



ANNUAL REPORT

THE UNIVERSITY OF VIRGINIA LIBRARY

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A LETTER FROM THE UNIVERSITY LIBRARIAN JOHN M. UNSWORTH

No, you are not seeing double. You recently received the 2019 annual report from the Library, and this is the 2020 report. Our schedule for releasing annual reports has slid back and forth in the calendar year over time, and we are moving (with this annual report) to standardize on a fall publication. Our fiscal year runs from July 1 to June 30, and it takes until the end of July for the books to really close on the fiscal year: that makes fall a good season for this report — close enough to the end of the calendar year covered by the report, but beyond the close of the previous fiscal year. So, that's why you are getting two reports in such quick succession.

More surprising than the quick turnaround between the 2019 and 2020 annual reports is the remarkable range and amount of activity reported across the two publications. This 2020 report doesn't cover any of the ground covered in the 2019 report, and yet in these pages you will find 39 different stories about a broad range of activity in the University of Virginia Library,

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from reparative work in our cataloging practices, to exhibitions and crowd-sourcing projects to increase the depth of minority history in our archives, to tales from our ongoing renovations, to news of our operational adaptation to COVID-19 (the Zoom photo in that story shows the Library's Senior Leadership Team in our weekly meeting), to our ongoing battle for better deals on library subscriptions and our related efforts to increase open access publishing and open educational resources. And there's a story about the stunning Patrick Oliphant exhibition, the availability of which was truncated by the pandemic: we'll be following up with a virtual symposium this fall on political cartoons, about which you'll no doubt hear more in the 2021 report.

There's arresting imagery throughout this publication, but I recommend the stories about library graffiti and about the card catalog — they are both stories about the traces of activity left behind by those who use our collections and our spaces and our services, and also by those who organize and document those things. We're leaving similar traces today, as we record the tremors of national, world, and planetary events in 2020, a year that will not soon fade from memory.

Stay well, distant, and masked, and wash your hands often.



JOHN M. UNSWORTH

*University Librarian and Dean of Libraries,
Professor of English*

9.8.2020



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LOST & FOUND

RENOVATION UNEARTH'S UNEXPECTED RECOVERY



Early in February of 2020, UVA police officer Tewdros Aftae phoned Lisa Swales to inform her that workmen prepping for the library renovation had discovered her handbag stuffed inside the duct work in the stacks. The purse had been stolen when Swales stepped away from a favorite carrel on floor 1M while researching Civil War history for the Carter G. Woodson Institute for African-American and African Studies. The incident was not unprecedented — it was the second time Swales had had a purse stolen — but she had reported this theft more than a quarter century ago.

The purse, unchanged for 27 years, had belonged not to the person Swales is now but the person she had been in 1993, before three presidencies and the fall of the twin towers, before remarriage and the birth of her three children.

Swales isn't sure if there had been money inside the purse, but the well-preserved leather bag held a treasure of ordinary things from a life and place captured in time: a wallet containing photos of her cousins' young children who are now having babies of their own; an Easter card and Winnie the Pooh stickers she intended to send to them; and a letter from her grandmother after a visit, thanking Swales for the cookies she had baked.

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Other artifacts included a UVA Library user’s card with Social Security number as ID; ticket stubs from “Fried Green Tomatoes” and “Aladdin” at the Carmike 6 (which was a new theater then but doesn’t exist today); a 1990 Kennedy Center ticket to the musical “Grand Hotel,” and a ticket to Old Cabell Hall to hear the neo-modern jazz ensemble Either/Orchestra in the WTJU jazz concert series. There were receipts for purchases she made on a recent trip to England, an ACAC fitness club membership, and an appointment reminder from a dentist who had been recommended by the late Armstead Robinson, founding director of the Woodson Institute, for whom Swales was doing research when her bag was taken. Robinson’s recommendation had been a good one — Swales still goes to the same dentist today!

After her bag was stolen, Swales resumed life as a student, continuing to do research in the library, unaware of how close she was to the purse that would remain untouched for 27 years. She graduated in 1995 with an M.A. in History and continued working at the Woodson Institute until just before her first child was born in 1998. She volunteered and held part-time jobs while raising her kids and continues to teach an exercise class she started teaching in 1991 before attending graduate school.

Swales never expected to see her handbag again and isn’t sure what she’ll do with it. But this unexpected discovery from the library’s forthcoming transformation serves as a wonderful reminder of the fact that moving forward sometimes allows us to connect with our past — occasionally with more clarity than ever.





RENOVATION OF OUR MAIN LIBRARY

What happened?

The renovation of UVA's main library began both earlier than expected and not a moment too soon.

With the building scheduled to shut down at the end of the spring 2020 semester, preparation was well underway by January: most staff had been relocated to new office locations, patrons were actively receiving information about the upcoming closure and how it might affect their experience, and all of the materials in the library had been relocated to their temporary homes in Clemons and Ivy Stacks. Walking through the building, it was common to see survey markings on tile, newly-emptied and oddly-hushed spaces, and focused, hard-hatted construction personnel.

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But the beginning of March saw a hitch: a major water line failure necessitated shutting off all water to the west wing. The building's restrooms, already too few, were now down to less than half, exacerbated by the fact that stacks elevators were requisitioned for asbestos removal, leaving significant portions of the building inaccessible.

But the last twist was yet to come — far larger than one single building, but relevant nonetheless — and it struck with a wallop. February had seen the U.S.'s first publicized cases of COVID-19, and the pandemic exploded in the country in early March. Conversations about how to react began in homes, businesses, and schools across the country.

In the end, the shutdown was rapid: students departed for spring break on a Friday, and by the end of the following week, Grounds was closed. The immediate shift to distance learning was underway.

By March 16, the library was empty. And the renovation began.

What to expect?

The new library, scheduled to open by spring 2023, will correct long-standing issues with the building's systems — all new HVAC, electricity, fire suppression, and other infrastructure will ensure the safety and comfort of users. The stacks, originally built for use by librarians and never meant as public spaces, will be replaced with user-friendly mixed-use areas, with space for both people

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and collections — and ample room for users to interact with library materials. The half-height floors will be gone, and sightlines and wayfinding throughout the building will be greatly improved.

The new building will also be a lot easier on the eyes. New construction will enable natural light to flood into the formerly fluorescent-lit interior and throughout the building. Clerestory windows will allow sunlight to pour into the fifth floor stacks and an expansive opening in that floor will allow the light down into the fourth floor research and study areas. Banks of windows will illuminate third and second terrace-level floors, and double-height windows on the building's north side will do the same for a new two-story reading room. Unused space at the bottom of the lightwells behind the entrance hall will be replaced with study courtyards under skylights. Windows in the new building will feature UV protection on the glass so collections will not be damaged by the natural light. In addition, conservation measures such as an improved HVAC system and new preservation lab facilities will ensure that the books — some on high-density shelving, and others interspersed on shelves throughout study areas — are well cared for.

The new library will welcome the University community, visiting scholars, and citizens of the Commonwealth into a much better environment for both users and collections. No tuition dollars are being used to fund the renovation; the budget will come solely from a combination of state funds and private donations from alumni and friends.

