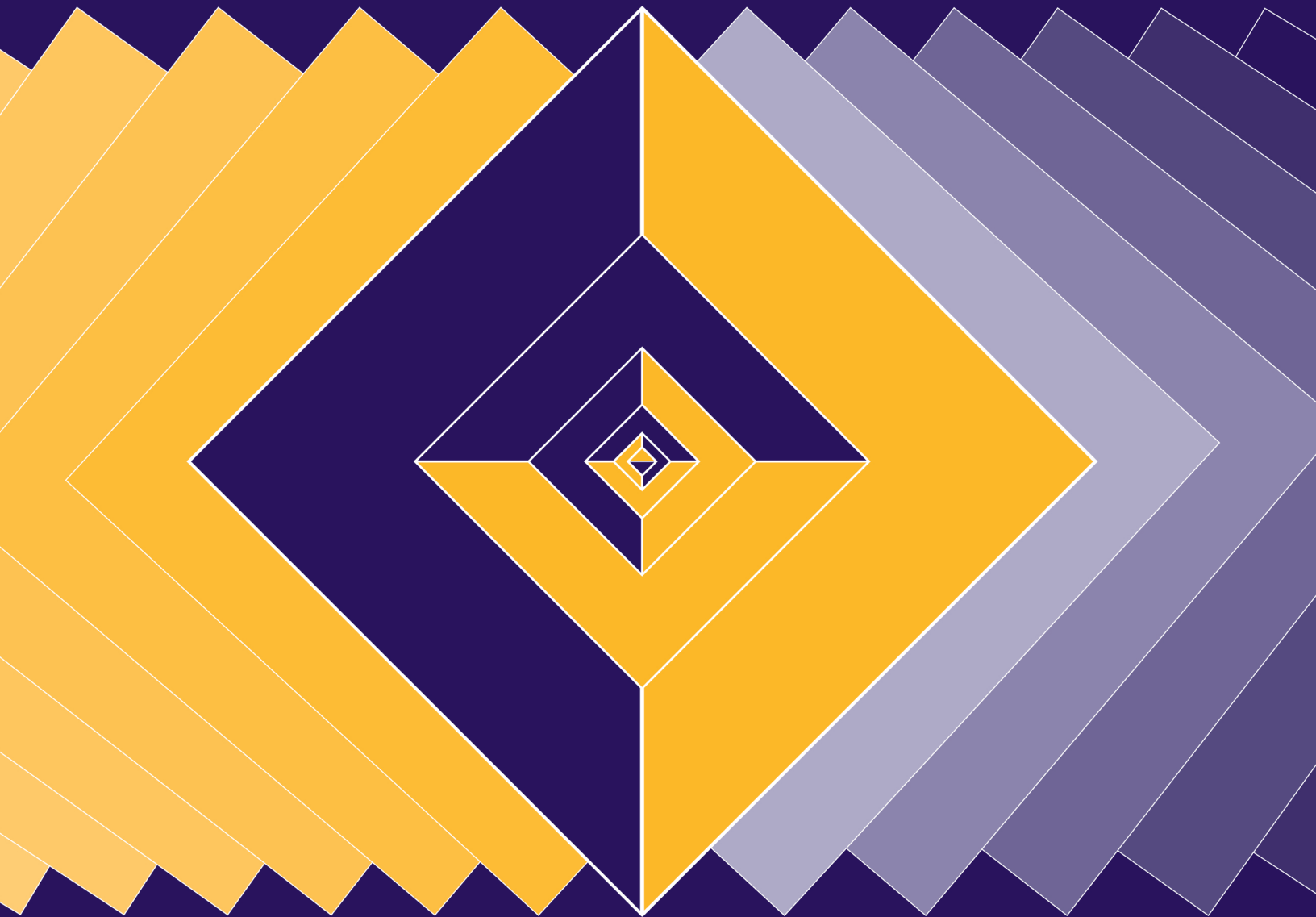




# Kit 317

Special Collections Engagement  
August 2010



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## SURVEY RESULTS

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## **SURVEY RESULTS**



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## EXECUTIVE SUMMARY

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### 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

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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.

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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

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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

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

<b>Online Exhibits N=74</b>	<b>N</b>	<b>Primary N=72</b>	<b>Secondary N=34</b>
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

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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**

<b>Yes</b>	22	37%
<b>No</b>	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

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

<b>Yes</b>	75	96%
<b>No</b>	3	4%

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

<b>Yes</b>	75	95%
<b>No</b>	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

<b>Events</b>	<b>N</b>	<b>Primary N=74</b>	<b>Secondary N=42</b>
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, IKBLC 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

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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**

<b>Yes</b>	21	40%
<b>No</b>	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.

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## CURRICULAR ENGAGEMENT

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

N=77

<b>Yes</b>	76	99%
<b>No</b>	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

<b>Method</b>	<b>N</b>	<b>Undergraduates N=76</b>	<b>Graduates N=72</b>
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

<b>Yes</b>	67	88%
<b>No</b>	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**

<b>Yes</b>	41	55%
<b>No</b>	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

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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

<b>Yes</b>	28	46%
<b>No</b>	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

<b>Yes</b>	72	95%
<b>No</b>	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

<b>Method</b>	<b>Used N=72</b>	<b>Most Successful N=47</b>
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.

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## ENGAGING FACULTY AND SCHOLARS/RESEARCHERS: PROMOTION AND EVALUATION

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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	Most Successful
	N=71	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

<b>Yes</b>	8	18%
<b>No</b>	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

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37. Does special collections make a particular effort to target outreach efforts to unaffiliated researchers? N=76

<b>Yes</b>	63	83%
<b>No</b>	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

<b>Method</b>	<b>Used N=66</b>	<b>Most Successful N=52</b>
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

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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

<b>Yes</b>	10	13%
<b>No</b>	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

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41. Has special collections encountered any barriers in providing effective outreach to faculty, students, and other scholars/researchers affiliated with your institution? N=76

<b>Yes</b>	51	67%
<b>No</b>	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**

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### **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

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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	



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## **REPRESENTATIVE DOCUMENTS**



## Policies and Procedures

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 University of Connecticut | Thomas J. Dodd Research Center

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## Mission

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

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

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

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This page is maintained by [B. Pittman](#)

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Thomas J. Dodd Research Center  
405 Babbidge Road, Unit 1205  
Storrs, Connecticut 06269-1205  
860.486.4500 / 860.486.4521 (Fax)

## **Exhibit Committee Policy**

### **Program Purpose**

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

### **Program Goals**

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

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

### **Exhibit Spaces**

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

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

### **Eligible Exhibitors**

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

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

### **Exhibit Content**

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

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

Because the university and the library are concerned with academic freedom and the free expression of

opinion, the library will not exercise any censorship of exhibit materials; images, labels, catalogs, or promotional literature which do not offend the guidelines as expressed below.

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

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

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

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

#### **Complaint Procedure**

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

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

The full text of the ALA statement is at: <http://www.ala.org/ala/aboutala/offices/oif/statementspols/statementsif/librarybillrights.cfm>



The screenshot shows the Cornell University Library website. The header includes the Cornell University logo and navigation links: Home, Research Services, Collections, Programs, News, About Us, and Search the RMC Website. A search bar is located in the top right corner. The main content area is titled "Mission Statement and Collecting Policy" and is divided into several sections:

- Cornell University Library, Division of Rare & Manuscript Collections**
- Mission**: Cornell University Library's Division of Rare and Manuscript Collections (RMC) holds scarce and irreplaceable historical artifacts in trust for the benefit of Cornell University, the public and for the international scholarly community. Its collections include more than 430,000 rare books, more than 70 million manuscripts, and another million photographs, paintings, prints, artifacts, audio visual and electronic media. RMC shares in Cornell University Library's mission to enrich the intellectual life of Cornell by fostering information discovery and intellectual growth, and partnering in the development and dissemination of new knowledge.
- Programs Supported by the Division of Rare and Manuscript Collections**
  - I. Collecting**
  - II. Acquisitions, Cataloging, & Technical Processing**
  - III. Preservation and Security**
  - IV. Research Access**
  - V. Teaching and Public Programs**
  - VI. Exhibitions**
  - VII. Ongoing Review of Policies**

**I. Collecting**

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

**IV. Research Access**

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

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

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

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

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

**V. Teaching and Public Programs**

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

**VI. Exhibitions**

Materials from RMC's collections are regularly featured in exhibitions installed in the Library's exhibition galleries. Most exhibitions are also accessible [online](#). RMC will evaluate requests to loan materials for exhibition at other institutions when the policies and facilities of those institutions meet accepted national exhibition loan standards, and when available resources allow. RMC also borrows materials for exhibition from other institutional and private collections as appropriate.

Statement on curricular use of Special Collections  
From “Descriptive Catalog of Special Collections”  
Georgetown Special Collections Research Center  
John Buchtel, 2010

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

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

University of Missouri-Columbia Libraries

General Policy Manual Policy # 33

#### **ELLIS LIBRARY EXHIBITS**

##### 0.0 CONTENTS

1.0 Scope of Policy

2.0 General

3.0 Administration of Exhibits

4.0 Complaints

##### 1.0 SCOPE

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

##### 2.0 GENERAL

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

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

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

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

##### 3.0 ADMINISTRATION OF EXHIBITS

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

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

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

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

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

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

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

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

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

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

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

3.7.1 Irreplaceable materials should be exhibited with care.

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

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

3.7.4 Light levels should be kept low as possible.

3.7.5 Temperature and humidity will be regularly monitored.

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

##### 4.0 COMPLAINTS ABOUT EXHIBITS

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

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

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

Submitted to Library Council: January 29, 1988

Approved by Library Council: February 24, 1988

**Final Report of EPPG Task Group One  
Calendars, Scheduling, and Promotion  
Submitted February 3, 2009**

**Programming**

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

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

**Planning**

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

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

Actions Taken:

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

For each meeting parties prepare documents to share including:

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

This information will be used for the FOL calendar and for scheduling purposes by the Library Communications. FOL and Communications staff will be in touch with you regarding clarifications, event planning, and a publicity plan. Communications will seek opportunities to publicize events through various media outlets—be aware that some print publications have deadlines as much as several months in advance.

2) For event planning information the following private listserv has been established.  
[libevents@listserv.unc.edu](mailto:libevents@listserv.unc.edu).

The following individuals are currently subscribed to the list:

*Bob Anthony, Amy Baldwin, Libby Chenault, Leah Dunn, Michele Fletcher, Tanya Fortner, Biff Hollingsworth, Linda Jacobson, Janis Holder, Eileen Lewis, Winifred Fordham Metz, Peggy Myers, Judy Panitch (list manager), Sarah Poteete, Rich Szary, Liza Terll, Tim West, Steve Weiss, Communications students.*

Judy Panitch manages the list; send addition/removal requests to her attention.

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

Suggested Action:

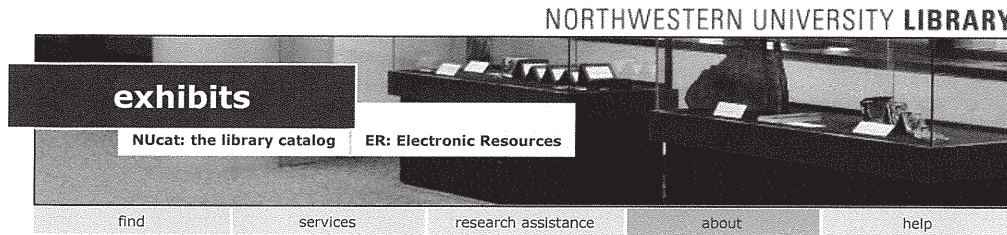
Bimonthly meeting to be convened by Library Communications to exchange ideas, plan programs, and clarify details. These meetings would include Wilson Library Special Collections staff and other University Library staff involved in events, Library Communications, and Library Development/FOL Staff.

#### **Information for Collections**

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

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

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



## Mission and Objectives

### Current Exhibits

- Main Space
- Other Spaces
- Online Exhibits

### Coming Exhibits

- All Spaces

### Past Exhibits

- Alphabetical Index
- Chronological Index

### Resource Links

- Digital Library Collections
- Mary and Leigh Block  
Museum of Art
- Dittmar Gallery
- New Materials in Northwestern  
University Libraries

### About

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

Exhibits Committee  
Northwestern University Library  
1970 Campus Drive  
Evanston, IL 60208-2300

[exhibits@northwestern.edu](mailto:exhibits@northwestern.edu)

Last updated: March 10, 2009

### MISSION

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

### OBJECTIVES

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

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

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

## OSU Libraries Exhibits: Policies and Procedures

### Statement of Purpose

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

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

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

### Selection of Topics and Scheduling of Exhibits

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

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

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

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

### Library Liability for Materials Borrowed for Exhibit in OSUL

The University insurance policy has a \$5,000 deductible for borrowed exhibited materials. Of this, losses of from \$1,000 to \$5,000 are covered by the University Budget Office. Losses under \$1,000 are the responsibility of the OSU Libraries. Itemized inventories of items to be borrowed for exhibition with valuations should be sent to Associate University Treasurer, 364 W. Lane Ave., at least six weeks

prior to the exhibit's opening to assure that the necessary rider is in place. The Libraries is not charged for this coverage.

#### **Loan Policy**

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

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

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

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

#### **Publicity**

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

#### **Digital Exhibitions**

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

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

All OSUL digital exhibits are accessed via links from a page that includes the following statement of purpose: *The principal purpose of exhibitions held in the Ohio State University Libraries is*



*to promote the collections and services of the Libraries and closely related organizations by bringing them to the attention of the University community and visitors. All focus on topics consistent with the overall scholarly and cultural concerns of the University and are, as a rule, drawn from the collections of the Libraries, supplemented as appropriate with materials from other sources. No exhibit may be linked from this page without the approval of the Exhibits Committee.*

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

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

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

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

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

All OSUL digital exhibitions must include the following statement prominently:

The Ohio State University Libraries / Conditions of Use

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

Approved by OSU Libraries Executive Committee 9/87. Revised 9/90. Revisions approved 8/91. Revised 11/95. Revisions approved 12/95. Editorial revisions made 1/01, incorporating the 1/15/99 addendum. Editorial revisions 08/02. Revisions approved 9/04. Rev. 9/05, 6/06.

