research fellowships and internships, and reaching out to students at the pre-college level.

Special collections departments tend not to have a designated staff person responsible for outreach through curricular engagement. They rely instead on their staff members who have expertise in the area of interest, or who have already established a relationship with an academic department, faculty member, or student. When special collections are decentralized, the responsibility typically rests with those who work most closely with the materials of interest. Staff members often collaborate on this work, and a wide variety of positions are involved in this activity. This is a case where goals may exceed staff capacity, since many of the comments emphasize that special collections would like to be able to focus more time and effort on curricular engagement.

As with collections and departmental structures, variety is evident in the types of spaces designated for faculty and/or student collaborations. Almost 70% of the responding institutions have collaborative space within library buildings, and just 7% maintain space beyond the library. For many, this collaboration occurs in dedicated classrooms, conference rooms, donor rooms, or group study areas near special collections,

while others meet in seminar rooms, lecture halls, and spaces that are shared with other library departments. Art museums, learning centers, and research centers are among the collaborative areas that are used outside of the library.

In promoting curricular use of collections to both students and faculty, respondents cite one-on-one contact as both the most used and the most successful method. The library Web site is the second most used tool for promoting curricular collections to both faculty and students, but less than a third of respondents classify it as a successful method. Listserv/group e-mails are perceived as being more successful in reaching faculty than students. Respondents have tried posters, flyers, bookmarks, direct mail (either electronic or paper), blogs, and campus newsletters. Those few who have used social networking for this purpose do not find it successful in reaching faculty.

Open-ended responses to “Other methods” elicited several creative and enthusiastic comments. One institution has been able to tap into course enhancement grants directed towards faculty to help them implement new instructional techniques. “[Course enhancement grants] encourage and reward faculty for partnering with librarians. Curators of special collections have been successful in using the grants to incorporate special collections.” Another respondent describes promoting their collections to faculty by building relationships with graduate students. “We are particularly successful with graduate students teaching their first course. They are grateful for the help to fill the syllabus and we believe we are training them to see the value of special collections as they move into their own faculty position.” One department has recently created an Outreach Coordinator position, and they are “hoping to see more use of Web 2.0 to promote to students.” Another respondent gives two monetary awards (\$750 each) in recognition of excellence in undergraduate research projects “that make original and extensive use of the University Library’s collections.”

Special collections are tracking curricular engagement through a variety of use counts: 88% keep track of how many classes use materials during the year, 55% track the number of students using materials (outside of an instruction session), and others track

general collection usage. Of the 61 respondents who answered the evaluation section, 20 do not evaluate student use of materials. Eighteen respondents rely on anecdotal feedback, and fourteen use surveys. A few respondents use circulation statistics for their collections, track how many registered patrons are students, or review the number of citations of special collections materials in student papers. In general, comments on this section reflect a desire for methods that go beyond use counts to help assess curricular outreach outcomes more effectively.

About a third of the respondents commented on the ways in which they are including unique materials in student research projects—working with faculty to hold classes in special collection spaces, crafting class assignments that utilize primary sources, involving subject librarians and teaching faculty, collaborating with faculty on assignment design, selecting materials for student use, and creating a special student exhibit curator opportunity. One respondent outlined a program assigning honors freshman an original document, rare book, or piece of artwork for a semester-long research project. The success of this initiative “has led to discussions of the creation of an Undergraduate Research Center to be based in the Library.”

While everyone embraces the concept of curricular outreach, a few recurring problems surfaced in the comments. The demand for instruction is growing, while the staff is shrinking. The lack of a single person designated as coordinator can impede progress in developing a program. Staff members are dealing with multiple priorities; one respondent observed that although one-on-one contact seems to be the most effective way of reaching faculty and students, it is also the most time-consuming. The observation that the best collaborations occur when faculty approach special collections staff suggests that the balance between being responsive and being proactive may not always be easy to achieve.

Faculty and Scholars/Researchers Affiliated with the Institution

Most respondents (72 or 95%) target research faculty and other affiliated scholars/researchers in their outreach efforts and do so using a variety of approaches.

Scheduling one-on-one visits within the special collections/library space is the most common way to engage these scholars/researchers, followed by holding orientations in special collections and creating Web pages with content specifically directed toward this audience. Respondents rate these three methods as being more effective than all other methods, including visiting scholars/researchers in their offices or holding orientations outside of the special collections/library space.

The primary responsibility for conducting outreach to affiliated scholars/researchers is spread out among staff. Of 72 institutions that responded, only 16 indicate that this responsibility falls primarily to one person. For the remainder of respondents, responsibility is shared among several members within special collections or extends beyond special collections to staff in other library units with applicable subject knowledge in the area of the researchers' interests.

To promote special collections materials to faculty and scholars/researchers, a variety of methods have been used. In order of preference, modes of communication for reaching affiliated scholars/researchers include direct one-on-one contact, library or university Web pages, library newsletters, press releases, campus newspapers, and other types of physical advertisement (posters, fliers, bookmarks, etc.). Interestingly, outside of placing information about special collections materials on library/university Web pages, respondents have rarely turned to other methods of Web communication to reach affiliated scholars/researchers. Fewer than ten institutions report methods such as blogs, listservs, and social networking Web sites as being effective methods of providing outreach to affiliated scholars/researchers.

Evaluation of the effectiveness of outreach efforts directed to affiliated scholars/researchers is relatively limited. Of the 49 institutions responding to the questions about evaluation, 27 report not doing any type of evaluation. The other 22 institutions are using methods such as tracking usage statistics, interpreting anecdotal feedback from patrons, and conducting formal surveys. Based on results of evaluations, eight of these institutions have made changes in their practices; in all cases, they have increased their efforts to contact affiliated scholars/researchers.

Scholars/Researchers Not Affiliated with the Institution

Institutions approach outreach to unaffiliated scholars/researchers in much the same way as they approach outreach to affiliated scholars/researchers, and many of the same methods are judged to be successful. Exhibits, events, and instruction are important components of outreach to unaffiliated scholars/researchers. In addition, some institutions are using activities such as participation in conferences, social networking, and travel grants to bring researchers to the collection.

While respondents considered one-on-one contact to be the most successful method for engaging affiliated scholars/researchers, they rated online promotion as the most successful for unaffiliated scholars/researchers. This is entirely logical, given the fact that unaffiliated scholars/researchers are less likely to have a physical presence on the campus.

Outreach and Engagement Policy

The majority of respondents (66 or 87%) have no formal plan or policy document addressing outreach and engagement. Two respondents commented that they are in the process of drawing up plans, one respondent has incorporated outreach parameters into their mission statement, and another respondent includes outreach in annual goals and initiative documents.

Certain topics are covered by most of the ten institutions that do have formal engagement plans: instruction (90%), events (80%), exhibits (70%), and targeted user groups (70%). Other policy components in these plans include the distribution of outreach personnel responsibilities, promotion, and assessment. One policy includes use of space, digital initiatives, collection management, training, and processing.

Engagement Barriers

Most of the respondents (51 or 67%) have encountered barriers in providing effective outreach to faculty, students, and other scholars/researchers affiliated with their institutions. Of these, about half cite insufficient staffing as a major impediment, in particular the lack of dedicated outreach staff. "Although we have an active public relations department in the library, we would greatly benefit from an exhibits and

publications coordinator." In some cases the lack of institutional support for outreach is perceived as a problem. "Library support for outreach is limited. Staff are few and occupied with priorities other than promotion or publicity for a specific special collections exhibit or event." Multiple respondents expressed the desire to have a single individual responsible for coordinating outreach efforts.

Funding, limited hours, and space are often noted together as impediments to outreach efforts. "Due to the departure of staff, budget cuts, and a hiring freeze, we have a limited number of staff. The limited hours and staffing are barriers to providing effective outreach." For others, the decentralized environment of a large university campus or a special collections location that is remote from the main library can be a significant barrier.

Several respondents mention faculty awareness and disinterest as issues. "The biggest barrier we face is engaging with our faculty. If they tend not to be interested in what we have or don't know about us, they tend not to emphasize our resources to their students." The sheer number of activities on campus can be a barrier, although one respondent is attempting to mitigate this by reaching out to other departments to reduce scheduling conflicts.

Additional Comments

Twenty-nine institutions included additional comments to explain further their local situations or to offer general thoughts about the topic of outreach in special collections. The major themes that emerged in this section reflect realities inherent to special collections departments from coast to coast. A predominant concern is the lack of personnel to carry out all of the desired outreach activities of the department. Several institutions report that positions involved in outreach have been recently cut or otherwise lost, and other comments focus on the general overall shortage of staff to pursue these efforts. A few institutions have considered or are starting to use social networking and other Web 2.0 technologies to compensate for the lack of staff, but at this point none can confirm whether this strategy is having the desired effect.

Several institutions note that their special collections units are physically dispersed and that their

responses reflect only a portion of that institution's special collections structure. In addition, some respondents emphasized that they try to reach as wide an audience as possible, including the non-university community around them. A few institutions are focusing some of their engagement efforts on students at local high schools.

Conclusions

This survey focuses primarily on outreach efforts to on-campus constituencies (including students, faculty, and other researchers affiliated with the institution), while recognizing that a majority of respondents (82%) also direct outreach efforts to non-affiliated researchers. Therefore, it is important to keep in mind that the results of this survey largely do not address outreach efforts directed to off-campus audiences, and a future survey will be needed to explore efforts targeted to external constituencies in more depth.

A genuine commitment to outreach activities in special collections is evident throughout the responses to this survey. Over 95% of respondents are staging exhibits, holding events, and engaging students and faculty in the use of collections; most institutions are participating in all of these activities, as well as in many others not specifically addressed in the survey. At the heart of all outreach activities are the collections. Libraries are going to great lengths to promote their unique and specialized collection strengths, employing many creative outreach and engagement approaches. While the traditional methods of exhibits, events, and curricular instruction continue to be the emphasis of special collections' outreach programs, institutions are also embracing opportunities to be active physically beyond the borders of their campuses and virtually through blogs, social networking sites, and other Web 2.0 technologies.

The involvement of staff members in outreach activities is more often determined by a subject knowledge, background, or specialty than by position titles. Responses also show that special collections are organized in a variety of structures, both within the department and as members of their larger institutions, furthering the reality that outreach activities are rarely the responsibility of a single staff member.

Because the responsibilities for outreach are frequently distributed among a number of staff members, it can be difficult for institutions to approach their outreach programming in a cohesive and coordinated manner. Activities such as exhibits and events are often handled by a committee with a finite deadline, making them easier to manage; curricular engagement is an ongoing effort that is likely to be assigned to the staff persons whose backgrounds are topically applicable, decreasing the likelihood of special collections having a structured approach and a single staff member responsible for coordinating this activity. One-on-one approaches to curricular engagement are largely reported as being the most successful, but this method can strain departments that are already short staffed. In general, most institutions report that a gap exists between the number of staff they have available to conduct outreach activities and the number they would like to have.

Another theme shared by responding institutions is the lack of formal plans or documentation related to outreach activities. Many respondents noted that they would like to have documentation in place (and some were in the process of assembling these documents at the time of answering the survey), but most special collections continue to engage in outreach activities without having formal documentation of their program.

Lack of a formal outreach plan contributes to unstructured assessment, another theme of the survey results. Most institutions rely on patron or item counts and anecdotal feedback to assess the effectiveness of their outreach. Respondents, however, clearly expressed a desire to move beyond this to a more systematic approach. Due to the wide variety of outreach activities in which special collections are involved, a pertinent question naturally arises: what is the best way to approach outreach assessment? This uncertainty underscores a general caveat that applies to all outreach activities. Assessment is rarely easy, and the varied activities and staff shortages in the area of outreach exacerbate the situation. Institutions feel they are not able to quantify the success of their efforts, and this in turn limits the ability to compare activities within the institution or across institutions, to plan

further outreach effectively, or to communicate the results of those outreach activities to the larger special collections community.

However, despite these roadblocks, the responses to this survey indicate widespread enthusiasm for outreach activities among special collections. Many respondents emphasized a need and desire to build on their current efforts and to do more in the future. A challenge for the future, therefore, will be to articulate goals and objectives for special collections outreach and to bring staffing resources in line with those goals

and objectives—especially regarding curricular engagement. All of these desires reflect a climate of maturing special collections initiatives and programs, and the emphasis on exposing hidden collections and integrating special collections with the broader library community. As special collections continue to develop, expand, and better structure their outreach programs, exposure to the unique and important materials in their holdings will reach a broader audience, benefitting everyone involved.

SURVEY QUESTIONS AND RESPONSES

The SPEC survey on Special Collections Engagement was designed by **Adam Berenbak**, Research Services Associate; **Cate Putirskis**, University Archives Specialist; **Genya O’Gara**, Libraries’ Fellow; **Claire Ruswick**, Library Associate; **Danica Cullinan**, Library Associate; **Judy Allen Dodson**, Curatorial Assistant; and **Emily Walters**, Library Associate, of the North Carolina State University Libraries’ Special Collections Research Center, and **Kathy Brown**, Director of Planning and Research for North Carolina State University Libraries. These results are based on data submitted by 79 of the 124 ARL member libraries (64%) by the deadline of March 18, 2010. The survey’s introductory text and questions are reproduced below, followed by the response data and selected comments from the respondents.

Special collections and archives have been actively seeking out and building relevant primary-source collections for years, and they have devoted significant staff time to the processing (arrangement and description) of these items, helping to make these resources coherent and accessible. The implementation of encoded archival description has allowed collection guides/finding aids to be displayed on the Web, and this step has brought special collections holdings to a wider exposure than ever before – both at the local institution and beyond. Nonetheless, students, faculty, and other scholars/researchers affiliated with your institution may be unaware of available special collections resources and their potential to support research and education at all levels of the curriculum. The next logical step in the outreach process for special collections is targeted engagement and increasingly it is becoming a core component of special collections activities. Engagement, in the context of this survey, is defined as activities provided by special collections and archives that foster use of materials and resources to enhance both research and education.

This survey examines exhibits, events, instruction, and other activities that are targeted to engage students, faculty, and other scholars/researchers with special collections for research and education. It investigates who coordinates these activities, where they are held, how they are promoted, and how they are evaluated. It also asks for examples of events and policies. Through the results of this survey, we hope to determine the variety of engagement models currently being used in special collections at ARL member libraries and to identify the successful models.

Note: For the purposes of this survey, “special collections” is used as an umbrella term for the facility that houses rare books and serials, manuscripts, archival materials, and/or other unique collections.

EXHIBITS

1. Does special collections at your institution create exhibits based on its collections? N=79

Yes	78	99%
No	1	1%

If you answered Yes, please continue to the next question.

If you answered No, please skip to the Events section of the survey.

2. Please indicate which members of the university community are typically primary or secondary target audiences for physical and online exhibits. Check all that apply. If a particular audience is not a target of exhibits, check nothing. More than one category of community member may be either a primary or secondary audience for exhibits. N=77

Physical Exhibits N=77	N	Primary N=76	Secondary N=39
Undergraduate students	76	71	7
Graduate students	75	69	9
Faculty	76	65	14
Other scholars/researchers affiliated with your institution	75	47	32

Online Exhibits N=74	N	Primary N=72	Secondary N=34
Undergraduate students	72	61	13
Graduate students	73	64	13
Faculty	72	61	14
Other scholars/researchers affiliated with your institution	72	51	24

3. Who has primary responsibility for coordinating the creation and promotion of exhibits in special collections? N=78

One individual has primary responsibility	15	19%
One individual leads a team of staff	14	18%
All (or most) special collections staff share this responsibility	14	18%
Varies, depending on the exhibit	40	51%

If you answered “one individual has primary responsibility” or “leads a team of staff,” please give the position title of that individual.

One individual has primary responsibility

Archivist

Archivist and Head, Exhibitions Program, Special Collections & University Archives/Curator, William Elliot Griffis Collection

Archivist, Special Projects and Outreach

Assistant Department Head

Associate Archivist

Curatorial Specialist Senior

Exhibition Coordinator and Designer

Exhibitions Coordinator

Exhibits Developer

Exhibits Specialist (24 hours/week position)

Head of Special Collections

Outreach Curator

Program Coordinator

Special Collections Librarian

One individual leads a team of staff

Chair, Exhibitions Committee

Curator of Rare Books and Manuscripts, Assistant Director for Collections

Director of Communications and External Relations

Director, Department of Rare Books, Special Collections and Preservation

Head of Archival and Special Collections

Head, Archives and Special Collections

Head, M.E. Grenander Department of Special Collections and Archives

Head, Rare Books and Special Collection

Head, Special Collections Research Center

Instruction Librarian

Public services archivist

If you answered "Varies, depending on the exhibit," please explain.

An Exhibits Committee chaired by a Curator coordinates the scheduling and space assignment. However, exhibits are created and promoted by an individual or a team (can be librarians, curators and/or non-exempt staff). Some exhibits are created and mounted by faculty members, students or colleagues on campus. Others are curated and organized by outsiders.

Assistant Dean coordinates all exhibit/display spaces; ideas, promotion, and exhibit building done by archivists, librarians, and others.

Co-ordination is done by the Head but people in ASC have expertise in different areas of our collections, so often the individual with the most knowledge about a particular focus area will take the lead and draw in others as needed. For exhibits off-site, we have had guest curators create the exhibits. Promotion is the primary responsibility of the Head of ASC who works in conjunction with the Library's Communications team.

Curating exhibit done by SC curators, other librarians, faculty, and visiting scholars. Promoting exhibits done by library public relations person. The library has an "Exhibits & Events Committee" that coordinates all exhibitions and events held within the library.

Curator of Books handles exhibits of books. Archivists present manuscript/document-based exhibits. Letterpress director designs book arts exhibits.

Curatorial responsibility is assigned to staff with subject expertise. Visual Materials Specialist is responsible for all exhibit installations.

Curatorial staff handle the creation of the exhibit; the Libraries Communications Office handles publicity and promotion.

Curators take turns leading exhibit creation. Occasionally, other library staff, faculty, or graduate students have primary responsibility.

Department Chair puts out a call for exhibit ideas from all department faculty and staff. Collection curators volunteer.

Depends on curatorial expertise, or curriculum involvement.

Different staff members take responsibility for the creation of exhibits based on their areas of interest and expertise.

Each of us has some subject specialization and/or focus in our work, so that, in part, determines who will mount a particular exhibition. For example, our University Archivist would tend to install exhibitions dealing with University history and the Kent State shootings.

Exhibit team formed from special collection staff for different exhibits. Depends on the size of the exhibit, sponsoring collection.

Exhibits are in transition due to budgetary constraints. A committee is overseeing the calendar but only one Special Collection exhibit has been mounted in the last year.

Exhibits from special collections materials are chosen and scheduled into the exhibit galleries based on interest from individual curators.

For the purposes of this survey 'Special Collections' includes 4 units, namely University Archives, Canadian Architectural Archives, Military Museums Library and Archives, and Special Collections itself. Often the funding and support for exhibits is opportunity driven, grant aided, and with different partners.

For the South Caroliniana Library, the responsibility is shared among all or most of the staff. In Rare Books and Special Collections, the Director and the Outreach Librarian divide the responsibility for the exhibits. In the South Carolina Political Collections, the Director is chiefly responsible. For the Moving Image Research Collections, one individual leads a team of staff.

Head of Special Collections has final authority for approving and scheduling all exhibitions. Individual curators are responsible for installing and promoting their own exhibitions.

Individual staff members step forward to curate exhibits. Our current exhibit (on Bloomsbury) was curated by the head of special collections. A previous exhibit (Science Fiction) was curated by a staff member. Another 2009 exhibit was curated by the AUL working with his admin assistant.

It varies with the location of the exhibit and its subject matter. Some cases fall under the responsibility of the campus libraries where the cases are located; others are managed by Special Collections and University Archives, and still others are the responsibility of the director of special projects. We communicate with each other to help make them work together.

Librarians in other departments and teaching faculty sometimes curate exhibits with input from special collections.

Our exhibition program rotates principally among the three "custodial" units that constitute the Special Collections Library: Rare Books and Manuscripts; Historical Collections and Labor Archives; and the University Archives. While some exhibitions draw broadly from more than one unit, exhibitions typically highlight the resources of one of these units.

Our exhibits have involved elements of our African American Literature Special Collection as well as the Irwin T. and Shirley Holtzman Collection and two small collections, one concerning Abraham Lincoln and the other Florence Nightingale. In each case the exhibits were organized on an ad hoc basis. The WSU Libraries' Information Officer has in each of these cases been responsible for the overall design of the exhibits and the accompanying graphics.

Our special collections are housed in several units and each is responsible for its own exhibits: Department of Special Collections (Memorial Library), University Archives, Historical Collections (Ebling Health Sciences Library) and the Silver Buckle Press (Memorial Library). In addition there are other sites with exhibit spaces for displaying their collections such as: the Mills Music Library (special collections and the Wisconsin Music Archive), the Kohler Art Library (Artists' Book Collection), the Ruth Ketterer Harris Special Collection (affiliated with the Allen Textile Collection), many museum collections, and special collections units within the Wisconsin Historical Society (WHS is not a part of the University of Wisconsin), including the joint UW-WHS Wisconsin Center for Film and Theater Research.

Outreach team has no designated leader. Responsibility shared between department head, research seniors, and outreach team. Position typically charged with coordinating exhibits has been open for over a year.

Overall planning has been a job description element for one position in Special Collections, but curation, promotion, installation, etc. are performed by various people in the library and university community.

Rare Books and Special Collections/University Archives: exhibit on Emma Crosby, reference librarian was the primary coordinator; exhibit on Chung Collection, outside firm was the primary coordinator; exhibit on Drippytown (cartoons), RBSC gave technical advice. Asian Library Special Collections: varies with language and subject. Irving K. Barber Learning Centre: varies with topic.

Responsibility varies depending upon subject expertise or current staff and the topic of the exhibition.

Responsible person would vary depending on whether it was a physical or digital exhibit and the subject matter of the exhibit.

Some staff have subject specialty that may lend itself to a particular exhibit. Occasionally, reference librarians contact the Clara Thomas Archives and Special Collections (CTASC) for content and support. Occasionally CTASC staff contact subject/reference librarians for content, context, and advice.

Sometimes one person takes full charge, other times, other people do. No one person always does everything.

Special Collections are in four different locations and consist of nine separate programs. There is an Exhibits Committee that manages and coordinates exhibits at our principal library.

Staff are assigned based on current workload, particular knowledge of/interest in collection to be exhibited. One staff member who is also a professional artist lends expertise on design when needed.

The library has a part-time exhibits coordinator who assists with some special collections exhibits; a variety of staff may be involved with different exhibits.

The Library's Special Collections Division has several distinct units (i.e., Rare Book and Manuscript, University Archives, Student Life Archives, Sousa Archives and Center for American Music, Map and Geography, and Illinois History and Lincoln Collections) that create various types of exhibits depending on specific subject themes and curatorial expertise.

The Libraries exhibits program includes special collections materials, but they are not exclusively focused on them and do not require their inclusion. The exhibits program is managed by an Exhibits Committee, which includes representation from a subject librarian, Design Services, Development Office, Special Collections, and library staff. Each exhibit has a curator, which is often a subject specialist librarian outside of Special Collections. Curators work with Special Collections staff to select items from Special Collections to exhibit as appropriate. In other words, the Libraries' exhibit program is for the entire Libraries, of which Special Collections is part.

This is primarily the responsibility of the Director in conjunction with various members of the staff.

Various guest curators are invited to use materials in Special Collections for their exhibitions which are installed by Special Collections staff. The catalogues are written by the curators.

Various members of the special collections divisions (Urban Archives, Special Collections, and the Blockson Collection) as well as the public programming advisory committee and public programming/communications manager.