We are deeply grateful for renovation support and we appreciate all who have given. A full list of our supporters can be found here: library.virginia.edu/renovation/thanks



Z SOCIETY SUPPORTS THE STUDENT BODY — AND MIND

Continuing their tradition of supporting the student experience at UVA, the Z Society committed \$1 million to be split between the new Student Health & Wellness Center and the renovation of the main library.

The Z Society, founded in 1892, is believed to be the oldest remaining secret society at UVA, and includes both alumni and students. Their gift to the renovation will help fund student spaces, and combined with the gift to the Health & Wellness Center, is meant to benefit the body and mind of students — academics and personal health.

The commitment is a continuation of giving from the Z Society to the Library, a tradition noted by University Librarian John Unsworth. “We’re gratified by the Z Society’s continued support,” said Unsworth, “and we appreciate their affirmation of the Library’s central place at the University.”

HYKU REPOSITORY PROJECT **ADVANCES** **OPEN ACCESS**

The Library has joined with Ubiquity Press and the British Library on “Advancing Hyku: Open Source Institutional Repository Platform Development,” a two-year, \$1,000,000 grant-funded project to improve and add features to the Samvera Community’s open source Hyku Institutional Repository platform. The software is used by libraries and memory institutions worldwide to disseminate scholarship freely while safeguarding it for future use.

Open access ensures that authors, universities, and other non-profit institutions can maintain long-term control over their research. Funded by Arcadia, a charitable fund of philanthropists Lisbet Rausing and Peter Baldwin, the Hyku project aims to develop the next generation of open source institutional repository software and to encourage researchers to place their work in open access repositories.

CLEMONS FIRST FLOOR REMODELED TO EXPAND BROWSING & STUDY SPACE

To prepare for renovation of the University's main library location, the first floor of Clemons was remodeled in 2019 with high-density compact shelving to keep high-use volumes on Central Grounds — close to staff, faculty, and students. Half a million volumes will remain in Clemons for three years while the main library, opened in 1938, is brought up to code and reconfigured to make it a more inviting and pleasant place to browse and study. Materials not moved to Clemons are being stored in the Ivy Stacks facility, and remain available for checkout through Virgo. Anticipating the need for study space, Clemons retains seating for 370 people, and the first floor is decked out with new furniture, charging stations, improved lighting, and upgraded bathroom facilities.



What is
a library
when it's
not a

**physical
space?**

COVID-19 LEADS TO RAPID (& ONGOING) CHANGES

What is a library when it's not a physical space? It's a question that's been examined for years by libraries that operate strictly online. But, as all of our community struggled this spring to adjust to the threat of COVID-19, ceasing in-person services and instruction over just a few days in March, the question took on a sudden new relevance.

Libraries without Libraries

Until March 2020, a situation like the global coronavirus pandemic was far more familiar as a plot to dystopian science fiction than as a real-life scenario. That said, the theoretical disaster planning which is revisited regularly by the Continuity of Operations Planning group provided fertile ground for quick movement: As soon as operational changes became a possibility, daily

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check-ins were set, procedures re-invented, and Library staff set out to accomplish an unprecedented shift to support tens of thousands of students and instructors for distance education.

From the beginning, Library leadership recognized some of the barriers ahead: With millions of print items in our collection, how could we continue to serve a population that is increasingly distanced from Grounds? If (when) buildings closed, what essential items would need to be retrieved? If scanning operations were to be undertaken, what legal and procedural factors needed to be examined?

On March 31, after quick action by Library leadership and HathiTrust, the Library announced a monumental partnership to grant digital access to any item in UVA's collection which HathiTrust possessed digitally. This special access meant that a huge portion of UVA's in-copyright print collection was immediately available online to anyone with a Netbadge login.

Between Library buildings closing in mid-March and the announcement of the HathiTrust arrangement, a massive scanning project was undertaken to provide course materials to students and educators who suddenly found themselves engaged in critical distance education.

Rapid shift

On a normal day, several hundred people staff the UVA Library, most of them in person. As of mid-March, however, the Library was operating fully remotely, with the exception of a critical skeleton crew that enabled the essential work.



But even that crew wasn't so small: for every scanning machine, there's an IT person tagged with its maintenance and repair. For every building being accessed, there are facilities personnel on call for card swipe issues or problems with the physical plant. And, of course, in the midst of ambiguities around surface contamination, feverish reminders of the importance of handwashing, and shortages of Personal Protective Equipment, housekeeping staff became the absolutely essential front line for keeping coronavirus at bay.

The central Library scanning operation became a partnership between Access Services, Public Services, and Special Collections. When an item was requested for digital delivery, it was retrieved by staff in Clemons Library, Ivy Stacks, or Special Collections, depending on where the item was located. In Clemons, a large scanner was installed on the first floor, where the massive collection displaced by the main library renovation was recently shelved. In Special Collections, cell phone cameras were utilized for cases when low-res "scans" were suitable for patron use. In all cases, staff manually captured the material, page by page, and delivered a digital facsimile to the requester.

In each scanning location, staff took extensive measures to protect themselves and others. Mail, normally a massive piece of the Library's operations as hundreds of items are received every day, was quarantined for several days before handling. Work spaces, scanners, desk surfaces, and door handles were wiped down with regularity. Like many other service personnel in the early days of the pandemic, Library staff displayed dogged vigilance and caution in their essential work to support the spring curriculum.

Adjusting to Distance Learning

The Library employs specialist librarians with expertise in particular subjects in order to serve departmental needs. Whether a patron's focus is English, Chemistry, Physics, Human Sexuality, Art, or another discipline, a librarian has expertise in resources available for the field. Additionally, Teaching and Learning librarians hold significant expertise in pedagogical planning and support. Their knowledge of digital tools, learning styles, lesson planning, and more can provide immense support to instructors seeking to adjust their coursework in light of the shift to distance learning. Additional subject experts such as those in the Scholars' Lab or Research Data Services carry specialized knowledge of tech, digital humanities, software, and all of the spaces in between.

Working closely together, Subject Liaisons and specialty librarians have always provided powerful support to instructors, but with the quick pivot online these experts were all the more critical. This spring they were still identifying materials to meet teaching and research needs; assisting in course adjustments in response to instructor goals, student needs, and technological barriers; and advising on best practices for distance learning and research alike. These are important roles the Subject Liaisons and specialty librarians have always filled, only this spring they were doing it fully digitally, from home.

Under normal circumstances, it is not uncommon for a class to visit the Special Collections reading room for lessons or research work. However, as everyday class sessions moved online, so did specialty ones — and Library staff were along for the ride.

Carrying On

The Library community remained dedicated to research and learning success, even as drastic measures were taken to protect our local citizenry from the threat of COVID-19.