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<sup>1</sup> The digital exhibitions mounted by the Library of Congress provided the model upon which the template for OSUL exhibitions is based. See <http://www.loc.gov/exhibits/>

## Library Policies: Exhibits

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July 14, 2009

### 1.0 Purpose

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

### 2.0 Definitions

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

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

### 3.0 Selection and Scheduling

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

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

#### 3.1 Requests from Outside Departments and Organizations

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

### **3.2 Space**

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

### **3.3 Timing**

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

### **4.0 Programming and Publicity**

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

### **5.0 Setup and Security**

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

#### **5.1 Responsibility for damages**

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

#### **5.2 Responsibility for licensing/scheduling traveling exhibits**

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

### **6.0 Cost**

Any costs associated with an exhibit are the responsibility of the curator's home department.

EXHIBIT POLICY 30 March 2006

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

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

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

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

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

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

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

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

## Scheduling a Class

---

**Special Collections**

spc@colorado.edu  
303-492-6144 (ph)  
303-492-1881 (fx)  
Norlin, Room N345

- [Home](#)
- [Hours](#)
- [Map](#)
- [Staff](#)

**Other Information:**

- [Rules for using the Collection](#)
- [Scheduling a Class Visit](#)
- [Information for Visitors](#)
- [Class Materials](#)
- [Rocky Mountain Online Archive \(RMOA\)](#)

**Collections:**

- [Manuscript Collections](#)
- [Art Collections](#)
- [Children's Books](#)
- [Fine and Small Presses](#)
- [General](#)
- [Medieval and Early Modern Manuscripts](#)
- [Mountaineering](#)
- [Other Collections A-L](#)
- [Other Collections M-Z](#)
- [Photobooks / Photographs](#)
- [Publishers' Bindings](#)
- [Spanish Collections](#)
- [Women Poets of the Romantic Period](#)

Chat is offline.

**Scheduling a class visit**

- The Department encourages use of its collections by undergraduate and graduate students as well as by local primary and secondary school students.
- Please contact Special Collections to arrange a class visit as early as possible, preferably before the semester begins. Our schedule fills quickly, particularly during the Fall and Spring semesters. Once the schedule is full, we can no longer accept new classes.
- Class visits are generally scheduled for Tuesday - Friday. Only a limited number of evening times are available.
- Instructors who would like to use the Department for course integrated instruction (two or more visits) should contact the Department well in advance of the beginning of the semester to make the necessary arrangements and reserve dates.
- Please contact Special Collections staff to arrange a time for your visit:

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



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

- Instructors have the option of choosing materials and conducting the session themselves or of having one of the Special Collections staff select materials (in consultation with you) and conduct the session.
- Instructors are required to attend the Special Collections session together with their students.
- Because the Special Collections reading room is small, it is difficult for us to accommodate classes larger than 35. Larger classes may be divided and separate sessions scheduled.
- Students will be asked to leave their backpacks and bags just inside the door. We request that no food or drink (including gum) be brought into the reading room. Pencils rather than pens should be used while visiting.
- **SPECIAL NOTE FOR ELEMENTARY SCHOOL GROUPS:**  
We ask that elementary school groups be no larger than 12 students and that they be accompanied by enough adults to provide a 1:4 ratio. We recommend visits of no longer than 30 minutes. Students in grades 4 or above are welcome. Visits by younger groups require special permission from the Department Head.
- **SPECIAL NOTE FOR MIDDLE SCHOOL GROUPS:**  
We ask that middle school groups be no larger than 15 students and that they be accompanied by enough adults to provide approximately a 1:5 ratio. Visits of 30-45 minutes are recommended, depending on the group.

# Bring Your Class to



# Special Collections

Richard J. Daley Library  
University of Illinois at  
Chicago

**UIC** UNIVERSITY  
UNIVERSITY OF ILLINOIS  
AT CHICAGO LIBRARY  
Richard J. Daley Library  
801 S. Morgan St.  
Chicago, IL 60607-7127



## Contact

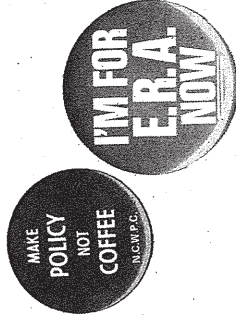
For more information or to schedule a class in Special Collections, please contact the Special Collections Department at (312) 996-2742.

Special Collections web site:  
[library.uic.edu/home/collections/manuscripts-and-rare-books](http://library.uic.edu/home/collections/manuscripts-and-rare-books)

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

**UIC** Richard J. Daley  
UNIVERSITY OF ILLINOIS  
AT CHICAGO LIBRARY  
UNIVERSITY LIBRARY

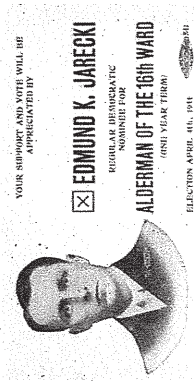
Will your students  
be writing a  
research paper this  
semester?



## About Special Collections

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

The collections include a comprehensive collection of printed Chicagoana; personal papers of Chicago political leaders and social reformers; organizational records of Chicago-based social reform and community organizations; and historic photographs of the city.



## Strengths of the Collections

Some examples of the strengths of the collection include:

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



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

Classes can include

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



UNIVERSITY OF OREGON UO Home | Dept Index

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[University Archives](#)  
[Subject Guides](#)  
[Exhibits Online](#)

**Related Resources**  
[Electronic Records Program](#)  
[UO Digital Collections](#)  
[Northwest Digital Archives](#)  
[Maps & Aerial Photographs](#)  
[Oregon Newspapers](#)

## Curriculum Support

### Teaching with Primary Source Materials

Contact [Special Collections Instruction](#)

See also [Some Really Useful Sources for Oregon History: A Short List](#)

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

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

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

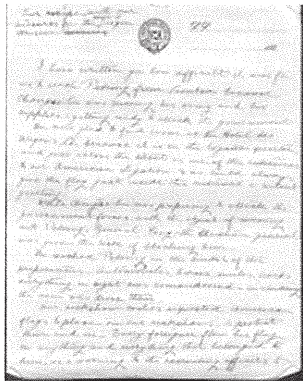
We have a classroom separate from the main Paulson Reading Room with state-of-the-art technology where our staff can present to your class on how to perform research using primary sources. We can assemble and present collections on specific subject areas for such presentation. For examples, please explore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

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

### How to Request a Presentation

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

A copy of the class syllabus or a statement of what you hope the students will gain from the session would be helpful. If it fits within your class goals, we can also help you identify an exercise for your students to complete. There is no substitute for when students request and use materials on their own.



### Preparing Your Students

We take great pride in encouraging use of our collections. However, we have a responsibility to ensure the safety and security of our collections. We will provide a general orientation, but you should also prepare your students in advance with the following information:

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

### Visiting Special Collections

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

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

We will have a short form for you to complete.

### Student Projects

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

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

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

Maintained by: N. Helmer, [sccarref@uoregon.edu](mailto:sccarref@uoregon.edu)

Last Modified: 05/19/2009

The screenshot shows the Syracuse University Library website. At the top, there is a navigation bar with links for 'Discover', 'Databases', 'E-Journals', 'Articles', and 'Website'. Below this is a search bar and a secondary navigation bar with links for 'HOME', 'FIND', 'RESEARCH ASSISTANCE', 'SERVICES', 'ABOUT', and 'HELP'. The main content area is titled 'Instruction' and includes a breadcrumb trail: 'Home > Find > Special Collections > Services > Instruction'. A sidebar on the left contains a 'Special Collections' menu with options like 'About Us', 'Visit Us', 'Services', 'Reference Assistance', 'Instruction', 'Obtaining Duplications', 'Permission to Publish', 'Exhibition Loans', 'Collections', 'Programs', 'Belfer Audio Archive', and 'FAQs'. The main content area describes the Special Collections Research Center's instruction program and lists three types of instruction: 'Basic "Introduction to Special Collections"', 'Topic Specific', and 'Exhibition Tour'. Each type includes a brief description of the session. At the bottom, there is a section for the 'Antje Bultmann Lemke Seminar Room' with a 'Video' link and a description of the room's purpose.

SYRACUSE UNIVERSITY  
*Library*

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HOME FIND RESEARCH ASSISTANCE SERVICES ABOUT HELP

Home > Find > Special Collections > Services > Instruction Bookmark | Printer Friendly

## Instruction

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

### Types of Instruction

- Basic "Introduction to Special Collections"  
This session includes basic information on what special collections are and how primary source and printed material can be utilized for student research. This introductory session can be tailored to specific course interests.
- Topic Specific  
This type of session includes a more in-depth look at select topics relating to the individual course. Past instruction sessions have included "women in photojournalism", "music history", "radical literature", and "underground railroad". Professors are encouraged to work directly with our instruction staff to choose the most pertinent materials.
- Exhibition Tour  
This session includes a tour of our current exhibition by one of SCRC's curatorial staff. Classes and outside groups are welcome.

For further information on our instruction program, please contact William LaMoy at [wlamoy@syr.edu](mailto:wlamoy@syr.edu).

### Antje Bultmann Lemke Seminar Room

- Video  
A brief video demonstration of the purpose and technology of the Antje Bultmann Lemke Seminar Room.

[Download Video](#) | [Download Windows Media Player](#)

- Location

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

- Equipment

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

- Time Schedule

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

- History

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

## SYRACUSE UNIVERSITY LIBRARY

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CATALOGUE ABOUT US RESOURCES HIGHLIGHTS SERVICES PUBLICATIONS EVENTS & EXHIBITIONS DONATIONS

**SERVICES** » Home » Services » Holding Seminars at Fisher

## Holding Seminars at Fisher

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

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

- The instructor may conduct the session by selecting materials from our collections previous to class. The instructor is responsible for the security of the materials, and for ensuring that their students are aware of the procedures governing the use of materials in the Library. A copy of the procedures for holding seminars will be made available at the time of making your booking.
- The instructor may request that one of the Fisher Library's subject specialists conduct a session in order to introduce a particular body of work to a group of students.

**NEWS**

Fisher Library closed, June 24-25 Jun 03, 2010

China and West African material added to Fisher's Flickr page May 27, 2010

Concept Gutenberg Press Apr 26, 2010

Chinese rare books on display at Fisher Apr 26, 2010

Vernon Lee material added Apr 14, 2010

More news ...

Reference and Research Assistance

Accessing the Collections

» **Holding Seminars at Fisher**

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Loan Requests

Conservation and Preservation


Order Information (Digital reproduction)

Stack Retrieval Request

Ask a Librarian

Search Site

Quick Links:





## Class Outlines/Assignments

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Event schedule  
History Day workshop  
February 9, 2000

IOWA STATE UNIVERSITY

## Itinerary

**9:30 am**

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

**10 am**

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

*Station 1:*

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

*Station 2:*

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

*Station 3:*

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

*Station 4:*

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

**11:45 am**

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

**1 pm**

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

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

- Atanasoff, John V. Papers, 1925-1995 RS 13/20/51
- Hansen, Henry L. Papers, 1942-1969 MS-267
- Mollenhoff, Clark R. Papers, 1968-1990 MS-599
- Carrie Chapman Catt Papers, 1878-1981, RS 21/07/003
- George Washington Carver Papers, 1893-[ongoing], RS 21/7/2





**WOMEN IN SCIENCE AND ENGINEERING  
ZOOLOGY/ WOMEN'S STUDIES 383  
Course Syllabus Fall Semester 2003  
Class meets T-TH 11-12:15 in Room 119 Science II**

**August 26 Introductions, course expectations, groups, and grading.**

**August 28 Video** "Women in Science" followed by group discussion.

**Sept 2 Women, Minorities, and Persons with Disabilities in Science and Engineering.**

**Assignment one due.** Present your assignment to your group and also hand it in to your instructor.

Assignment one:

Part one. Construct a graph or graphic showing where women are lost from the science or engineering pipeline in a field of your choice. Contrast this with a pipeline graph for men.

Part two. Assess the status of women in that field.

Sources include Valian Chapters 10 and 11 and the National Science Foundation (NSF)

reports entitled Women, Minorities, and Persons with Disabilities in Science and Engineering: 200?. These reports may be viewed on the internet at:

<http://www.nsf.gov/sbe/srs/nsf00327/start.htm>

**Sept 4 Women in Science and Engineering Archives tour** with Tanya Zanish-Belcher, WISE archivist.

**Meet at Room 403 in the Parks Library.**

**Sept 9 Introducing our web page, its links, and WISE biographic and bibliographic research methods.**

**Meet in room 32 in the Parks Library.**

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

**Sept 16 Diversity and culture in science and engineering.**

**Assignment two due.** Present your assignment to your group and also hand it in to your instructor.

Part one. Present a short biography of a woman scientist or engineer from the United States who is considered to be either from a minority group or who is disabled. Overhead pictures would be nice. Discuss special issues or concerns that these women faced in their lives and careers. The following internet site has useful information:

[http://www.mills.edu/ACAD\\_INFO/MCS/SPERTUS/Gender/wom\\_and\\_min.](http://www.mills.edu/ACAD_INFO/MCS/SPERTUS/Gender/wom_and_min.)