We have ~ 6 to 8 exhibits per year in our Archives and Special Collections Reading room. While some of the exhibits are related primarily to materials in our topical archives (Water Resources Archive, Agricultural Archive, and University Archive), some exhibits focus on our Special Collections holdings. Library Technicians, Archivists/Project Archivists, and Work Study students all contribute to the exhibits. Exhibit topics are discussed by staff during the first staff meeting of the academic year (September). Special Collections exhibits have included those related to our rare music books, equine books, small press poetry books and broadsides, and International Poster Collection.

We have three separate special collections departments. Sometimes departments collaborate with each other; sometimes, staff in each department works separately. Although there are primary individuals in each department who make exhibits, often they are joined by staff who have specific interests or expertise related to the exhibit topic.

We include five different departments or working groups as "special collections." These have responsibilities covering local history, regional resources, an art collection, various archives and manuscript collection, and rare materials.

We often get external persons (faculty, experts in the field) to curate our exhibitions. Whoever on staff has the contacts or interest develops these exhibits in tandem.

We rotate this responsibility depending on the type of materials exhibited. Usually the curator of the materials (books, manuscript materials, University Archives, photographs) leads a team of other staff members.

With multiple libraries housing special collection, the responsibility for exhibits varies, though normally resides with one person in each location.

4. Does special collections have space (other than the reading room) designated for exhibits? N=78

	Yes N=72	No N=50
Within library buildings	70	8
Beyond library buildings	18	47

If there is designated exhibit space within the library (other than the reading room), please describe it.

2nd floor locked cases.

A gallery space adjacent to the reading room and a large wall case in a hallway.

A gated space immediately outside the reading room is available. Approximately 20 x 25 feet.

A separate gallery. We are currently designing a new gallery because construction of a new library eliminated half of our old one.

An exhibit area at the entrance to the Special Collections Library provides an accessible, secure, dedicated space for rotating exhibits of material held by the Special Collections Library. The Audubon Room — in the Library Gallery — provides an accessible, secure, dedicated space for the permanent display, on a rotating basis, of some of the greatest treasures from the Library's collections.

At this time there is only a lobby close to the reading room. Exhibition space and a gallery will expand in the next year when the reading room is moved to the first floor of the Library.

Built-in wall cases in a public hallway plus a hallway photo gallery; in addition, the main library has an exhibition gallery that hosts occasional special collections exhibits.

Dedicated exhibition gallery next to reading room and first and second floor public spaces (exhibit cases).

Eight enclosed cases in the main entrance exhibition area wall space and standing cases in 1st floor seminar/reception space.

Exhibit cases are placed within the library's public spaces and study areas.

Exhibit cases for which special collections staff have responsibility are dispersed throughout the libraries (the main library, and the Library of the Health Sciences-Chicago), although the primary exhibit cases are located in the reception area of the main library special collections department and the university archives has a dedicated exhibit case immediately outside the front door of the department.

Exhibit hall, general library exhibit space, reference areas, lobby.

Front door of Science Library and Main Library.

Galleries in library buildings; one adjacent to the special collections reading room in Hornbake Library, the other adjacent to the Performing Arts Library.

Gallery space adjacent to Special Collections, which includes 12 built-in exhibit cases.

Hallways, lobbies, conference rooms.

Hirshland Exhibition Gallery in the Carl A. Kroch Library, Cornell University. A large rectangular space designated for exhibitions containing 11–13 cases of materials.

Just inside entry doors of Virginia Kelly Karnes Archives and Special Collections.

Large, built-in exhibit case with additional movable cases in “foyer” area outside library’s administrative offices and special collections; two additional exhibit cases near main circulation desk

Lumpkin Foyer, South Caroliniana; East Gallery, Thomas Cooper Library; West Gallery, Thomas Cooper Library; Mezzanine Gallery, Thomas Cooper Library.

Main lobby; Gallery hall.

Main Lobby of the Humanities and Social Sciences Library; lobby outside Rare Books and Special Collection.

Memorabilia Room; Small wall cases and wall space for hanging exhibits throughout building; Standing display cases in a hallway.

Memorial Library has a large lobby area designated for exhibits that any of the above units can use. Silver Buckle Press has a small wall case located within Memorial Library. The Department of Special Collections has a large (1600 sq ft) exhibit room. The atrium of the Health Sciences Learning Center has a display case to support/promote Ebling’s Historical Collections exhibits. University Archives is located within Steenbock Library; Steenbock is looking at putting in exhibit cases, and they should be able to use those some of the time.

One exhibit gallery adjacent to the special collections reading room and one exhibit case in the main lobby of the main library building.

Public lobby, entrances, near special reading rooms.

Rare Books and Special Collections: exhibit space. Asian Library: exhibit space, main floor and upper floor.

Several exhibit cases in gallery area.

Spaces in John Hay Library (Special Collections) Gammell Exhibition Room on 1st floor: Five wall panels with Plexiglass covers (41” x 64” x 1”), Two 5-foot Glasbau-Hahn cases (5’ x 26” x 6”), Fourteen cases with glass lids (29” x 32” x 7”). Audubon case in Reader Services area on 1st floor: One stand-alone case for housing Birds of America volumes. North Gallery on 1st floor: Three 9-foot Glasbau-Hahn cases (automatic)(9’ x 26” x 1”) Two 5-foot Glasbau-Hahn cases (5’ x 26” x 1”). One table Lobby case: A free-standing upright case diagonally opposite from the Gammell Exhibition Room (41” x 36” x 26”). Lownes Room on the second floor: Seven wooden manual cases. Bopp Seminar Room on 3rd floor: Eight display cases (25” x 44” x 4”) each. Ann S. K. Brown Military Collection Gallery on 3rd floor: Four 5-foot Glasbau-Hahn cases (5’ x 26” x 6”), eight wall-mounted cases, one large wall-mounted free-standing case.

Special Collections exhibit space is inside Special Collections adjacent to the Reference Desk and Reading Room.

Special Collections foyer and in the Link space connecting two MacKimmie (main) library buildings. Also exhibit space within the Military Museums library.

The main lobby in the Libraries has multiple exhibit cases for exhibits. The main exhibit cases highlight the current

exhibit, which usually includes items from Special Collections. The amount varies depending on the exhibit topic — in some cases the majority of the exhibit features Special Collections materials and in some cases it features a few items. There are two smaller exhibit cases from donors in the lobbies of two of our library buildings that feature Special Collections items that were donated as gifts.

The name of the space is The John A. Schweitzer Gallery, which also functions as the vestibule to Western Archives. Two of the four walls are lined with upright display cases.

The principal library has an enclosed exhibit gallery and an open display space consisting of exhibit cases.

The Thomas J. Dodd Research Center has a secured gallery with a 20' wall case and three freestanding cases.

There are built in exhibit cases in the walls of the main library colonnade and several freestanding exhibit cases as well.

There are flat and upright cases on the ground floor, first, and mezzanine levels of the library, but no designated exhibitions gallery.

There are several exhibit areas in the library system; in Special Collections there is an exhibition gallery.

There are two designated spaces: a large area near the building's entry point in which 3–4 library-wide exhibitions are mounted annually (these typically, but not always, include SC&UA materials); and a group of six exhibit cases that create a wall along a corridor immediately outside our combined reading room/staff area.

There are two exhibition areas in Wilson Library: The North Carolina Collection Gallery and the Salterelli exhibit space. The NCC Gallery is approximately 5000 square feet and the square footage of the Salterelli space is 2574. The Southern Historical Collection, one of our five Special Collections departments, also has a small space for exhibits outside their reading room. The NCC Gallery is used exclusively for North Carolina Collection exhibits, while the Salterelli is shared among departments. Both spaces are carpeted and contain a variety of exhibit cases.

There are two galleries, one on the first floor of the library with 9 vitrines, 5 built into the walls, 4 table-top cases. The second gallery is on the lower level of the library; patrons pass through it before entering the reading room. There are 5 cases built into the walls, and 8 movable cases of various sizes. Wall space is available in both galleries for hanging items.

There are two spaces currently used; one is a public entrance area where digital surrogates are displayed, the other is our Diversity Room where digital surrogates of originals are displayed as well.

There is a dedicated gallery on the 1st floor of Andersen Library, an exhibit room adjacent to the James Ford Bell Library, and a gallery on the 2nd and 3rd floors of Andersen Library around the main atrium. In addition, the Wangenstein Historical Library of Biology and Medicine and the Andersen Horticultural Library have modest exhibit spaces.

There is a display case in the hallway that is available for the entire library to use. It must be reserved in advance and is heavily used by a variety of departments.

There is a freestanding case in the entryway of the Elizabeth Dafoe Library that we use, but we share our case with other members of the library.

There is a large exhibit hall at the George Peabody Library, one of our Special Collections. There is a small exhibit area in the main campus library that when filled is usually with Special Collections materials.

There is a long hallway area outside of our reading room that includes exhibit space. We are also able to periodically utilize cases located on the main floor of the library. These are used for very small exhibits or as "teaser" cases to try to "lure" people up to the 12th floor to view the full exhibition.

There is an exhibit case outside the main Library's public event space in which special collections regularly mounts exhibits.

There is an exhibit gallery on the first floor that is sometimes used for Archives and Special Collections exhibits.

There is exhibition space in the large entryway of the main library, individual hall spaces for some units, and museum spaces in the Sousa Archives and Center for American Music, and the Rare Book and Manuscript Library for artifacts.

Two glass "window cases" flanking entrance to department.

Two of the three special collections departments have gallery spaces for exhibits that allow for the mounting of larger scale exhibits. These rooms were not designed to be galleries, but have been repurposed.

We actually have two exhibit spaces adjacent to the reading room for exhibits, one quite extensive, the other a single glass wall case. Of course, Special Collections also contributes to exhibits in Main Library, or does exhibits there entirely on its own. The assignment of that space, though, is competitive and is governed by an all-library Exhibits Committee.

We have a large window case in the hallway outside of Archives & Special Collections; a secure and environmentally controlled display case on another floor; and display cases in another wing of the library that are great for displaying surrogate materials.

We have a small gallery just off the reading room that we use for wall displays. We have one case in the reading room and two cases just outside the main office as well as cabinets in one of the Library's meeting rooms. Additionally, the library just purchased six large display cases to be located around the library, which will be used for exhibits. We partner with galleries on an ad hoc basis for outside exhibits.

We have an exhibit area in the Special Collections lobby. In addition, we have a case at the top of a central staircase linking the ground (entrance) floor with the first floor. Until last month we had a large room near the main entrance of the library. This space will be used for the next 2+ years to house library cafe spillover due to construction in our student union.

We have an exhibit space in the main library and in the architecture library.

We have appropriated hallway space outside the reading room and have placed display cases there. We have named and marketed this space as the Luhrs Gallery. Much of our content is affixed to the wall or hung from the ceiling. On occasion we also have access to quality space just inside the entrance to our main humanities library, but the schedule for that space is managed by the Libraries Exhibits Committee.

We have four horizontal exhibit cases that CTASC staff are responsible for managing located in the Library atrium (which has lots of traffic and thus high visibility). There are also two upright cases in the same space. CTASC staff collaborate with Reference Librarians in coordinating exhibits for upright cases. There is also a small exhibit case directly outside the archives entrance.

We have large exhibit cases in the library's main inner lobby and in a public reading room adjacent to this lobby.

We have three cases in the "rotunda" area of the library (former entrance space) and two cases in a reading room other than the Special Collections reading room.

We have three display cases just outside the reading room door.

We have three exhibit spaces: We have two one-room galleries, one on the first floor and one on the second floor of the building, and a third room with wall space for additional exhibits and a permanent display.

We have two exhibition galleries at Firestone Library: Main Gallery which is a very large space and the Milberg

Exhibition gallery which is a smaller, more intimate space on the second floor. We sometimes have small, short-term exhibitions in our 18th-century room which is visible from the main gallery through glass, small exhibitions in the lobby, and two exhibition cases in the Cotsen Children's library. There is also the Wiess Lounge exhibition area at the Seely G. Mudd Manuscript Library. Sometime special collections materials are exhibited at the East Asian Library and at the Marquand Library of Art and Archeology. East Asian rare materials are housed in special collections, but separately administered. Marquand has its own rare book room not part of my department. We do help with installation of materials at Marquand and East Asian.

We have two galleries, one on the first floor outside our lecture hall, and one on the second floor, outside the reading room. We also mount "mini exhibits" in the lecture hall (3 cases and 25 ft of wall space).

We have two main spaces: one in the hallway leading into the reading room and several in the main library.

We have two spaces: Rosenwald Gallery located centrally within the Special Collections Space; Kamin Gallery located on the first floor of the library along a corridor that links the reference collection with the information commons.

We sometimes place exhibits in the library's exhibition space.

Within the Department's main reference area, in a conference room, i.e., William Henry Seward Room, and in cases located outside the Department in the main Library space.

If there is designated exhibit space beyond the library, please describe it.

Answered Yes

In 2007, the University Archives and the North Carolina Collection collaborated on a display in the Student Union. The display contains three very large mounted posters. This case will be available to us indefinitely, so we will probably change the exhibit every couple of years.

Irving K. Barber Learning Centre exhibit space, main floor; Asian Library: Asian Centre auditorium; Xiw7xwa Library: in First Nations House of Learning Longhouse (occasionally).

Krannert Art Museum.

Lobby of general circulating library; lobby of biomedical research building.

Military Museums Founders art/artefact Gallery and other designated permanent space outside the Military Museums library. Nickle Arts Museum (another unit within Libraries and Cultural Resources.) Exhibit spaces in the Faculties of Environmental Design, Fine Arts, Arts, and Education have all been used for library exhibits.

SIL has a gallery in the public space of the National Museum of American History and has two large cases in the lobby of the National Museum of Natural History.

Small wall case across from the ground floor entrance to the administration building.

Spaces in other library buildings: Main Library: Reference Room: Two Guenschel cases; Lobby: Two freestanding wooden cases; Ann Mary Brown Memorial: Twelve freestanding exhibition cases; Orwig Music Library: One wall case (51" wide by 20" deep) and one free standing case (5' x 26" x 6"). Maddock Alumni Center: One case for University documents, publications, and artifacts as well as promoting important events in University history.

Student center locked cases.

The Art Collection, a unit within Special Collections, has a small gallery space in the main academic building on campus for permanent display of masterworks from the collections.

The Hintz Alumni Center on campus has a large meeting room with room cases where surrogates of materials from the University Archives are displayed on a rotating basis.

The lobby of a performance hall, in a university administration building, a campus library, the Chancellor's residence, and the Alumni Relations offices.

The university archives has a permanent exhibit installed at the Student Center East.

The Libraries has a secured gallery with four wall cases measuring 11' each.

There are additional exhibit spaces in three other buildings that serve special collections programs not located in the principal library building.

There is a display in our School of Journalism from which exhibits featuring various aspects of our Paul Miller Papers are mounted. (Paul Miller was the former CEO of the Gannett Corporation and Chief of the Associated Press.)

We have exhibited materials in the Art Museum, in the University of Oregon Living Learning Center in an undergraduate residence hall, in the Law Library.

We regularly participate in revolving exhibits at our local legislative assembly and other local community centres (i.e., the St. Lawrence Market Gallery).

Answered No

Occasionally, Special Collections has contributed to exhibitions in other campus buildings; i.e., Eller Dance Theatre, Visitor Center, College of Education, etc. But this is not a regular commitment.

There is a low security display space in the main lobby of the Main Library Building that the three special collections units have used.

We do on a fairly frequent basis lend materials for exhibition at the Art Museum on campus (and they lend to us) and we do small exhibitions on occasion at the Frist Campus Center. We do not control those spaces however.

We have "virtual exhibits" (Web-based digital images) of some of our Special Collections holdings including items from our fore-edge book collection and antiquities. The principal creator of these exhibits has been our Special Collections Library Technician (LT III). One of our topical archivists has worked with the Art Department and Library Technical Services staff to create metadata and scans for our International Poster Collection Web site.

We have displayed selections from our collections in the Art Court at the Dane County Regional Airport. Art Court displays art and other items that reflect the local culture. This is, however, not space reserved for the library or even the University of Wisconsin-Madison, though campus units are often represented, depending on the theme of the exhibit.

We would like to use cases in the main library lobby when security issues have been addressed.

EXHIBITS PROMOTION AND EVALUATION

5. What methods has special collections used to promote exhibits to the university community? Check all methods that have been used. Check up to three that have been most successful. N=78

Method	Used N=78	Most Successful N=66
Promotion on library/university Web pages	77	40
One-on-one contact	71	11
Press releases	67	32
Posters, flyers, bookmarks, etc.	66	23
Library newsletter (print or electronic)	64	18
Campus newsletter	55	13
Listserv/group e-mail	48	15
Direct mail	44	14
Blogs	36	6
Social networking sites	31	3
Advertising in scholarly journals	3	—
Other method	25	5

Please describe other method(s).

Used and Most Successful

Campus video, coordination with institutional special events and initiatives (i.e., Semester on War).

Other methods include printed exhibit catalogs, facade banners to the exterior of the building, and interviews with local media outlets.

Publication of exhibition catalogs or keepsakes which are sent to all members of the Friends (700+ households) and sold through our galleries.

Radio and television advertising.

Students and faculty have been encouraged to mount exhibitions as part of course work. We have used outdoor banners on some occasions more recently, these have been "most successful." We have occasionally used the University's internal TV network to promote exhibitions. This displays on plasma screens in various campus buildings. These would not rank as "most successful."

Used

Advertising in local newspapers and other local media, print, radio, and on-line.

Advertising on radio and TV. Newspaper and media interviews.

Appearances on local TV/radio stations.

Audio and sometimes video podcasts, which also emit RSS feeds to subscribers.

Broadcasts on local radio and television stations and flyers inserted into concert and play programs.

Content from past exhibits is featured in online exhibits.

Cross promotion at other campus events; target audiences contacted; informal partnership discussions; digital slide screens in Main Library.

Daily Tar Heel student newspaper advertisements.

Director of Special Collections had graduate student curate an exhibit by an important photographer who also spoke here. The event and exhibit reinforced each other and attracted students, faculty, and others.

Each major exhibition has an opening program. We send a postcard invitation to a mailing list of about 1000 people including supporters of libraries, collection donors, and colleagues from peer institutions.

In-class instruction in which the subjects covered coincide with the theme and content of the exhibits. (Not quite one-on-one contact, but it is all personal contact.)

Lobby flat screen TV.

Local media coverage.

Local newspapers; campus electronic bulletin boards.

On a couple occasions, we have used an informal, short YouTube style video of a gallery walk-through with the curator, posted to the Library's main homepage and that exhibition's Web page.

Radio spots, local newspaper.

Send invitations to alumni.

The University has a common workspace through which staff and students carry out a number of clerical functions (e.g., staff must go on this site to submit their time sheets and students use it to register for classes). We have placed brief ads on this site to publicize our events. We also use the site to allow staff and students to register for special lectures and other events associated with the special collections.

Twitter; student newspaper.

Video screens.

Other Comment

The most successful methods differ unit to unit.

6. What measure(s) have been used to evaluate the success of exhibits in engaging students, faculty, and affiliated scholars/researchers in the use of special collections? N=70

"Gate count" of traffic into Archives and Special Collections Reading Rooms; patron queries about collection holdings; word of mouth.

A question was posted on the "Quick Poll" section of the Library's home page asking if students knew that we prepared displays. A part of the question asked if respondents visited special collections. A follow-up poll was posted after we had prepared an online tutorial.

Amount of publicity, number of people at exhibit opening, word of mouth.

Attendance at gallery talks. Comment box at Luhrs Reading Room.

Comments book mostly anecdotal or informal.

Count of guests attending openings; Guest book's signatures and comments; Follow-up inquiries regarding collections; Class visits; Interviews for articles to be published in campus journals; Requests to view and use documents on exhibit after the exhibit is taken down.

Count of visitors.

Counting visitors, anecdotal evidence, internal critique.

Counts of traffic and, informally, compilations of visitor comments.

Currently, there is an online survey our Development Office sends to those who have registered to attend the opening event for an exhibit. Students typically do not register in advance, though. Most are community members and library supporters, with some faculty. Other plans are currently underway to include more questions about the exhibit itself and to include a comment card box at the exhibit site to get feedback from the public. Also underway is a place on our Web site where people may submit comments and suggestions.

Direct feedback from researchers. No systematic surveys done.

Door counts and guest books. Anecdotal feedback. Increase in reference statistics.

Door counts and one-on-one feedback. Requests for class instruction based on exhibits.

Each exhibit has an opening lecture and several have subsequent lectures too. Attendance to lectures is our measure. For Web-based exhibits we can obtain access statistics.

Each gallery has a guest book and we invite comments on the exhibitions.

Each unit in the Special Collections Division is responsible for documenting the success of their specific exhibitions. While most units do not actively evaluate all exhibits produced by them, those who do track this information largely maintain logs of the number of people who visit their exhibitions. All of these evaluations are done on an ad hoc basis.

E-mail response. Articles generated from both campus and off campus newspapers and periodicals. Word of mouth.

Examining collected reviews, both local, national, and international; distributing catalogs to area libraries and seeking feedback.

Exhibit log books, blogs.

Feedback from faculty, staff, and students.

For installed exhibits, we keep a tally of the number of visitors. Similarly, we track page-view stats for our online exhibits and digital collections.

Gate count.

Guestbook signings can include feedback/comments, various gap analysis surveys indicate positive results for exhibitions/program relevance.

Head counts for affiliated events.

Impressive Web server statistics, both aggregate and detailed, are compiled monthly by units. Public Services Statistics. User feedback, including guest book, occasional e-mail comments, other anecdotal comments. When faculty or TAs bring their classes or assign an exhibit visit in their courses, we have a fairly clear sense of engagement.

In development.

Little evaluation has been done.

Mainly comments received on paper or online feedback forms for physical and online digital exhibits and Web stats for digital exhibits and anecdotal data on increased use of associated collections.

N/A (2 responses)

No formal evaluation is carried out.

No formal evaluation method. Word of mouth.

No formal measures.

No formal measures of evaluation currently in place.

No formal method, but really successful exhibitions get lots of press and lots of attendance which we do measure, plus positive e-mail regarding exhibitions.

No formal methods of evaluating the success of exhibits, although CTASC staff have gathered feedback via word-of-mouth, e-mail, or blog comments.

No systematic assessment. Guest book inviting comments is always available by the exhibit.

None (7 responses)

None really. For our last major exhibit, we had a guest book which solicited comments.

None. In fact, we have seen exhibits as more than a connection to use the materials but rather a general educational purpose and an opportunity to highlight collections for donors as well as users.

Not formalized.

Number of visitors.

One-on-one coverage, surveys, comment books.

Online response mechanisms.

RBSC: guest books.

Response to outreach efforts encouraging faculty to schedule classes and workshops to visit specifically in conjunction with an exhibition; anecdotal; survey form in the gallery.

Selected exhibits have comments books available.

Statistics are kept of the number of viewers.

Survey (both print and online).

The Russell Library, one of the special collections departments, uses paper and electronic evaluation survey instruments for some of its larger exhibits and it also has a feedback area in its gallery that allows visitors to post comments/ reflections on the content of the exhibit.

The Libraries has an assessment team and a committee to oversee general library exhibits, but we do not really do any formal assessment of exhibits.

There has been no formal assessment.

There is a comment book in the main Andersen Library gallery.

To my knowledge, no attempt has been made to measure “success” or evaluate effectiveness of communication methods. We receive occasional feedback in the form of comments, far more positive than negative, but still “anecdotal” at best.