Consider the following:

- When a University-wide call went out for volunteers to serve as Zoom video support in “classrooms,” more than a quarter of the resulting volunteers (50+ individuals) were Library staff.
- Scanning of physical items took place at a breakneck pace before ending in early April — Library staff scanned more than 100,000 pages, by hand, for use in courses and research.
- From March until the end of spring semester, Library staff conducted more than 100 instruction sessions and nearly 900 specialty consultations, all using remote instruction tools to meet the instructional and research needs of our community.
- “Ask a Librarian” chat, normally supported by student employees at the circulation desk, remained open and available for extended hours throughout the pandemic thanks to student employees who were willing to work remotely to answer questions and refer patrons to needed resources.
- As an initial partner with HathiTrust’s Emergency Digital Access program, UVA helped pave the way for hundreds of other institutions to make millions of in-copyright items available to patrons around the globe — enabling access while respecting licensing and building international collaboration.

In addition to the ongoing work to support the modified research and

learning landscape, librarians also worked quickly to make information about COVID-19 available to the University community and beyond. A guide for updates, information, and scholarly content about the coronavirus was quickly put together, in concert with staff from the Claude Moore Health Sciences Library. The guide included resources for researchers as well as the public, data and media resources, sections on misinformation, and guides to masks, social distancing, self-quarantining, and more. “COVID-19 Apoyo e Información,” an extensive Spanish-language guide, was created at UVA by ACRL Diversity Alliance Resident Librarian Hanni Nabahe, and subsequently used as a template for similar guides at many of the state’s other major research libraries.

As of this writing, the coronavirus remains a significant threat around the world. Libraries, particularly in the United States, which currently has the dubious distinction of holding the highest number of cases in the world, remain deep in planning mode. There are contingencies being made for re-opening; for re-closing; and for rapid responses of every stripe.

In the face of COVID-19, never has it been clearer that we are all connected. Our vulnerability, our dedication, and our shared experience in this time will no doubt lead to creative, innovative, incredible discoveries. The Library is immensely grateful to those who dedicate their lives to making our work effective, valued, and meaningful.

A SUSTAINABLE FUTURE FOR SCHOLARLY COMMUNICATION

In the 1990s, large publishers began marketing bundles of online journals to libraries at a discount. However, since the year 2000, the cost of journals has outpaced both inflation and library budgets, with publishers justifying increases by adding titles that libraries and faculty often do not want. As a result, a growing percentage of collections expenditures have been going toward keeping a shrinking percentage of desired titles. In spring 2019 UVA University Librarian John Unsworth joined six other Deans and Directors of research libraries at Virginia public doctoral institutions in signing an open letter supporting a decision by the University of California library system not to renew its \$11 million-a-year scholarly journal subscription with academic publishing behemoth Elsevier. Since then, more institutions have ended or downsized their financial commitments to big publishers.

The publishers' refusal to remedy an unsustainable purchasing model that locks research behind a paywall puts them at odds with scholars, who strongly prefer the impact of having their work available for free to anyone online. Even the federal government has signaled its interest in ensuring immediate public access to all taxpayer-funded research.

The seven Virginia institutions agree with their peers in the UC system and elsewhere — they can no longer invest in a broken model, paying faculty to

produce scholarship which they then must purchase back from publishers at exorbitant rates. When the letter was written in 2019, several large journal packages consumed about 40 percent of the seven libraries' collections budgets, affecting their ability to build collections most useful to scholarly communities. By 2025, if nothing changes, Elsevier alone is expected to take up 22.7 percent of UVA's collections budget.

UVA is among the institutions pushing back with an array of tools and services that provide legal access to research at a reasonable cost. Libraries can negotiate for access to past issues after a subscription is cancelled and can purchase individual articles when researchers need instant access. Improved Interlibrary Loan technology makes loans faster and cheaper, and new end-user tools like OAButton can locate free, legal versions of online articles — more than 50 percent of the articles researchers actually read, (that proportion will grow to 70 percent by 2024). Several libraries have realized substantial savings by replacing “Big Deal” bundled subscriptions with subscriptions only to journal titles regularly used by researchers.

Finally, universities themselves are becoming open access publishers. UVA Library's open access press, Aperiio (<https://aperio.press/>), publishes two open access scholarly journals and recently published four open access books: “The Public Domain Song Anthology,” in collaboration with the Music Library Association, and three others with the UVA Press. There is no doubt that publishing vendors like Elsevier will continue to exist, because they own prestigious subscription-only titles such as “Nature” and “Science.” And some commercial publishers do offer open access options for authors who can afford the hefty fees for publication. But it will be the independent, open access publishing efforts like Aperiio that point the way to a sustainable, affordable future for scholarly publication.

WORDS MATTER

CHALLENGING BIAS & STRUCTURAL RACISM

Librarians, archivists, and cultural heritage professionals are uniquely poised to examine and change structural racism that exists in libraries, archives, library catalogs, and information systems. The Library of Congress (LOC) Subject classification system is a widely adopted classification schema but this system is fraught with bias, racist terminology, and outdated subject headings. During the reorganization of Scholarly Resources & Content Strategy (SRCS) in 2019, Carmelita Pickett, Associate University Librarian for SRCS, tasked the Digital Strategies Team with the investigation and implementation of a strategic framework that could address these current inequities.

Since this directive, the Subject Heading Initiative has evolved into a co-developed strategic collaboration between the Digital Strategies unit in SRCS and the technical services unit in Special Collections. This initiative was

designed to develop a cohesive approach to improve subject access for people of color, indigenous peoples, LGBTQ+, women, and traditionally marginalized communities. This initiative seeks to support the University and UVA Library's antiracism, inclusion, and diversity efforts.

For many years LOC has collaborated with librarians and catalogers to update and improve subject authority records through the Subject Authority Cooperative Program. These efforts continue today but these modifications do not address the immediate and direct changes that libraries can implement to improve the humanization of marginalized communities. In 2014, a Dartmouth librarian and the Coalition for Immigration Reform and Equality at Dartmouth (CoFIREd) first petitioned the Library of Congress to eliminate 'illegal alien' in favor of 'undocumented immigrant,' but this two year petition was blocked by Congress. Although Congress opposed this effort some libraries have designed alternative ways to address this systemic issue.

This year the Library's Subject Enhancement Initiative will focus on people, with a goal of returning humanity to individuals and communities for whom personhood has been stripped in current subject terminology (e.g., Slaves → Enslaved laborers, Illegal aliens → Undocumented immigrants). The terms used in Virgo, the Library catalog, may differ from other university catalogs; however, discoverability will not suffer as a result of this initiative. Project leads recently deployed a staff survey soliciting assistance about specific headings to target. As this effort evolves the Library is committed to working with interested researchers, scholars, and students to develop a reparative taxonomy that will address the inequities that persist in LOC subject headings.