**Grading:**

Assignment	Points	Due Date
Assignment one	10	Sept 2
Assignment two	10	Sept 16
Assignment three	10	Sept 18
Assignment four	10	Nov 13
Oral History Presentation	25	Oct 7 or 9
Oral History Paper	25	Oct 21
Term paper topic, description, bibliography	10	Oct 30
Term paper draft, literature cited	15	Nov 18
Term paper completed	25	Dec 4
Personal reflection essay	15	Dec 18
Class participation and attendance	65	
Answers to discussion questions	80	End of each discussion class. Turn in 8 out of 11 or 12 sets of questions.
Total points =	300	

Bonus points 10 max

**Instructors:**

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

Tanya Zanish-Belcher, Director of Special Collections  
403 Parks Library  
294-6648  
[tzanish@iastate.edu](mailto:tzanish@iastate.edu)

Lora Leigh Chrystal  
Program for Women and Science and Engineering  
203 Lab of Mechanics  
294-5278  
[lchrysta@iastate.edu](mailto:lchrysta@iastate.edu)

Karen Zunkel, Program Manager  
Program for Women and Science and Engineering  
210 Lab of Mechanics  
4-4317  
[kzunkel@iastate.edu](mailto:kzunkel@iastate.edu)

North Carolina Collection Virtual Reference Desk » Blog Archive... <https://intranet.lib.unc.edu/blogs/ncc/index.php/2010/01/22/afam-280>.

## **North Carolina Collection Virtual Reference Desk**

« [AMST 53 Family History and Social Change](#)  
[Library User Survey—Information from Judy](#) »

### **AFAM 280 Blacks in North Carolina**

All:

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

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

JT

Update: 1/27/2010

Here is the syllabus and project assignment:

AFRO-AMERICAN STUDIES 280  
BLACKS IN NORTH CAROLINA  
SPRING SEMESTER 2010  
Timothy McMillan Phone 966-5496  
Office: Battle Hall 107 email: [tjm1@email.unc.edu](mailto:tjm1@email.unc.edu)  
Office Hours: MWF 9:30-10/11-11:30 web: <http://www.unc.edu/~tjm1>  
Wed 2-3 and by appointment

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

Class assignment:

AFRO-AMERICAN STUDIES 280  
SPRING 2010  
McMillan

ESSAY TOPIC- YOUR HOMETOWN

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

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

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

**Looking Assignment  
Illuminated Manuscripts in the UO Special Collections**

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

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

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

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

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

The works on view are:

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

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

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

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

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

<http://libweb.uoregon.edu/ec/exhibits/burgess/index.html>

Beloit College maintains an excellent scholarly website on the Chronicle:

<http://www.beloit.edu/nuremberg/inside/about/index.htm>

**Popular Protest in Cold War America**

**Fall 2001, History Seminar**

**506:401:02**

**Professor Dee Garrison**

**Van Dyck, Room 003**

**732 846 3234**

**[dgarriso@rci.rutgers.edu](mailto:dgarriso@rci.rutgers.edu)**

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

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

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

Please do not hesitate to call or email if have a question during the time you are forming your topics and plans of study. Also let me know at once if you are ill or cannot come to your class or independent meeting.

Carefully read all the reading assigned before you come to class. Study the introduction and conclusion, the use of sources, and the order and content of the main points in the body of the paper. Be prepared to discuss this with the other seminar members.

CLASS SCHEDULE

September 4 Introduction

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

September 18 One page Topic Statement Due

Read: A. Swerdlow, "Ladies Day At The Capitol..."

T. Tyson, "Robert F. Williams, Black Power..."

Selections, A Pocket Guide to Writing in History...

September 25 Prospectus Due: One copy for every seminar member.

Read: Thomas Wellock, "Stick It in L.A.! Community Control and Nuclear Power in California's Central Valley,"

T. Kissack, "Freaking fag revolutionaries..."

October 2 Discuss Prospectus, Problem Session  
Independent meetings

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

October 16 Independent meetings Last group during class and others scheduled

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

October 30 Independent Meetings During class and others scheduled

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

November 13 Discuss outline

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

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

December 11 Discuss final draft of last half of class

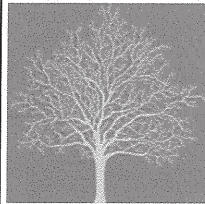
All final papers, in revised form, must be turned in to me by 11pm on December 18.



Jean and Alexander Heard  
**LIBRARY**

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Vanderbilt Visions



- Home
- **Class of 1912**
- Great Race on Campus
- What the C.R.A.P.?

## MEET THE CLASS OF 1912



Photo courtesy of Vanderbilt University Special Collections & University Archives

Welcome! As members of the Class of 2013 you are now part of the rich tapestry that is Vanderbilt. When you graduate and go off into the world you will leave your mark on the university just as the Class of 1912 did over 100 years ago. Explore our collection of images, student publications, and newspaper articles to learn about the life and times of the Class of 1912.

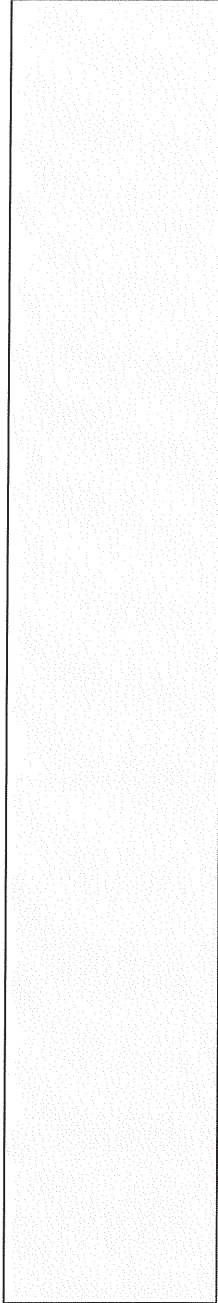
### VUceptor Module Guide (PDF)

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

### MODULE RESOURCES

- **Exploring the World of the Class of 1912**

When members of the Class of 1912 first arrived at Vanderbilt University in the fall of 1908,



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

◦ **DISCUSSION MODULE OPTIONS**

◦ Getting into Vanderbilt

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

◦ Hazing and the Freshman Experience in 1908 at Vanderbilt

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

◦ Women at Vanderbilt

During the planning stages of Vanderbilt's founding everyone assumed that it would be an all-male institution, but the board of trust never enacted rules prohibiting women. At least one woman attended Vanderbilt classes every year from 1875 on, and by 1887 a faculty committee was already exploring the possibility of coeducation at Vanderbilt. This move towards coeducation was not necessarily an endorsement, but perhaps driven by financial interests. Faculty salaries were subsidized by one-half of the realized tuition; tuition which women were not required pay since they could not matriculate. From 1892 to 1901 women gained full legal equality at Vanderbilt except with respect to access to dorms. Women remained a small minority on campus during those early years, but they definitely had an impact. Come explore the life and times of a Vanderbilt coed.

*updated 08/2*



## Class Resources

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**LALS 395: Latino Studies Seminar** Tags: ethnic\_studies latin\_american\_studies mexican\_americans cultural\_studies course\_guide

A guide to conducting primary source research and finding relevant collections at the UIC Library, Special Collections and beyond.

Last update: Jan 20th, 2010 | URL: http://researchguides.uic.edu/LAS395\_Fall2009 | [Print/Mobile Guide](#) | [RSS Updates](#) | [SHARE](#) | [Facebook](#) | [Twitter](#) | [LinkedIn](#)

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**Archival Resources** [Comments \(0\)](#) [Print/Mobile Page](#)

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This Guide

#### About Special Collections

The Richard J. Daley Special Collections Department houses collections of rare books, manuscripts, and photographs. The rare book collection includes books of permanent, historic, and research interest focusing primarily on the history of Chicago. The manuscript holdings consist of records of individuals and organizations important to the history of Chicago. Images of these individuals, organizations, and Chicago form the core of the photographs and digital images collection.

Special Collections is open to the public during the following hours:

10-4:30, Monday, Tuesday, Thursday, Friday

10-7, Wednesday

12:30-4:30, 2nd and 4th Saturday of the month

Closed on holiday weekends and for occasional special events.

Phone: Richard J. Daley Library, Special Collections - 312.996.2742

Ask A Librarian

Comments (0)

#### Search for Archival Collections

The following databases can be used to search for archival materials from other libraries' collections.

- **ArchiveGrid**  
This database can only be accessed by UIC students and staff or from within the UIC library.
- **WorldCat**  
Union catalog with holdings information from libraries across the world.

Comments (0)

#### Organizational Records and Personal Papers

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

Please visit Special Collections for assistance using these materials or Ask A Librarian.

- American Friends Service Committee Records, 1931-1967
- Bethlehem Howell Neighborhood Center Collection, 1894-1969  
Bethlehem Center and Howell House were church-related neighborhood houses serving the Pilsen area on the Near West Side. They provided religious, social services, and personal welfare assistance to an immigrant community composed predominantly of Bohemians, Poles, and Czechs. The two centers co-operated throughout their history, merging in 1961 as the Neighborhood Service Organization. The Neighborhood Service Organization, popularly known as Casa Aztlan, continues to serve the Pilsen area.
- Dr. Louise Ano Nuevo Kerr Collection, 1996
- Hull House Association Records  
Records from Hull-House Association after it moved from the Near West Side (primarily 1963-1999).
- Immigrant's Protective League Records  
Organization affiliated with Hull-House that provided resources to new immigrants.
- Industrial Areas Foundation Records, 1952-2004
- Juvenile Protective Association Records  
Organization affiliated with Hull-House that advocated for children.
- Mexican Community Committee of South Chicago
- Near West Side Community Committee Records  
Community organization for Chicago's 20th ward.
- Rafael Cintron-Ortiz Cultural Center Records, 1970-2000  
The Rafael Cintron-Ortiz Cultural Center (RCOCC) was established in 1976 as a permanent site for social, cultural and educational activities of relevance to the large and growing Latino student population at the University of Illinois at Chicago. Its records contains material documenting the 20th Anniversary Oral History Project; various administrative records including budget material; conference and symposium material; events and programs including Brotherhood Day, Cinco de Mayo, film festival
- UIC -- Center for Urban Economic Development -- Publications -- Assorted Reports, (1985-1996)  
Assorted reports published by CUED and the College of Urban Planning and Design.

Comments (0)

#### About Me



Valerie Harris

##### Contact Info:

Daley Library, Room 3-330  
801 S. Morgan St.  
Chicago, IL 60607  
Ph: 312/996-2742  
Send Email

##### Links:

[Website / Blog](#)  
[Profile & Guides](#)

#### Ask a Librarian

Daley Library: (312) 996-2726

Email

Make an Appointment

Instant Messaging (see below)  
Monday-Friday 11am-4pm:

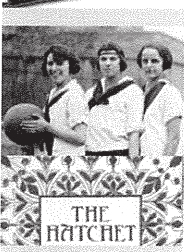
**UIC Librarian**

UIC Librarian is online

Type **here** and hit enter to send a private

edit nickname: meeboguer

get meebog



## UNIVERSITY ARCHIVES

### Washington University Archives Class Resources

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

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

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

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

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

- Aerial view of campus - from circa 1920 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1922 by U.S. Army Air Service [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1947 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from circa 1964 [Photo Services - Buildings: Aerial]
- Aerial view of campus - from 1986 by Peter H. Zimmerman, Washington University Photographic Services [Photo Services - Buildings: Aerial]
- **Brookings Hall was originally named University Hall. It was renamed in 1928.**
- Brookings Hall - View of construction of Brookings Hall with workman and horses, August 11, 1900. [Photo Services - Buildings: Brookings Hall Construction]
- Brookings Hall - View of construction of Brookings Hall with foundation completed, circa October 6, 1900. [Photo Services - Buildings: Brookings Hall Construction]
- Brookings Hall - Exterior view of Brookings Hall with undeveloped landscaping, circa early 1900s. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - Exterior view of Brookings Hall with a few small trees, circa early 1900s. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - View of Brookings Hall at the end of tree-lined road, circa early 1900s. [Photo Services - Buildings: Brookings Hall Exteriors]
- Brookings Hall - Six exterior views of Brookings Hall, circa early 1900s. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - Image of Brookings Hall on postcard from circa early 1900s. Caption: "Washington University, one of the country's greatest educational institutions and especially famed for its medical school." Back labeled "Blackwell Wielandy, St. Louis; C.T. Art-Colortone, made only by Curt Teich & Co., Inc., Chicago, U.S.A." [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - Exterior view of Brookings Hall towers by photographers Sanders and Melsheimer for Washington University, circa 1914. [Photo Services - Buildings: Brookings Hall]
- Brookings Hall - View from Brookings Archway by Washington University News Bureau, 1943. [Photo Services - Buildings: Brookings Hall Archway]

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## Honors Seminar in History: Emancipation (in St. Louis) (History 301-01)

- **Correspondence**
- Letter acknowledging receipt of slave girl and note about her freedom between William Greenleaf Eliot and Johnson Hellen, October 6, 1842. [William Greenleaf Eliot Personal Papers, Series 02, folder 1842] (See transcript)
- Bond of Indemnity from John A. Kasson to William Greenleaf Eliot for Lydia, April 15, 1850. [William Greenleaf Eliot Personal Papers, Series 03, folder 1850. 15 April] (See transcript)
- Letter from William Greenleaf Eliot to "Mama" including information about the Civil War and soldiers, December 20, 1862. [William Greenleaf Eliot Personal Papers, Series 02, folder 1862. 20 Dec. William to Mama]
- Letter from William Greenleaf Eliot to son Thomas Lamb Eliot including mention of a war meeting, August 22, 1862. [William Greenleaf Eliot Personal Papers, Series 02, folder 1862. 22 Aug. Father to Thom]
- Letter from Samuel J. May to [William Greenleaf Eliot] mentions donation of material for negroes to use to make clothes, November 24, 1863. [William Greenleaf Eliot Personal Papers, Series 02, folder 1863. 24 Nov. Samuel J. May to [WGE]]
- **Notebooks**
- Notes about getting Sarah Green out of Lynch's Slave Yard May 22, 1860, page 34. [William Greenleaf Eliot Personal Papers, Series 01, folder Notebook 5] (See transcript)
- Notes from meeting of the Western Sanitary Commission January 11, 1871, page 131. [William Greenleaf Eliot Personal Papers, Series 01, folder Notebook 7] (See transcript)
- **Photographs**
- William Greenleaf Eliot portrait, n.d. [William Greenleaf Eliot Personal Papers, Series 07, folder W.G.E. Portraits]
- William Greenleaf Eliot's study at 2660 Washington Avenue, St. Louis, n.d. [William Greenleaf Eliot Personal Papers, Series 07, folder W.G.E.'s study at 2660 Washington]
- **Published Works**
- "The Higher-Law Doctrine" North and South, a discourse delivered in St. Louis, Missouri, January 27, 1861, by Reverend William Greenleaf Eliot. [William Greenleaf Eliot Personal Papers, Series 04, folder 1861]
- "Inaugural Ceremonies of the Freedmen's Memorial Monument to Abraham Lincoln" April 14, 1876. [William Greenleaf Eliot Personal Papers, Series 04, folder (6) Inaugural Ceremonies of the Freedmen's Memorial Monument to Abraham Lincoln]
- "The Southern Exodus" The Number, Motives, Needs and Plans of the Refugees, a letter from Dr. William Greenleaf Eliot, 1879. [William Greenleaf Eliot Personal Papers, Series 04, folder 1879]

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# Special Collections

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## Sacrobosco and his Commentators

[About](#) | [1482](#) | [16th C.](#) | [1518](#) | [1550a](#) | [1550b](#) | [1551](#) | [1562](#) | [1564](#) | [1568](#) | [1620](#) | [Clavius 1596](#)

### About the Selected Editions

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

Additional information from a preliminary survey of editions is available at the Web site [Johannes de Sacrobosco, Editions of the Tractatus de Sphaera](#), maintained by the [Group of History and Theory of Science](#), University of Campinas, Brazil.