We are deficient in this area. We usually gauge success based on press or community feedback, the latter mainly anecdotal.

We evaluate exhibitions principally on the basis of attendance and feedback that we receive from viewers.

We have an elective paper survey that visitors can fill out in the exhibition gallery. We also collect anecdotal feedback and comments in a visitors book.

We have had visitor surveys on several exhibitions.

We have not done any formal measures — our sense of success has been based on the number of people seen viewing exhibits, number of inquiries received about them, people coming in to ask about items in the exhibit or related materials.

We have not used any particular measures to evaluate the success of exhibits.

We have only anecdotal evidence. No measures in place.

We have struggled over the years to address this issue and tried surveys (written, in-person); tracking use of collections showcased in exhibits. Recently, we rely on impressionistic comments in the guest books located at each exhibit site.

We just inaugurated our space in April of 2008 and we have been tackling issues arising from the renovations since, so have not done any evaluations yet.

We keep count of the number of patrons who visit special collections only to view the exhibit and do not register as readers.

7. Has this evaluation led to any changes in how special collections uses exhibits to engage the university community? N=59

Yes	22	37%
No	37	63%

If yes, please briefly describe what changed.

Added additional hours, specifically Wednesday night and Saturday hours; created student exhibit curator opportunities.

Directed our efforts to fewer and more concentrated modes of outlets. We no longer use campus newsletters or mass e-mails.

Exhibits have become an important outreach tool. More proactive engagement with other disciplines (depending on the subject).

Extending hours for some exhibits.

Ideas for future exhibitions, as well as working with faculty to incorporate materials for use in classroom discussion and projects

In a sense, yes. Although exhibits are a lot of work, they have brought a very good response and people generally find they bring down barriers or decrease inhibitions, leading people to greater awareness of the diversity of our collections and to feel more comfortable being in the archives space. Thus, whenever possible, even with themed exhibits focusing on one of our collections, we try to make the audience aware of our other collecting areas as well.

Increased collaboration with faculty and other campus units.

Increased efforts at gaining attention of students have led to the facade banners as well as to outreach to student groups with posters and flyers.

Increased number of virtual exhibits that are archived and available.

Increasingly, exhibits are organized in conjunction with historical events, campus events such as First Readings selection and conferences.

Several years ago someone commented on the poor lighting in the gallery. We were able to secure a grant to hire a consultant to make recommendations and subsequently replace the lighting system. In response to another comment, I have tried to be more inclusive of multiple points of view in the exhibit interpretation.

The development of online exhibits was a response not only to following what other special collections units around the country are doing but also in reaching out to alumni, friends, and the wider community who may not be as familiar with our collections or collecting foci.

The topics have become more popular.

There is less emphasis on text and more attention to grabbing visuals.

There was positive feedback regarding the professional appearance of a joint exhibit developed with a faculty member of the design department. In response, CTASC staff established a standard template in terms of colour, font size, and typeface to ensure there was a uniform appearance and 'branding' of the exhibits.

We are doing more mini exhibits, as they seem to be more attractive than major exhibitions.

We compare gate counts for our displays to gauge what types of materials are most attractive to the community.

We contact coordinators of graduate workshops and faculty well in advance to get on their schedules which are set the previous academic year.

We plan to prepare more detailed tutorials. We plan to mount electronic documents on course-specific Web pages.

We try to target specific audiences for receptions and exhibit viewing, such as sending invitations to faculty in English for a recent exhibit on the history of English printing and publishing, to increase attendance and visibility.

We're targeting our outreach more specifically to faculty and students concerned with the topic. We've also had some success co-curating exhibits with faculty and students.

While our evaluation has not led directly to changes in what we offer, the evaluation has an influence on our perception of what exhibitions are most likely to work. Also, our exhibitions frequently are a response from campus units to observe anniversaries, conferences, and other occasions; these, of course, are not particularly influenced by feedback.

8. Additional comments about how exhibits are used to engage students, faculty, and other affiliated scholars/researchers in the use of special collections. N=39

Almost every exhibit has a reception of some kind, but our primary target is the community, not the University.

Also coordinated an exhibit with the English Department at their offices in observance of National Day on Writing, 20 October 2009. Special exhibits often displayed when classes are brought in for a special collections session.

Exhibition tours are occasionally offered.

Exhibitions have been tied to university-wide initiatives, for example "The Symposium," a university-wide "intellectual festival" with an annual theme. As part of a larger event, exhibits get more publicity, funding, and viewers.

Exhibits are sometimes created that relate to symposia or events on campus.

Exhibits are sometimes done in conjunction with related events or classes on campus. This usually appears to be more successful because there is already a specific audience in place.

Exhibits have occasionally provided internship/practicum involvement for graduate students.

Exhibits tied to current affairs, local initiatives (Art Deco World Congress) and anniversaries (400th anniversary) in alignment with current research (International Polar Year).

Faculty are encouraged to be guest curators or to bring their classes to Special Collections for seminars and to view the exhibits.

Faculty, staff, and student groups have participated in mounting exhibits.

Faculty, staff, students, and community members have served as co-curators for exhibits. I have given gallery tours of exhibits.

Most visitors encounter our exhibits on the way in and out of the reading room area. We have an annual Museums and Galleries day in which gallery talks are given, and we reach some people through receptions in the Luhrs Reading Room. But our primary space is isolated from prime traffic areas. Our greatest success is when we have access to the main entrance space and continue that exhibit at our Level 4 space outside the reading room.

Our exhibitions are designed to engage the entire University community, to inform them on resources in our trust, and to teach them about specific topics and subjects.

Please note that these responses refer specifically to the Divinity School Library within the university library system. We use our physical and online exhibits to raise consciousness about the availability of archival and manuscript materials at

the Divinity Library. The audience is primarily graduate students because the Divinity School is a graduate institution but undergraduates do also use the library.

Provides hands-on experience using special collections for students and faculty. Provides work and education experience for students involved in the curation of the exhibit. Production of papers about the exhibit for use in discussion and research.

Selection of exhibitions involve a number of factors. Signature dates, donors, solicited and unsolicited proposals, collaborative opportunities.

Some faculty have used exhibits as teaching tools. CTASC staff are developing assignments with some instructors that involve students researching and developing online exhibit text to accompany digitized materials.

Special Collections hosts the Bonnie Cashin Lecture Series, which is always planned to coincide with a physical exhibit of collections or materials that have inspired scholarship. In some cases, exhibits are co-curated by graduate students who have processed the collections as fellows of the Center for Primary Research and Training.

Student workers are instrumental in design of exhibit.

The Library's Sousa Archives and Center for American Music and its Rare Book and Manuscript Library use their exhibits to engage students who visit these units as classroom activities in thoughtful discussions on specific historical topics related to the contents of these exhibitions.

The major thrust of our engagement activities now is to involve students and faculty with the team that develops content for exhibits. We have a Museums and Society minor and many of these courses culminate in a student exhibition. Special Collections curators are currently teaching several book history classes that have an exhibition component.

There are smaller cases in the reading room that house short-term exhibits, typically tied to an event or program happening in the archives.

This is probably not a reasonable way to state purpose/policy. We put limited resources into display of a limited amount of material in a context that (a) is of current staff interest; (b) is convenient because we're working with those materials of another reason; or (c) because it "ties" to a conference or other campus event. Anecdotal evidence suggests this "engages" at least some people most of the time, but it isn't entirely fair to suggest we are "using" it to the end of "engagement" as you seem to be thinking about it.

This past semester students in History of Science 350 (Science on the Eve of Darwin's Origin of Species) were guest curators for a Department of Special Collections exhibit titled "Science Circa 1859: On the Eve of Darwin's On the Origin of Species." The current exhibit in the Historical Collections (Ebling Health Sciences Library), "It's good for You: 100 Years of the Art and Science of Eating," installed in conjunction with UW's Go Big Read program has drawn historians, nutritionists, dietitians, cookbook people, herbalists, etc.

Used as resource for selected instructional activities.

We also view exhibits as a development opportunity for the Libraries as a whole. Exhibits are aligned with objectives and plans for development. Topics are in areas that have been previously identified as academic priorities, or on a topic for which we can develop ad hoc plans to attract new donors or interest current donors. The exhibit and accompanying activities are integrated with very specific strategies focused on results that facilitate fundraising in the Libraries in general.

We always use exhibits to highlight our own resources or the scholarly process, or both, planting ideas for research or teaching.

We create “on demand” exhibits of Special Collections holdings for some tours including Friends of the Library, President’s Council. We have also displayed items for students in classes from the Departments of Music, Art, and History. Our International Poster Collection has its own searchable Web site.

We find walk-in traffic usually stop to look at the exhibits, no matter how small the exhibit.

We generally prepare our exhibits to thematically coincide with other events taking place in the library or on campus and piggy-back on promotion of those events to make our presence known.

We have incorporated exhibition projects into collaborative creation of syllabi with faculty for which students have researched and written special collections exhibitions. When exhibition subjects connect with classes taught on campus, we contact relevant faculty and graduate student instructors about bringing their students for scheduled guided tours of our exhibitions.

We have no statistical measures of impact, but we have seen an increase in use numbers since implementation of the exhibits program.

We have sometimes brought classes in to write short pieces about exhibits. We have worked with faculty to have students collaborate to produce physical and virtual exhibits. Faculty have also been guest curators for exhibits.

We notify faculty who teach classes that pertain to our exhibits in the hope they will bring their classes in. Seeing items in exhibitions gives them exposure to those who may be interested in using these or other similar items.

We regularly have student curators; in some cases as a class project; in others as a semester-long project, especially in our print gallery and our music manuscripts display case. We regularly hold gallery talks in particular exhibitions for individual classes. We routinely seek to tie our exhibitions to our lectures or other related events (film screenings, printmaking demonstrations, music performances), such that the event is accompanied by a gallery open house, with curators on hand, and with faculty and students invited.

We regularly use graduate students to perform exhibition research (as paid student positions) and often work with faculty curators.

We try to integrate viewing of our exhibition into instruction sessions we provide, if appropriate. This often generates more student interest.

We use exhibits as a draw when soliciting instruction sessions from faculty members, giving tours to visiting groups, etc.

We’ve also successfully engaged students by developing programs and lectures based on exhibit themes, for example, hosting a symposium on maps in conjunction with a city-wide celebration of maps, in which an urban planning class was required to attend either a lecture or the exhibit.

EVENTS

9. Does special collections *host* events such as lectures, open houses, symposia, etc. to highlight its collections? N=78

Yes	75	96%
No	3	4%

10. Does special collections *participate in* events such as lectures, open houses, symposia, etc. to highlight its collections? N=79

Yes	75	95%
No	4	5%

If you answered Yes to either question above, please continue to the next question.

If you answered No to both questions above, please skip to the Curricular Engagement section of the survey.

11. Please indicate which member of the university community are primary or secondary target audiences for such events. Check all that apply. If a particular audience is not a target of events, check nothing. More than one category of community member may be either a primary or secondary audience for events. N=76

Events	N	Primary N=74	Secondary N=42
Undergraduate students	72	52	20
Graduate students	74	63	11
Faculty	76	66	10
Other scholars/researchers affiliated with your institution	74	53	21

12. Who has **primary** responsibility for coordinating the creation and promotion of events in special collections? N=79

One individual has primary responsibility	11	14%
One individual leads a team of staff	14	18%
All (or most) special collections staff share this responsibility	10	13%
Varies, depending on the event	44	56%

If you answered “one individual has primary responsibility” or “leads a team of staff,” please give the position title of that individual.

One individual has primary responsibility

- Associate Dean for Planning & Assessment
- Department Head

Director

Director of Special Collections

Events & Communications Coordinator (library-wide)

Faculty Director

Head of Special Collections

Head of Special Collections

Head, Exhibitions Program, Special Collections & University Archives/Curator, William Elliot Griffis Collection

Head, Special Collections and Archives

Special Collections Librarian

One individual leads a team of staff

Department Head

Director

Director of External Affairs & Advancement

Director, Library Special Collections

Director, Rare Books, Special Collections and Preservation

Head, Archival and Special Collections

Head, Archives and Special Collections

Head, Rare Books and Special Collections

Head, Special Collections and University Archives

Head, Special Collections Research Center, representing the dept and coordinating with the Library-wide Events team

Public Programming, Marketing and Communications Team Leader

Public service archivist

University Archivist and Head, Archives and Special Collections

If you answered "Varies, depending on the event," please explain.

A committee connected with the Library primarily does the planning and logistics of events. From there the Director and Administrative Coordinator plan the specifics of the event. The Outreach Curator and the Coordinator of Research Services primarily work with the public regarding visits, events, etc. Other curators in the department tend to be involved when the event specifically regards that curator's collection or subject area.

Any number of curators or other special collections staff may initiate or plan an event. Any faculty member or other

member of the academic community may propose an event in special collections. Depending on the profile and audience for an event, we sometimes receive event coordination assistance from the Library's Communication Office.

Anyone with a reasonable idea can pretty much run with it, assuming adequate funding.

Associate Dean for Special Collections and Digital Programs Curator of Books Oral History Director.

Certain events are led by the curators of the featured collections, while others are led by the Public Services and Outreach Librarian.

Coordination is generally in conjunction with other academic units. The Libraries has a publicity officer who, though not involved in the creation of events, is charged with their promotion.

Curator of special collections and head of the department/division both participate.

Curators work with Libraries Development Office and Communications Office for events planning and execution.

Depends on the unit producing the event.

Different archivists take responsibility for different events.

Different curatorial staff schedule and coordinate events related to their collecting areas; public services staff and others schedule events.

Different staff members provide support in different ways, depending on the individual's job focus or interests.

Director primarily, Marketing Librarian, and Library Development Officer.

Either of the two special collections librarians coordinates the work involved in installation, graphic design work required, etc. Depending on the curators, etc.

Events are sponsored within a curatorial group, i.e., manuscripts or printed books. Some events are named, thus thematic. Others relate to partnerships with schools and faculty members. There are several key staff who are involved from marketing, local arrangements, receptions, etc.

For some events, Special Collections is simply the host. Others are coordinated by the individual on staff who has the relevant subject knowledge. Some events can be coordinated by an individual; others require a group effort.

Generally the head of Special Collections is responsible, but if another member of the staff sponsors the event, they sometimes take on that responsibility. Sometimes other faculty will organize events based on our exhibits.

In the past, coordination has been primarily one individual's responsibility and promotion another person's responsibility. We anticipate this will change in the immediate future.

Individual librarians may be working with particular collections, donors, or audiences, and are therefore responsible for coordinating events. Other events are coordinated centrally.

Lead/sponsoring department and curator.

Many of our programs are based on our exhibitions or on occasions related to campus events and activities. Typically, one unit is primarily engaged in such an event, and the head of the affected unit will take the lead in organizing the event. There is also a named and funded lecture for a former, now deceased Head of the Special Collections Library; the Head of Rare Books and Manuscripts takes the lead in organizing this event.

Often the funding and support for events is opportunity driven, grant aided, and with different internal and external partners. Libraries and Cultural Resources has recently appointed a Director of Communications who will usually be

involved in communication around an event. The Military Museums have their own Events and Media Coordinators.

One person generally leads a team. That person depends on the location of the event.

Our Libraries Director of Marketing and Director of Development help promote some of our Special Collections-based events. Our Special Collections Library Technician helps in coordinating some events for special collections materials (Poetry Readings) with input from the Department Head, Marketing Director, and other staff.

Our special collections are housed in several units and each is responsible for coordinating the creation and promotion of events. Within each unit, however, there tends to be one person with primary responsibility: Curator of the Department of Special Collections; Curator/History of the Health Sciences Librarian; Director of the UW Archives; Director of the Kohler Art Library, etc.

Responsibility varies with scope, subject, size, and location of exhibits.

Shared among staff, Assistant Deans, Development Officer.

Staff from each of the three special collections units initiate and host public programs based upon the program's purpose and topic.

Staff may have subject expertise relating to an event; some events may relate to overall publicity or fundraising efforts of the University Libraries, and therefore may involve staff who promote the event and students or faculty from outside the Libraries.

Team approach: formed as needed from special collection staff.

The Director of the South Carolina Political Collections has primary responsibility for the creation and promotion of events in his unit.

The events are largely organized on an ad hoc basis.

The Head of Special Collections is fairly new, so the responsibility has moved around, depending on the event.

The Head of Special Collections, the Public Services Librarian, or the Southeast Asian Archive Librarian may each take responsibility for organization depending on the topic and their schedules.

The Library External Relations and Stewardship Officer takes the lead on coordination and promotion of some events and helps to promote others, but events may be coordinated and promoted by the Stewardship staff, by Special Collections staff, or by outside parties (faculty, groups, etc.)

This reflects the decentralized nature and the diversity of special collections programs at this library.

Two groups are primarily involved in promotion: The Clara Thomas Archives and Special Collections and York University Libraries; York University foundation (Development Officer for York University Libraries). Occasionally other members of the campus community may initiate promotions e.g., Academic departments, student organizations or individual researchers.

Undergraduate outreach events are organized by Special Collections Reference and Instruction Librarians. Exhibit-related events are coordinated by the staff member who is responsible for the exhibit (this rotates among special collections librarians). Subject-specific events are organized by the staff member responsible for the collection being highlighted.

We are in the process of creating a position (Outreach Coordinator) to take on this responsibility. Up until now events related to Special Collections have been ad hoc: curators of exhibits work on promotion for their exhibit; Friends of Libraries staff do events related to our collections; department head takes the lead on new initiatives such as events to

introduce new graduate students to collections.

We have very limited in-house facilities for this sort of thing, so events of this kind usually take place in some kind of "co-sponsorship" mode and may be sited in almost any campus building. Who takes what role(s) in planning and execution depends on the form co-sponsorship takes but we more frequently "support" than "lead."

We sponsor two annual colloquia, one organized by the Department Head, the other in conjunction with one (or more) academic departments.

13. Does special collections have space (other than the reading room) designated for events? N=77

	Yes N=60	No N=49
Within library buildings	56	21
Beyond library buildings	17	45

If there is designated events space within the library (other than the reading room), please describe it.

A gallery space where major exhibits, both library and non-library, are mounted.

A large staff meeting room is sometimes used; a public reading room next to Special Collections is also used. For the Special Collections units at our off campus library site, there are large conference rooms available within library space.

A multi-purpose room which can be set up for lectures, but is also used for teaching and special events.

Atrium and conference room are available for events.

Auditorium with seating capacity for 200, access to sound systems and wireless access.

Classrooms, library auditorium.

Conference room.

Events are held in the exhibit area adjacent to the Reference Desk and Reading Room. The Library Conference Center is also used to host presentations and events.

Exhibit gallery.

Gallery area, large conference room in Special Collections, Main Library uses main floor, east and west sides next to reference and periodicals areas.

In Library on the same floor as the Archives and Special Collections.

In the Thompson Library, a seminar room is attached to the reading room. In addition, there are multiple spaces available for events, ranging from a fireplace room to modern and spacious places.

Large instructional room in the basement of the library, Rare Book and Manuscript Library and Sousa Archives and Center for American Music museum space.

Large meeting room with flexible table/chair setup, computer, projector, and audio capability.

Large seminar room; board meeting/reception room.

Lecture hall with flexible presentation/seating arrangements for group discussions, lectures, simple screenings, and more.

Lobbies near reading rooms, designated events space in libraries.

Mail Lobby Gallery hall.

Most events are held in the Pleasants Family Assembly Room in Wilson Library. This space is also available to other University departments and organizations. It seats approximately 150 people and has audiovisual equipment.

Most of the time we use our Rare Book Room for events. It is a space designed and furnished to look like a fine house library and has space for about 75 seats.

On the fourth floor of the library, there is fully wired auditorium seating 100 used for lectures. In the atrium outside the auditorium, there is space to set up a reception as well as a kitchen area for preparation. There is a smaller room on the first floor that can also be used for presentations and receptions.

One lecture hall (150 person capacity) and several smaller conference rooms.

One meeting room, one enclosed reading room in the public area, one open study area and the main lobby of the building.

Our major event space is the North Gallery, which overlooks campus and has a view of some of our “exposed” stacks. We also host smaller events in a lounge area.

Rare Books & Special Collections, KBLC Irving K. Barber Learning Centre, exhibit area.

The 3600 square foot Peggy V. Helmerich Browsing Room (the Library’s primary venue for special events) located across the hall from special collections is where most special collections events are held.

The atrium of the Health Sciences Learning Center (in which the Historical Collections of Ebling Library is housed) has space for larger events. The Department of Special Collections uses its Seminar Room, Exhibit Room, and Lobby for events. Other locations within Memorial Library can be used as well: Memorial Commons, the lobby, and a well-equipped auditorium.

The first floor gallery is sometime used for lectures by visiting artists (in conjunction with the International Poster competition/poster holdings). We have a library multi-purpose room that we also use for events.

The George Peabody Library has an exhibition gallery adjacent to the main library reading room. Both areas are available to host receptions, lectures.

The large exhibition space is suitable for receptions and is occasionally used (though it is less suitable) for talks. Our reading room is suitable only for groups of modest size — less than 25 or 30.

The Lemke Seminar Room serves as a high-tech teaching facility, meeting, and exhibition space adjacent to the reading room.

The Library Gallery (in the Hatcher Graduate Library) provides dedicated, flexible space in the heart of Central Campus for the ongoing enrichment of the intellectual, educational, and cultural life of the campus and the larger community.

The Library Instruction Room and an area in another wing of the Libraries may be used.

The Lownes Room, one of the main rooms in the special collections library is frequently used for lectures and Friends of the Library events. We also use the Bruhn, and Bopp Rooms for exhibitions of Library materials on tables with curators talking about them for events such as Parents Weekend. The John Hay Lobby is used for small receptions.

The primary space is the Rosenwald Library which seats approximately 100 comfortably. (Note this is temporary seating.) We are able to have panel discussions, include a/v and Internet connectivity. We have an adjacent room for receptions.

The Russell Library has an auditorium with an LCD projector and Internet access that seats about 75–80 people in unfixed chairs. The other departments don't have a designated area and use other spaces on campus such as classrooms and auditoriums for their events.

The space is named the Teaching Support Centre comprising two classrooms which can be cleared of desks to hold an event.

The Thomas J. Dodd Research Center has three rooms that can be used for programming. Konover Auditorium seats 185 and is fully equipped with AV equipment and streaming capabilities. The Public Lounge can accommodate small dinners or receptions. Conference Room 162 has seats as a meeting space or a small lecture/classroom for 20–40 people.

There are a number of event spaces within the main library, the primary one being the same size as the reading room but on the floor directly below.

There are two designated venues for events within the Libraries: one is an auditorium that seats about 150 people; the other is an activities room used for a wide variety of events, including talks and presentations. It seats about 75 people.

There is a reading room other than the Special Collections reading room that is used for events.

There is an auditorium in the main library that is available for library events. There are also additional meeting rooms and lounges that can be reserved.

Thomas Cooper Library, Mezzanine Gallery; Thomas Cooper Library, Mezzanine Study area.

We have a classroom which we share with the adjacent map collection (we are the custodians and by far the heavier user).

We have a dedicated Special Collections Classroom that is very appropriate and convenient for these events.

We have a lecture hall that can hold up to 100 people, theater-style.

We have a room used for class visits, lectures, and other events. It has a long conference table that seats thirty-five individuals, and additional chairs are moved in for larger events. We can comfortably accommodate a maximum of eighty people in this area.

We have a small meeting room off the main reading room where we hold classes and do our archival literacy sessions. The room is also used to host the initial orientation segments of group tours. It has in the past also been used to host small receptions.

We have hosted events in the study space/lounge adjacent to special collections as well in the coffee shop lounge adjacent to the main lobby.