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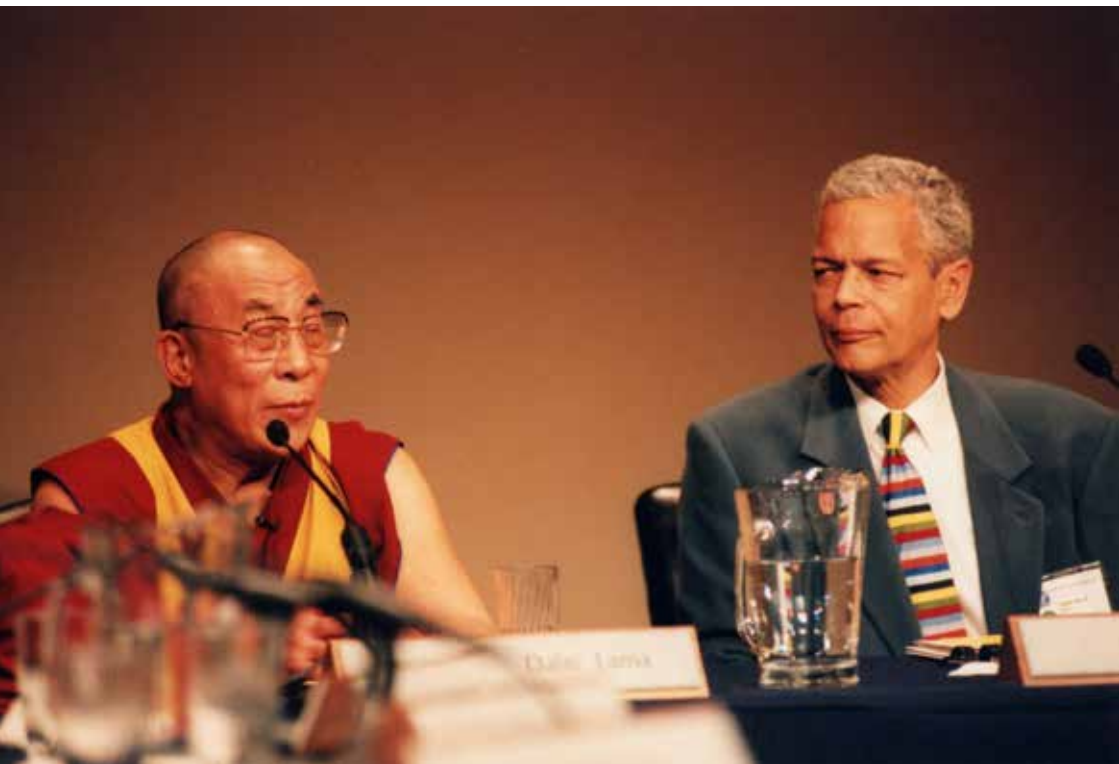
TRANSCRIBING CIVIL RIGHTS HISTORY

In August 2018, three years after civil rights icon and UVA professor Julian Bond died, and a year after the deadly “Unite the Right” rally focused national attention on racial inequities within the Charlottesville community, the Albert and Shirley Small Special Collections Library and the Scholars’ Lab joined with UVA’s Carter G. Woodson Institute of African-American and African Studies to give new scope to Bond’s eloquent expression of a generation’s struggle against racism. In a crowdsourced project, volunteers began transcribing Bond’s papers housed in the Library’s special collections — bringing to the world what had previously been available only in person. Beginning with Bond’s speeches, the transcribed material is being assembled in a digital scholarly edition of “The Essential Julian Bond.”

The project announcement called for volunteers to register and come to the Woodson Institute, the Scholars’ Lab, or two other off-Grounds transcribing centers. Those who could not come in person could participate remotely. During the noon hour, participants and the public were invited to view an exhibition of original Julian Bond materials in the Small Special Collections Library.

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TRANSCRIBING CIVIL RIGHTS HISTORY

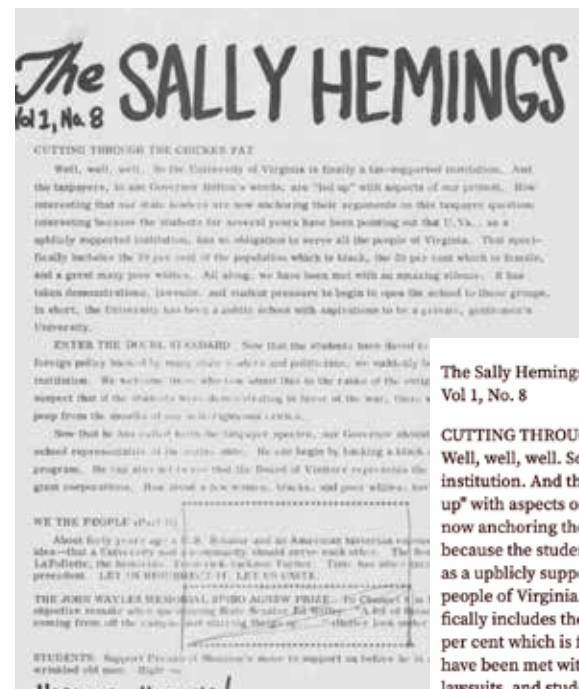
Speaking about the project a year later, Deborah McDowell, Alice Griffin Professor of English and director of the Woodson Institute, said participants in the inaugural event reported a “sense of deep fulfillment at being engaged with these materials; that they felt they were doing more than simply transcribing words from a page into a computer, but that they were actually engaged with this figure whose words, dating back in many cases decades before, still retain their relevance, their resonance, and their importance.”

Bond taught over 5,000 students in more than two decades at UVA, sharing unique insights into the history he helped make. As co-founder of the Student Nonviolent Coordinating Committee in 1960, he mounted direct-action challenges to segregation and organized voter registration drives across the South; he won election to the Georgia Legislature where he served seven terms; he co-founded the Southern Poverty Law Center; and he served as chairman of the NAACP. At UVA he co-directed the “Explorations in Black Leadership” oral history video collection and led nine “Civil Rights South” seminars, taking participants to Atlanta, Birmingham, Selma, and other sites important in the history of the civil rights movement. In 2016, UVA’s College and Graduate School of Arts & Sciences established the Julian Bond Professorship of Civil Rights and Social Justice.

McDowell expressed a hope that the first event was only the beginning of “an ongoing and mutually beneficial collaboration on digital humanities projects across the University.” According to Woodson Institute coordinator of the Citizen Justice Initiative, James Perla, by the end of the second annual Bond transcribe-a-thon in August 2019, 3,000 pages had been transcribed.

SURFACING STORIES OF UNDERREPRESENTED LIVES

In March 2019, the Library launched a project to transcribe unique items from the Small Special Collections Library and make those resources available for full-text searching. The transcription work, performed remotely by Library staff and student assistants whose regular responsibilities were interrupted because of the COVID-19 pandemic, will enable searching for specific names, places, dates, and more. Items that have been fully transcribed include the “Sally Hemings” underground newsletter (born in the turmoil of the May 1970 student strike), the University’s first volume of matriculation records (1825-1905), the Watson Family Papers “slave notebook” recounting work performed by enslaved men and women, and the registration book of the Madison Friendship Lodge, a local African-American fraternal order. Making these materials fully searchable is part of the Small Special Collections Library’s work to bring to light the stories of often-underrepresented lives.