The screenshot shows the Yale University Library website for the 'Sin and Evil in Modern America' guide. The page features a header with the Yale University Library logo and navigation links. The main content area is divided into several sections: 'Key Reference Databases for U.S. History', 'Divinity Library Collections', 'Digital Newspapers', 'Digital Magazines', and 'Manuscripts and Archives Department (SML) Collections'. Each section contains a list of resources with brief descriptions. The page also includes a search bar, a 'Home' button, and a 'Comments (0)' link.

**Yale University Library**  
Library Home » Yale University Library Subject Guides Home » Sin and Evil in Modern America Admin Sign In

## Sin and Evil in Modern America

Guide for students in Professor Molly Worthen's junior seminar.

Last update: Feb 16th, 2010 | URL: <http://guides.library.yale.edu/sin> | [Print/Mobile Guide](#) | [RSS Updates](#) | [SHARE](#)

[Home](#) | [Comments \(0\)](#) | [Print/Mobile Page](#) |  | [This Guide](#) |

### Key Reference Databases for U.S. History

- America History and Life**  
The key source for searching scholarly literature in U.S. history. Unlike JSTOR, America History and Life is current and includes books and dissertations. Tip: Search book titles to find book reviews.
- ATLA**  
Key database for scholarship in religious studies/history.
- Yale Finding Aid Database**  
Collection of online finding aids to archival collections held at Yale.

[Comments \(0\)](#)

### Divinity Library Collections

- Social Ethics Pamphlet Collection**  
Contains pamphlets covering eugenics, civil rights, and nuclear disarmament.
- Records of the Washington Office on Africa**  
Publications, correspondence, reports, statements, and collected material document the work of the Washington Office on Africa and the issues addressed by its work. The Washington Office on Africa was founded in 1972 to support the movement for freedom from white-minority rule in southern Africa.
- Billy Sunday Papers**  
Archival materials from a leading figure in modern American religious history.

[Comments \(0\)](#)

### Manuscripts and Archives Department (SML) Collections

- Homophobic Collection**  
The collection includes assorted publications documenting homophobia in the United States.
- Right Wing Pamphlet Collection**  
Papers collected by William R. Johnson, a Methodist missionary in China from 1906-1942. He lectured about Communism in China and collected printed material, ca. 1942-1967.
- Robert Mearns Yerkes Papers**  
The papers contain correspondence and other materials on chimpanzee and gorilla behavior, intelligence testing in World War I, eugenics and immigration restriction, sex research under the auspices of the National Research Council's Committee for Research in Problems of Sex, research into the behavior of lower animals, and efforts to establish psychology as an experimental science.
- Ellsworth Huntington Papers**  
Ellsworth Huntington was a geographer, a professor of Geology-Geography at Yale University, and an author. Huntington was a proponent of the controversial theory that emphasized the dominant influence of climate and eugenics on the character of civilizations.
- Irving Fisher Papers**  
The papers consist of correspondence, diaries, writings, teaching files, and memorabilia documenting the professional career and personal life of Irving Fisher, a mathematician, political economist, author, inventor, and activist in social causes. The materials reflect Fisher's interests in economics, the League of Nations, monetary theory and policy, national politics, health reform (eugenics), prohibition, nutrition, and other topics.
- Save the Wetlands**  
The Save the Wetlands Committee was formed in 1966 to establish a program for the preservation and protection of Connecticut's coastal and inland wetlands. Through educational publications and meetings, the committee worked to garner public support for legislation protecting Connecticut's marshes from dredging, land fill, and commercial development.
- Peter B. Cooper Papers**

### Digital Newspapers

- Access Newspapers**  
A collection of digital newspapers from smaller towns. Dates and places vary widely, making search results very much hit or miss.
- Historical Newspapers Complete**  
Full-text database of several important 20th century newspapers, including The Chicago Tribune (1849-1986), The Christian Science Monitor (1908-1996), the Hartford Courant (1784-1984), Los Angeles Times (1881-1986), The New York Times (1851-2006), among others.

[Comments \(0\)](#)

### Digital Magazines

- Alt-Press Watch, 1970-present**  
Alt-Press Watch showcases unique, independent voices from grassroots newspapers, magazines, and journals. The database features over 670,000 articles from

## Research Guides

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ASU Home | ASU A-Z Index | My ASU | Colleges & Schools | Directory | Map

# ASU Libraries

ARIZONA STATE UNIVERSITY

Library Home » LibGuides Home » Finding ASU History Admin Sign In

## Finding ASU History

Tags: arizona\_state\_university history buildings sports archives


Basic tools for finding ASU history materials

Last update: Nov 25th, 2009 | URL: <http://libguides.asu.edu/content.php?pid=76551> | [Print/Mobile Guide](#) | [RSS Updates](#) | [SHARE](#)

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### Featured Archivist



**Rob Spindler**

**Contact Info:**  
Archives & Special Collections  
Hayden Library  
480.965.9277  
[Send Email](#)

**Links:**  
[Website / Blog](#)  
[Profile & Guides](#)

**Subjects:**  
Arizona History, ASU History,  
Photography

### Plan Your Visit


**Research Online?** Many of our research tools are available online, and there are thousands of digital images, texts and videos available online too! Save time and check out our online content and online tools!

**Not enough online?** We have "lots" of hardcopy historical materials you can see and duplicate. Bring call numbers from your online tool searches, or consult with our reference staff!

**Where and When?** Visit the Luhrs Reading Room, 4th Floor Hayden Library during our service hours <http://www.asu.edu/lib/archives/> We're there Monday-Wednesday nites till 7PM and Saturday afternoons too (xcept summer and intersessions)!

### Did You Know?

While the bills to establish ASU and UA were ratified by the 13th Arizona Territorial Assembly on the same day in 1885, ASU (then known as the Arizona Territorial Normal School) was the first institution of higher education to open for business in Arizona in February 1886!





 University of Connecticut | Thomas J. Dodd Research Center

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## **Human Rights Education Project: A Joint Project of the Thomas J. Dodd Research Center & Neag School of Education**

### **About the Project**

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

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

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

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

working to alleviate those “wrongs”.

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

## Curriculum Guides

(all are PDFs requiring Adobe Acrobat Reader)

[Censorship and Human Rights -- Lesson #1](#) (3 MB)

[Women's Employment Rights -- Lesson #2](#) (890 KB)

[Child Labor -- Lesson #3](#) (735 KB)

[Darfur, 2004 -- Lesson #4](#) (2.5 MB)

[Surveillance -- Lesson #5](#) (1 MB)

[Reparations -- Lesson #6](#) (1 MB)

[U.S. Reparations -- Lesson #7](#) (821 KB)

[Reconciliation, South Africa -- Lesson #8](#) (828KB)

[A Living Wage -- Lesson #9](#) (300 KB)

[Leaks and Loyalty -- Lesson #10](#) (407 KB)

[Free Speech and Responsibility -- Lesson #11](#) (1.2 MB)

[Torture -- Lesson #12](#) (707KB)

[The International Criminal Court and National Sovereignty -- Lesson #13](#) (398 KB)

[A “Values Conflict” Approach to Human Rights -- Lesson #14](#) (171 KB)

[Free Trade, Fair Trade and Protectionism -- Lesson #15](#) (225 KB)

[Refugees: Moral Responsibility and Security-- Lesson #16](#) (360 KB)



## Resources for Study of the Civil War & Abraham Lincoln

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

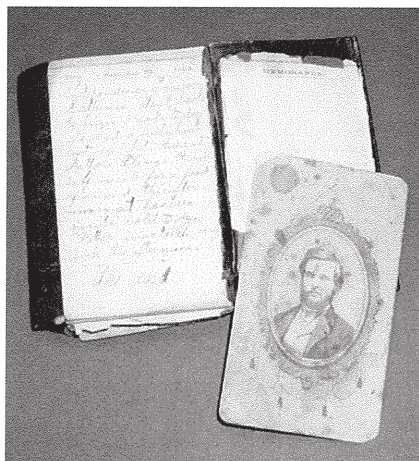
The majority of the published items are cataloged in [InfoHawk](#). For a thorough listing of these materials, you can use the following search directions for InfoHawk: Use "Advanced Search" function and:  
 In the "Location" drop down box, select "Special Collections," "Government Publications," or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

### THE CIVIL WAR

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

#### Manuscript Collections

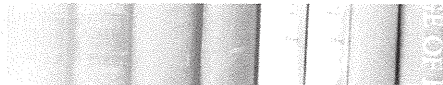
- Papers of Lot Abraham. (4th Iowa Cavalry). [MsC73. Digitized diaries](#)
- Civil War Letters of Charles Thomas Ackley (7th Iowa Infantry, Company B). [MsC541](#)
- Jacob Harrison Allspaugh Diaries (31st Ohio Infantry Regiment). [MsC8. Digitized diary](#)
- Papers of the Bean Family. [MsC452](#)
- Miles Beaty Letters. (149th Pennsylvania Infantry). [MsC3](#)
- Papers of Anson R. Butler (26th Iowa). [MsC1](#)
- Papers of Charles Cady (15th Iowa Volunteer Infantry). [MsC17](#)
- California Civil War Diary, 1862 (Company C, 4th Infantry, California Volunteers). [MsC79](#)
- [Margaret Strang Corothers Papers](#). Iowa Women's Archives
- Papers of Joseph F. Culver (129th Illinois Infantry). [MsC373](#)
- Papers of Marcellus Warner Darling (154th New York). [MsC236](#)
- Papers of Andrew Foster Davis (15th Regiment, Indiana Volunteers). [MsC454](#)
- Diary of W. B. Emmons (34th Illinois Infantry). [MsC10. Digitized diary](#)
- Papers of the Giauque Family (30th Iowa Infantry, Company D). [MsC110](#)
- Diary of William F. Goodhue. (3rd Wisconsin Volunteer Infantry, Company C) [MsC13. Digitized diary](#)
- Papers of George F. Hall. (2nd Iowa Infantry, Company C) [MsC111. Digitized diary](#)
- Diary of Samuel Hall, 1863. [MsC89. Digitized diary](#)
- [Papers of Catherine Snedeker Hill, 1854-1871](#). Iowa Women's Archives
- [Ann Larimer Letters](#). Iowa Women's Archives
- Letters of Frank Malcom (7th Iowa Infantry). [MsC26](#)
- Papers of the Mann Family (4th Iowa Cavalry, Company A). [MsC161](#)
- Papers of Byron McClain (2nd Iowa Cavalry). [MsC4](#)
- Papers of the Mead Family. (24th Iowa Infantry Volunteers, Company E; U.S. Colored Volunteer Infantry, Regiment 62, Companies B, E, H, K) [MsC372](#)
- Letters of Martin Mericle (114th Ohio Infantry). [MsC106](#)
- [Ellen Mowrer Miller Papers](#) (Albert Miller, 67th Pennsylvania) Iowa Women's Archives



The screenshot displays the website for the Cushing Memorial Library and Archives. The header includes the Texas A&M University logo and navigation links for Search, Services, Help, and About. A breadcrumb trail shows the path: University Libraries → Cushing Library → Collections → Browse Major Collections → Africana. A left sidebar lists various digital collections, including 'The Africana Collection', 'The Robert L. Dawson French Collection', 'The Eduardo Urbina Cervantes Project Collection', 'The John Donne Collection', 'The Jeff Dykes Range Livestock Collection', 'The History of Science Collections', 'The Mary and Mavis P. Kelsey Americana Collections', 'The Loran L. Laughlin Collection of Antiquarian Books', 'The Sara and John Lindsey Millionth Volume Project', 'The Al Lowman Printing Arts Collection and Research Archive', 'The Mexican Colonial Collection', 'The Ragan Military Collection', 'The Science Fiction and Fantasy Research Collection', 'Texas A&M University Archives', and 'Africana' with a sub-link for 'Affleck Collection'. The main content area is titled 'Africana Studies' and features a 'Guide to Africana Studies Manuscript and Related Resources in Cushing Memorial Library and Archives'. The text explains that the resources represent collections on African American, Africa, and African Diaspora topics. It lists four primary source holdings: 1. Abolitionist Archive of Letters, Quotations, and Photographs-1795-1910, (.4 linear ft.); 2. Affleck Collection; 3. Asbury, Samuel Erson; and 4. Baraka, Imamu Amiri Collection. Each entry includes a brief description of the collection's contents and location.