We try to avoid hosting events in the reading room. We use the atrium in front of the reading room or other lecture-suitable spaces within the library.

We use flexible space in a lecture hall, adjacent connected seminar room, and adjacent gallery space within special collections when hosting lectures or receptions.

We've held or participated in events that have used areas in the library (i.e., Maps department, Graduate Reading Room) that have been re-purposed for the specific event. Usually it is a matter of identifying a space that can contain participants and limit sound, as almost all the events have taken place during library hours.

If there is designated events space beyond the library, please describe it.

Auditorium at Student Center with seating capacity for up to 1000.

Campus museum, student union, etc., have all hosted special collections events.

Events are occasionally being held at the Ann Mary Brown Memorial.

Gallery in adjacent Fine Arts Library.

Irving K. Barber Learning Centre, Golden Jubilee Room (shared space) Asian Centre, auditorium (120 seats).

Krannert Art Museum, Krannert Center for the Performing Arts, the University Alumni Association, Levis Faculty Center, and Spurlock Museum.

Off-site venues, though not designated for Special Collections use only, are available for special events.

The Libraries can draw on lecture and classrooms in other buildings in the same way that other departments and units can. Some have adjoining spaces suitable for receptions, offer better catering support, etc.

The university has a number of event spaces ranging from auditoriums to formal lounges. Some are free and some have user fees. Classes have first choice on any spaces that are used for teaching.

There are event spaces in the Rosza Centre, a performing arts facility, the Nickle Arts Museum, and many lecture rooms and public spaces. The Military Museums uses its own galleries and event spaces for events.

There is designated space for historical objects from the Archives in the Admissions and visitor center.

Various lecture rooms on campus.

We can and occasionally do reserve other university spaces for events, usually to bring them closer to constituencies we are seeking to reach. For example, we are planning an event featuring rare Northwestern football films, to take place at the John C. Nicolet Football Center, which has a 125-seat auditorium for film viewing.

We have access to other spaces on campus, including auditoriums and spaces for dinners and receptions.

We have access to spaces throughout the campus. The Art Museum, the Living and Learning Center, the Law Library are primary examples.

We use a variety of places that are essentially lecture halls that are reasonably near the library for these events, both lectures and academic conferences or symposia.

We use auditoriums, lecture halls, classrooms, conference rooms, and other spaces that belong to the museums and research centers.

Additional Comments

The Library has an events space seating 50 on same floor as Special Collections, but not dedicated to Special Collections. All other events require scheduling and/or renting space elsewhere on campus.

Depending on the event, the campus offers several alternative lecture spaces where we can hold a talk and host a reception. The preference is to host events in the library.

NB: While we have used space beyond the library for fundraising events for our Water Resources Archive and have traveling exhibits for our topical archive collections, our Special Collections events have been held within the library.

EVENTS PROMOTION AND EVALUATION

14. What methods has special collections used to promote events to the university community? Check all methods that have been used. Check up to three that have been most successful. N=76

Method	Used N=76	Most Successful N=64
One-on-one contact	70	18
Promotion on library/university Web pages	68	26
Posters, flyers, bookmarks, etc.	67	20
Direct mail	64	26
Press releases	64	30
Library newsletter (print or electronic)	63	11
Listserv/group e-mail	54	16
Campus newsletter	52	12
Blogs	29	4
Social networking sites	27	4
Advertising in scholarly journals	5	—
Other method	14	4

Please describe other method(s).

Used and Most Successful

Coordination with institutional special events.

Friends of the Library Calendar of Events.

Radio and television.

Student newspaper.

Used

Advertising on radio and TV. Newspaper and media interviews.

Appearances on local TV/radio stations.

Daily Tar Heel student newspaper.

During our recent Poetry Event our Special Collections Library Technician has sent e-mails to our state's Poetry Association Web site to post on their event calendar.

Friends of the University Libraries newsletter.

Interviews with local media, press releases and other information disseminated on scholarly listservs.

Once again, we take advantage of our ability to post ads on the online workspace shared by staff and students at the University.

Our space is too small and the university too big to have broad invitations. We typically make direct mail invitations to our list of donors, interested faculty, and to others requested by donors.

Radio spots, local newspaper.

Video screens; Xwi7xwa Library: Longhouse News, Talking Stick

Other Comments

Here too the most successful methods vary unit to unit. Press releases (and hence local press coverage) and promotion of events on university Web pages are key to reaching the largest audiences. The Friends of the Libraries also promotes library-related events.

Our events are mainly restricted to members of the Friends of the Thomas Fisher Rare Book Library, and not generally open to the public.

15. Please list up to three events that special collections has *hosted* in the past year. N=72

150th Anniversary of the publication of the Origin of Species; Anatomical Illustration: Art Informing Science 1543–1950 Textbooks in Missouri and the West; Library Society Dinner exhibition.

2009 Campbell Book Collection Competition; Multiple private views for distinguished visitors, notably the Ethiopic Manuscript presentation in Fall 2009.

A talk by a humanitarian photographer related to an exhibition of his photographs; a talk by two Columbian book artists; a reading by a translator of Sanskrit poetry translated for a book by a faculty book artist.

"Afternoons in Special Collections & Archives" featuring our faculty authors. Eaton Science Fiction Conference (Extraordinary Voyages: Jules Verne and Beyond).

A.S.W. Rosenbach Lectures on Bibliography (March 2009); Lorraine Beilter Collection on the Dreyfus Affair Distinguished Lecture (April 2009); Lawrence J. Schoenberg Annual Symposium on Manuscripts in the Digital Age (October 2009).

Art Deco Society, World Congress; Spotlight on Scholarship.

Audubon Day (showing of the elephant folio edition of Birds of America.) Two Gentlemen from Louisiana (exhibition) opening reception celebrating the opening for research of senatorial papers of John Breaux and J. Bennett Johnston. Lecture by Professor Geza Vermes, "The Story of the Dead Sea Scrolls: Their Miraculous Discovery and True Significance."

Black History Month Lecture; Borowitz Crime Lecture; Goodman Collection Kick-Off Event.

Bloomsday celebration; Banned Books readings; Opening of the Senator Paul Simon papers; Celebrating 40 years of Open Court Publishing Company archives.

Book collectors' conference; Thomas L. Kane Lecture Series; Motion Picture Film Archive Series.

Book signing with authors of a book written using our collections; Reception for new head of library; Reception for international scholars in an English language immersion program on campus.

"Botanical Illustration: Art Meets Science" was an exhibition and lecture to acknowledge a major gift of botanical illustration. An annual lecture on a botanical theme has been subsequently scheduled in order to promote our special botanical collections and to encourage interest/use of these collections. This year's event "Plains Apache Ethnobotany" will be held at the end of March 2010.

Campus-wide Humanities Day lecture by a faculty member; "Love in the Stacks" Open House organized by Library's CIAO (College Instruction & Outreach Committee); Chicago Poetry Symposium (second annual).

Colloquia featuring speakers Raymond Mungo, Todd Gitlin, Ray Luc Levasseur; colloquium featuring Howard Dodson.

Document Design: The Work of Alan Buchsbaum (architecture exhibit).

Donor recognition event for new acquisitions (10/09); donor family recognition for new acquisitions (11/09); tour of new storage facility (8/09).

Donor Recognition reception for Doyle Papers, US Postal Service/ASU press conference for issuance of commemorative postage stamp. Navajo Code Talkers exhibit reception and lecture.

Early Book lectures (February 2009); Writing Out of Time Cuniform Lecture Series (Oct – Nov 2009); Paginas de la historia de Mexico Exhibit & Lecture series (Sept 2008 – Jan 2009); International Medieval Symposium (May 1–2, 2009).

Exhibition and tour for selected high potential giving donors. Exhibition for annual Fall Friends luncheon.

Exhibitions of Holocaust material at local synagogues and talk by the Director, first week of Nov. 2009; launch of our digital initiative Historical Perspectives on Canadian Publishing, 8 Oct. 2009; talk by Director in the reading room for Hamilton Jewish Genealogical Society, June 2009.

Gallery talk by History of Science 350 students. Opening Reception for "It's Good for you" exhibit (see above). Friends of the Libraries Member Appreciation Event (with lecture by the new chancellor and reception).

Hogarth and Beyond: Worldwide Cartoons from the International Museum of Cartoon Art Collection; Ronald Searle: Satirist: Winsor McCay: Legendary Cartoonist.

Honolulu Printmakers (organization) workshop. University Textile Collection exhibit reception. "In Memoriam" tribute to Tongan scholar Epeli Hau'ofa.

Hosted conference, with session on special collections, July 2009 Exhibit opening and reception, September 2009.

Howard Bond (photographer) exhibit opening/reception, and "Collections Roundtable," an invitation-only conversation for faculty, students, and library administrators.

"Humor in the 20th Century: Country and Blues," A lecture by DJ Dr. Demento. "We're All Family Here: Preserving Community Heritage in the Rogers Road Neighborhood of Chapel Hill," featuring community members as speakers. "It's Clobbering Time! Comic Books and Creating the Idea of Black Masculinity," a lecture by Randall Kenan.

If You Ain't Got the Do Re Mi: America's 1930s Through Music (American String Festival 2009) ; Striving for Perfect Tuba Chops: A Master Class with Carol Jantsch; One in a Million: An Exhibition of Eleven Landmark Acquisitions at The University of Illinois.

Launch of the Henry Kalen Photograph collection and exhibit; Annual J. B. Rudnykyj lectureship (in Slavic studies); Paper Marbeling Workshop with Janet Carroll.

Lecture on Orichas exhibit, by Religious Studies faculty member; Lecture on TV show Que Pasa USA? by faculty member at other university; Adam Folds poetry reading.

Lectures prior to all exhibition openings (four or five a year). Book Adoption party. Two formal dinners with speakers. Princylopedia event that attracts 2000 youngsters and their families.

Louis Faugeres Bishop III Lecture: annual endowed lecture hosted by Special Collections (Spencer Crew, "The Still Family and the Underground Railroad," February 23, 2009; Opening, Major Exhibition, Bridging Generations: Women Artists and Art Organizations in Rutgers Collections, October 5, 2009; Opening, Major Exhibition, Benevolent Patriot: The Life and Times of Henry Rutgers, February 15, 2010.

Malcolm Lowry Exhibition, Rare Books & Special Collections.

Martin Luther King, Jr. event with speakers and exhibit; Writing Week with the English department – speaker and exhibit; University Convocation – speaker, exhibit and reception.

Measuring Deliberate Speed Film Series on Desegregation History; Monthly Informal Community Forums on policy issues; Doug Blackmon Lecture; White Glove Dinners.

New New South lecture series; "Hold on to your hats" lecture (tied to exhibit).

On Monday, March 15, 7–9 PM the John Hay Library will host "a conversation with and for organizers, social entrepreneurs, and advocates about Strategies for Social Change," sponsored by the Friends of the Library, the Swearer Center for Public Service, the Taubman Center for Public Policy Careers in the Common Good, Social Justice Network and UCAAP. The Brown University Library and the Rhode Island Philatelic Society celebrated the Society's 125 years of charted activity on Tuesday, February 2, 2010 at two events taking place at the John Hay Library at Brown University.

Reception for the "Black Lavender 2" exhibit, celebrating the lives and accomplishments of more than 30 black gay men with Rhode Island connections, on Jan. 10, 2010.

On-site we hosted an event for the Shaw Festival Guild members (about 35 in all); the event consisted in a presentation, lunch, a tour of the archives, and an opportunity to examine materials brought out for display on tables in the reading room. Co-hosted with Theatre Museum Canada the Niagara-on-the-Lake, Toronto, and Guelph openings of the Cameron Porteous art exhibit (which mostly consisted in art from our collections).

Open House; Tours for classes led by museum curators.

Open house for Alumni Weekend; Open house for VEISHEA event.

Open house for the opening of a display on fairy tales. Periodic open houses for library faculty and staff.

Open House for the Southeast Asian Archive; Open House for the UCI Alumni Association Panel discussion featuring editors of Jacques Derrida's seminars for a published series. (Special Collections has many of Derrida's early seminars.)

Open House in reading room during a one-day summer book festival. Host six or seven meetings annually of the Iowa Bibliophiles (a book collectors club).

Opening lecture and reception for exhibition "The Lincoln Presidency: Last full Measure of Devotion." Opening lecture and reception for exhibition "Charles Darwin: After the Origin." Open public viewings of Cornell's original manuscript of the Gettysburg Address.

Opening of the archives of the Grand River Conservation Authority: included remarks, displays, signing of a research agreement.

Opening reception and lecture for exhibit on H.L. Mencken and American Magazines. Gallery talks of Peabody exhibitions for weekly Exploratas (Elderhostel) groups. Reception and faculty talks about using the Peabody Library to new graduate students.

Opening reception for the Amelia Earhart Exhibit. Reception for the exhibit on Purdue astronauts. Open reception for the grand opening of the Virginia Kelly Karnes archives and Special Collections Center.

Piano recital by curator of piano special collections; Scholarly lecture connect to special collections exhibit; Campus open house (Maryland Day).

Poetry reading and display of small press poetry books/broadsides. Opening Reception for the Satellite Gallery exhibit of 2009 International Poster Competition Posters. (NB: Because our department includes both Archival and Special Collections we have also hosted events for our topical Archives — most notably, "Water Tables," our annual fundraiser for the Water Resources Archive.)

Poetry reading; Film series; Exhibit opening reception.

Receptions announcing opening of collections; exhibits for same purpose.

Robert Bly in This World 3-day symposium; Elmer L. Andersen centenary celebration.

Screening Prints: Fifty Years of Cuban Cinema Posters, 1959–2009. Event featured a gallery talk and an intro to the collection by the student curator of the exhibition, and a keynote talk by a visiting scholar; followed by reception and open house of the exhibition. David Jones: A Painter of Words and His Circle. Event featured a screening of a bio film about the Welsh poet, introduced by the British filmmaker. Event coincided with conference on Jones at the National Cathedral, with most of the leading Jones scholars in attendance. Followed by reception and open house of exhibition. Revealing the Light: Mezzotint Engravings at Georgetown University. Event featured printmaker Frederick Mershimer giving a mezzotint demonstration, with reception celebrating publication of his catalogue raisonné. Co-hosted by Special Collections and the Washington Print Club.

Simon Baatz, speaking on our Leopold & Loeb collection.

Small Press in the Archive series. Cityscapes conference. Book launch receptions.

Special Collections Open House for new location. School of Information Science Alumni and Friends Day.

Special Collections Showcase: Celebrating 125 Years of Temple, November 4, 2009. Get up close and personal with Temple's history as a diverse and vibrant educational institution. The Libraries' Special Collections Department oversees the Conwellana-Templana Collection, Temple's unofficial university archives and a rich repository of materials related to Russell Conwell and the university's birth. This showcase will offer an opportunity to speak with curators at the Special Collections Department and hold Temple's history in your hands. The Blockson Collection Presents: John Brown in the

African Mind, A Conversation on the Legacy of Brown, December 2, 2009. The Blockson Collection, in conjunction with Larry Robbins and the bookstore Moonstone, presents a conversation on the legacy of John Brown. This discussion, John Brown in the African Mind, will feature renowned scholars Charles L. Blockson, founder of the Blockson Collection, and Molefi K. Asante of Temple's African American Studies Department. Secret Cinema: Films from the Urban Archives, December 12, 2009. The greatest hits from the first Urban Archives/Secret Cinema program held last spring. We've unearthed great tidbits of Philadelphia history from the Archives' film collections to be shown again by Jay Schwartz's Secret Cinema. The first program was wildly popular and included short news outtakes of the last game at Connie Mack Stadium, the original Electric Factory, the Columbia Avenue Riots, the MOVE incident, the old Broad Street Station, and more. Footage during this program will also include clips from two 1966 documentaries: Assignment: 1747 Randolph Street and The Spirit of Philadelphia: The Unending Renaissance. Don't miss out on an original Philadelphia experience!

Staff and Scholar teas. Women's studies symposium. Rare music series.

Summer Institute for Teachers (for public school history teachers). English In Print exhibit reception. An Architect's Library—Books from the Burnham & Hammond Library exhibit reception.

Tee Corinne Symposium, Women's Back to the Land Movement, Internment of University of Oregon students of Japanese descent.

The naming of the university's medical history center that houses medical and health related special collections.

The Sea of Mud Exhibit Opening. We had two guest speakers and a booth from the university press selling books. The Four Millionth Volume Celebration. Several guest speakers, a choral and piano performance. Book History Workshop. A one-week yearly event with twenty students.

The Special Collections Library sponsored the Mann Lecture by Will Noel of the Walters Art Museum in Baltimore, an exhibition talk by Philip Dennis Cate, former director of the Zimmerli Art Museum at Rutgers, and a lecture by Education and Behavioral Sciences Librarian Steven Herb on an exhibition.

Thinking Black Intellectuals Conference (Frederick Douglass Institute). Open Letter Press author readings. Visiting lecturer, John Stauffer, "Lincoln and Douglass."

Thomas J. Dodd Prize in International Justice and Human Rights. Raymond and Beverly Sackler Distinguished Lecture in Human Rights. Archives & Special Collections Open House.

Tour and exhibit of treasures from the special collections for directors of large public libraries and for other groups; colloquium in honor of a major acquisition of Willa Cather manuscripts.

Translation jam. Department of National Defense Royal Canadian Navy strategic planning overview. Archives Society of Alberta workshop.

University senate reception.

University South Caroliniana Society Annual Meeting; Columbia SC Ward One Exhibit and Reception; Reception & exhibit opening for the 125th Anniversary of USC being a Federal depository.

We have five endowed lectures annually, each on a particular aspect of the history of the book, libraries or collecting.

White glove event for library donors. Honoring the class of 58. National History Day.

Winter Olympics memorabilia. Lincoln postcards. 18th century literature.

YURA 50th Anniversary Reception: York University Retirees Association reception and donation of historical collection.

White Gloves Event: Hosted a series of donors, library supporters, and potential donors in an evening of exploring

archival materials from the nineteen sixties followed by a discussion and dinner. Gunther Plaut Reception: Hosted a celebration/press event to celebrate the contributions of community member, Rabbi Gunther Plaut, and the donation of his extensive library.

16. Please list up to three events that special collections has *participated in* during the past year. N=65

2009 Campbell Book Collection Competition. Multiple private views and staff presentations for distinguished visitors, notably the Ethiopic Manuscript presentation in Fall 2009.

Alumni Weekend Open House: university-wide event during which we opened the archives for tours. Participated in the Royal Winter Fair in Toronto co-hosting the Cuisine Canada Culinary Awards.

Annual "Friends of the Library" lecture and luncheon. Book Launch re Biography of Prime Minister Pierre Trudeau. Book launch re 50th anniversary book on Renison University College.

Annual "Open House" for donors. Various talks, lectures, and symposia.

Ballroom Boogie: Music and Dance from America's 1930s.

Book signing reception and Movable Books exhibit as part of Thinking through Diagrams Conference. Cartonera Publishers: Conference, Book, Exhibit and Presentations (The Silver Buckle Press hosted the printing workshop, the Kohler Art Library displayed part of the exhibit, and the Department of Special Collections contributed many of the books for the exhibit.) Reception, installation, promotion, and lecture series in conjunction with NLM/ALA's traveling exhibit, Changing the Face of Medicine, Historical Collections (Ebling Health Sciences Library).

BugFest (hosted by NC Museum of Natural Sciences).

Campus art museum exhibition, opening, and symposium. Main library exhibition and associated programming. Film series with Documentary Studies and Public Policy.

Celebration of Recently Published Faculty Authors, March 2009. Cartoneras, Latin American publishers, program and small exhibition, September 2009. John Milton workshop and small exhibition, November 18, 2009.

Celebration of the International Year of Astronomy: the Brown University Library, the Brown Department of Physics, and the Ladd Observatory have collaborated to present the exhibit "Beyond the Moon: 400 Years of Astronomical Observation." Reception for the exhibit from 6–7:30 p.m. on Friday, October 9th in the main lobby of the John Hay Library. The Lincoln Symposium (February 2009), in which we worked closely with the History Department. The Darwin Exhibition, which coordinated with both a Commencement Forum by Ken Miller and the fall 2009 First Readings Program.

Censorship and the French Enlightenment: A Graduate Student Colloquium (Feb. 2009). Posthumous Lives: Literary Archives in the Twenty-First Century (March 2009). The Industrious Bee: Francis Daniel Pastorius, His Manuscripts, and His World (Oct. 2009).

Chicago Archives Fair. Archie Motley Internship Fair. Palatines to America annual meeting (genealogy resources).

Chords of Memory: Archives at Hill and Beyond. Symposium celebrating American Archives Month. Rural Life Symposium at the Rural Life Museum. "Pride of Place" workshop for K–12 teachers on using oral history at the State Museum.

Co-sponsor of event at School of Architecture. African-American exhibit with History Museum. Library Friends event on Slave Forts of Africa.

Collecting to Teach: The Extraordinary Legacy of Joseph A. Haller, S.J. Symposium celebrating the founder of the Library's fine prints collection, with a keynote speaker, a panel discussion, and personal remembrances, followed by a reception and exhibition gallery open house, and a dinner for the principal players. Composers, Performers, and Their Critics. A performance for voice and piano, based on manuscripts on display in the music manuscripts display case, in the music department's small concert hall, followed by a reception in the Library, with an open house of the display case. First-Year Student Academic Workshop: Sebastian Barry's *The Secret Scripture*. Each fall, the entire freshman class reads a contemporary novel, now by a Booker Prize finalist. Special Collections does a display in the Library's main lobby display case based on the novel and drawing from our collection of Booker Prize authors. The author comes to campus to speak to the freshman class; and various faculty members and others, including members of Special Collections staff, lead small group discussions of the novel with the freshmen.

Comic Book Symposium, Communal Studies Association, Community Conversations.

Commencement open house, May 2009. Literary Festival exhibit in conjunction with University-sponsored NC Literary Festival.

Curator presentation at scholarly event. Curator participation in public briefing on research project. Campus open house presentations.

Cushing-Glasscock Award. In conjunction with the Center for Humanities Research, graduate students do research in the library and then do a special presentation at its conclusion. "From Earth to the Universe," an exhibition for which a full case of Cushing astronomy volumes were highlighted, November 9 – January 30, 2010, Brazos Valley Museum of Natural History. "Siempre! Otra Vez," an exhibition focused on the contributions of Bryan/College Station's citizens of Hispanic descent, built around Cushing's "Siempre!" exhibition with additional artifacts from area contributors, opened October 11, College Station Heritage Programs.

DC Archives Fair. Neighborhood block party. Parents Weekend.

Drippytown exhibition. Lyle Creelman nursing exhibition. Jane Rule exhibition.

Exhibition for presentation by president of Cornell at the Trustee Council Weekend. Alpha Phi Alpha reunion exhibit: APA is the first African American Fraternity in the country. Reunion weekend, annually in many events.

Faculty Authors Recognition. National Day of Writing. Family Weekend.

Family Weekend (display) Fall 2009. "Fall into the Arts" (display) Fall 2009.

Friends of the Library, Holiday Reception. The Making Public Projects. The Canadian Church Historical Society (CCHS).

Friends of the University Library annual meeting (May 2009); Milton Marathon (Nov 2009); Arctic Spirit Inuit Art Exhibit, Alumni/donor program (June–Aug 2009); UA Press Exhibit, Special Collections was one of several locations for exhibit and hosted book talk by one of the 2009 authors.

Graduate Student Open House. National Writing Day.

"Ice People" movie premier and reception; Design for Performance, U.S. Institute for Theatre Technology; Exhibit: Thurber House 25th Anniversary Celebration.