The Sally Hemings
Vol 1, No. 8

CUTTING THROUGH THE CHICKEN FAT
Well, well, well. So the University of Virginia is finally a tax-supported institution. And the taxpayers, to use Governor Holton's words, are "fed up" with aspects of our present. How interesting that our state leaders are now anchoring their arguments on this taxpayer question; interesting because the students for several years have been pointing out that U. Va., as a publicly supported institution, has an obligation to serve all the people of Virginia. That specifically includes the 20 per cent of the population which is black, the 50 per cent which is female, and a great many poor whites. All along, we have been met with an amazing silence. It has taken demonstrations, lawsuits, and student pressure to begin to open the school to these groups. In short, the University has been a public school with aspiration to be a private, gentleman's University.

ENTER THE DOUBL STANDARD Now that the students have dared to challenge a corrupt foreign policy hacked by many state leaders and politicians, we suddenly become a tax-supported institution. We welcome those who now admit this to the ranks of the enlightened, however, we suspect that if the students were demonstrating in favor of the war, there would not be a single peep from the mouths of our self-righteous critics.

Now that he has called forth the taxpayer spectre, our Governor should move to make this school representative of the entire state. He can begin by backing a black and poor white recruitment program. He can also act to see that the Board of Visitors represents the people instead of a few



BOOKS HAVE MOVED, BUT ALL REMAIN AVAILABLE DURING RENOVATION

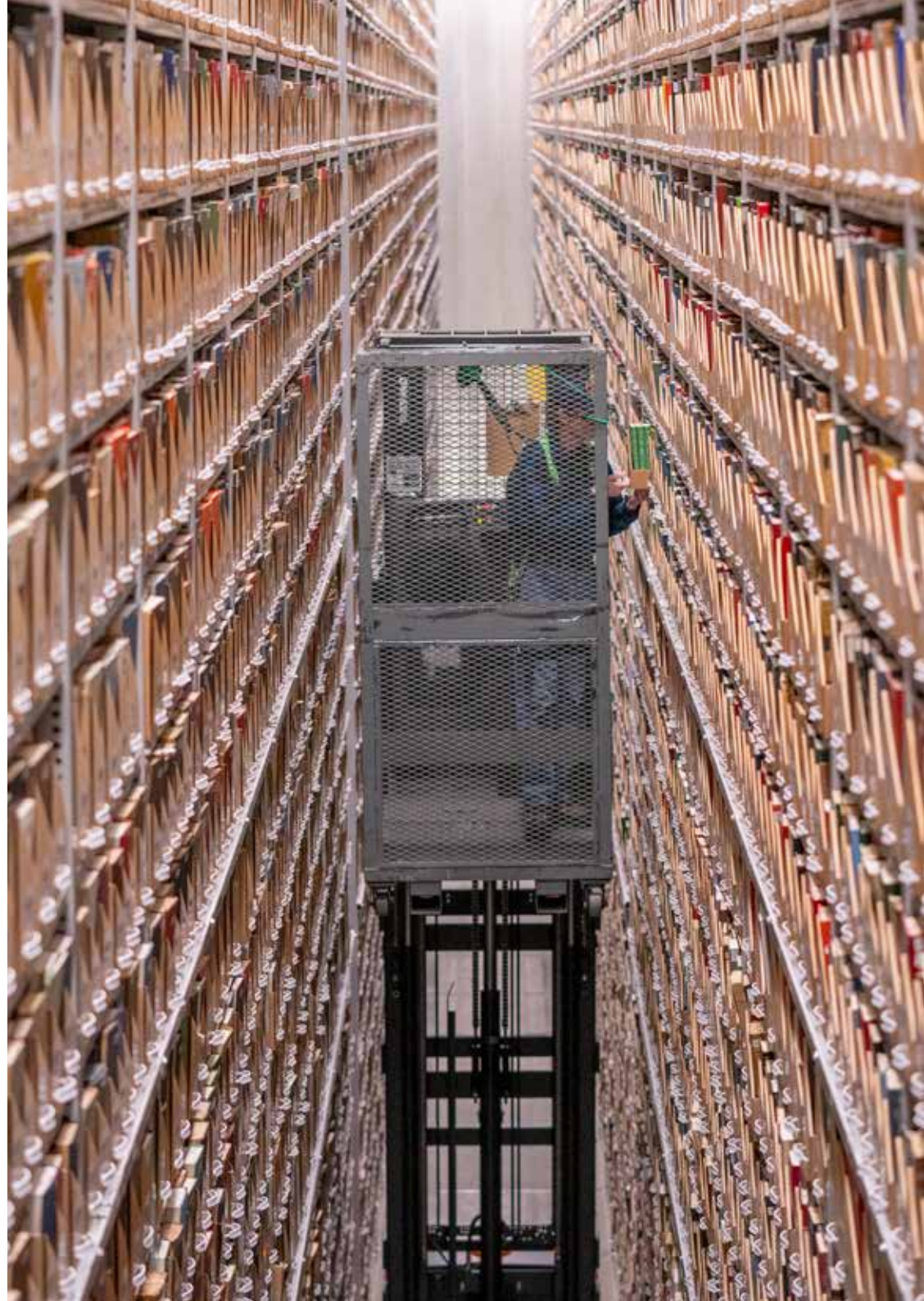
Before construction could begin on renovations to the University's main library in spring of 2020, 1.7 million books, maps, microforms, and other media needed to be moved out, but kept available to students and faculty. In fall of 2019, nearly 500,000 of the library's high demand titles were moved to the 1st floor of Clemons Library where they will remain for the duration of the project, available by request through Virgo, the Library catalog. Under normal library operations, those books will be accessible for browsing on high density mobile shelving, installed to preserve as much study space as possible, in Clemons. The library's less popular titles — as well as all maps and microforms — were moved to the Ivy Stacks remote shelving and retrieval facility where they are also available by request.

Ivy Stacks has never been just a storage facility; it's a library with a mission to preserve cultural memory not just in books but in maps, LPs, rolls of

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microfilm, computer disks, music CDs, video laserdiscs, and a myriad of other items — such as issues of Charlottesville’s Daily Progress newspaper from 1895 to the present, and the original glass negatives of photos made by Charlottesville photographer Rufus W. Holsinger from the late 1880s to 1930. And Ivy now has a new feature: a bright, inviting reading room equipped with flatbed scanner, microform scanner, and a turntable that plays anything from vinyl LPs to old 78 rpm discs, providing unprecedented access to a vast collection.

Ivy Stacks (right), with double the capacity of 2017, is now equipped with a solar array to help power the facility and maintain it at a preservation standard temperature. In addition, most of the material that moved to Ivy Stacks will move back to much improved conditions in the fully renovated main library, and Clemons has been made over with new lighting, furniture, charging stations, a renovated HVAC system, and new bathroom facilities. Whether in Ivy Stacks, Clemons, or the main library, users will have full access to all materials, housed in conditions that benefit not only the books but the people using them.



PLAN OF UNIVERSITY
CLEARED LAND



ON THESE

GROUNDS

University boundary
Building Sites
Principal road
Walks
Scale 200 ft per inch,
Drawn by Wm. A. Pratt

The University of Virginia is beginning work on a major digital initiative to create a common, shared approach to describing and organizing the information documenting the history of enslavement housed in college and university archives.