## Morris Library

at Southern Illinois University Carbondale



### Guide to Irish Literature and History Collections

#### Guide Information

Last Update: Nov 17th, 2009  
Guide URL: <http://libguides.lib.siu.edu/irishcollections>  
Description: This guide provides information about the extensive holdings of manuscripts, books, and other material related to Irish literature and culture held in the Special Collections Research Center.  
Tags: manuscripts

#### Guide Index

[Overview of Irish Literature and History Collections](#)  
[Archival Collections](#)  
[Rare Books](#)  
[Digital Collections](#)

### Overview of Irish Literature and History Collections

#### Overview of Irish Literature and History Collections

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

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

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

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

#### Irish Collections Quick Links

- SIUC Archival Collections  
<http://archives.lib.siu.edu/index.php?p=collections/classifications&id=78>  
This page provides a list of the large archival collections related to Irish literature and history at SIUC.
- Irish Literary Collections Portal  
<http://irishliterature.library.emory.edu/>  
This website lists Irish Literary Collections at SIUC and other major universities, such as Boston College and the University of Texas at Austin. It is hosted by Emory University.
- SIUCat  
<https://share.carli.illinois.edu/sic/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>  
Searching SIUCat for the phrase "Irish Literature Collection" will return the SCRC's rare book holdings in Irish literature.
- Contact the SCRC  
<http://www.lib.siu.edu/departments/speccoll/scrccontact>  
If you have a question about the Irish Collections, or any other materials in the SCRC, please contact us at any time.
- Irish and Irish Immigration Studies Program at SIUC  
<http://ireland.siu.edu/>  
This site contains information about the Irish Studies program at SIUC, including a page on library resources.

[Back to Top](#)

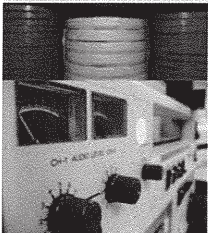
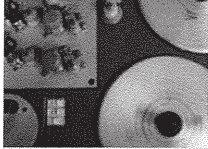
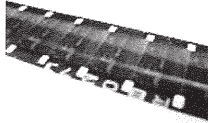
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## Research

### Conducting Research

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



### Policies and Procedures

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

*Eyes on the Prize I* Interviewees

*Eyes on the Prize II* Interviewees

### Contact Information

## Promoting Events & Exhibits

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The screenshot shows the UBC Library Vault website interface. At the top, there is a navigation bar with links for 'Campuses', 'UBC Directories', and 'UBC QuickLinks', along with a search bar. Below this is a dark header with the UBC logo, the slogan 'a place of mind', and the text 'THE UNIVERSITY OF BRITISH COLUMBIA' and 'UBC LIBRARY VAULT'. The main content area features the title 'UBC Library Vault' with a key icon and the tagline 'Unlock the Treasures'. A secondary navigation bar includes links for 'Home', 'About Us', 'Vault Images', 'Gift Store', 'News & Events', 'Contact Us', 'Support UBC Library', and 'UBC Library'. On the right side of this bar are utility links for 'Email a Friend', 'Print', and 'Font A A'. The left sidebar contains three promotional sections: 'Make a gift now!' with a 'Learn more' button, 'Sign up for our award-winning eNewsletter to learn about new images and events.', and 'Virtual Postcards Send a limited edition e-postcard'. Below these is an 'Exhibits' section with a Twitter bird icon and a 'FOLLOW US ON TWITTER' button. The main content area is titled 'Exhibits' and contains the following text: 'The Gallery @ IKBLC is located in Irving K Barber Learning Centre, to the right of the Library circulation desk on the second floor. The exhibit space is open to the public Monday to Thursday from 8am to 10pm, Friday from 8am to 6pm, Saturday from 10am to 6pm and Sunday from noon to 8pm.' This is followed by two exhibit listings: 'Current Exhibit: UBC'S Olympic Legacy' with a description of UBC's contribution to the Olympics, and 'Upcoming Exhibit: Patricia Richardson Logie's Chronicles of Pride'. To the right of the text is a black and white photograph of a large group of people, likely an Olympic team, posing with their medals and equipment.



## Newsroom

[UCR Home](#) > [Office of Strategic Communications](#) > [UCR Newsroom](#) > [Eaton Science Fiction Conference May 16-18, 2008](#)

[A to Z Listing](#) | [Campus Map](#) | [Find People](#)

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### Eaton Science Fiction Conference Scheduled May 16-18, 2008

UC Riverside event will feature authors Ray Bradbury, Frederick Pohl and Arthur C. Clarke, and a student writing contest.

*(December 17, 2007)*

#### NEWS MEDIA CONTACT

Name: [Bettie Miller](#)  
Tel: (951) 827-7847  
E-mail: [bettie.miller@ucr.edu](mailto:bettie.miller@ucr.edu)



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

"Chronicling Mars" is the theme of the conference, which is returning to the UCR campus after nearly 10 years.

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

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

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

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

The competition is open to all full-time undergraduates and graduate students enrolled in the UC system. First prize is \$500 and second prize is \$250. Submissions must be postmarked by Feb. 15, 2008. For entry details, including requirements for submitting entries, visit the conference Web site at <http://eatonconference.ucr.edu>.

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

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

Reinitiating the Eaton Conference at UCR is an important part of both celebrating and strengthening the commitment to the Eaton collection.

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UC Riverside Special Collections & Archives + Others  
UC Riverside Special Collections & Archives Just Others

Special Collections & Archives at the University of California, Riverside houses rare books, manuscripts, archival materials, photographs, videotapes, broadsides, and other media formats covering a wide range of special subject areas.

**Information**

Location:  
P.O. Box 5900  
Riverside, CA, 92517-5900

Phone:  
951-827-3233

Mon - Fri:  
9:00 am - 5:00 pm

**57 People Like This**

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

Monday at 3:33pm · Comment · Like

**UC Riverside Special Collections & Archives Video clips from the Tuskegee Airmen collection are now YouTube!**

YouTube - ucrwrta's Channel  
bit.ly  
Share your videos with friends, family, and the world

June 7 at 2:19pm · Comment · Like

Karman Johnson-Vega likes this.

**UC Riverside Special Collections & Archives Join us on May 27th for The Science Fiction Studies Symposium: Animal Studies and Science Fiction**

UC Riverside Libraries  
bit.ly  
(951) 827-3220 Orbach Science Library; (951) 827-3701 Music Library; (951) 827-3137 Multimedia Library; (951) 827-5606 Palm Desert Digital Library; (760) 834-0595

May 21 at 8:06am · Comment · Like

**UC Riverside Special Collections & Archives Please join us in celebration of the winners of the 2010 Adam Repán Petko Memorial Student Book Collection Competition!** Friday, May 21, at 3PM Special Collections & Archives, Rivera Library, 4th floor. Presentation of the awards will be followed by a reception.

May 19 at 10:09am · Comment · Like

**UC Riverside Special Collections & Archives A New Addition to Special Collections & Archives...** Morris Scott Dollens painting "Ice Cave on Titan"

May 13 at 4:17pm · Comment · Like

Mike Wilson likes this.

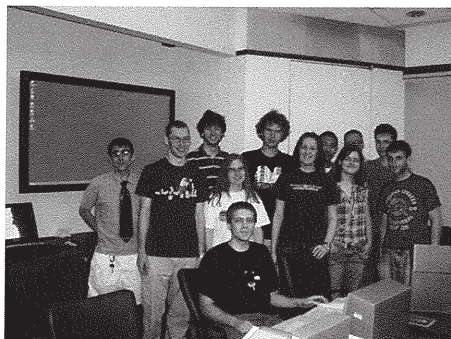
### Special Collections Research Center

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

#### Events

April 06, 2010

#### University of Chicago Math Club visits Special Collections!

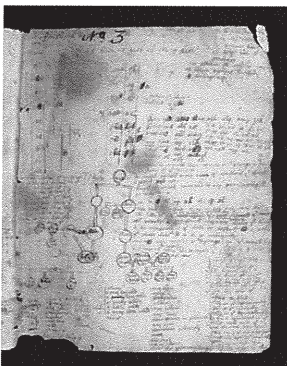


[Pictured: Members of the University of Chicago Math Club at the Special Collections Research Center, April 2, 2010]

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

Ryan Julian, the Math Club's President (pictured above, standing second from the left), selected the books for the group to discuss. His fantastic pick-list included Isaac Newton's 1687 [Principia](#), Leonhard Euler's 1770 [Vollständige Anleitung zur Algebra](#), and Carl Friedrich Gauss' 1801 [Disquisitiones arithmeticae](#), among many others. The earliest printed book on display was the 1482 edition of Euclid's [Elements](#).

One of the most exciting manuscripts on view was Isaac Newton's "Of an universall language," a small, handmade notebook that also includes a tiny family genealogy tree (see below). The manuscript is part of the [Joseph Halle Schaffner Collection in the History of Science](#).



[Isaac Newton's "Of an universall language." Click image to enlarge]

The group also enjoyed examining the early records of the [University of Chicago Mathematical Club](#) and [Junior Mathematical Club](#). The Mathematical Club was established January 5, 1893 in order to provide a forum for graduate students in mathematics. The club's records contain programs of meetings (1893-1894), and notes on lectures delivered (1896-1903). The Junior Mathematical Club (1905-1941) collection includes books of minutes kept by the club, including information about student presentations, guest lectures, and social events like tea and Halloween parties.

Posted at 10:33 AM in [Events](#) | [Permalink](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

March 15, 2010

#### Special Collections Joins in the Soviet Experience

Colorado State University LIBRARIES

Colorado State University



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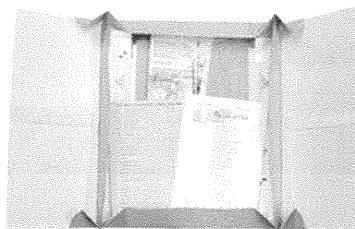
**Search News**

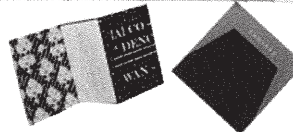
## Special Collections exhibit: The Art of Bookmaking and Letterpress Printing

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

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

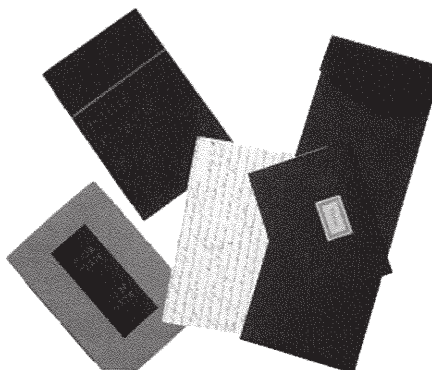


Items on display include broadsides, chapbooks and limited edition books from fine presses such as, the Ugly Duckling, Black Sparrow, Center for Book Arts and our own Bonfire Press at CSU's Center for Literary Publishing.

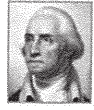


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### Brian Teare and Albion Books Press



Works from our [quest Poet and Printer, Brian Teare](#) are also on display. Teare established Albion Books in 2007. A one-man micropress, Albion Books specializes in limited edition poetry chapbooks,



THE GEORGE  
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Division of External Relations  
[www.GWNewsCenter.org](http://www.GWNewsCenter.org)



June 16, 2010

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March 12, 2009

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**MEDIA CONTACTS:** Nick Massella  
(202) 994-3087; [massella@gwu.edu](mailto:massella@gwu.edu)

**AND THEN YOU KNOW: NEW AND SELECTED POEMS - AUTHOR AND POET KWAME ALEXANDER TO READ  
LATEST WORK  
APRIL 9, 2009**

**EVENT:**

Washington poet **Kwame Alexander** will read from his recent publication *And Then You Know: New and Selected Poems* with special guest **Deanna Nikaïdo**, author of *A Voice Like Water: Love Poems*. Live music and a book signing will follow the reading. GW's Special Collections Research Center also is proud to hold the Kwame Alexander Papers, which document Alexander's multi-faceted career.

**WHEN:**

Thursday, April 9, 2009, 7 - 9 p.m.

**WHERE:**

The George Washington University  
Gelman Library, Room 207  
2130 H St. NW, Washington, D.C.  
Foggy Bottom-GWU Metro Station (Orange and Blue lines)

**COST:**

This event is free and open to the public. Members of the media wishing to attend should contact Nick Massella at (202) 994-3087 or [massella@gwu.edu](mailto:massella@gwu.edu).

**BACKGROUND:**

**Kwame Alexander** is a poet, publisher, playwright, producer, speaker, and performer. He has conducted standing-room-only publishing workshops and performed his cutting-edge brand of poetry to audiences at numerous conferences, colleges, and venues throughout the world, including Stratford-on-Avon, Brixton Town Hall, Oberlin College, University of California-Berkeley, Hampton University, Duke University, and The University of Maryland.

As a literary expert and commentator, he has appeared on a variety of television and radio programs including Fox News, "Tavis Smiley," "The Kojo Nnamdi Show," and several NBC and Fox affiliates. The founder of two book publishing companies, BlackWords Press and the Alexander Publishing Group, Alexander is responsible for bringing progressive and original fiction and nonfiction to receptive audiences.

For more information about GW's Special Collections Research Center, visit [www.gwu.edu/gelman/collections.html](http://www.gwu.edu/gelman/collections.html).