Illinois Chapter of the Trail of Tears Association. American Conference for Irish Studies. Cultural and Natural Heritage Symposium, Center for Delta Studies.

Inaugural Elizabeth Dafoe Memorial Lectureship "Secrets from the Vault: Open House for Student's at the University of Manitoba Archives." Association for Manitoba Archives Mini Conference.

Induction of Professor Charles Bessey (deceased) into the Nebraska hall of fame at the State Capitol; a biennial competition and juried show of artists' books; presentation about illuminated manuscripts for a friends group at another library.

International Year of Astronomy. Historic Preservation Day at the State Capitol.

Learning and Development programme (sponsored by The University of Western Ontario open to all employees.) Doors Open (a community heritage tour.)

Lecture series.

Lectures to scholarly groups. Special behind-the-scenes tours for visitors. Presentation to day care kindergarten class.

Library Associates Lectures, e.g., by Maureen Corrigan and Howard Bond. "Plastics Modernites" symposium by School of Architecture and Humanities Center.

Library Live (a University conference focusing on Library resources and collections). Library Careers Night (hosted by the School of Library and Information Science).

Martin Luther King Campus Celebration Events. Women's History Month Events. University of Georgia's Black History Month National Home Movie Day.

Martin Luther King Jr. Day staff event. "On Equal Terms" Gender Studies event in conjunction with an exhibit. "Integrating the Life of the Mind" faculty symposium in conjunction with an exhibit.

Military Museums opening. Association of Canadian Archivists annual conference. Performance of Osborne play (17th-century manuscript).

NOMMO African American Authors Series. James Ford Bell Library Annual Lecture. Kerlan Award.

Papermaking exhibit (sponsored by Institute of Paper Science & Technology.)

"Passport to Hidden Treasures" 40th Anniversary of the main library building.

Prepared exhibit in association with meeting of the College Book Arts Association first bi-annual meeting; co-sponsored (with Center for the Book) a visiting lectureship.

Presentations to Library trustee meetings. Tours of Special Collections for visiting dignitaries. Book signings of University Press books based on Special Collections.

Robert Darnton, speaking on e-books vs. traditional books, October 2009; post-conference tour, 8th USBBY Regional Conference, October 5, 2009; 15th Annual Summer Workshop of the Wood Engravers Network, July 23, 2009.

Robin Hood Conference: Robin Hood: Media Creature, an international conference sponsored by the International Association for Robin Hood Studies.

Science & Society Symposium. Dozens of library development tours for small and large groups.

Science Fiction Studies Symposia. Writers' Week.

Sol Messinger, Holocaust Survivor, 27 Jan. 2010. Jackie Washington concert for Library donors, 3 June 2009. Deborah Lipstadt, talk about Holocaust denial, Feb. 2009.

South Carolina African Heritage Commission; Victorians Institute; Conference on Southern Women's History.

Step Into Your Archives: Developed and manned an information desk and mini-exhibit at annual "Doors Open" event at city archives. Hosted a lunch at campus-based History Graduate Students conference and distributed newsletter. Co-host of professional association conference (Archives Association of Ontario) on campus.

Symposium on the Greatful Dead; New England Regional Genealogical conference.

The Special Collections Library has participated in the Libraries annual Open House designed to introduce students to the Libraries; a workshop to inform Subject Librarians about the holdings in Special Collections; and, the annual Discovery Day event, designed to broaden the knowledge of Libraries colleagues on a variety of subjects and skills.

Two "Booklover's Tours" developed by the Office of the President were conducted in 2008 but none last year.

UConn's Leadership Legacy Program Lecture with John Rowland. Humanities Institute Postcards from the Archives with Norman Stevens.

Undergraduate Poetry Contest. Peter Tytell lecture. Spain Rodriguez event.

VEISHEA History Expo. 4-H Annual Conference.

We annually co-host the Kranzberg Illustrated Book Studio open house, an event that shows off books created by students in the studio co-founded by the library.

We participate in the annual Doors Open weekend in Toronto (inviting the general public to visit the library which is of architectural interest), events/receptions for senior administrators or other campus groups.

With the Center for Oklahoma Studies we hosted a scholarly symposium "Geronimo: Warrior for An American Dream" with an accompanying exhibition to recognize the death centennial of this celebrated and misunderstood Apache warrior who died as a prisoner of war in Oklahoma and to promote two collections we hold with significant materials on Geronimo. Special collections participated in programming associated with a project to create a virtual collection with associated oral histories of the work of Dust Bowl poet Wilma Elizabeth McDaniel called "Remembering Wilma Elizabeth McDaniel." The program featured the screening of a documentary film, a scholarly discussion of her work, and blue grass music played by an Oklahoma Red Dirt band that was closely tied to the poet. Special collections participated in the NEH-funded "Soul of a People" project documenting the impact of the Federal Writers Project. We have the papers of the editor of the Oklahoma WPA volume and used this as an opportunity to promote that collection through exhibits and lectures that were part of a whole series of programs.

Women in History – speaker and exhibit; The Year of Darwin – speaker and exhibit; Humanities Week with the Art History department – exhibit.

Women's History month. Anniversary celebrations for various schools and colleges on campus.

Workshop for participants in book project, April 2009. China seminar at Bryant University, Rhode Island, September 2009. University Library staff forum on finding aids, October 2009.

17. What measure(s) have been used to evaluate the success of events in engaging students, faculty, and affiliated scholars/researchers in the use of special collections? N=69

- Anecdotal evidence. Increased volume of reference. Research outcomes, e.g., papers written, research visits.
- Anecdotal only.
- Apart from attendance, we have not introduced evaluation measures. Our events are generally very successful.
- As with exhibitions, we rely on gauging attendance and feedback from observers and participants to evaluate the success of our events.
- Attendance and word of mouth feedback.
- Attendance at events.
- Attendance counts.
- Attendance counts.
- Attendance figures, comments from attendees.
- Attendance is kept but no evaluation of impact on use.
- Attendance only.
- Attendance; word of mouth; testimonials. (NB: A survey was handed out at the end of the 2008 "Booklover's Tours.")
- Attendance. Follow-up with students doing projects after attending event.
- Count of researchers using collections.
- Counting number of attendees or contacts made.
- Counting participants.
- Evaluation forms.
- Event attendance.
- Far too few!
- Feedback from faculty, staff and students.
- For some events, we have taken attendance or had a guest book available. Some have been featured in articles in the campus paper.
- Fund-raising targets.
- Gap survey. Environmental scan.
- Gate count and verbal feedback.
- In-house staff meetings. Meetings with Executive Council members of the University South Caroliniana Society.
- Informal evaluation conducted by our advancement people; includes keeping track of attendance.
- Informal measures; talking to visitors and noting when they make return visits to bring others to the department.

LibQUAL+2009. Comment button on Web page.

Little evaluation has been done.

Many of Special Collections' events are used as development opportunities resulting in monetary gifts or gifts in kind. Performance evaluations of staff overseeing graduate students engaged in events reflect the level to which students and others utilize special collections materials in their scholarship.

Mostly one on one feedback; no formal evaluation.

No formal assessment has been conducted.

No formal evaluation has been carried out.

No formal measures currently.

No formal measures, see previous response regarding exhibitions.

No formal tool. Collection of anecdotes.

No particular measures have been used.

None. (6 responses)

None at this time for reasons stated previously.

None formally or systematically.

None to date.

None, other than word-of-mouth.

None. Anecdotal feedback only.

Not formalized.

Nothing formal.

Number of attendees, publicity received, repeat attendees, etc.

Number of attendees. Individual reactions from attendees.

Number of visitors, media contact numbers, invitations to partner with other units.

Numbers attending lectures and events.

On-site surveys.

One-on-one feedback from participants. Keeping track of e-mail, research requests that reference the event. This can be a slow return. You never know how long it might take a potential researcher to make the decision to visit us. Development of networks and connections with future donors.

Personal comments; responses from affiliates (i.e., the Alumni Association.)

Statistical attendance counts, identify various affiliations and are relevant for year-to-year and event to event comparison

Surveys. One-on-one contact.

Surveys (print and online).

The public programming team has developed a survey which is distributed at events.

The Russell Library uses paper and electronic surveys at some of its public programs.

Usage statistics of collections related to program/exhibition topic. Web statistics for virtual components. Attendance at events. Event evaluations completed by those in attendance. Donations of cash. Donations of materials related to the exhibit, lecture, program, etc. focus.

Visitor counts and collection statistics.

We had a questionnaire for attendees to fill out after a symposium; that was our first and so far only attempt to formally assess this. We do notice if there is an increase in use of a particular collection after a related event.

We have given audience surveys after events as part of the requirements for grant-funded projects.

We note number of attendees and any increase in number of reference questions. But there is no formal evaluation measure used.

Wisconsin Oral History Day blog. Course evaluations. Guest/comment books. Anecdotal reports.

18. Has this evaluation led to any changes in how special collections uses events to engage the university community? N=53

Yes	21	40%
No	32	60%

If yes, please briefly describe what changed.

Additional publicity.

Changes included adjusting times for specific events to better meet the needs of students and faculty, and identifying future exhibitions and events.

Comments have caused us to alter where and how we advertise, who we invite to speak, choice of venue.

Future programming. Make events more interactive.

Has helped further focus marketing strategies.

Have offered new courses in succeeding years.

Increased service hours for Wednesday night and Saturday. Increased number of exhibits. Student internships created.

More focus on cultural programs and collaborations or partnerships with donors, local organizations.

Offering more events and expanding advertising of such events.

Our principally informal evaluation guides our thinking about future or additional events to address directly the expressed needs of those who are motivated to express them.

Russell Library survey asked respondents to explain how they learned about our events and when they liked to attend such events. This influenced our approach to marketing and scheduling of events.

Success in generating interest among visitors have lead to increased number of events and focus on outreach through events.

The "collections roundtable" aimed at quality of engagement as a value over the size of the audience.

The success of events involving Special Collections materials and staff has lead to its becoming the primary focus of Library development efforts.

Timing of events determined by the target audience (earlier for students/faculty and later for community.)

To identify specific campus groups and encourage their participation.

We are working on marketing and advertising our open houses in different ways to attract more visitors.

We have changed the starting time of our events to a time more convenient to students and faculty.

We have good attendance at our events and extremely positive feedback. I am not sure that we have changed anything we have done but it has encouraged us to do more events and to always have multiple partners (academic departments, student organizations, and other cultural institutions within our community).

With the White Gloves event, feedback has led to an adjustment of the schedule for more time for discussion and perhaps the development of a led discussion.

19. Additional comments about events that are intended to engage faculty, students, and other scholars/researchers affiliated with your institution in the use of collections. N=12

A major change in the culture of the library took place several years ago. This resulted in opening up our space to food & drink, more "social" events, etc. We are continuing this effort!

Brown alumni working as K-12 teachers locally bring their students into the John Hay Library. This has run the gamut from 2nd graders (a reading circle for Black History month) to High School honors classes in chemistry and history.

Content based teaching, using examples from the collections, is a good way of attracting interest in the library; we are planning to offer a series of workshops on the use and importance of primary resources, targeted to undergraduates.

I think it is as important to engage the interest of the regular public and colleagues in order to heighten the profile of the archives in general as to specifically target students, faculty, and other scholars. People need to hear about the archives in every sphere of their life. This contact reinforces their awareness.

Other events have included gallery tours for classes and community groups, and private receptions and dinners for donors after exhibit openings. Our events have to compete with many others on campus and in the New York metropolitan area. Event planning is extremely time-consuming and costly. The Exhibitions Coordinator has additional responsibilities as a curator, reference librarian, and faculty member, but events and exhibits claim the greatest part of her time because of lack of support and cooperation.

Our main focus to engage students and faculty is to develop instructional sessions that have an assignment bringing students back to use the collections.

The Library-wide Events Team has made a concerted effort in recent years to highlight Special Collections in many of its events. As part of this effort, the Head of Special Collections sits on the Library's Events Team. In addition to engaging students, faculty, and other scholars, a major focus of the Events Team is the Library's friends group and donor cultivation. Following events, it is not unusual for at least one or two students or faculty to come back to Special Collections later.

The main draw for students occurs if and when selected faculty members make attendance at these events mandatory for course credit or offer extra credit for attendance.

We are guessing at what is most successful — no formal evaluation has been conducted; success also varies with the type of event and target audience. We have given special tours for select audiences — graduate students in areas where our holdings are strong (one example).

We have several ideas for future events, some of which are in the early planning stages. One of these is another art exhibit to celebrate the 50th anniversary of the Shaw Theatre Festival (whose records we hold). Another is an event — probably some kind of cooking demonstration — to highlight our strong culinary collections. We are also planning to host a symposium on Lucy Maud Montgomery whose so-called suicide note we just received and about which there is some controversy as a suicide note.

We know that exhibits and related events bring the strengths of our collections to the attention of visitors. For example, two graduate students and one visiting professor found items of relevance to their research in the exhibit "It's good for you."

While we hold several events per year which are well attended and well-received, our ability to offer more programming is limited by finite (and exhausted) staff.

CURRICULAR ENGAGEMENT

20. Does special collections seek to engage students in using its collections for curricular purposes?

N=77

Yes	76	99%
No	1	1% [nonacademic institution]

If you answered Yes, please continue to the next question.

If you answered No, please skip to the Engaging Faculty and Scholars/Researchers section of the survey.

21. Please indicate how special collections has collaborated with faculty and/or students to include unique materials in student research projects. Please indicate whether these collaborations are done for undergraduates, graduates, or both. Check all that apply. N=76

Method	N	Undergraduates N=76	Graduates N=72
Work with faculty to develop courses or assignments that use special collections	75	75	63
Consult with students one-on-one as they use collections for coursework	75	75	70
Conduct in-person instruction for classes in special collections spaces	74	74	71
Consult with students in groups as they use collections for coursework	71	71	63
Conduct in-person instruction in regular classrooms	49	46	40
Create course-related Web pages/subject guides/LibGuides of special collections materials	47	46	40
Work with students to create physical exhibits using special collections materials	45	40	40
Create open house events	44	36	40
Work with students to create online exhibits using special collections materials	41	32	30
Contribute special collections related content to the local course management system (e.g., Blackboard or Sakai).	22	21	18
Develop online tutorials for course-related use	12	12	6
Develop instructional videos for course-related use	4	4	3
Provide course-related instruction through Web streaming	1	1	1
Other method	7	7	4

Please describe other method(s) special collections has used.

Undergraduates

College of Arts and Sciences undergraduate research fellowships and internships.

Student employees in special collections often use their familiarity with the collections in choosing topics for research projects.

Undergraduates and Graduates

Short-term exhibits, including informal exhibits, for specific groups, classes, alumni, and/or potential donors interested in student research.

Special Collections piloted a student fellowship in which a grad student mentor is paired with an undergrad to work on a research project together. The successful pilot led to a small endowment being established. Special Collections also has a student fellowship which can be used to hire a student (grad or undergrad) for a research project as long as the results are made public in some way; this can include exhibitions, published articles, talks to the library board, etc.

Specific Web projects, i.e., Empire Ranch Exhibit Holocaust exhibit include "learning modules."

Staff at the Charles L. Blockson Afro-American collection has helped high school students develop exhibitions and interpretive projects.

Other Comments

Engage students through the Undergraduate Creative Arts & Research Experience (UCARE) program in helping develop aspects of Nebraska U: A Collaborative History of the University.

We have engaged in all of these activities at least occasionally over, say, the last four or five years. "Stock in trade" is working with faculty to develop assignments that have a strong element that requires use of Special Collections materials.

We use an "embedded faculty member" from the Department of English who acts on our behalf in drumming up interest in our collections.

22. Who has **primary** responsibility for coordinating curricular engagement with the collections? N=74

One individual has primary responsibility	11	15%
One individual leads a team of staff	11	15%
All (or most) special collections staff share this responsibility	23	31%
Varies, depending on the research project	29	39%

If you answered "one individual has primary responsibility" or "leads a team of staff," please give the position title of that individual.

One individual has primary responsibility

Associate Special Collections Librarian

Curator of Rare Books and Manuscripts, Assistant Director for Collections (note: Cornell special collections does not have an "outreach" or "instruction" librarian)

Head of Special Collections

Head, Archives & Rare Books and University Archivist; Director - Winkler Center. There are two primary units. It depends upon which unit is appropriate.

Head, Archives and Special Collections

Instruction Librarian

Public Services and Outreach Librarian for Special Collections

Research Services Specialist

Special Collections Librarian

Special Collections Library Technician III

Special Collections Reference & Instruction Librarian (2 positions with this title)

One individual leads a team of staff

Curator of Special Collections

Department Head

Head of Archival and Special Collections. Primarily the professional staff conduct class sessions and work with faculty regarding the development of ASC content for use in courses, but depending on their subject expertise other para-professional staff may also be brought in or even initiate the engagement.

Head, Rare Books and Special Collection

Head, Special Collections Research Center

Public service archivist

Special Collections and Archives Public Services Librarian

University Historian and Archivist, or Special Collections Librarian

Director + Archivist Librarian

If you answered "Varies, depending on the research project," please explain.

Again, special collections are relatively decentralized and in multiple locations.

As with exhibitions and events, each of the custodial units (as well as our Processing Coordinator and Access Archivist) has a constituency of faculty and departments with whom they work most directly in terms of "curricular engagement."

Currently, Curator teaching the sessions and collection management staff coordinate. We plan to centralize this coordination in the new Outreach Coordinator position.

Depending on the subject matter, the appropriate curator (manuscripts, rare books, university archives, New Jersey collection) works with the faculty and students.

Depends on the professor's contacts and the types of materials he/she wants to use (books, manuscripts, or archives.)

Depends on the unit involved with the project.

Each curator and subject specialist engages faculty and students in various ways depending on the collections, the syllabi, and the degree of interest on the part of the faculty.

English scholar (Curator of Books); Historian (Curator of MSS); Soviet studies specialist (Director of SpCollLib); European languages specialist (-same-).

Expertise, subject liaison librarian, head in some cases.

If the projects specifically involve archives, one of the two archivists has primary responsibility. Otherwise, either the Head of Special Collections & Archives or the Reference Librarian will coordinate curricular engagement with the collections.

In one unit we have a staff member who is a half time faculty member; the other half of his time is spent doing outreach

to faculty and students for our Film and Media Archive. It is the only unit (out of 5) in our department that has such a position.

In the Special Collections Department, the department head coordinates most activities. At the Blockson collection, both the librarian and the collection curator work with curricular engagement functions. In the Urban Archives, all staff members share responsibility for curricular engagement.

Instruction is done by a combination of staff from various special collections departments. While research services handles the bulk, specialists through the special collection do instruction in their specialty areas. We also coordinate with the main library and share instruction time with them.

It is most often the Outreach Curator and the Coordinator of Research services that take on these tasks, though other curators do so as well when it involves their subject area.

Liaison Librarians have primary responsibility.

Library subject and format specialists, both in and outside of special collections, including curators, bibliographers, and reference librarians engage with faculty to identify collections appropriate to curricular programs and course assignments.

One librarian in Rare Books and Special Collections has primary responsibility for coordinating curricular engagement for that unit. In the South Carolina Political Collections, the Director has primary responsibility. In the other special collections units, the responsibility is shared.

One librarian/curator has responsibility for outreach; others are approached directly by faculty.

Our special collections are housed in several units and each is responsible for its own curricular engagement with the collections. Within each unit, however, one or two people have primary responsibility.

Responsibility varies with subject/discipline.

Some archivists also teach classes and they assume the responsibility for research projects they assign.

Staff have varying subject expertise, and some are more likely than others to take responsibility for particular classes.

The academic staff in University Archives, Canadian Architectural Archives, Military Museums Library and Archives, and Special Collections currently have responsibility for coordinating curricular engagement relating to their collections. A reorganization now underway will lead to a converged approach by librarians, archivists, and curators which will focus on the education and research programs of the university.

The Curator of Books/Head of Special Collections and the Curator of Manuscripts handle most of these responsibilities, depending on which type of material is most likely to be used.

The Head of Special Collections and the University Archivist share primary responsibility for coordinating and providing curricular engagement with the collections.

The person responsible depends on what collection or type of material is being used.

The staff member most likely to be involved in such curricular engagement is the liaison librarian to the department responsible for a particular class or course.

There are three special collections departments all of which provide instruction. At each of the three departments there is a main person who handles instruction, but other staff in each department also teach and collaborate based on need and expertise.

Typically it is either the department head or the coordinator of special collections. However, the head of our documents department has become an expert on early Oklahoma and Indian Territory maps as well as the early legislative history of the state, so he also works with faculty who are interested in our collections.

23. Does special collections have space (other than the reading room) designated for faculty and/or student collaborations? N=75

	Yes N=51	No N=55
Within library buildings	51	24
Beyond library buildings	5	54

If there is designated faculty and/or student collaboration space within the library (other than the reading room), please describe it.

A glass-enclosed group study room opposite the Reading Room and visible from the front desk.

A large lecture hall and several smaller conference rooms.

A small meeting room, seating about 12 around the table, another 10 or so in cramped fashion around the edges of the room. This space can be used when consulting archival or special collections; there is additional faculty-student collaboration elsewhere in the library for non-ASC consultations.

Break out rooms, Conference rooms.

Classroom.

Conference Room in special collections; conference room on other floor; three computer classrooms.

Conference room within Special Collections with Internet access; electronic classrooms with the library.

Conference Room within special collections. Use of shared computer lab for online instruction.

Department of Special Collections: Seminar Room, Conference Room. Historical Collections: Curator's office, History of the Health Sciences workroom.

Electronic classrooms shared by all instruction librarians, not just Special Collections.

Hyam Plutzik Center for Creative Writing.

Lecture Hall on ground floor with flexible tech/set up components. Special collections units hold classes there, and events/public programs involving special collections take place there.

Library classroom spaces (4) located outside special collections areas.

Our instruction/event room and the third floor work room/print shop.

Rare Books and Special Collections has a single conference room at present. Moving Image Research Collections do not have an exhibit space in the main library.

RBSC: Seminar Room capacity 21. Xwi7xwa Library: Seminar Room. Asian Library: Seminar Room.

Seminar room, class room, Donor room.

Seminars and classrooms in libraries.

Several classrooms where instruction & collaboration takes place, both with and without special collections materials.

Special Collections Classroom.

Special Collections has a dedicated classroom within our department.

Swaim Conference room on same floor as Archives and Special Collections.

The archives actually has a dedicated classroom of its own within its space plus a smaller seminar room that we use for classes. For classes of more than 30 students (up to about 150) we use our reading room and shift researchers to the seminar room if necessary.

The Beck Room is a small seminar room seating fewer than 20 where classes can be held and materials shared and discussed.

The Lemke room was designed for teaching and collaboration.

The Library has a multi-purpose room which is sometimes used for Special Collections instruction.

The name of the space is the Teaching Support Centre, which comprises two class rooms.

The previously mentioned activities room in the Libraries serves as our primary classroom venue, though there are other instructional spaces in the Libraries also used for that purpose on occasion. There are also instances of Special Collections materials being lent to faculty to use off-site in classroom settings. The Libraries' Mann Activities Room is an instructional space outfitted with technology and whiteboard space in which tables and chairs can be arranged in any number of ways.

The Rare Book Room is our primary instruction space, although we plan to add more spaces during renovation.

The Special Collections division has a small meeting room/period room (the Clifford Case II Room) where bibliographic instruction can be conducted for small groups. The library has a larger room (the Pane Room) on the first floor where bibliographic instruction using the Web can be conducted.