The first phase of “On These Grounds: Slavery and the University” will be funded by a \$550,000 grant awarded to Michigan State University by The Andrew W. Mellon Foundation. Staff at UVA will collaborate with teams from MSU, Georgetown, and the Omeka web publishing platform to produce a freely-available linked open data model that is robust enough to describe the lived experiences of enslaved people, including those whose lives and labor supported higher educational institutions.

Over the past two decades many institutions of higher education, including UVA, have begun to publicly examine and accept their historical roles in the injustices and enduring legacies of slavery. Despite the similarities of

record types, information sources, and data elements, institutions often take their own, often duplicative, approach to examining the representation of their history. By producing a common approach to these stories, “On These Grounds” will help expand researchers’ understanding of the lives and experiences of enslaved people across these institutional contexts, and extend the possibility of search and discovery across collections.

The UVA team will be led by Brenda Gunn, Associate University Librarian for Special Collections and Preservation. “By linking records across repositories, we can show social, cultural, and familial relationships across time and geographical space. Being able to track these relationships can enrich scholarship as well as help descendants discover and learn more about their ancestors,” Gunn noted. “Through this project, we intend to bring to the surface the aspects of enslaved lives that have been in our records but not visible because we haven’t centered these experiences in our descriptive work.”

R E P O R T

#BLACKWOMENMATTER
#BLACKWOMENMATTER
#BLACKWOMENMATTER
#BLACKWOMENMATTER

A Black History Month 2020 exhibition, “Sisterhood: Cultural Portraits of African-American Women” highlighted both anonymous and notable women with materials drawn from holdings in the Albert and Shirley Small Special Collections Library as well as the curators’ own collections. The exhibition commemorated the 400th anniversary of the arrival of the first enslaved Africans in what became the United States, and paid tribute to Black women as authors and artwork, educators and entertainers, fashionistas and freedom fighters, policymakers and uncrowned queens.

CONTINUED

A N N U A L





#BLACKWOMENMATTER

On display in “Sisterhood” were 70 unique artifacts and documents featuring 140 women, grouped into five thematic sections: “Artwork & Authors: Black Female Voices and Faces;” “Black UVA Women: Being First;” “Charlottesville-Albemarle Women: Groundbreakers on the Homefront;” “Fashions & Livelihoods: The Way They Wore;” and “Love, Marriage & Family: The Ties that Bind.” The broad range of materials in the exhibition included photographs, manuscripts, posters, books, album and magazine covers, and even collectibles such as dolls, statuettes, and Christmas tree ornaments.

Opening in the Small Library at the end of January, the exhibition was slated to stay up through mid-June but as UVA spaces closed in mid-March it went online, proving very popular on social media. For five weeks, staff shared posts of images and stories detailed in the exhibition. One post included a December 1970 image of one of UVA’s first black female students, with the acknowledgment that her name was unknown to Library staff. The UVA Black Alumni retweeted the post and a day later their network had identified her as Allegra McCullough, a 1972 graduate from the Curry School. The Black Alumni account also contributed an alternate name for the exhibition: #SisterhoodExhibition #BlackWomenMatter.

To see posts on the exhibition, visit [@RareUVA](#) on Twitter and [@SmallSpecialCollectionsUVA](#) on Facebook, or search for “[#sisterhoodexhibition](#)” on either platform.

LEFT: Fannie Redman, Centenarian, 1910, and Allegra McCullough, 1970.

PREVIOUS SPREAD: 1971 poster of Sojourner Truth by Ann Grifalconi.

ADDRESSING SYSTEMIC RACISM IN COLLECTIONS

The Library's ongoing effort to broaden the diversity of its collections intensified after the 2017 white nationalist demonstrations in Charlottesville. Staff joined with students and faculty to “hack the stacks,” using Virgo’s purchase recommendation feature as a means of expanding Library holdings on a variety of social justice topics. Now the Library has gone deeper, working to address biases in a collections-building process which reflects the systemic racism inherent prevalent throughout society.

In the summer and fall of 2019, the Library’s collections group focused on reviewing titles in African History. They found that faculty checkouts in this subject area have increased over the past decade, but also that some important titles that should have been purchased automatically, within the scope of collections desired by the UVA Library, had been left out of the collection. To meet the needs and interests of scholars and

CONTINUED

underrepresented communities, the Library now constantly adjusts these “approval plans,” leading to a more inclusive collection on Library shelves. The group also evaluated Library print and electronic collections, revealing gaps in areas the Library needs to strengthen, such as translations of Chinese, Japanese, and Korean literature, research in Afro-Latinx and Indigenous-Latinx studies, black queer feminism, mental illness, and works by authors from diverse backgrounds. An intensive review of reading lists, bibliographies, course content, and holdings of peer universities has led to an increase in titles by underrepresented authors, books published by independent presses, and films, music, databases, journals, and digitized primary sources related to marginalized groups.

Similarly, the collections group revised the Library’s e-books acquisition policy to highlight the commitment to providing e-books that meet the needs for research and instruction while also respecting authors, intellectual property rights, diversity, inclusion, and long term access. Central to this new policy is a renewed commitment to acquiring e-books that comply with accessibility guidelines of the Americans with Disabilities Act.

A list of new content licensed during fiscal year 2020 includes:

- **Caribbean Newspapers, Series 1, 1718-1876: From the American Antiquarian Society**
- **Archives of Sexuality & Gender: LGBT History and Culture Since 1940**
- **Archive of Sexuality and Gender: Sex and Sexuality, Sixteenth to Twentieth Century**
- **LGBTQ+ Source**
- **Oxford Bibliographies in Buddhism**
- **American Indian Newspapers**
- **American Indian Histories and Cultures**
- **Colored Conventions Project**

PREVIOUS SPREAD: "Kiowa Family," from the Indigenous Peoples of North America resource (*Annette Ross Hume Photograph Collection, Wichita State University Libraries*)

FINDING DIALOGUE THROUGH FUN: FACTUALITY GAME GETS THINGS ROLLING

In celebration of Martin Luther King Jr. Day, UVA community members gathered in January to experience Factuality, “A 90-minute crash course on structural inequality in America”, co-hosted by the Library, the Office for Equal Opportunity and Civil Rights, and the Center for Health Policy at Batten.

Designed and moderated by Natalie Gillard, players take on identities based on the intersection of race, class, gender, sexual orientation, faith, ability, and age. The game uses real-world data about advantages and limitations due to structural inequality to craft players’ experience as their avatar moves around the board. Factuality unfolds as a facilitated dialogue, intended to imbue players with a deeper understanding of bias, structural inequality, and institutionalized discrimination. Gillard has hosted Factuality events at hundreds of organizations across the United States.



WRITING CAFÉS’ SMOOTH ADJUSTMENT TO **DISTANCE LEARNING** **MET COMMUNITY NEED**

Research and Writing Cafés, popular for their companionable quiet and — of course — free coffee and snacks, barely skipped a beat when classes rapidly shifted online in March 2020. The weekly Café, originally intended to provide writing support to graduate students, skipped only one session before moving completely online. The online Zoom sessions attracted students and faculty alike; a testament to the broad interest in camaraderie and support as our community sought new work routines in the distanced environment.