For more news about The George Washington University, visit [www.gwnewscenter.org](http://www.gwnewscenter.org).

- GW -

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Public Affairs  
News Bureau

**UGA to host Andrew Young premiere of Civil Rights documentary**

Writer/Contact: Ruta Abolins, 706/542-4757, [abolins@uga.edu](mailto:abolins@uga.edu)

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

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

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

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

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

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


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

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


For more information see [www.andrewyoung.org](http://www.andrewyoung.org) or <http://crdl.uga.edu>.

##

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Partitions will be installed in preparation for construction on the Brody Learning Commons.

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August 27, 2009  
FOR IMMEDIATE RELEASE  
MEDIA CONTACT: Brian Shields  
(410) 516-8337  
[bshields@jhu.edu](mailto:bshields@jhu.edu)

**"A View of the Parade: H. L. Mencken and American Magazines" Exhibit Opens Today**

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

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

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

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

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

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

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

*The Sheridan Libraries encompass the Milton S. Eisenhower Library and its collections at the Hutzler Reading Room, Garrett Library and the George Peabody Library.*

###

*Johns Hopkins University news releases can be found on the World Wide Web at: [Headlines@Hopkins](mailto:Headlines@Hopkins)*

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## Current events and exhibitions

### Peter Galison

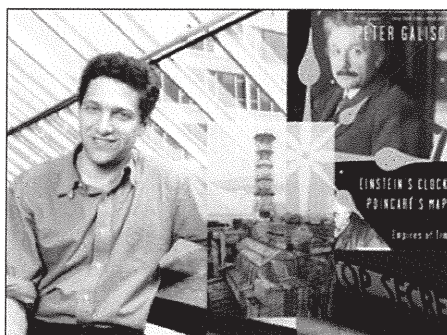
"Building, Crashing, Thinking" - Elizabeth McNab Lecture in the History of Science

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

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

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

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







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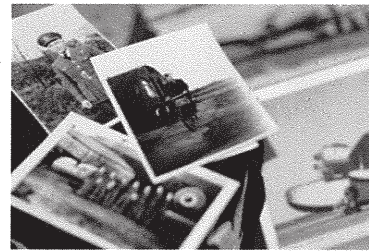
## Exhibitions

Posted on July 25, 2008 - 12:34.

### Current Exhibition

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

[Visit the Archives in the Everyday online exhibit >>](#)



### Previous Exhibitions

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

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

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



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## Current Exhibition

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

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



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

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

This exhibition is curated by Stephen Qiao, China Studies Librarian, and the accompanying catalog is prepared by Stephen Qiao and George Zhao of the Cheng Yu Tung East Asian Library.

ISBN: 978-0-7737-6222-4; 149-5555-626-0; ISBN: 978-0-7737-6222-4

**NEWS**

Fisher Library closed, June 24-25 Jun 03, 2010


China and West African material added to Fisher's Flickr page May 27, 2010

Concept Gutenberg Press Apr 26, 2010

Chinese rare books on display at Fisher Apr 26, 2010

Vernon Lea material added Apr 14, 2010

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## Special Collections and University Archives

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419 21st Avenue South | Nashville, TN 37203-2427  
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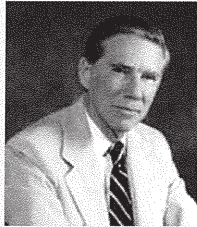
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### Online Exhibits

#### An Enduring Legacy: The Life of Alexander Heard




Alexander Heard was born in 1917 in Savannah, Georgia. He graduated from the University of North Carolina and received a PhD. from Columbia University before going on to a career in education, public affairs and research. He served in the Navy during WWII, was a vice consul at the American Embassy in Quito, Ecuador, and an author of numerous books on politics and education. He served as the fifth Chancellor at Vanderbilt University from 1964 to 1982.

During the 1960s and 1970s he served on a number of political and education commissions for presidents John F. Kennedy, Lyndon B. Johnson, and Richard M. Nixon. After Heard retired in 1982 he accepted a position with the Alfred P. Sloan Foundation to study the presidential election process. From that study he published two books.

Alexander Heard died July 24, 2009.

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


#### Edward Emerson Barnard: Star Gazer



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

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

#### Who Speaks for the Negro



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

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

#### V for Victory! World War II Materials in Special Collections



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## Communications & Public Affairs

### News Release

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2009-09-18 08:32:30

GRCA donates historical papers to University of Waterloo library

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

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

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

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

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

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

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

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

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

About the University of Waterloo

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

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library communications  
and development,  
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36019

Susan Mavor, head,  
library special  
collections,  
519-888-4567 ext.  
33122

Dave Schultz, manager,  
communications, Grand  
River Conservation  
Authority, 519 621-2763  
ext 2273 or  
[dschultz@grandriver.ca](mailto:dschultz@grandriver.ca)

John Morris, Waterloo  
media relations,  
519-888-4435 or  
[jmorris@uwaterloo.ca](mailto:jmorris@uwaterloo.ca)

Waterloo release no. 82  
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## Exhibits

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### New Exhibit in Special Collections:

#### All Hands

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



#### Appearing Elsewhere

#### Rooms of Wonder

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

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## NEW AT RARE BOOKS & SPECIAL COLLECTIONS

Updates, announcements, and new resources

### Drippytown: Vancouver life through the eyes of independent cartoonists

October 19th, 2009 by Katherine Kalsbeek | No Comments »

The University of British Columbia Rare Books and Special Collections (RBSC), the School of Library, Archival and Information Studies (SLAIS), and the Alma Mater Society (AMS) Art Gallery

cordially invite you to an informal reception for the opening of the exhibition: **DRIPPYTOWN: VANCOUVER LIFE THROUGH THE EYES OF INDEPENDENT CARTOONISTS**—Selected Comics and Cartoons from UBC Rare Books and Special Collections, designed by the students of the UBC SLAIS "Visual Arts and Performing Arts Special Collections" course.

Featured Artists: Ken Boesem, Julian Lawrence, James Lloyd, Josué Menjivar, Jason Turner, Colin Upton

#### WHERE:

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

#### WHEN:

FRIDAY, October 23, 2009, 12noon-1:30 p.m. Please R.S.V.P. (by October 22nd) to Francesca Marini at [fmarini@interchange.ubc.ca](mailto:fmarini@interchange.ubc.ca)

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

October 23, 2009-January 31, 2010

UBC Rare Books and Special Collections (RBSC)-Reading Room

Irving K. Barber Learning Centre-First Floor, 1961 East Mall, Vancouver

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

The students: Carys Brown, Leah Bruce, Elizabeth Bryan, Michelle Chan, Alice Darnton, Kelsey Dupuis, Reagan Flaherty, Heather Hadley, Annie Jensen, Samuel King, Emma Lawson, Jessie London, Anne Low-Ber, Susannah Smith, Rebecca Slaven, Kate Sloan, Alicia Yeo, Walter Zicha

#### Acknowledgements:

Francesca Marini, Assistant Professor and Course Instructor, UBC SLAIS

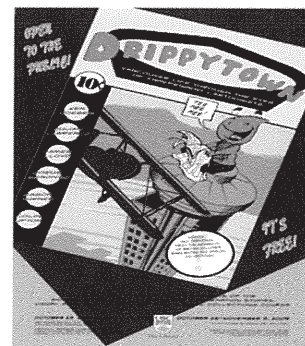
Ralph Stanton, Head, UBC RBSC

Jeremy Jaud, AMS Art Gallery Commissioner

The UBC RBSC and AMS Art Gallery Staff

Poster Design: Adrien Van Viersen (<http://www.adrienvanviersen.com>)

For further information contact [fmarini@interchange.ubc.ca](mailto:fmarini@interchange.ubc.ca)





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THE POETRY COLLECTION  
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General Information for  
Special Collections

The Poetry Collection  
420 Capen Hall  
Buffalo, NY 14260-1674

Ph: (716) 645-2917  
Fx: (716) 645-3714  
[lpo-poetry@buffalo.edu](mailto:lpo-poetry@buffalo.edu)

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Poetry News

[5/25 Michael Duncan lecture on Jess, Robert Duncan, and Their Circle](#)

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News

### [5/25 Michael Duncan lecture on Jess, Robert Duncan, and Their Circle](#)

Posted: May 20th, 2010 by James Maynard

Please join us in the Poetry Collection on Tuesday, May 25 at 4:00 pm for Michael Duncan's talk "An Opening of the Field: Jess, Robert Duncan, and Their Circle." Currently the Charles D. Abbott Library Fellow, Duncan is conducting research in the Robert Duncan Collection towards a 2013 art exhibition of the same name.

Michael Duncan is an independent curator and corresponding editor for *Art in America*. His writings have focused on maverick artists of the twentieth century, West Coast modernism, twentieth-century figuration, and contemporary California art. His curatorial projects include surveys and recontextualizations of works by Pavel Tchelitchev, Sister Corita Kent, Kim MacConnel, Lorser Feitelson, Eugene Berman, Richard Pettibone, Wallace Berman, and Jess.

Posted in [News](#) | [No Comments](#) »

### [Adele Cohen: Brought to Light](#)

Posted: April 6th, 2010 by James Maynard

**Brought to Light: Rare Prints by Adele Cohen (1922-2002)**

Friday, April 16 to Saturday, May 15, 2010.

Opening reception Friday, April 16, 2010 from 6 to 9 pm. Free to the public.

Where: Western New York Book Arts Center, 468 Washington St. (at Mohawk) in downtown Buffalo; Gallery hours Wednesday through Saturday noon to 6 pm.

Presented by Dean Brownout and [20thcenturyfinest.com](http://20thcenturyfinest.com), in association with Western New York Book Arts Collaborative. Co-sponsored by the Poetry Collection, University at Buffalo, The State University of New York.

For additional information, see:

<http://www.buffalospreemagazine.com/current/0410ho15.html>

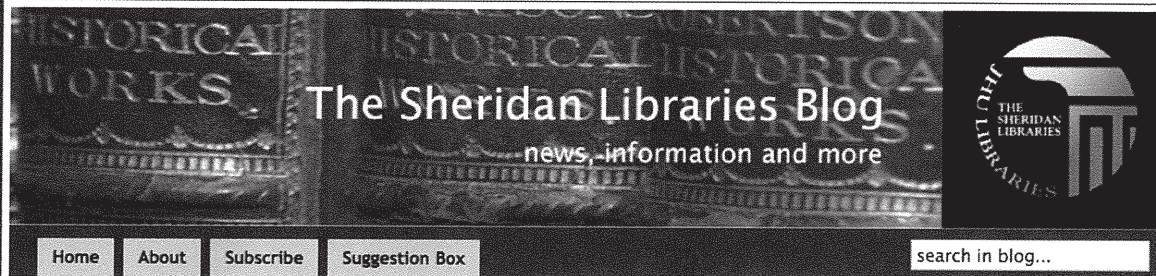
<http://www.buffaloplac.com/app.aspx?st=10300&e=eventdetail&eid=1274>

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### [11/18: Peter Tytell to speak on manuscripts](#)

Posted: November 17th, 2009 by James Maynard

Please join us in 420 Capen at 3:30 this Wednesday, Nov 18 for a Small Press in the Archive presentation by Peter Tytell, a specialist in timescript forensics. Tytell, an expert witness and

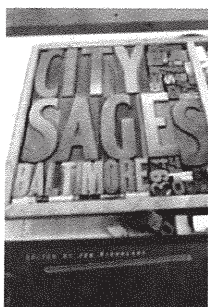


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## Reading Writers/Writers Reading in Baltimore

Posted: May 17, 2010 at 8:00 am by Gabrielle Dean in [Special Collections](#), [Staff Picks](#) | [2 Comments](#)



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

Baltimore? Yes! It turns out that Baltimore has nurtured several generations of writers we couldn't live without—and continues to be a place where artists of all kinds find the communities, opportunities and low rents they need. A new book pays tribute to Baltimore's interesting literature scene. *City Sages: Baltimore* is the first publication of CityLit Press, a venture of the [CityLit Project](#). It is a collection of short works by those famous Baltimore

authors you've always heard about—notably Edgar Allan Poe and H. L. Mencken—alongside writers who spent formative years in the city, like Frederick Douglass, Gertrude Stein, F. Scott Fitzgerald and Zora Neale Hurston. Contemporary Baltimore favorites Madison Smartt Bell, Anne Tyler and Laura Lippman make appearances; so do the [Writing Sems'](#) Alice McDermott, Stephen Dixon and Jessica Anya Blau. Perhaps the most surprising aspect of the book is the inclusion of so many Baltimore writers you maybe *didn't* know about, like the poet and essayist Lia Purpura; Adam Robinson, a poet who also runs [Publishing Genius Press](#); and the journalist, fiction writer and screenwriter Rafael Alvarez.

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

If you're interested in other local writers, past and present, you might want to check out [Maryland Wits & Baltimore Bards](#); [Shoremens: An Anthology of Eastern Shore Prose and Verse](#); or the biannual journal [The Baltimore Review](#)

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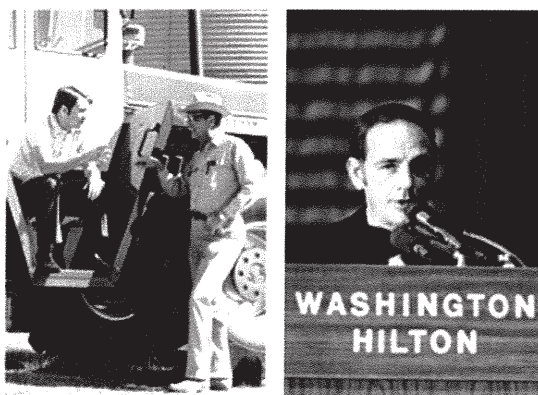
- [June 2010](#)
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« Lecture on the Dead Sea Scrolls

What Endures »

### From Capitol Hill to Hill Memorial



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

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

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

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

*Images:*

Left: Representative Breaux talking with a farmer, ca. 1975.