There are three classrooms in the John Hay Library (Special Collections), all of them have wireless capability: 1) Bruhn Room 204: There is no technology that is permanently installed in the room. Media Services can provide screens, monitors, projectors, etc. The room has a capacity of 14. 2) Lownes Room 222: There is a screen and an electronic project installed in the room. The screen is in the middle of the room and the projector can be configured to view from either end of the room. In addition, speakers are installed. The library owns a laptop that can be used in this room. Twenty-four people can sit around the tables or the room can be set up, lecture style, and it can accommodate about 65 people in this configuration. 3) Bopp Room 315: The room has a screen, electronic projector, and cables and connections are built in. There is a laptop in the room and the monitor has smart board capacity (three colors). In addition, there is a document camera in the ceiling. There are also blackout curtains in this room. Tables can be configured in several different arrangements.

There are three smart classrooms in the library that are available for instruction. These are used by all main library faculty/staff providing instruction or training.

There is a small desk outside the research room where we can meet with students or we can use the auditorium or conference room spaces as needed.

To accommodate researchers in the reading room, classes and consultations are often held in a special collections conference room, or in a library computer lab.

Two classrooms within special collections designated for teaching with rare materials.

Various rooms to accommodate up to 30 people. Space adjacent to our reading room can accommodate 12 people max. We hope that our access to greater space for collaboration will improve when we move the reading room to the first floor of the Library.

We have a carrel set aside for faculty / student consultation.

We have a classroom within Special Collections and University Archives. The library itself also has a number of classrooms available to us.

We have a dedicated classroom that will seat about 20; have access to two other conference room (one seats about 12, the other about 50 in lecture seating); and a high-tech classroom to which we will have access is under construction.

We have a large conference room that can be divided into three separate rooms.

We have a large room similar to the reading room that is reserved for special projects, including group use of Special Collections materials. The space is available only to groups using SC materials.

We have a printing lab for our printing students.

We have created "classrooms" at two of our locations. One is located in the rare books shelving area, the other is part of the staff workroom. We are building an addition to the library and we will have three spaces dedicated to class use that are contiguous with the department.

We have five classrooms available within the department, four at Firestone and one at Mudd.

We have two classroom spaces managed by archives & special collections, and we also can reserve larger classrooms (mediated and non-mediated) in the humanities library.

We have two dedicated seminar rooms that are used regularly for undergrad and grad courses. One can hold up to 25 comfortably, the other 12.

Wired classroom within library.

Yes, there are two seminar rooms in Special Collections.

If there is designated faculty and/or student collaboration space beyond the library, please describe it.

Could be any registrar related classroom.

Hawaiian Studies center; Pacific Islands Studies center.

Lecture.

We can book classrooms and other spaces in buildings across campus or join classes in the spaces they are assigned. This is done very occasionally — but occasionally.

We have taken materials into university classrooms, to the Art Museum, to the Living Learning Center.

Additional Comments

Special Collections has no dedicated classroom/collaboration space within its security perimeter. The department can schedule any of three library rooms for class sessions, and there are two conference rooms elsewhere in the library that the department can (but seldom does) schedule for consultations.

We have use of the electronic classroom, group study rooms, and learning commons for activities, although it is not designated for that purpose alone. We have access to university spaces such as the First Year Commons rooms for activities, although they are not designated specifically for Special Collection.

We sometimes use a Libraries meeting room for classes, particularly when we show numerous materials from Special Collections. For some classes, we will bring 10–20 items from Special Collections to the students’ regular classrooms.

24. Does the library keep track of how many *classes* use special collections materials during an academic year? N=76

Yes	67	88%
No	9	12%

If yes, approximately how many classes used special collections materials during the 2008–2009 academic year? N=66

Undergraduate Classes N=61

Minimum	Maximum	Mean	Median	Std Dev
3	146	30.12	25	29.32

Graduate Classes N=60

Minimum	Maximum	Mean	Median	Std Dev
1	125	16.82	6.5	25.92

Please estimate the average number of students in a typical instruction class. N=63

Undergraduate Class Size N=62

Minimum	Maximum	Mean	Median	Std Dev
12	75	23.32	20	9.75

Graduate Class Size N=62

Minimum	Maximum	Mean	Median	Std Dev
5	21	11.79	10	3.52

Comments

28 classes of 493 students – not divided by graduate vs. undergraduate.

As we do not distinguish between graduate and undergraduate courses in our statistics, the numbers I report above are approximations.

Breakdown of undergraduate/graduate classes is an estimate; we do not track them separately.

Each of the three divisions that hold Temple's special collections keep stats separately. For the question of: how many classes used special collections during the academic year? The number of classes worked with represents the total number that Urban Archives, the Blockson Collection, and Special Collections met with. The average number of students constitutes an average of the numbers reported by each division.

In addition, 15 classes met regularly in the John Hay Library.

Included in the figure for graduate classes are sessions for external users (i.e., from outside the University of Toronto community.)

Individual librarians keep track of classes. We are working on finding a way to collect and analyze this information.

Largest undergraduate class: 34; Largest graduate class: 10.

Many classes use the special collections material that are not counted in the number of formal classes.

One undergraduate class has 150 students who used materials in SPC.

Our instruction database does not differentiate between Undergrad and Grad so the number is the total instruction sessions.

Rare Books & Special Collections – for above figures. User group is primarily graduate students; undergraduate component – unknown. Asian Library and Xwi7xwa Library: classes for special collections materials not counted separately.

Social Science classes use largely on-line surrogates, but Fine Arts & Humanities classes want access to original documents more often.

Some classes include a mixture of both graduate and undergraduate students.

The above are estimates. The system of keeping track of classes collapsed when the person responsible for keeping statistics was laid off.

The number of classes listed here only includes the Department of Special Collections (45 Undergrad, 2 Grad), Historical Collections (7 Undergrad, 1 Grad), and the Kohler Art Library (34 Undergrad, 42 Grad). Other units do not necessarily distinguish between Undergrad and Grad categories in their library instruction statistics.

The number of students above are averaged from the total numbers (299 undergraduates and 85 graduate students). Combined undergraduate/graduate classes (e.g., 400 level courses) have been counted as undergraduate classes for this purpose. If the same course had multiple class visits, each visit has been counted as a separate class. We did 22 sessions for 20 different courses in FY09.

Total of 304 students were in these instruction classes.

We did instruction for 77 classes in the academic year ending in 09. Of those, roughly 60% actually took part in research projects using special collections; of those undergraduates would be the largest user group.

We don't track students in classes by type, and some classes are mixed, with seniors and grads taking the same class but with different course numbers and requirements. So figures above are a "best guess." We had 41 classes last year and 541 students.

We host an English class that studies the development of the book for the entire school year, as well as a Masters of archival studies class. In other years we have hosted an English class for the school year studying writers' archives.

We keep instruction statistics that indicate when we have offered this to a specific class, but many other classes are assigned work that requires or benefits from our collections without consulting us.

Year totals: 108 sessions (class groups, visiting school or other groups, tours, etc.); 1205 patrons.

25. Does the library keep track of how many *students* use special collections materials, outside of an instruction session, during an academic year? N=74

Yes	41	55%
No	33	45%

If yes, approximately how many students used special collections materials during the 2008–2009 academic year? N=32

Undergraduates N=32

Minimum	Maximum	Mean	Median	Std Dev
54	3500	739.66	396.0	746.61

Graduates N=30

Minimum	Maximum	Mean	Median	Std Dev
37	1972	389.90	219.5	447.68

Comments

Answered Yes

Cannot provide for all special collections units.

Depends on how you count. We have counted as one user each person who has used materials, whether on one visit or 30 visits.

Despite increased outreach efforts by Special Collections, visits to the reading room have decreased in the last year. We are wondering if students are selecting research topics based on primary sources that are available online to reduce need to visit reading room during working hours.

Figure not immediately available.

Numbers are approximate.

Stats are for 2009 calendar year.

The above reflects the 2008–09 fiscal year (July–June).

The numbers reported above are gross approximations as we do not currently distinguish between graduate and undergraduate students.

These figures are for LSU only and do not include undergrads and grads from other institutions. Use increased significantly from 2000 to 2005, but it has decreased significantly since 2005. We do not know why, since our outreach efforts to bring in classes have increased.

These figures represent student use for only the University Archives, Sousa Archives and Center for American Music, and the Student Life Archives.

These numbers are approximations, as special collections units keep track of the number of students total, but do not typically break statistics down between graduates and undergraduates.

These numbers omit, of course, on-campus access to our resources on the Web, including The North American Indian site, which is part of the Library of Congress's American Memory Project, and the current Siege and Commune of Paris site which we are hoping to quadruple in size through a current, still pending NEH grant proposal.

These numbers only include the Department of Special Collections (479 Undergrads, 357 Grads) and Historical Collections (30 Undergrads). Here too other units do not necessarily distinguish between Undergrad and Grad categories in their library instruction statistics.

This includes actual visits but does not include phone calls or e-mails.

Total 334 students, not differentiated between grad and undergrad.

Uses reflect number of circulation transactions in each category, not unique users.

We do daily visits as opposed to total head counts. For undergrads, there were about 1000 visits; for grad students, including non-Duke grad student, the count was 700.

We only record the number of students. We do not separate them out by graduate vs. undergraduate.

Answered No

2008 user survey suggests approximately 750 student users annually.

CTASC staff keep circulation statistics of materials based on format (archival material, theses, pamphlets, etc.) and keep a database of registered users that records type of researcher (undergraduate, graduate, faculty, external) but do not cross reference the two.

Estimated for RBSC/University Archives: 3,100 annually.

Not specifically number of students vs. other categories of users.

That information is requested on the registration form but not tracked.

Track the number of visitors to Special Collections but do not break down by types of visitors.

Two departments do not compile the number of students who come in for reporting purposes, but do collect this information. Both departments operate with a paper system for managing patrons and compilation of data is cumbersome as a result. The other department does keep and compile this information, but doesn't distinguish between grad and undergrad.

We are working to automate gathering of this information.

We count the number of users but we don't routinely identify the status of each person that walks in, so we can't distinguish, undergrads, grads, faculty or general public each year. We participated in the Archival Metrics project survey field test in January 2008 and our plan was to snapshot the user community every couple of years. In January 2008 we were about 30% undergrad, extrapolating would put us to ca. 1,800 visits a year. Graduate students perhaps 600 visits a year. Many are repeat visitors.

We do break down this data in our patron database, but can only extract it by running a report. We have generally found that since 1998, about 80% of all of our patrons per year are students.

We don't have statistics to distinguish between students and other researchers.

We don't keep track overall but we do look at use of collections for several months following events and about a month before while we are promoting the event to see what kind of impact the event might have on usage of the featured collection(s).

We keep patron and circulation totals. 1536 patrons, 6026 items circulated. We've also recently implemented Aeon software and that will change how we count statistics.

We track the number of patrons, but don't separate by academic rank.

We track the number of readers registered annually (1107 in 2009 which includes students, faculty, and external users), and the number of items requested for use in our reading room (16,456 in 2009), but not the number of students who used special collections materials.

CURRICULAR ENGAGEMENT: PROMOTION AND EVALUATION

26. What methods has special collections used to promote curricular use of its collections to **faculty**? Check all methods that have been used. Check up to **three** that have been most successful. N=75

Method	Used N=75	Most Successful N=66
One-on-one contact	73	61
Promotion on library/university Web pages	59	16
Library newsletter (print or electronic)	37	6
Direct mail	26	8
Listserv/group e-mail	25	13
Posters, flyers, bookmarks, etc.	23	6
Campus newsletter	22	2
Press releases	18	4
Blogs	16	2
Social networking sites	7	—
Advertising in scholarly journals	1	—
Other method	14	7

Please describe other method(s).

Used and Most Successful

Add data to national databases of archival materials such as World Cat and local library OPAC.

Class demonstrations; presentation to groups of faculty.

Direct contact with Faculty.

Phone contact, exhibits, lectures.

RBSC: Departmental visits. For Xwi7xwa, Longhouse News.

We find that building relationships with faculty are the most successful way to build class use of the collections. We are particularly successful with graduate students teaching their first course. They are grateful for the help to fill the syllabus and we believe we are training them to see the value of Special Collections sessions as they move on to their own faculty positions.

We have had some success in having non-Special Collections staff (e.g., Research & Instruction Librarians, and Bibliographers) make faculty aware of Special Collections services. We have had some success in promoting curricular use by visiting and making presentations at department meetings, and by participating in new faculty orientations. In-depth one-on-one engagement, especially offering a tour of relevant holdings in the closed stacks, followed by lunch (“meals make deals”) is far and away the most effective method. We also scan each semester’s course offerings, identify promising courses whose topics can be supported by our holdings, and whose faculty seem likely to be open,

then send targeted e-mails and letters with “teaser” lists of particularly intriguing relevant holdings. An indirect method, engaging in university-wide service, such as mentoring a discussion group for the freshman class shared novel reading, has led to meeting faculty and then inviting them to make curricular use of collections.

Used

Banners outside the building.

Brown bag lunches with History of Medicine and History of Science faculty, grad students, and affiliates on a routine basis; exhibits.

Exhibitions in public spaces also help promote curricular resources to faculty.

Holding office hours in the academic departments’ spaces.

Our library has course enhancement grants that encourage and reward faculty for partnering with librarians. Curators of special collections have been successful in using the grants to incorporate special collections.

Sometimes Special Collections staff will work with subject liaisons to promote to a targeted department/ school, etc.

Visits to faculty meetings to discuss ways in which SPC can support the academic curriculum.

Other Comments

Our teaching program is so popular, we are almost at the point of turning some requests away, due to limitations on resources (rooms and curators).

We are struggling to accommodate existing faculty demand for instruction.

27. What methods has special collections used to promote curricular use of special collections to **students**? Check all methods that have been used. Check up to **three** that have been most successful. N=69

Method	Used N=69	Most Successful N=44
One-on-one contact	56	36
Promotion on library/university Web pages	51	17
Posters, flyers, bookmarks, etc.	27	5
Listserv/group e-mail	21	4
Library newsletter (print or electronic)	19	—
Campus newsletter	18	2
Social networking sites	18	2
Blogs	16	—
Press releases	14	2
Direct mail	9	5
Other method	30	13

Please describe other method(s).

Used and Most Successful

Building banners.

Class assignments requiring the use of special collections.

Classroom demonstrations.

Classroom instruction sessions.

Exhibitions, both online and Web-based, of our holdings serve as the primary direct promotion of our resources to the university community.

Exhibits, fellowships and internships.

One unit of Special Collections sponsors an annual essay prize for best paper done using the archival collections in that unit.

Online exhibits.

The Library each year gives two awards of \$750 (each) in recognition of excellence in undergraduate research projects that make original and extensive use of the University Library's collections. In the past Essay prizes have been awarded to undergraduates. Articles in campus newspaper.

Through faculty members. Through exhibitions.

Typically, students become aware of Special Collections through group contact (class visits), or through working as student workers in the department. Occasionally some of these students will then become enthusiasts for Special Collections, acting as "evangelists" and spreading the word to faculty and graduate TAs.

We don't contact the students directly re. curricular use, but rather go through the faculty.

We offer an online contact option called [askspecialcollections](#) through Special Collections Web site and e-mail.

Used

Bibliographers discuss Special Collections with their students during bib sessions.

Campus newspaper, campus bus placards, table tents in the dining halls, LibGuides, Blackboard. Working with faculty to do an instruction session is likely our most effective tool.

Contact via professors to encourage student use.

Contact with faculty.

Contact with professors.

Exhibitions and programs promote special collections materials to students

Exhibits, including course projects, online examples based on course use, and student-curated exhibits.

Exhibits, student internships, one-on-one contact, e-mails to departments.

Interesting question. We have not really promoted curricular use although we do place articles about the materials and

interesting uses in campus publications. With the creation of an Outreach Coordinator (a young staff member) we are hoping to see more use of Web 2.0 to promote to students.

Libguides.

Links in Wikipedia.

Our presence in their classes; open houses.

Questions about Special Collections have been added to LibQUAL+ library assessment survey, orientation evaluations.

Through faculty and grad students.

Tours for residence assistants during orientation week; tours for new graduates and undergraduates during the first semester.

Twitter; student newspaper; poster sessions at undergraduate research fairs.

Usually individual contact is best. Faculty members and graduate students are either interested in something that corresponds to their own research or a class that they are teaching, or they are not. Otherwise it is hard to engage them. Undergraduate students sometimes look to us for direction in choosing topics. Other methods include referral to us by other Rutgers librarians. A recent example is a referral from a librarian at the agricultural library who recommended our collections to one of the teaching faculty who wanted her students to gain experience dealing with primary sources.

28. What measure(s) are used to evaluate student use of unique materials in research projects? N=61

Aeon and previously used spreadsheet.

All students engaged in Nebraska U: A Collaborative History of the University are using archival materials in their research; UCARE students in Archive & Special Collections also are using these. Most students working on Nebraska U are graded for their work by their professors; UCARE students must create a poster for the undergraduate research fair. Quite a few go on to graduate school later.

Certain faculty have agreed to donate their best student papers to our repository. The student completes a brief donor agreement/release form. We learn a lot from the sources cited.

Collection of faculty and student anecdotes, when offered to us on their initiative.

Collection usage stats and anecdotal evidence.

Comparison of use statistics from year to year.

Conversations with the students themselves.

CTASC staff note which courses are assigning tasks involving archival material (i.e., writing assignments, 'treasure hunts', primary source research, etc.). They identify issues encountered, if any, (e.g., overuse of fragile materials; lack of preparation or 'test run' of assignment) to establish follow up methods, to help improve IL instruction in the future.

Discussion with faculty of results.

Discussions with faculty about student assignments.

Effectiveness can be determined by the number of students who actually visit Special Collections to do research after the initial contact through an orientation or bibliographic instruction class. If the student projects are well done in the judgment of their professor, he/she will donate copies to the library. If we have considerable contact with the students as they conduct their research and produce the final product, we may request a copy for our holdings.

Extent and breadth of use of primary resources and collections in any format. Demonstrated creative use of technology with primary resources in support of research. Demonstrated ability to evaluate and synthesize special collections resources and to use them in the creation of a project that shows originality and or has the potential to lead to original research in the future. Show evidence of developing an understanding of the processes of research and inquiry. Demonstrate originality of thought, mastery of content, clear writing, and overall quality of presentation.

Face-to-face interview, subject representatives discussions with RBSC Head following interviews.

Feedback from the professors making the assignments.

Gate count; use statistics.

Immediate feedback and follow-up e-mail from students — which tends to be enthusiastic.

In a few cases resulting publications, posters for conference presentations, or Web pages but overall there has been no attempt to evaluate this.

Informal feedback from faculty/instructors.

Informal measures; talking with students and gathering their feedback.

Informal queries to faculty about the quality of papers and the quantity and efficacy of use of primary materials from our collections by students.

Learning outcomes survey.

Little evaluation has been done.

No formal assessment has been done.

No formal evaluation.

No formal evaluation as of yet.

No formal evaluation has been undertaken; individual feedback is sometimes given to instructors.

No formal measures used.

No formal measures; we talk to students and faculty about how successful they felt their use was when we have the opportunity.

No measures thus far.

No particular measures have been used.

None. (5 responses)

None to date.

Nothing formal.

Number of faculty/courses using materials.

Our evaluation of student use of unique materials derives from our observation/interaction with students as researchers and from testimony from faculty.

Patron Survey.

Primarily person-to-person discussion.

Professors make assignments and they evaluate through grades.

Research papers and theses completed. Exhibits and directed study evaluation. Count of Web site hits and database accesses.

Server statistics.

Some classes include course evaluations.

Special collections departments take into consideration questions/suggestions/feedback from students and faculty, incorporating these comments into practices and procedures in an informal manner.

Special Collections librarians use a 1 minute evaluation tool with classes as appropriate and follow-up with course instructor. Observation and discussion of certain elements is also used.

Survey, one-on-one contact.

Surveys (paper).

Surveys for instructors for classes in which Special Collections materials have been featured or required.

Teaching evaluation.

To my knowledge, no attempt has been made to measure or evaluate this.

Tracking the number of students registered as researchers.

Use statistics and anecdotal reports. Exhibits. Course evaluations (accessible to the instructor of record and teaching department in question).

We check with reference staff regarding their perception of how assignments have gone and check with faculty making assignments, to ask about how well the students did.

We have no formal mechanism to evaluate this.

We have not evaluated student use of materials per se, however we conducted three focus groups relating to a film he produced which introduces students to the archives. We paused for anonymous responses at the end of the discussion of one of the groups.

We have started selective use of a post-instruction session evaluation instrument.

We have tried survey instruments but they have limited success due to limited participation. We try things like "One Minute Paper" asking only 2 questions at the end of a session. Hard to quantify but does give interesting feedback helping us modify how sessions are conducted.

We register students and ask them what their projects are. This information is then included in annual reports.

Word of mouth projects generated through courses taught in special collections.

29. Has evaluation of student use of unique materials in research projects led to any changes in how special collections collaborates with faculty and/or students? N=61

Yes	28	46%
No	33	54%

If yes, please briefly describe what changed.

Additional Wednesday evening and Saturday hours.

Based on feedback from faculty and reference staff, we work with faculty to modify and improve assignments to make them more effective, as well as solving any technical issues that come up.

But only on an informal level so far. We don't have enough formal data to date to make changes.

Changes in classroom instruction techniques.

Complicated issues of availability of unique materials in Web-based or other electronic form, including materials digitized locally or through our involvement with the Google Books project.

Continual discussions on effective methods of communication in reaching faculty and students.

Continued emphasis on digitization of special collections, and enhancement of discovery through coordination of metadata services and implementation of a discovery layer application (Summon).

CTASC staff follow up with instructors to improve communication, invite instructors to visit archives personally, in an effort to coordinate effective assignments. This has led to an improved experience (for staff and for students).

Evaluation sometimes reveals courses that could use special collections more extensively.

Hawaiian Collection librarians hold office hours at the Hawaiian Studies center several hours each week to make it more convenient for students to ask questions about resources available. One librarian learned the Hawaiian language to be able to relate more effectively with people in the Hawaii Studies program.

If similar questions are asked often in feedback document then elements are more directly addressed in subsequent instruction sessions.

Increase in collaboration with faculty.

Increased engagement with certain departments.

Increased number of student groups coming to see rare materials.

Mostly it has led to tighter coordination between special collections and faculty.

Positive anecdotal feedback has led to increased support from library Administration, and thus also of increased Administration encouragement of collaborative support from the Library's Research & Instruction department. This has also led to the Administration's interest and help in promoting our successes (and our needs for things like classroom space) to potential donors, to faculty, and to the architects doing the Library's master plan.

Reframed curriculum for design history survey course to include more focused use of single artifacts. Trying different

methods to engage students, such as greater reliance on LibGuides to connect students to primary and secondary sources post-instruction.

Repeat faculty instruction sessions, getting classes to come in by promoting the collections to faculty members.

Requests for seminar room-based class instruction have increased every year since 2007.

Tend to encourage greater autonomy of faculty in the seminar room.

The Urban Archives division of special collections has developed curriculum-related projects that utilize more film and manuscript materials, as suggested in feedback.

We have altered the content of our instructional sessions to respond to instructors' comments about our methods for introducing students to the concepts of primary sources and secondary sources.

We have begun working actively with faculty to add a return class visit to Special Collections for a graded assignment as part of their syllabus. This reinforces what the students saw and heard in the instruction session and builds skills. We would like to have faculty evaluate if the Special Collections component enhanced student learning and send questionnaires but do not have much data yet.

We have developed more subject guides and have become more flexible with the use of collections.

We have worked to develop tutorials to explain to students the film elements found in our film and media archive, and how to search for materials in that collection.