There were nearly 20 two-hour Café sessions during the academic year, about half on Zoom. Each began with a quick check-in for attendees to voice personal goals before settling into quiet writing and research. Librarians kept conversation moving, piped coffee house music into the meeting, and remaining available on chat for research support. The events served several hundred attendees and garnered rave reviews.

APPROACHABLE, ACCESSIBLE, AFFORDABLE

LIBRARY OFFERS SIMPLE WEB HOSTING

The Library is now offering low-cost, easy-access web hosting for blogs, portfolios, projects, and more. Contrasted with commercial companies offering similar services, UVA Create utilizes Reclaim Hosting to offer an easy-to-use administrative interface for installing web applications and managing content. Faculty, staff, and students can register a domain name and easily install open source applications such as WordPress, MediaWiki, Drupal, Scalar, and Omeka.

By making hosting approachable and affordable, the service offers low-risk access for exploring web publishing, expanding technological literacy, and communicating with an unlimited audience on the web.



PRESERVING THE LIBRARY'S RECORD OF ITSELF

To doctoral students **Neal Curtis** and **Samuel Lemley**, the millions of index cards housed in 40 massive wooden cabinets on the main library's fifth floor (comprising the Library catalog before it went online in 1989), served as a valuable resource in their Rotunda Library Online project. The old catalog was "the Library's record of itself," a connection with "how the University created and represented knowledge at a given moment in its history." Faced with the possibility of losing this piece of University history to the renovation, they began a volunteer project to have all the cards boxed and preserved for future generations of researchers, and are seeking funds to have information from the cards made available eventually through Virgo, the Library's online catalog.

One reason for preserving this physical record of the Library's holdings is that not all information survived the transfer to digital form. Since the beginning of the card catalog in 1939, librarians and Library workers sometimes included handwritten notes on the front and back of cards about

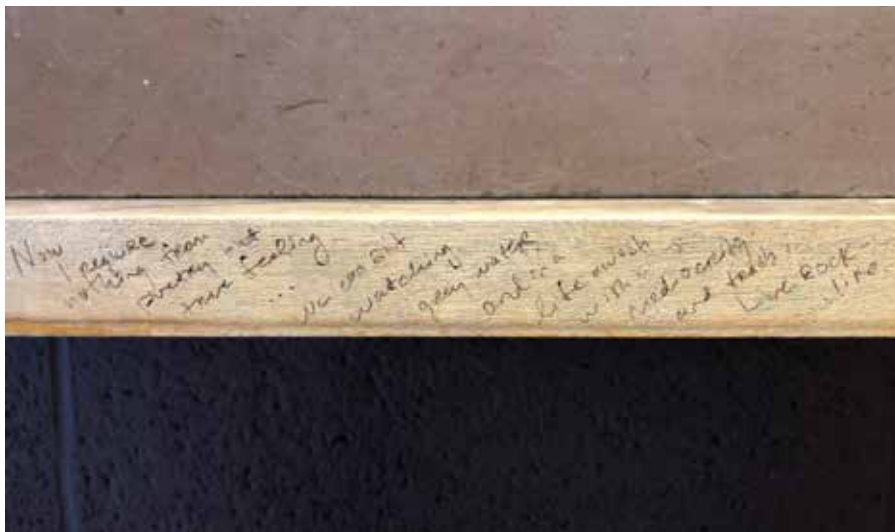
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the provenance of certain volumes, where they came from, who donated them, or the names of professors and the titles they recommended for purchase. President Emeritus John T. Casteen III, who had filed cards in the Library as a student worker, remembers notes in the card catalog about books that came from the collections of Thomas Jefferson and others, some donated to make up for Library losses in the Rotunda fire of 1895.

One of the first drawers examined by Curtis contained a card for an 1804 edition of Benjamin Smith Barton's "Elements of Botany" signed by Joseph C. Cabell, an early backer and influential promoter of Jefferson's University. When Curtis found no record of the book in Virgo, he inquired if it were on the shelf in Special Collections. It was. Other than the book itself, the entry in the card catalog was the only remaining record that this piece of Library history existed.

The project received full backing from the Library, which offered expertise in vetting and improving the process by which about 40 student and faculty volunteers packed the cards for storage. University Librarian and Dean of Libraries, John Unsworth, praised the volunteer effort: "The University of Virginia was built around its library, and it has a long and distinguished history of bibliographic scholarship ... The fact that this effort to preserve the final state of our (1989) card catalog is being led and organized by graduate students testifies to the continued vitality of that tradition."





LIBRARY GRAFFITI: DRAWING WITHOUT AN ERASER

Most of the 1.7 million print titles that were taken out of the main library to make way for renovation will come back when the library reopens. And thanks to the students in anthropology professor Lise Dobrin's "Literacy and Orality" course, a "devalued form" of writing that was literally part of the building will continue to be available after the stacks have been demolished and rebuilt. In spring and summer of 2019, Dobrin's class documented graffiti that over the years had been anonymously scribbled on and scratched into the building's 176 study carrels. With Library support, the students photographed, organized, and cataloged the accumulated writings and donated them to Special Collections where they will be preserved for posterity.

According to Dobrin, the writings represent moments when students, studying in the isolation of the carrels, felt liberated enough to communicate their deepest personal thoughts to other individuals coming to the same space, on topics as varied as academics, politics, poetry, film, music, or