Right: Senator Johnston addressing Democratic Congressional Campaign Committee Dinner as chair of the committee, 1975.



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## Archives & Research Collections

### 2010 ASECS Fellowship Awarded to Dr. James Woolley

Posted on June 15, 2010 - 10:31. Filed under [Archives & Research Collections](#)

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

[Add new comment](#) [Read more](#)

### I Trust That You Will Forgive the Late Fines

Posted on June 9, 2010 - 15:54. Filed under [Archives & Research Collections](#)

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

[Add new comment](#) [Read more](#)

### Morris Norman: Our Great Donor of Canadiana

Posted on May 5, 2010 - 08:42. Filed under [Archives & Research Collections](#)

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

[Read more](#)

### Aldus Manutius: A Series of Firsts by Renaissance Mastermind

Posted on May 3, 2010 - 09:37. Filed under [Archives & Research Collections](#)

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

[Add new comment](#) [Read more](#)

### Library Joins International World War I Digitization Project

Posted on April 29, 2010 - 10:10. Filed under [Archives & Research Collections](#)

The University Library has signed a contract with publisher Adam Matthew Digital to digitize most of its collections pertaining to World War I. This is part of an international, multi-year pr

[Add new comment](#) [Read more](#)

### Made by Mac 2010 Library Prize Winner

Posted on April 9, 2010 - 12:38. Filed under [Archives & Research Collections](#)

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

[2 comments](#) [Read more](#)

### Hamilton through an Artist's Eyes: Library Acquires Valuable Maps

Posted on March 25, 2010 - 22:19. Filed under [Archives & Research Collections](#), [Maps, Data, Gov Pubs News](#), [Mills](#)

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

+ Larger Text

- Smaller Text

Print



# what the fonds?

FUNNY, INTERESTING AND COOL STUFF FROM THE HOLDINGS OF THE UNIVERSITY OF MANITOBA ARCHIVES & SPECIAL COLLECTIONS

wednesday, June 2, 2010

## And the Squirrely goes to ...



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

Date: January 23, 1969

Source: *Winnipeg Tribune* fonds (PC 18, A.81-12) - Box 3, Folder 10071, Item 14

posted by brett lougheed at 12:22 pm 0 comments

labels: ball, liquor, squirrel, trophy

reactions:  funny (2)  interesting (1)  cool (1)  terrible (0)

tuesday, May 11, 2010

## Hat's off to Mayor Sharpe



University of Manitoba Archives & Special Collections home page  
UMA-TV - Archives & Special Collections' YouTube channel  
University of Manitoba Archives & Special Collections Twitter account

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And the Squirrely goes to ...

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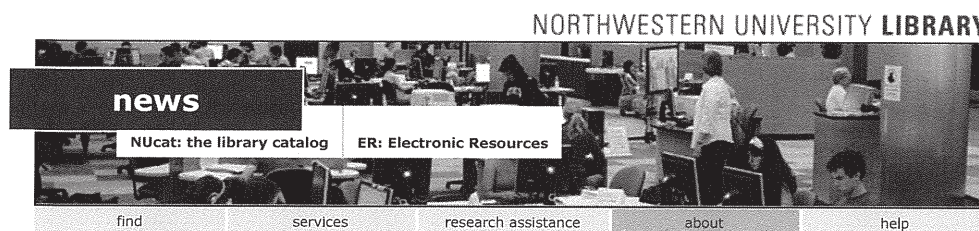
► January (1)

► 2009 (8)



**Brett Lougheed**  
Winnipeg, Manitoba, Canada  
Digital Archivist,  
University of Manitoba  
Archives & Special  
Collections

[View my complete profile](#)



## In the Spotlight

News from Northwestern University Library  
April 2010 Archives

[« January 2010](#) | [Main](#) | [May 2010 »](#)

April 19, 2010

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



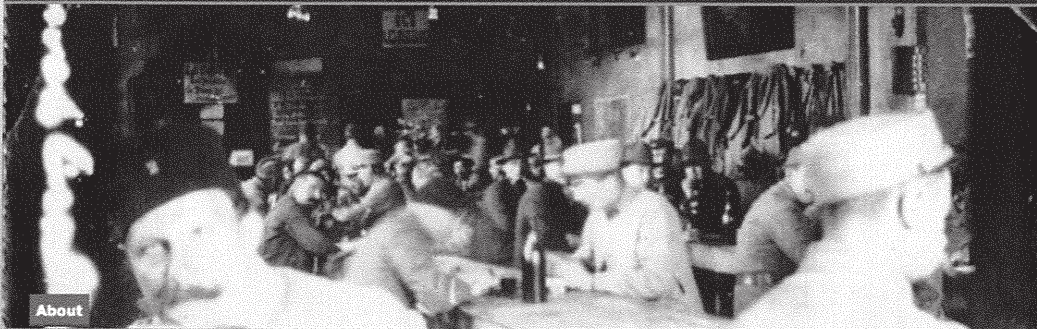
She was pledged to the Church by her parents at the age of eight. She spent most of her life, up to the age of 40, with a handful of other nuns in a small, cell-like enclosure attached to a Benedictine monastery. From time to time, she had dazzling visions of divine revelation about good and evil, man's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

As a new exhibit at Northwestern University Library shows, **Hildegard von Bingen** led a life that was considered remarkable in her own time—and even more remarkable when she was rediscovered in our era. *The Once and Future Saint: Two Lives of Hildegard von Bingen*, running from April 26 to August 27 in the Main Library at 1970 Campus Drive in Evanston, chronicles both her incarnations, as a prophet, composer, healer, and reformer who became world-renowned in the twelfth century, and as she was resurrected in the twentieth as an icon to feminists, New Age gurus, the international community of scholars, and musicians—even topping the Billboard charts with a crossover classical/pop music record in 1994.

Exhibit curator Nina Barrett credits Northwestern faculty member [Barbara Newman](#) as the inspiration and "patron saint" of the exhibit. "These days there's a rich, fascinating, international body of literature about Hildegard and other women mystics of her time," Barrett says. "But none of that existed in the late 1970s, when Barbara Newman first began working on Hildegard, and her research was absolutely foundational for much of what has been published since then." Newman holds appointments in English, Religion, and Classics. Her books include *Sister of Wisdom: St. Hildegard's Theology of the Feminine*; the

## Raiders of the Lost Archives

behind the stacks at the Special Collections Research Center, Morris Library, SIUC



About

### Other People's Letters, Final Installment

Posted by: Ann Myers | June 15, 2010

#### RECENT POSTS

- Other People's Letters, Final Installment
- Other People's Letters, Part 9
- Other People's Letters, Part 8
- Other People's Letters, Part 7
- Other People's Letters, Part 6

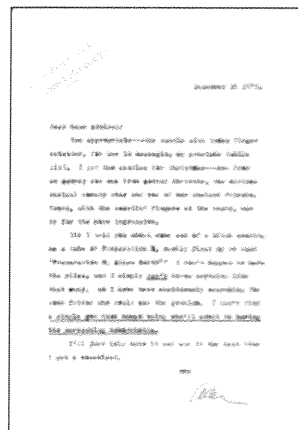
On April 8, 2010, SCRC hosted a dramatic reading of a selection of letters from our collections. The event was planned and emceed by Abigail Wheatley, and we thank everyone who was able to attend. For those who were unable to attend, and for those who would like to revisit something they heard that evening, we have been posting transcriptions of the letters and introductions to them over the past few weeks.

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

#### Rear Admiral

*H.Allen Smith Collection*

We're ending this evening on a high note, or on a very low note, depending on how you react to the following letter. It's obscene and delightful. Harry Allen Smith was born December 19, 1907, in McLeansboro, Illinois, and his book "Lo, The Former Egyptian" gives a humor-based account of his return to the region in the 1940's. Throughout the 50's and 60's, Smith published about a book a year, plus hundreds of articles for such magazines as Reader's Digest, Saturday Evening Post, Playboy, and Esquire. Smith died in February of 1976 while in San Francisco gathering material for articles and books. Smith, among other things, was a grumpy, funny, inappropriate man, and this letter to his proctologist, Aubrey Wilcox, thanking him for a Christmas gift is typical of his correspondence.



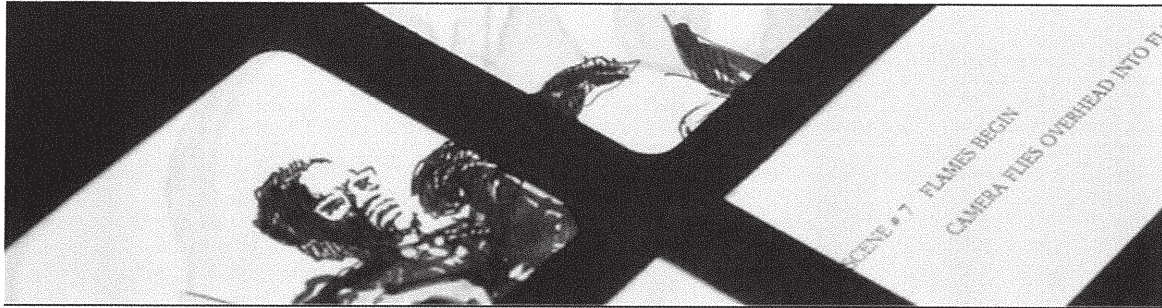
December 26, 1975

Dear Rear Admiral,



# Out of the Archive

HOME ABOUT



MAY 19, 2010

## Malcolm X: Make It Plain

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



STANLEY HULL PHOTO

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

of the crime was a member of the Nation of Islam, but other groups or people may have been involved in his death as well.

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

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## Recent Entries

- [Malcolm X: Make It Plain](#) 05.19
- [Bloody Sunday](#) 03.8
- [Film and Media Archive in the News](#) 02.24
- [Travel Grant Competition](#) 02.23
- [Announcing the Annual William Miles Essay Contest](#) 02.18
- [The Freedom Riders](#) 02.2
- [Scarred Justice: The Orangeburg Massacre](#) 02.1
- [Last Week for the Exhibits "Anatomy of a Film Clip" and "Strength and Compassion"](#) 01.19

## Links

- **Blogroll**
  - [WordPress.com](#)
  - [WordPress.org](#)
  - [WU Film & Media Archive](#)

The screenshot shows a Blogger blog interface. At the top, there's a search bar and navigation links like 'Share', 'Report Abuse', and 'Next Blog'. The main header reads 'Wisconsin Oral History Day'. The post is dated 'THURSDAY, APRIL 29, 2010' and titled '2010 WI OH Day: Twitterverse Summary'. The content consists of a note about a traditional summary, followed by a series of tweets from @2010WOHDelightful. On the right side, there are two images: one showing a group of people at a table, and another showing a larger room with people seated at tables. Below the images is an 'About Me' section for 'Wisconsin Oral History Day' with a 'View my complete profile' link. A 'Blog Archive' section shows a tree view with '2010 (4)' expanded to show 'April (2)' containing the current post and another '2010 WI OH Day: Summary' post. There are also sections for 'Subscribe To WI Oral History Day Blog', 'Followers' (with a 'Follow' button), and a message stating 'There are no followers yet. Be the first!'. At the bottom right, it says 'Already a member? Sign in'.

Wisconsin Oral History Day

THURSDAY, APRIL 29, 2010

### 2010 WI OH Day: Twitterverse Summary

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

@2010WOHDelightful, Or the 2010 Summary of Wisconsin Oral History Day

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

@2010WOHDelightful: Keynote: Great chair (Rob Smith), A+ lecture (Todd Moyer) and comment (Stephen Kercher)! Sent, Monday, March 29, noon

@2010WOHDelightful: More on keynote: Tuskegee Airmen fly again & Black

2010 Wisconsin Oral History

Wisconsin Oral History Day, 2009 Eau Claire, WI

About Me

Wisconsin Oral History Day  
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    - 2010 WI OH Day: Twitterverse Summary
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## Position Descriptions

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**POSITION DESCRIPTION**

**DATE:** February 16, 2010  
**DEPARTMENT:** Archives and Special Collections, University Libraries  
**NAME:**  
**TITLE:** Curatorial/Museum Specialist, Senior

**GENERAL SUMMARY:**

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

**ESSENTIAL FUNCTIONS:**

- Establishes Archives and Special Collections exhibit concepts and select archival materials for presentation. Creates exhibit design concepts and writes descriptive text. Coordinates and supervises materials production, preservation, transportation, and installation of exhibits at department facilities, other ASU campus facilities and off-campus sites in Arizona. Manages, accessions, and preserves the University Artifacts Collection in the University Archives repository. (50%)
- Facilitates work of University Libraries Exhibit Committee (15%)
  1. Assisting University Libraries academic professionals and classified staff in developing new exhibit concepts and selecting materials for display from ASC collections.
  2. Training University Libraries staff in the use of the mat cutter and in matting, framing, and other presentation techniques.
  3. Selectively assisting with matting and framing of materials when necessary to meet deadlines or to safely present materials.
  4. Serving on the University Libraries Exhibits Committee

**ESSENTIAL FUNCTIONS CONTINUED:**

- Produces press releases, exhibit catalogs, and other promotional publications in support of departmental exhibits, external exhibits and other departmental events. Responds to the inquiries from the press and public regarding department events. Seeks external funding to support expansion of the exhibit program (15%)
- Serves on department reference desk as assigned, including weekday evenings and weekends. (15%)
- Coordinates simultaneous or overlapping scheduling of department and off-campus exhibits at multiple sites. Evaluates exhibit sites for security and preservation. Selects and purchases exhibit materials and tools. (5%)

**QUALIFICATIONS:**

**Required:**

- Master's degree in Anthropology, Art History, or Museum Studies or related field AND one year museum curatorial experience, OR
- Bachelor's degree in Anthropology, Art History, or Museum Studies or related field AND two years museum curatorial experience, OR
- Six years museum curatorial and/or registration experience, OR
- Any equivalent combination of experience and/or education from which comparable knowledge, skills, and abilities have been derived.
- Excellent communication skills.
- Knowledge and/or experience in designing, preparing, and installing exhibits.