Yes, this semester we learned about a faculty assignment to study the history of one of our campuses. The records were physically located on our main campus. Next semester we will pilot a project to setup a temporary reading room on the remote campus and deliver a large selection of materials for supervised use in that space. The faculty person will help us select materials for the class.

Yes, the more successful the collaboration with faculty and students, the more requests we receive for future projects from the faculty. If students seem confused or don't follow up, we know we need to make more of an effort to engage them. We try to be better prepared in advance, meeting one or more times with the faculty, exchanging ideas, providing sample materials, requesting detailed information on the project, furnishing feedback on what local materials best support the project; identifying other collections which may be of value for the project, particularly if students plan to do research off campus (in their local community).

30. Additional comments about how special collections has collaborated with faculty and/or students to include unique materials in student research projects. N=28

50% of use of special collections is by students. We collaborate routinely with faculty and graduate instructors to incorporate exposure to or use of special collections in the student experience.

Currently conducting an usability study on researchers use of the reading room.

Demand appears to be growing while staff is shrinking. We are de-emphasizing field collection in order to focus on instruction and backlog processing.

Examples of class assignments using special collections: History Colloquium: Hyde Park & Chicago's South Side as Historic Laboratory: Students were required to use our collections for one short research assignment, of any topic, and

to present to the class. For the final paper, students were required to write a research paper using primary sources from any repository, and several used our collections. Cinema Studies and the Archive: This course examined the use of primary source material in cinema studies. An exciting example of technology in special collections, students combined their use of onsite, paper-based collections with DVDs, online video footage, and other media. Each week the class focused on a particular topic in cinema studies, including censorship, marketing, fan culture, critical reception, and exhibition, and students presented related archival material in the university's digital and material collections as potential primary texts for analysis. The final project took the form of a class presentation and research dossier for a proposed paper. Alma Mater: Two graduate students who organized an exhibition on the history of woman at the University taught a gender studies course drawing on their research; students in the course produced a panel exhibit of digital surrogates of primary sources for a non-Library location.

Increased resources and a new organizational structure have placed a new emphasis on making special collections discoverable, and integrating those resources into the academic programs of the university. In addition, through University Archives we have the responsibility for the institutional record, with administrative, educational, and research operations required to serve our administrative users.

MOLE Intercollegiate MS from Concordia University.

Much of the communication between librarians and faculty happens between the subject librarian and teaching faculty. The most successful cases have come to us in that way.

Occasional PhD dissertation defense done in Special Collections when appropriate.

One faculty member assigns students to gather or create unique documentation about the Southeast Asian American experience in Southern California. This often results in collections of oral histories, unique photographs, memoirs, family correspondence, etc. Students donate these materials to the Southeast Asian Archive at the end of their class.

Ongoing efforts, but one-on-one contact seems most successful, although also most time-consuming!

Our collaboration with faculty, both in terms of course-related instruction and student research use is fairly vigorous and robust. On the basis of enthusiastic faculty support, our Curator of Rare Books and Manuscripts received a University-wide award given for service to the faculty.

Over the last year, faculty have expressed frustration with students, who do not want to actually go to the library to engage with materials, but prefer to use surrogates on the Web. Faculty feel this does not give students a full understanding of the evidence inherent in the artifacts, which is part of what they want them to learn. On the other hand, increasing digitization has allowed certain kinds of class projects and collaboration that would not otherwise be possible.

Selecting materials for curricular or student research use, often in collaboration with faculty, is a time-consuming business; but careful attention to suitability of materials is essential to successful use in class assignments. Exhibits and individual e-mail messages play a key role in alerting faculty and/or students (including grad student teaching assistants) to categories of materials appropriate for student research projects.

Some professors regularly assign projects using SPC materials which we jointly select; we have been the repository for materials loaned to the University for use in paleography classes.

Special student exhibit curator opportunities created.

The Carroll Forum ("Georgetown's flagship opportunity for its most academically talented and ambitious undergraduates") for the past several years has brought 35–40 freshman into Special Collections, each one being assigned an original document, rare book, or piece of artwork to perform semester-long research upon. This has

become a signature project not only for Special Collections, but for the University. These students have to complete a major research thesis by their senior year, which sometimes involves Special Collections research. The success of this initiative has led to discussions of the creation of an Undergraduate Research Center to be based in the Library.

The courses we have worked with include classes in Design, English, Foreign/World Languages, History, Landscape Architecture & Design, Statistics. We have also worked with the Honors Program & the Horticultural Learning Community.

The Director of Special Collections taught a University course using rare books. The course culminated in an exhibit curated by students in the class.

The faculty are often responsible for contacting us. Those seem to be the best collaborations. Where we approached faculty on our own we find there is a lot less sustained interest.

This focus has only been in place (and emphasized) for about a year. During that time, no one person has been designated as the coordinator for these efforts (the position that typically would serve as coordinator has been open for a year). Therefore, no one person is able to devote him/herself to outreach to faculty.

This is definitely the weakest aspect of our special collections engagement efforts!

Varies by discipline, but curators work in concert to reach certain professors.

We consistently recommend to faculty requesting class presentation(s) that they include an assignment — and we are careful to be responsive when they show interest in this possibility. Typically, success one year gets it into the syllabus for future years.

We have a tradition of collaboration with a number of teaching departments by virtue of the nature of our collections: literature, political science, history, art history, library and information science. Our active exhibits program highlights all manner of collections and draws faculty attention and interest to our holdings.

We have begun a project to complete a course scan of the university calendar to see what courses we might have materials of relevance for. We'll then approach the instructors with lists of our relevant holdings and offer to work with them to integrate the material into their courses and assignments.

We have found that encouraging faculty to hold classes in Special Collections is the best way to promote the use of our collections. It allows faculty and students to have specific knowledge about the importance of our materials to their research.

We have met with selective faculty and graduate student groups in disciplines that have a strong connection to our collections. This has been fairly effective.

We have worked with faculty to design specific assignments, and we also make material available on class hold; we have digitized items from the collections to make them more accessible, and we have an overhead scanner available for patron use, since a lot of researchers now require digital images/text as part of their research process.

ENGAGING FACULTY AND SCHOLARS/RESEARCHERS AFFILIATED WITH YOUR INSTITUTION

31. Does special collections attempt to engage faculty and scholars/researchers who are affiliated with your institution to use its collections for research purposes (exclusive of teaching)? N=76

Yes	72	95%
No	4	5%

If you answered YES, please continue to the next question.

If you answered NO, please skip to the Engaging Unaffiliated Researchers section of the survey.

32. Please indicate how special collections has engaged faculty/scholars/researchers to use its collections in their research projects. Check all methods that have been used. Check up to **three** that have been most successful. N=72

Method	Used N=72	Most Successful N=47
Schedule consultations with faculty/scholars/researchers in the library to discuss their research projects	58	30
Conduct live orientation session(s) in Special Collections	50	26
Create Web pages of special collections materials targeted to faculty/scholars/researchers	45	19
Schedule consultations with faculty/scholars/researchers in their offices to discuss their research projects	29	12
Conduct live orientation session(s) in other campus spaces	23	4
Other method	22	4

Please describe other method(s).

Used and Most Successful

Contact visiting scholars before they arrive on campus and describe collections pertaining to syllabus or research area. We often receive inquiries before the researcher arrives on our campus.

Direct conversations with faculty members and researchers via e-mail or in person.

Liaison librarians promote archival or special collections to faculty in their one-on-one or group consultations and during interviews.

Online exhibits.

Used

Brown Bag presentations in academic departments and programs to alert faculty (and others) to new collections and resources.

Co-investigators in grant proposals. Cooperative collection development. Co-authors in academic publications. We also engage faculty/scholars/researchers in our research.

CTASC staff make an effort to attend faculty events and receptions where they can speak one-on-one with faculty to tease out their research interests and recommend our holdings. One of our staff members sits on the research ethics board and has developed valuable connections and networking opportunities with established researchers and junior faculty. Subject Specialist Librarians are encouraged to join the Special Collections Working Group which has an annual allocation of monies to spend (on special collections).

Face-to-face reference desk service, whenever the building is open; the use of the collections for research purposes is one of our core functions.

In academic departments, we held office hours in conjunction with the library's collection management department. This was more promotional than related to orientation.

Individual contact with faculty when meeting around campus at concerts, talks, in the bookstore, etc.

Informal one-on-one contact.

Making personal contacts by phone, e-mail, handwritten notes to alert faculty of new or existing materials that may be relevant to their research.

Most consultations are conducted one-to-one via e-mail or telephones.

One-on-one contact.

SC librarians / archivists may assist with new faculty or graduate student orientation offered on campus. SC librarians will ask faculty to review newly acquired collections that are relevant to their research or teaching and will often ask faculty to give lectures based on the collections.

Seek them out at conferences, symposia, and social events, engage them in discussions about their research and offer suggestions of resources available in ASC that might be of interest.

Sometimes we drop faculty an e-mail when something new comes in that meets their needs, or when we have finished processing a collection. But field collection is down so we have fewer opportunities. This summer we will be publishing accession records online and so we anticipate much demand and we hope this will encourage new research topics.

The one-on-one method is usually successful. We do publish information about our collections in scholarly publications as well.

The Rare Book Collection is sometimes a stop on tours during faculty searches. Items from the collection are pulled out for show.

Theme-driven podcasts from the T. Harry Williams Center for Oral History, which is part of Special Collections. Podcasts promote and publicize oral history holdings and the mission of the Center.

We keep subject specialists across the Library informed about our holdings, including new acquisitions, so they can share this information with their constituencies.

Web site.

33. Who has primary responsibility for coordinating engagement with faculty/scholars/researchers to use its collections in their research projects? N=72

One individual has primary responsibility	10	14%
One individual leads a team of staff	6	8%
All (or most) special collections staff share this responsibility	29	40%
Varies, depending on the discipline	27	38%

If you answered “one individual has primary responsibility” or “leads a team of staff,” please give the position title of that individual.

One individual has primary responsibility

- Associate Special Collections Librarian
- Coordinator of Research Services
- Coordinator, Special Collections
- Department Head-Archives and Records Management
- Head of Special Collections
- Head, Archives and Special Collections
- Head, Rare Books and Special Collections
- Special Collections and Archives Public Services Librarian
- Special Collections Librarian
- Special Collections Reference & Instruction Librarian (2 positions with this title)

One individual leads a team of staff

- Curator of special collections
- Department Head
- Director
- Head of Special Collections & Archives
- Head, ASC (primary responsibility) other staff all contribute as they can
- Head, Special Collections Research Center

If you answered “Varies, depending on the discipline” please explain.

Academic staff within University Archives, Canadian Architectural Archives, Military Museums Library and Archives, and Special Collections, as well as academic staff outside these units, engage researchers depending on their collections or subject responsibilities as well as their own research interests.

Again, the relevant curator reached out to researchers within their area when possible. Curators have limited time to promote our research collections. Normally interested researchers approach us.

Both special collections librarians coordinate these activities.

Curators and subject specialist coordinate orientations according to their area of expertise.

Curators of different special collections target faculty in different disciplines.

Curators share duties.

Depends on the specific unit within the Special Collections Division.

Duties and management typically would fall to a position that has been vacant for a year. Other staff members have accepted responsibilities, with staff working with departments where they often have pre-established contacts.

Head, Archives & Rare Books Library and University Archivist; Director, Winkler Center.

Management-level staff share responsibility.

Our special collections are housed in several units and each is responsible for coordinating engagement with faculty/scholars/researchers to use its collections in their research projects. Within each unit, however, there tends to be one or two people with primary responsibility. At University Archives, for example, the Director coordinates engagement for many of its collections, but in particular the Oral Historian works closely with groups on and off campus concerning oral history.

Potential users are contacted at professional meetings.

Responsibility varies with the subject matter, as one primary vehicle for dissemination is the bibliographers, but other staff, such as library directors, also take initiative for faculty engagement.

Subject Specialist Librarians are being encouraged to deepen their interest in Special Collections. Archivists work directly with Special collections. Archivists work closely with faculties as well.

The curator of a particular collection does the coordination.

The curatorial staff have responsibilities divided by time period. They each take responsibility for contacting faculty about collections that might be of interest to them or their classes.

The liaison librarians to the departments to which faculty belong are most likely to be responsible for such engagement.

The person responsible depends on the collection, subject area, or type of material.

The staff member with the relevant subject expertise is the one who engages the faculty member.

This activity is dependent on the unique materials held in our respective custodial units, though our Processing Coordinator is actively involved in encouraging faculty to use primary sources in their instruction.

This has generally been divided between the Head of Special Collections and the University Archivist, depending on discipline or past interactions with particular faculty members.

This, too, reflects the decentralized nature and number of special collections programs at this institution.

Varies on project — archivists and librarians with specified knowledge work with researchers as is subject/discipline appropriate.

Additional Comments

Both of our Library Technician III staff members — as well as other members of Archives and Special Collections participate, as needed.

Each curator and subject specialist engages scholars and researchers in various ways depending on the collections, the discipline, the resources that are available, and the degree of interest on the part of the faculty.

While all special collections staff play a role in encouraging faculty engagement, this is a greater percentage in some jobs over others.

ENGAGING FACULTY AND SCHOLARS/RESEARCHERS: PROMOTION AND EVALUATION

34. What methods has special collections used to promote use of collections by faculty/scholars/researchers for their research purposes? Check all methods that have been used. Check up to three that have been most successful. N=71

Method	Used N=71	Most Successful N=57
One-on-one contact	68	52
Promotion on library/university Web pages	58	16
Library newsletter (print or electronic)	43	8
Press releases	38	12
Campus newsletter	33	4
Posters, flyers, bookmarks, etc.	31	3
Blogs	23	—
Direct mail	22	7
Listserv/group e-mail	22	9
Social networking sites	12	2
Advertising in scholarly journals	7	—
Other method	16	11

Please describe other method(s).

Used and Most Successful

Announcing the availability of collections to scholars as part of colloquia or symposia, especially for faculty or researchers from other universities; holding special exhibits for faculty seminars on 19th century studies; digitization of collections as part of scholarly electronic sites that are created in the Center for Digital Research in the Humanities, a joint initiative of the Libraries and the College of Arts & Sciences.

Exhibitions and published exhibition catalogs, in print and online. Events centering around new research collections.

Exhibits, including online exhibits.

Hildene-Brown Lincoln Essay Competition for Providence Eighth Graders. The Brown University Library, as part of its ongoing programming for the Abraham Lincoln Bicentennial, co-sponsored in 2009–2010 a Lincoln Essay competition open to all eighth-graders in Providence County. The Hildene-Brown Lincoln Essay Competition brings to Providence the successful Vermont state essay program sponsored by Hildene, the Lincoln Family Home, annually since 2006.

Listservs/group e-mails are most successful in advertising collections and programs; one-on-one contact at professional meetings is effective; online posters, announcements on the library's Web site also garner interest from within the university and beyond. Many of our users are faculty/scholars/researchers outside of Rutgers.

Many of our exhibits are prepared by students in various courses (Canadian history, Public History, Visual Arts, etc.) in collaboration with faculty and Benson Special Collections staff as part of the course assignment.

Our coordinator of special collections is also the campus historian. He does wonderful presentations for new faculty about the history of the campus in which he also manages to work in information about the kinds of collections we have in our special collections. He is a wonderful ambassador for us.

Our holdings are visible online and well known in the research community, so little additional outreach is needed to bring people in. They come to us.

Phone contact, exhibits.

Used

Brown bag and word of mouth, as previously mentioned.

Collaborating with faculty to create digital collections in their area of research and/or teaching interest.

Exhibitions and tours.

Making items and collections available for discovery through the library catalogue digitization projects.

Theme-driven podcasts from the T. Harry Williams Center for Oral History, which is part of Special Collections. Podcasts promote and publicize oral history holdings and the mission of the Center.

We have digitized some holdings and made them available in the Online Archive of California. We host online exhibits featuring Special Collections materials. We have online finding aids for all processed and some unprocessed collections. The online finding aids are indexed by Google and cataloged in OCLC. We have recently launched UCIspace @ the Libraries, a Dspace installation, which currently features born digital materials from one of our collections. We plan to

market this service to faculty to encourage them to deposit their unique, digital research materials for open access. This service complements our efforts to acquire faculty papers.

We use a blog to promote our University Historic Photograph collection, which is part of our University Archive.

35. What measure(s) have been used to evaluate special collections engagement with faculty/scholars/researchers who are affiliated with your institution? N=49

Again, no formal measures have been used; we try to ascertain through conversations with them how successful/useful they felt their use of our collections was.

Anecdotal evidence and increases in requests for tours, class visits, and instruction sessions.

Chiefly through feedback in writing or in person about the effectiveness of the engagement. We have not, with one exception (a 2006 conference on the history of industrial New Brunswick), prepared a feedback form but perhaps we should!

Collection of anecdotes.

Courses taught. Research outcomes, e.g., books and article published, performances given, theses written. Number and value of grants received. Number of graduate and practicum students working with the collections. Access statistics to digital content.

Direct response from users.

E-mail letters of thanks.

Faculty surveys conducted by the library system have provided some feedback to Special Collections that has proved generally positive.

Feedback from faculty; increased use.

Impressive Web server statistics, both aggregate and detailed, are compiled monthly by units. Public Services Statistics. Comments as specified above. Acknowledgments in the publications of faculty/scholars/affiliated researchers. Inclusion of special collections liaisons in academic as well as social events in selected fields seems to be some measure of success.

Informal anecdotal discussion of trends observed among special collections staff.

LibQUAL+ survey.

Much too few.

No evaluation.

No evaluation has been performed as of this date.

No formal evaluation yet.

No particular measures have been used.

None (12 responses)

None at this time

None at this time.

None to date.

Nothing formal.

Nothing formal — we receive a lot of feedback from faculty, scholars, and researchers about the great service provided, often as letters or e-mailed kudos, though also in the form of donated papers.

Nothing systematic.

Number of faculty or staff visitors per year.

Number of researchers using collections.

One-on-one contact, e-mail exchanges.

One-on-one discussions with those individuals.

Our primary source of evaluation is the feedback that we get from faculty responding to the various initiatives that we take to link their research to our resources.

Records of subject foci among faculty requesting materials and frequency of collections use.

Statistical/quantitative records, as well as anecdotal files on class interactions.

To my knowledge, no attempt to measure or evaluate these activities has been done. And it is not as though we make a lot of systematic effort in this direction: in some years, we have sent information/invitation to all new faculty; in some years to new faculty in most likely departments; we have made attempts to reach graduate students through departmental organizations; etc. On the whole, the best “yield,” I guess, comes from recommendations made by one or more of the several dozen faculty members who are themselves users and supporters of the collections and who give their colleagues and students good reasons to come meet and talk with us.

Track the number of non-student, campus-affiliated researchers who are registered as special collections patrons.

Use.

Use of material and resulting publications, leads on related material that may be in the hands of private collectors.

Virtually none. This is an area that needs more work.

We do not formally evaluate this.

We don't conduct formal evaluations, but we do document engagement with faculty and scholars by: 1. Library administration collects data on instructional sessions held in Special Collections. 2. License agreements for use of Special Collections' surrogates and citations in publication require that the licensee provide a copy of the resulting publication. 3. Loan agreements stipulate that the borrowing institution send us copies of exhibition catalogs that include items borrowed.

36. Has this evaluation led to any changes in how special collections engages faculty/scholars/researchers to use its collections in their research projects? N=45

Yes	8	18%
No	37	82%

If yes, please briefly describe what changed.

Continued discussions on improving contact with faculty and scholars/researchers.

In the sense that we are fairly acutely aware of the importance of nurturing and extending existing relationships.

Increase in digitized content with enriched metadata. Enhanced discovery layer (Summon) Courses more targeted to collection. Creation of K–12 educational toolkits. Collaboration with faculty in innovative ways to use collections, e.g., fully interactive digital maze (simulation) at the Military Museums.

Increase in interactions with those individuals to insure they are aware of and gain access to all relevant collection materials.

We adjust our presentations regularly in response to how faculty respond.

We work with our institutional repository by encouraging faculty to deposit their articles and books in the IR. Archives & Special Collections staff have actively sought transfers of collections on campus to the Libraries.

Yes, we are planning for new ways to reach affiliated faculty and encourage more to use Special Collections for their research or teaching. For example, we are encouraging subject librarians to include Special Collections in their orientations to new hires.

ENGAGING UNAFFILIATED RESEARCHERS

37. Does special collections make a particular effort to target outreach efforts to unaffiliated researchers? N=76

Yes	63	83%
No	13	17%

38. If yes, what engagement activities does special collections target to unaffiliated researchers? Check all that apply. N=63

Exhibits	58	92%
Events	56	89%
Instruction	28	44%
Other activity	29	46%

Please describe the other activity.

Articles, presentations at professional conferences, symposia.

Attend society meetings/events (RBSC). Library Development Office: Word on the Street booth, library conferences, door prizes from Vault, online gallery (Vault), card sets/bookmarks feature images from special collections with descriptions/library collection.

Based on past use and/or knowledge of research focus, we will e-mail, call, write, etc. when we acquire new materials that may be of interest.

Depends on what "target" means: we rarely direct efforts _specifically_ at "unaffiliated researchers," but we are a public institution that serves at least a state-wide clientele — and indeed an international one. In most outreach activities, we tend not to consciously identify and favor one (potential) group of readers over another (e.g., in creating finding aids, participating in listservs and other online communities, proposing publications, and so on).

Friends of the Libraries offer a minimum of four grants-in-aid annually, each one month in duration, for research in the humanities in any field appropriate to the collections. The purpose is to foster the high-level use of the Libraries' rich holdings, and to make them better known and more accessible to a wider circle of scholars. We also lend materials for exhibit elsewhere (and for research consultation at other special collections), and offer liberal (usually free) digitizing services for our materials. We also participate in large-scale digitization efforts, including the Google Book Project.

Librarians make conference presentations about our holdings; California Digital Library-hosted digital archives such as Callisphere are targeted to unaffiliated researchers; unaffiliated researchers are invited to view both virtual and physical exhibits.

On-line reference service through SC Web site link.

Online outreach, e.g., online exhibits, blog, Flickr.

Our online finding aids are also hosted on our provincial union list and are easily accessible (usually the third or fourth hit on a Google search by creator name) in html and PDF formats.

Participation in conferences.

Presentations and behind-the-scenes tours.

Press releases.

Publicity concerning new acquisitions and/or newly processed collections.

Research stipends offered by the Peabody Awards Office to bring researchers in to use collections.

Return to community is one of four main principles of the university's academic plan. In that context we work with educators, teachers, schools, and professional societies to provide grade 6–12 material and professional teaching objects. We develop our Web sites and give instruction to improve public access to our collections for groups like architects and planners, calligraphers, and genealogists. We publish papers and give conference presentations, and serve on our professional bodies. The Military Museum's mandate is directed primarily to the external community.

Speaking to interest groups at meetings, blogs.

Staff participation in conferences, research proposals and published papers.

The Head of Special Collections gives presentations to community groups and historical societies to engage unaffiliated researchers. The Special Collections and Archives Public Services Librarian gives classes on artists' books to interested community groups. The Southeast Asian Archives Librarian frequently gives presentations at conferences and in the community about the Southeast Asian Archive, which is part of the Special Collections & Archives Department.

The same activities are used to promote our collections and services — whether to our own university community or to unaffiliated researchers; about half of our use is from outside our own institution.

Travel grants for non-local researchers.

Travel-to-collection grants. Conferences. High School classes.

University workshops and events, such as a recent SAA workshop on obtaining grants, a day spent with a high school botany class as part of a university tour, etc.

W. Ormiston Roy Fellowship, Ellison Durant Smith Research Fellowship, William Gilmore Simms Visiting Professorship, William Gilmore Simms Research Scholar, Lewis P. Jones Research Fellowship in South Carolina History.

We announce new acquisitions, as well as new collections open for research, in local history journals/newsletters and provincial library/archives associations' newsletters.

We are a public university, so we do not make a distinction between affiliated and unaffiliated researchers.

We create Web sites for many exhibits which serve the primary purpose of reaching outside our own community. Also, many of our events are open to the public.

We welcome and receive a good deal of local publicity which draws outside researchers.

Web-based exhibits.

Web site "gateway" pages to some of our major collections. Value-added Web content such as a "National History Day Help Page." Digitization efforts also promote collection use.

39. What methods has special collections used to promote use of unique collections by unaffiliated researchers? Check all methods that have been used. Check up to **three** that have been most successful. N=66

Method	Used N=66	Most Successful N=52
Promotion on library/university Web pages	58	34
One-on-one contact	50	28
Press releases	40	12
Posters, flyers, bookmarks, etc.	34	6
Library newsletter (print or electronic)	30	9
Listserv/group e-mail	28	12
Social networking sites	22	2
Blogs	20	—
Direct mail	19	7
Campus newsletter	16	1
Advertising in scholarly journals	7	—
Other method	21	8

Please describe other method(s).

Used and Most Successful

Events — these usually make us aware of individuals not previously known to us that have an interest in the topic. When we work with academic departments we frequently pull in scholars from other institutions for our events and it's another way to make connections with unaffiliated researchers with an academic interest in one or more of our collections.

Exhibits, both physical and online. Participation in annual meetings of disciplinary societies, often resulting in visits to use the collections from researchers the following year. Articles, papers, and other presentations by special collections curators, drawing attention to collection strengths.

Exhibits, of course! Including online exhibits, which last forever and reach outside scholars and researchers long after the actual exhibit has come down.

Our Web site has information about hours, services, and online finding aids. Online finding aids are ingested into Encore, and in turn are harvested into OAIster. Staff also make presentations at national conferences and at some subject-specific conferences.

Short-term fellowships have been offered to allow scholars to use one of the large special collections. These were discontinued due to funding difficulties but have been re-activated in 2010.

Special events at off-campus venues (show-and-tell opportunities related to subject areas).

The addition of our manuscript collections to a regional online archive has greatly increased use by unaffiliated researchers.

Web site links.

Used

Excellent response to reference inquires.

Exhibits — on-site and off; attendance at scholarly conferences and community events, taking the opportunity to promote through the use of personal contacts, marketing literature, and conference papers.

Invited presentation and poster sessions. Campus open house, DC Archives Fair.

Lectures and presentations given at scholarly and professional meetings, alumni association meetings, and scholarly articles published in academic journals.

Links in Wikipedia.

Our Book History Workshop, videos on YouTube.

Private views held in conjunction with Library Development.

Published descriptive catalog of Special Collections holdings (in print as well as on Web). Published exhibition catalogs (in print as well as on Web). Articles in C&RL News, the Washington Print Club Quarterly, and similar publications.

RBSC: attend society meetings. Library Development Office: Vault, online gallery.

Theme-driven podcasts from the T. Harry Williams Center for Oral History, which is part of Special Collections. Podcasts promote and publicize oral history holdings and the mission of the Center.

Through a variety of partnerships in the academic, private sector, and public sector.

UCI Libraries offers the Anne Frank Research Travel Award for non-UCI scholars to utilize the UCI Southeast Asian Archive. This helps promote and encourage the use of this unique collection, which is part of the UCI Special Collections & Archives Department.

Worked through State History Day Coordinator to advertise days for K–12 groups to visit.

Other Comment

More than half our use is from people from off campus. They generally use our Web site and search engines to find out we have materials. We do provide about 20 research grants to people beyond the campus every year.

ENGAGEMENT POLICY

40. Does special collections have a formal (written) plan or policy document that addresses activities that are intended to engage faculty, students, and other affiliated scholars/researchers in the use of its unique collections? N=76

Yes	10	13%
No	66	87%

Comments

Answered Yes

Documents include the university academic and research plans, the business plan of Libraries and Cultural Resources, and the reports of 2009 planning teams that included the Research Support and Learning Services teams. This planning will inform the implementation of services in a new and innovative building, the Taylor Family Digital Library, as well as being a foundation for Libraries and Cultural Resources reorganization.

One of the three departments has a formal written policy and another department incorporates outreach parameters in its mission statement.

Our annual strategic plan for Special Collections does include elements relevant to collection access and use, exhibitions & programs.

Our mission statement.

The Library's 5-year Strategic Initiatives and the Special Collections Annual Goals documents touch on plans for targeted outreach and engagement. There are no formal policy documents specifically addressing this topic in detail, however.

We welcome users of our collections regardless of affiliation. Access to Memorial Library, in particular, requires a photo ID with current address. Our Web pages may be seen as serving the function of a policy document.

Answered No

But we probably should. We have a tiny staff!

In progress.

The mission of Special Collections is to make its collections accessible; to promote their use, especially in support of the teaching, research, and service missions of the university; and to preserve the collections for the future. The mission statement does not specify how this should be accomplished.

The University Library has a Public Engagement Working Group that helps provide guidance to members of the Special Collections Division, but there are no specific policy or planning documents in place for the creation of special engagement programming associated with the Library's special collections units. However the University does have an Office of Public Engagement which helps support certain types of engagement initiatives across campus.

We are, however, in the process of drawing up a marketing plan.

If yes, what components are included in the document? Check all that apply. N=10

Instruction	9	90%
Events	8	80%
Exhibits	7	70%
Targeted user groups (e.g., undergraduates, graduates, etc.)	7	70%
Promotion (e.g., flyers, e-mails, bookmarks, posters, etc.)	5	50%
Distribution of outreach personnel responsibilities	4	40%
Assessment	3	30%
Other component	1	10%

Please describe the other component.

Use of space; digital initiatives; collection management & processing, training.

ENGAGEMENT BARRIERS

41. Has special collections encountered any barriers in providing effective outreach to faculty, students, and other scholars/researchers affiliated with your institution? N=76

Yes	51	67%
No	25	33%

If yes, please briefly describe the barrier and any efforts to overcome it.

Although we are fortunate to have two (terrific!) librarians for whom this is a primary responsibility, the labor-intensive nature of outreach done well prevents us from doing as much as we would like.

Budget does not allow extended hours evenings and weekends in the various special collections' reading rooms. Small number of professional staff limits outreach efforts.

Challenge of overcoming information overload of potential uses. Lack of dedicated staff to coordinate outreach.

College-aged students are sometimes hard to reach because they don't necessarily connect with traditional means of advertising or promoting activities. Some people of all ages are somewhat beleaguered by the current economic downturn and less inclined to come out for events. We all need additional financial resources to engage fully with those we seek to reach. The lack of close, free, accessible parking is a huge problem for attracting audiences from beyond the campus.

Different audiences communicate significantly differently. We are attempting to broaden our reach by focusing promotion where our main audience is. For example, to promote to an undergraduate crowd, we rely heavily on online promotion and social media networks. To promote to faculty, we use listservs and face-to-face contact. Another barrier is often program competition, that is, competing for attendees with all the other programs happening on campus. We attempt to reach out to other interested departments to ensure we are not overlapping events.

Due to the departure of staff, budget cuts, and a hiring freeze, we have a limited number of staff. We have had to cut back on our reading room hours. The limited hours and staffing are barriers to providing effective outreach. To try to compensate, we occasionally offer to be open by appointment to users who cannot visit during our current hours or to visiting scholars who have limited time at the campus. We also are partnering with subject librarians outside of Special Collections for them to help publicize the research resources of Special Collections. Increasingly, we are offering instruction with subject librarians to feature Special Collections materials on specific content, in addition to other resources in the Libraries. We also try to provide outreach using technology whenever possible (e-mail, phone, tutorials, Web pages, blog, scanning, etc.).

Everyone is very busy; people might be wary of coming into another space for research; people are unaware of our collections or how they can be used, etc.

Faculty are often unaware of the existence of Special Collections.

Faculty disinterest is the greatest barrier, although we keep plugging away, especially by building on successful instruction sessions within specific departments in order to affect other faculty thru positive word-of-mouth promotion of our services.

Faculty indifference to special collections in general. Student preoccupation with the Internet as a source of all research materials.

Financial limitations in producing things like print materials. We are still struggling with this barrier. We also have limited staff time for outreach, and we try to overcome this by having our student workers and interns contribute whenever possible.

Funding and adequate physical space to accommodate large diverse audiences for lectures and exhibitions.

Funding and space are our greatest barriers. Our special collections room is currently more of an exhibit space than a research facility. The University Libraries are in the process of creating a true special collections room for the use of researchers.

Getting the word out is the hardest thing. Developing relationships with local media outlets has helped. Tenacity has also proven effective — we just keep trying. Faculty turnover also helps sometimes, as younger faculty come in expecting to use Special Collections with undergrads, while some older faculty persist in believing that we do not want undergrads to use the collections.

Hours that we are open to the public are Monday through Friday from 9 a.m. through 4 p.m. Though we open occasionally on weekends for special events, this is very rare. It is possible that hours of operation are something of a barrier to users.

I think the chief barrier is in educating other library staff (principally selector and general reference staff) to be more aware of our holdings.

Inability to cover weekend & evening hours.

Insufficient staff is the greatest barrier. All staff have some responsibility in this area but carving out enough time to effectively and proactively provide effective outreach is always a challenge.

Lack of an adequately outfitted classroom space, with flexible furniture, document camera, and related equipment, within the Special Collections security perimeter. We are at the mercy of scheduling issues for other Library classroom spaces; and only one of those three spaces allows flexible table/chair arrangement. Extraordinarily long process required to cut contracts with vendors not already in University's system (resulting e.g., in one case in a months-long delay in publishing an exhibition catalog). Until recently, lack of University Development support in helping to attract funding and solicit donations to support outreach efforts. Paucity of staff (we have no dedicated public services staff in Special Collections, let alone a dedicated outreach person); and in particular, paucity of curatorial staff with the personality and experience best suited for engagement of students and faculty.

Lack of adequate and secure exhibit space for art work such as paintings. Staff to keep the library open for events.

Lack of awareness/interest on the part of faculty, et al.

Lack of staff time. In most units staff have too many responsibilities to allow as much time as they would like for doing outreach.

Library support for outreach is limited. Staff are few and occupied with priorities other than promotion or publicity for a specific special collections exhibit or event. No one within special collections has the time, funds or expertise to handle promotion or publicity as it should be done to garner interest/support within the university and beyond. We continually ask for more support for our programs. We often apply for grants, but again, applying and administering grants requires additional time.

Limited human resources, limited hours of operation, though it isn't clear how much of an impact this has on users.

Limited staff and resources; Need more targeted outreach efforts — we sense that there is e-mail overload and even targeted mailings are not as effective as they might be.

No barriers other than lack of a proper instruction room and time.

Not enough hours in the day, and currently, not enough appropriate staff. To address problems in common, we engage in ongoing, if infrequent, meetings of curators across units.

Not enough time to dedicate to this activity. We are depending more and more upon the efforts of outside faculty, hence the use of the "embedded faculty member." (Embedded because we gave him an office in our newly renovated space.)

One of the greatest barriers has been geography. Our largest collection and best building space is located 3 miles from the main campus and despite a university run shuttle, we have difficulty getting students and faculty to use the collection.

Our limited hours.

Primary barrier would be lack of time to engage faculty, students, and other researchers, i.e., to reach out to them and suggest relevant resources and activities.

RBSC: lack of staff. Xwi7xwa Library: lack of staff with expertise in First Nations collections. Library Development Office: librarians' time constraints (potential collaborators).

Resources — staff, technology, space. Our new strategic emphasis means that additional staff resources, technology and new organizational structure will combine to provide more and improved outreach. The new building will provide significantly improved space to support teaching and research, and embed special collections in more graduate and undergraduate courses. The need for outreach, and related technology, relating to our digital unique collections will continue to grow.

Resources, time, small staff and large campus.

Space and budgetary constraints.

Special collections units meet barriers due to limitations around staffing and space. Units would prefer to have designated areas in which to meet with faculty and classes. The addition of staff members would also help to increase instructional initiatives around special collections.

Staffing and dedicated funding. Although we have an active public relations department in the library, we would greatly benefit from an exhibits and publications coordinator. And, of course, from more publications, both in traditional paper form and online. Online publications are more expensive, but they create lasting and distributed records (and reminders) of what we have in our collections.

Sure: staff time and relevant expertise; funds to support direct costs (paper, publication, postage, use of designers or printers). As always, there is competition among a number of priorities that need to be addressed with limited resources.

The biggest barrier we face is engaging with our own faculty. If they tend not to be interested in what we have or don't know about us, they tend not to emphasize our resources to their students. The other barrier we face is our location in the building. We are on the top floor of the library, far away from the most heavily used library locations on floors 1–3 of the building.

The chief barrier in providing effective outreach is overcoming the high level of other, competing activities on campus and how to claim attention of the University community. As a "state-related" university, we strive to engage the entire community while being responsive to the special needs of those whose needs we are aware of. But sorting all this out in the context of so many other university units striving to accomplish the same ends is very challenging.

The lack of a single individual charged with coordinating outreach efforts.

The last 12–18 months have been devoted to a series of moves involving the relocation of special collections from a branch library to the main library. Current classes are taught and current relationships are maintained but little has been done to promote additional use at this time. Publicity has been directed towards our new more centrally located reading room. Better outreach, including a lecture series, is an issue I will be addressing in the next year or so.

The majority of our materials are not in the OPAC; we have recently begun a short-title cataloging process to boost visibility. Additionally, understaffing restricts our ability to conduct outreach.

The only barrier is the very large and decentralized environment in which we work.

The staff is small and must keep reading rooms open. In the past year, renovation has caused rooms to close at times. Dispersion of staff at Smithsonian makes contact difficult.

Time involved in successful planning of exhibits, events, and instruction modules. However, we consider this an important activity and two of our staff have a particular interest in the area (the Head of ASC and another professional librarian), so we are able to motivate other staff members to contribute to research and selection required to successfully carry out the outreach activities.

Trying to find adequate means of reaching busy faculty.

Visibility on campus. CTASC is located on the third floor of the social sciences and humanities library and we are aware that many of our communications and promotion are key elements to remedying this and with the recent filling of the new Digital Projects and Outreach Archivist position we expect to see huge gains in this area. We've concentrated on

key disciplines to form contacts with specific faculty and gradually build up a promotion campaign. Sometimes our biggest advocates are external researchers that talk us up at international conferences.

Volume of collections requiring processing to meet appraisal/tax receipt deadlines. Software and skill set need to be acquired.

We have a small staff and limited hours — closed evenings and weekends. All visits and events are during the hours we are open.

We have been very successful with a number of faculty members, but for many, they are too busy and lack interest in what we have to offer. Also, for several years we have tried to get subject specialists to include our materials in their research guides, and this has not happened.

ADDITIONAL COMMENTS

42. Please enter any additional information about outreach that expands engagement with unique collections at your library that may assist the authors in accurately analyzing the results of this survey. N=29

As is commonly understood, the convergence of library, archive, and museum activities through a common discovery layer, and the metadata creation that supports that layer, are critical to the use of our unique collections. Allied to that are the librarians, archivists, and curators who work with instructors and researchers to expand the use of the collections in teaching and research. Increasingly, a larger percentage of our unique collections are born digital, and we need to incorporate that into our outreach strategies.

Budget and personnel limitations severely limit our ability to expand engagement. Given the current climate, this will not improve until the economy turns around. We anticipate fewer resources, both university-funded and grant-funded.

Collaboration with other institutions to promote our collections; getting our materials searchable in Google; cooperative collection development and acquisition programs with other area repositories; we have worked closely with academic units and with specific faculty member, and this has worked well; the library offers research scholarships, and students who use our materials seem to do well in this competition.

Digital Library Initiatives and Trace (our institutional repository) work towards providing more visible convenient electronic access to a variety of library collections including primary resources in Special Collections. These are separate departments in the library that we work with closely.

Exhibits, lectures, and special events are directed, in addition to student, faculty, and researchers, to the wider general public.

For Asian Library, off-campus outreach is significant. Xwi7xwa Library does not host exhibits, but participates with First Nations programs in events in the House of Learning Longhouse. Library Development Office promotes special collections through its Vault program.

I hope we'll get back to outreach initiatives like this but at the moment we are adapting to a series of curatorial staff retirements. Our curatorial staff is primarily responsible for instruction and faculty outreach and those lines are not being

replaced. We are fortunate to have a 75% dedicated exhibits coordinator, but she is also serving reference service shifts and managing our small artifact collections.

I think that generally, the whole area of exhibits and exhibit- or collection-specific Web sites should be emphasized in your analysis. These are important outreach tools, both locally and nationally/internationally.

In this questionnaire, we have responded (on advice of staff) only in the context of activities in the core Special Collections & University Archives Department. Some similar activities, not reported here, are also undertaken by the Iowa Women's Archive, the John Martin History of Medicine Collection, a collection of rare scores and books in the Music Library, and in other departmental libraries. In light of the decentralization of many of these activities, relevant activities at Iowa are probably, in a sense, under-reported.

Most of our outreach efforts are external to the University, particularly exhibits and events. Outreach on campus has a very different flavor, and is focused on curricular activities for the most part.

Outreach and engagement are a major emphasis in the Library's current 5-year strategic initiatives, and a major emphasis of current Special Collections and library leadership; this is a new emphasis within the last two years. Some Special Collections staff have observed privately that they have noticed a dramatic increase in these activities, especially over the way things were 5 or 10 or so years ago, and in expectations to perform them, with little corresponding increase in staffing or release from other duties. It would be extremely useful if this survey would correlate the number and level of staff, and size of collections, among respondents, in order to maximize this survey's utility as an advocacy tool with Administrations as we seek additional support and staffing for outreach and engagement activities. It would be very helpful to know how many institutions have dedicated outreach specialists, and how those positions function.

Outreach is not just about amplifying use of collections. Archives have a critical role to play in connecting a wide range of people and perspectives in our communities.

Please note the responses to this survey reflect activities at the Divinity School Library, not the entire University library system. Some of our activities are particular to the Divinity School community and some are in conjunction with special collections University-wide.

SIL has an active Resident Scholar Program that provides a stipend for researchers to use our special collections in their research. Successful applicants have come from the US and Canada, as well as some foreign countries.

The AD for Planning & Assessment, who completed the survey, was previously head of Special Collections and University Archives. She has responsibility for fund raising for special collections and is one of the most experienced event planners in the library. For this reason she is usually the lead planner on events that special collections hosts or is partner on.

The biggest challenge is to balance the labour required to process and describe incoming donations in an accurate manner, and the need to promote all the exciting material we're acquiring. CTASC staff are also taking the time to establish standards of digitization and hosting so that once we create a digital surrogate, it can be hosted in a trusted repository with a permanent link that will allow for future research use. Ultimately, this will result in a more useful, academic resource of materials that can be re-purposed by staff and used in a myriad of ways by our users. We are developing an exhibit component that will allow commenting and crowd sourcing to enhance our metadata and generate new content and context for our holdings.

The commitment to service here is very high, and our interest in serving ALL university communities (students, faculty, staff, library donors and supporters, and citizens of the Commonwealth of Pennsylvania and beyond) is great. The

trick lies in how best to make our case in relation to other university units, and, of course, to do so persuasively and effectively.

The Sousa Archives and Center for American Music often makes its historical instruments available for public performances in a variety of settings, and provides appropriate opportunities for music students to perform on these instruments.

This is a large and complicated institution experiencing and anticipating significant budget cuts. In such an environment, enhancing engagement with varied groups via social networking, blogging, digital images, and enhanced Web presence is as desirable as it is challenging.

We are only just beginning to use social networking tools, and we expect to do a lot more of this in the immediate future. We are also building a better presence on the Web. We expect that due to severe budget cuts, our physical exhibitions program will be curtailed or discontinued over the next two years. So the picture of what we are doing and how will probably change fairly radically in a year's time.

We created a film on YouTube utilizing photos from our most famous private collection, the Hamilton Family fonds. We've created a YouTube channel for some of our short films from our collection. One of our staff has a blog. We have a column highlighting our collections in our campus newspaper. We regularly do radio and television interviews about our collections. We host peripheral events but add an archival twist, such as a "Day of Peace" with the East Indian community where we pitched acquiring papers from them. In terms of student activities, we have tables with different types of materials and ask students to go from table to table and answer questions.

We do a great number of outreach and instruction sessions with Chicago-area secondary school teachers, so that they encourage primary resource research in their classroom, thereby affecting the culture of research for incoming undergrads. Plus, we're collaborating more closely with reference librarians to incorporate special collections instruction in library instruction sessions. In all, we're always trying new angles to engage faculty and students.

We have an outreach librarian with whom our department collaborates for announcing new exhibits, open houses, etc.

We have licensed photographs to Nebraska Educational Television for use in documentaries; appeared on community television or radio programs; and have a regular column in the faculty/staff campus newsletter each week called "From the archives." This allows us to feature collections and university history. Scholarly Web sites like the Willa Cather Archive have allowed us to create online reference works for use by scholars.

We welcome classes and visitors from other schools and universities — from high school students to the general public.

While the concept of "embedded" service is understood here, our on-site service demands and staffing levels have prevented growth in this direction.

While this survey focused on outreach related to Special Collections holdings I have also tried to make note of some of our outreach activities related to our Archival Collections. These have included annual dinner fundraisers ("Water Tables": An Evening With the Experts) for our Water Resources Archive; co-sponsorship of international conferences highlighting materials in our University Archive ("From the Russian Steppes to the American Plains": The Inaugural Conference on German-Russian Studies); and traveling exhibits displayed at regional events (e.g., display of materials from our Colorado Agricultural Archive at Denver's Great Western Stock Show). We have also employed Web 2.0 strategies for outreach activities related to our University Historic Photograph Collection (University Archive). This season we are hosting two faculty receptions honoring distinguished faculty who have recently donated papers to our University Archive.

RESPONDING INSTITUTIONS

University at Albany, SUNY	University of Massachusetts Amherst
University of Alberta	University of Miami
University of Arizona	University of Michigan
Arizona State University	Michigan State University
Brigham Young University	University of Minnesota
University of British Columbia	University of Missouri
Brown University	University of Nebraska—Lincoln
University at Buffalo, SUNY	University of North Carolina at Chapel Hill
University of Calgary	North Carolina State University
University of California, Irvine	Northwestern University
University of California, Los Angeles	Ohio University
University of California, Riverside	Ohio State University
Case Western Reserve University	Oklahoma State University
University of Chicago	University of Oregon
University of Cincinnati	University of Pennsylvania
University of Colorado at Boulder	Pennsylvania State University
Colorado State University	Princeton University
University of Connecticut	Purdue University
Cornell University	University of Rochester
Duke University	Rutgers University
University of Florida	Smithsonian Institution
George Washington University	University of South Carolina
Georgetown University	Southern Illinois University Carbondale
University of Georgia	Syracuse University
Georgia Institute of Technology	Temple University
University of Guelph	University of Tennessee
University of Hawaii at Manoa	Texas A&M University
University of Illinois at Chicago	Texas Tech University
University of Illinois at Urbana-Champaign	University of Toronto
University of Iowa	Vanderbilt University
Iowa State University	Virginia Tech
Johns Hopkins University	University of Washington
University of Kansas	Washington University in St. Louis
Kent State University	University of Waterloo
University of Kentucky	Wayne State University
Louisiana State University	University of Western Ontario
McGill University	University of Wisconsin—Madison
McMaster University	Yale University
University of Manitoba	York University
University of Maryland	