**Preferred:**

- Experience preparing press releases and/or public speaking.
- Knowledge of the history of Arizona and the Southwest.
- Knowledge and/or experience in museum curatorship or archives management.
- Experience in using Windows-compatible word processing or database management software.

**University of Connecticut Libraries**

**Area: Dodd Research Center**

**Job Title: Publicity/Marketing Administrator for Library Marketing and Communications**

**Job Summary**

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

**Duties and Responsibilities**

1. Coordinate the schedule of events and activities in Dodd Center public spaces, including the tracking of monthly public room usage statistics and billing for room usage
2. Work with individuals and groups requesting space and supervise all necessary arrangements for programs including rooms, special material or equipment and follow up on all details for coordination and operations. Maintain liaison with appropriate on and off campus parties responsible for providing services
3. Set up, train users, and/or operate equipment and furniture when such services are needed/requested by individuals or groups using Dodd Center facilities
4. Train and supervise students/staff who work on event activities
5. Serve as the payroll entry coordinator for the Public Outreach Team
6. Work with the Public Outreach Team to write and/or edit and disseminate informational and promotional materials for use in outreach activities. This includes but is not limited to promotional items such as brochures, flyers, press releases, articles and Annual Report
7. Maintains working relationship with members of the public media to promote coverage of department programs and initiatives
8. Work with the Public Outreach Team to coordinate and implement Dodd and Library sponsored events
9. Coordinate the Libraries' Exhibit Program, including finding innovative ways to streamline the processes and costs involved
10. Serve as a resource for the Libraries' permanent signage needs, including finding innovative ways to streamline the processes

11. Assist the Public Outreach Team and the Dodd Research Center Program Area on business functions including ordering and maintaining supplies, departmental purchase orders, foundation account tracking and reimbursements and coordinating work orders
12. Actively participate in Program Area activities and Library Cross-Program Teams where appropriate
13. Participate in appropriate professional activities
14. Actively participate in the introduction of new approaches to the operations and services provided by the team
15. Other duties as assigned

**Minimum Qualifications**

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

**Desirable Qualifications**

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

Created 6/30/09 - jcn

**University of Connecticut Libraries**

**Area: Dodd Research Center**

**Title: Public Programming, Marketing and Publicity Team Leader**

**Rank:**

**Job Summary**

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

**Duties and Responsibilities**

1. Lead the Public Outreach Team to serve as advocates for the Libraries through the creation and promotion of innovative initiatives that focus on the Libraries resources
2. Lead the Public Outreach Team in establishing team goals and strategies to promote Libraries to the Libraries staff, faculty, students and external constituents
3. Implement and coordinate policies and procedures for public programs, marketing and communications within the UConn Libraries
4. Evaluate team members annually per established University and library procedures
5. Promote diversity and diversity related programs
6. Establish and ensure effective team meetings including agenda setting, establishment of meeting times, process for documentation of team decisions and following team norms
7. Develop and model good communication, facilitation, and consensus-building skills and encouraging and supporting team members in developing their own abilities in these areas
8. Request and coordinate team budget and maintain the team's statistical data
9. Serve as a resource for Library staff regarding effective promotional strategies and activities and advise teams regarding marketing and communications needs of their areas
10. Communicate with the Dodd Research Center Program Director, the Assistant Vice Provost for University Libraries, and/or the Vice Provost for University Libraries on appropriate issues
11. Representing the University Libraries and Public Outreach Team in a variety of settings
12. Maintain an awareness of the role of marketing and promotion of library programs and services as they develop nationally and participate in national/international programs in the advancement of library marketing and promotion



13. Work with the Public Outreach Team to write and/or edit and disseminate informational and promotional materials for use in outreach activities. This includes but is not limited to promotional items such as brochures, flyers, press releases, articles and Annual Report
14. Coordinate and implement Dodd and Library sponsored events
15. Work with the Public Outreach Team to maintain and coordinate online publicity options, including Library websites and emerging web 2.0 technologies
16. Work with the Public Outreach Team to coordinate the Libraries' Exhibit Program
17. Work with the Public Outreach Team to be a resource for Library permanent signage needs
18. Serve as back up for public room scheduling/operating equipment in public rooms and public service for individuals and departments utilizing the public spaces in the Dodd Research Center
19. Serve as the primary contact for the Public Outreach Team and the Dodd Research Center Program Area on business functions including ordering and maintaining supplies, departmental purchase orders, foundation account tracking and reimbursements and coordinating work orders
20. Actively participate in Program Area activities and Cross-Program Teams where appropriate
21. Participate in appropriate professional activities
22. Actively participate and encourage the introduction of new approaches to the operations and services provided by the team
23. Other duties as assigned

**Minimum Qualifications**

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

**Desirable Qualifications**

1. Masters Degree in marketing, communications or related degree
2. Knowledge of library constituents

Created 6/18/09 - jcn

## Head, Archival & Special Collections

### Position Description

**Position:** Head, Archival & Special Collections

**Rank:** Librarian (any rank); administrative rank TBD

**Length of Term:** 5 years, renewable

#### Scope

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

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

#### Accountability

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

The incumbent's specific responsibilities include:

**1. Strategic leadership:**

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

**2. Specific responsibilities:**

- At the request of faculty, or in order to provide promotion and outreach services to diverse users of the Library's special archival and special collections, conducts reference and instruction sessions or arranges specialized tours relating to those collections.
- Participates in the Library's development and endowment programs as they relate to the acquisition and maintenance of specialized archival and book collections with particular focus on maintaining positive relations with current and potential donors of specialized collections.
- Promotes the use of statistical data collection and analysis to guide decision-making and to optimize the current use of space in the Archives and Special Collections physical facilities, including offsite storage, and to plan for their future growth.
- Expends the Library's Archival & Special Collections acquisitions funds of approximately \$25,000, and manages the proper expenditure of operational funds for equipment and supplies on an annual fiscal cycle and as part of longer-term strategic planning. Provides Library Administration, Financial Services, and auditors with information, reports, analysis and advice relating to the Archives acquisitions budget as well as to specific purchases or subscriptions.
- Accepts gift donations and collections based on the Library's strategic directions and priorities, and in alignment with the Library's existing areas of strength for archival and special collections. Maintains data or records to fulfill fiduciary responsibility (e.g., insurance) for materials acquired.
- Oversees and coordinates the unit's digitization programs and services with the aim of preserving, promoting and improving access to the Library's unique special collections. Maintains knowledge of established and evolving standards for digitization including experience or familiarity with emerging metadata schemes and tools such as DC, EAD, TEI, XML, RDF and OAI.
- Provides content and oversight for development and maintenance of the unit's website with IT Services staff and librarians in liaison and information resources. This includes developing guides for access; electronic reference; descriptions for collections; publications such as *Collection Update*; and special projects related to Knowledge Ontario and Alouette Canada
- Provides oversight and coordination with library and university staff for exhibits within the library and for specific larger projects held outside the library. Includes selection, preparation, and installation of displays in conjunction with regular staff or specific project teams.

- Oversees and coordinates the valuation of donated collections by external appraisers and works with Alumni Affairs and Development staff to issue cultural property and tax credits to donors as required. Supervises the Library's gifts-in-kind program, including the appraising of gifts to be added to the Library's general circulating collections, requesting income tax receipts and issuing letters of thanks and acknowledgement to donors as appropriate.
- Contributes to assessments of the Libraries' archival and special collections as required for accreditation reviews or as needed to support the University's research and teaching programs as they evolve.
- Participates actively as a member of Chief Librarian's Council and Library Council, and is committed to effective cross-departmental collaboration and communication.
- Has particular responsibility for working in close collaboration with other Library managers and staff to ensure the effectiveness of the Library's planning, decision-making, and operational practices in relation to Archival & Special Collections
- Acts as a spokesperson for the University of Guelph Library to the campus community and to external cultural associations; fosters good communication and effective working relationships with faculty, staff, students, and other library users; builds relationships with diverse constituencies.
- Coordinates and leads the Library's participation in various cooperative/consortial partnerships and digital library initiatives concerning Guelph's archival and special collections.
- In consultation with other library stakeholders and others involved in library development and promotion, develops and implements communications strategies to optimize effective communication with staff and our users.
- Works with other Library units, managers and staff to coordinate management of the Archival & Special Collections unit, and to ensure reliable and easy access to its resources:
  - ⇒ communicates with Liaison Librarians and the Manager for Information Literacy to share ideas and expertise, to coordinate collection development/management activities, and to promote methods of content delivery that meet the information or course needs of faculty, departments, courses, and students, in support of the information resource needs (expressed and implied) of all of Guelph's user groups.
  - ⇒ Works with IT Services staff and the Library's web advisory group to ensure that library content delivery is coordinated within the

context of the overall campus communication and IT infrastructure (e.g. the Guelph online community).

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

**3. Professional responsibilities:**

- Maintains awareness of and implements “best practices” for archival and special collections through ongoing contact and professional upgrading within the professional archivists’ community e.g. Archives Association of Ontario, Association of Canadian Archivists
- Contributes to the management of the total Library system through membership in or attendance at appropriate Library and University governance and operational committees.
- Engages in continuing professional and academic growth through active participation in research and publishing activities in appropriate library and professional organizations

## MU Libraries Position Description

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

### I. Summary Description

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

### II. Description of Duties

1. Cooperatively works with other staff members in collection development for the major collecting areas of the Department. Writes collection development policies.
2. Identifies and recommends items for purchase and evaluates prospective gift items for addition to the collections. Works with the Acquisitions Department to track expenditures of appropriated and gift funds for Special Collections materials and insures that ordering is done correctly.
3. Expands awareness of Special Collections & Rare Books holdings through exhibits, publications, instructional programs, presentations and lectures.

4. Works closely with faculty, students, alumni and others in the wider community to interpret the collections and promote an understanding of their value to teaching and scholarship.
5. Works with the Director of Libraries, SCARaB Division Director, and the Libraries Development Officer to advance the Libraries' relationship with current and prospective donors and assist as needed in the Libraries' fund-raising initiatives.
6. Identifies and recommends materials in Special Collections & Rare books holdings that are suitable for digitizing. Participates in strategic planning for digital library projects.
7. Provides reference services to patrons in person, or by telephone (during scheduled desk hours), written correspondence, or email. Provides bibliographic instruction for classes and other groups.
8. Cooperates in the planning and design of the departmental website, including planning and preparation of online exhibits.
9. Prepares finding aids, catalogs, or other publications to improve access to the collections.
10. Works with the Catalog Department to prioritize Special Collections & Rare Books materials for cataloging. As needed, develops bibliographic control standards for special collections materials, including metadata for digital materials.
11. Maintains a proper environment for the preservation, safety and security of the Special Collections & Rare Books Department and its collections.
12. Participates in professional activities beyond the library as appropriate and maintains current awareness of trends and developments in the field of rare books and special collections, including digital libraries and digital preservation.
13. Participates in general library administration and planning activities as appropriate.
14. Represents the Division in appropriate meetings at the campus or university levels.

### III **Supervision**

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

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

### IV. **Qualifications:**



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

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

Developed May, 2005  
Revised November 15, 2007  
c14139

WASHINGTON UNIVERSITY  
JOB DESCRIPTION

**DATE:**

**JOB TITLE:** Film & Media Archive Educational Archivist

**SUPERVISOR:** Anne Posega

**DEPARTMENT:** Special Collections

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**POSITION SUMMARY:**

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

**DUTIES AND RESPONSIBILITIES (Essential Functions)**

1. Collaborate with faculty at WU to develop strategies for using archive materials to enhance current courses, create new teaching tools and resources for classroom and student use, and to design new courses.
2. Promote the archive externally at conferences, symposia and in meetings with educators.
3. Work with archive and library staff to promote the collection to the broader public community in St. Louis and beyond, through public events and exhibitions.
4. Assist in developing collaborative educational or outreach projects with other institutions, both locally and nationally.
5. Oversee the establishment and management of research fellowships in the Film & Media Archive.
6. Work with graduate and undergraduate students using the archive for academic research or internships.
7. Assist in prioritizing preservation and digitization work based on educational needs, research value, and significant historic anniversaries.
8. Participate in tasks that will strengthen the operations of the archive, including assistance in grant writing and participation in archive and library meetings.



## **SELECTED RESOURCES**



## Books and Journal Articles

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- Allison, Anna Elise. "Connecting Undergraduates with Primary Sources: A Study of Undergraduate Instruction in Archives, Manuscripts, and Special Collections." MSLS thesis, University of North Carolina at Chapel Hill, 2005.
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- Konzak, Elizabeth, and Dwain Teague. "Reconnect with Your Alumni and Connect to Donors." *Technical Services Quarterly* 26, no. 3 (2009): 217–25.
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- McCoy, Michelle. "The Manuscript as Question: Teaching Primary Sources in the Archives—The China Missions Project." *College & Research Libraries* 71, no. 1 (January 2010): 49–62.
- Morales, Micaela, and Jeff Rosen. "Accessing the Old and the New: Outreach via Web Exhibits and Archive Collections at the University of Arizona Library." *Reference Librarian* 32, no. 67/68 (February 2001): 57–67.
- Rettig, Patricia J. "An Integrative Approach to Archival Outreach: A Case Study of Becoming Part of the Constituents' Community." *Journal of Archival Organization* 5, no. 3 (May 2008): 31–46.
- Reynolds, Matthew, and Dale Sauter. "Engaging Undergraduates in Special Collections through English Composition: Collaborating for Student Success." *College & Research Libraries News* 69, no. 6 (June 2008): 318–21.
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