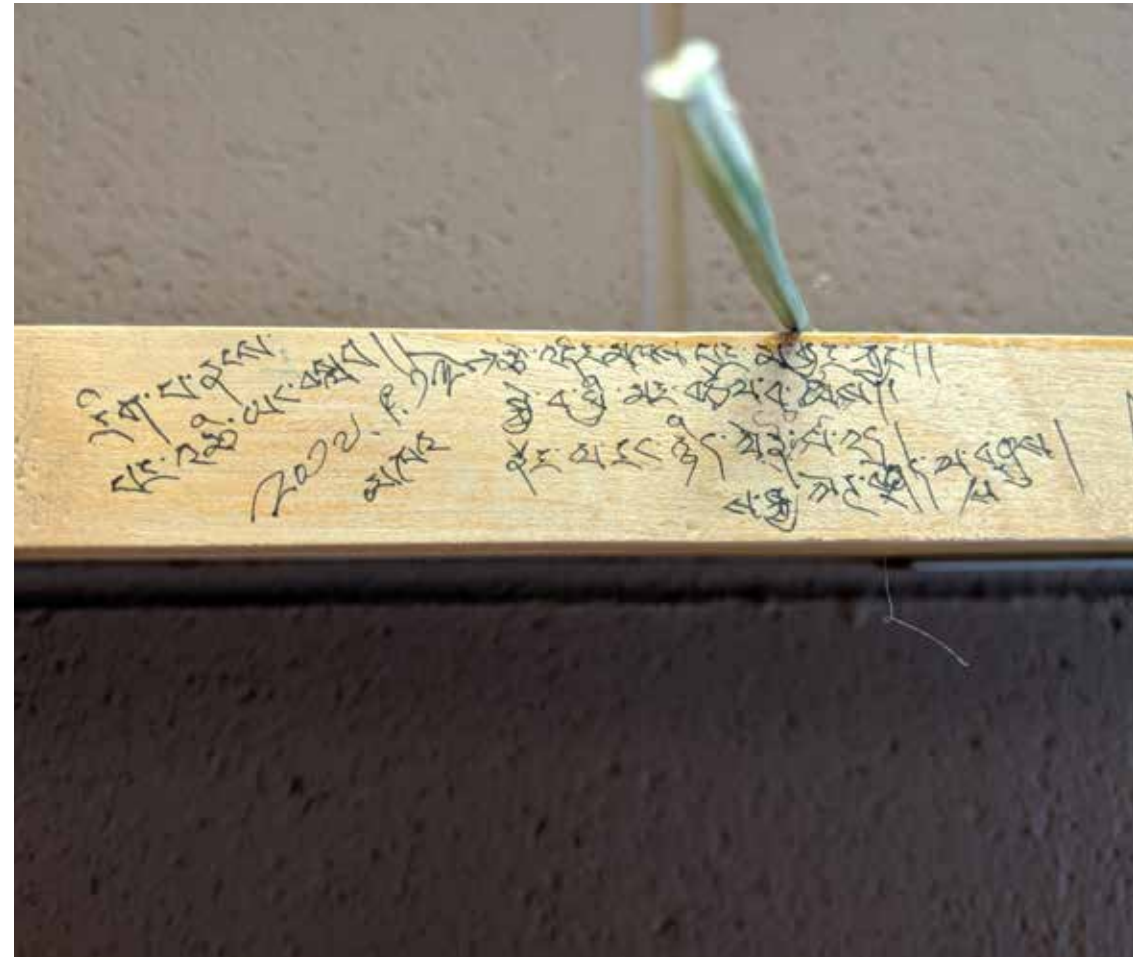
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just what they were feeling at a given moment — in one carrel it became a sort of tradition to note the date, time, and weather with a comment on the writer’s state of mind.

Scrawling messages on carrels is not unlike writing posts on an anonymous internet forum. And because of the writers’ anonymity, their candid and personal observations provide valuable context for examining University culture. An overtly sexist comment directed toward members of a particular sorority, for instance, might offer insight into gendered bias in the University.

Other writers showed interest in the act of writing itself. One writer, for example, offered a quote from Derek Walcott’s poem “Winding Up”: “Now I require nothing from poetry but true feeling ... We can sit watching grey water and in a life awash with mediocrity and trash Live rock-like.” Another statement attributed to American political reformer John W. Gardner, “Life is the art of drawing without an eraser,” appears in a somewhat truncated form in both German and English: “Leben ist zeichnen ohne Radiergummi | life is drawing w/o an eraser.”

The project has enjoyed enthusiastic support from University Librarian John Unsworth, whose interest was deepened by the work of a former student classifying subgenres of graffiti in the University of Chicago’s Regenstein Library, and by the Pompeii Forum Project led by UVA professor emeritus John Dobbins. To Unsworth, graffiti in the Library is no less a threatened text than graffiti which did not survive volcanic eruption in Pompeii. And now, because of these students’ efforts, the student who wrote, “I’m gonna come back in 10 years & show this to my kids! pls don’t paint over,” need not go away disappointed.



On a fourth floor carrel, graffiti written in the Tibetan language on Sept. 13, 2017.

From “The Elegant Sayings of Sakya Pandita” by Sakya Pandita Kunga Gyaltzen:

*Even if one is to die the next morning, today one must study.
Though one may not become a sage in this life,
Knowledge is safely deposited for future lives,
Just as riches safely deposited can later be reclaimed.*



I'VE NEVER SEEN MY WORK BETTER DISPLAYED

When it was announced in 2018 that renowned political cartoonist Patrick Oliphant was donating his archive of nearly 7,000 drawings, watercolors, prints, sculptures, and sketchbooks to the UVA Library, plans for an exhibition were almost immediately in the works. In a sense, the plans had begun as early as 2009 when Oliphant, visiting UVA for a retrospective of the George W. Bush years, gave talk-and-draw demonstrations inviting audiences into a creative process he said was fueled by anger. "I bring myself to a boil every day," he said. "It doesn't take much." UVA's Miller Center for Public Affairs' emphasis on the history of the American presidency and the access to the artist's work offered by the Albert and Shirley Small Special Collections Library made UVA the perfect repository.

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From late September of 2019 until COVID-19 suspended public viewing, the major exhibition, “Oliphant: Unpacking the Archive,” treated visitors to Oliphant’s creative uses of anger, juxtaposing the retired political satirist’s trenchant pen-and-ink observations of the political scene with his works in fine arts media — sculpture, contour painting, and watercolor. These works, displayed for the first time alongside artifacts tracking the arc of Oliphant’s half-century career, revealed the collection’s rich potential for research and teaching in fields ranging from art history and politics to rhetoric and media studies.

Sculptures included Richard Nixon, hands overhead in his famous V for victory parting shot, flashed while leaving Washington in disgrace after Watergate; Jimmy Carter, a tiny figure with legs dangling over the edge of his presidential pedestal; and Bill Clinton, a sexual libertine sculpted after a photo of the real-life Billy the Kid, with six-gun positioned suggestively in front and a cigar in his right hand.

In drawings and paintings, Oliphant depicted Vice President Nelson Rockefeller as a profane and effete St. Francis, extending his middle finger to a perching bird while extending the pinky of his other hand; Ronald Reagan as Slim Pickens’ Cold War cowboy riding a hydrogen bomb to world destruction in Stanley Kubrick’s “Dr. Strangelove”; and Barack Obama as an enigmatic Easter Island figure inviting the public to see what they wanted to see in his presidency.



Never-before-seen archival material included Oliphant’s early work as a young man when he opted for an education in the newsroom instead of college. His Pulitzer Prize certificate, a printing plate for the winning cartoon, and written comments reveal the artist’s ambivalence about awards and fame. Some of the most popular items were fan and hate mail — testimonial to Oliphant’s success at delighting the powerful people he caricatured, and infuriating audiences of every stripe.

Panels showing photographs of Oliphant’s home studio covered the gallery’s bay window, allowing in natural light while blocking direct sun. In front of the window was the only piece in the exhibition on loan from the



I'VE NEVER SEEN MY WORK BETTER DISPLAYED

artist: one of Oliphant's drawing boards, a free-form mélange of seemingly unrelated drawings showing his imagination at play. When the exhibition's curators welcomed Oliphant into the gallery for his first view of their work, he said, "It's beautifully done. I can't think of a time when I've seen my work better displayed."

PHOTO: Patrick Oliphant at the opening of "Unpacking the Archive." The exhibition opening was celebrated over three days with panel discussions held by the Miller Center and Law School, an opening reception, a screening of a documentary in progress at Violet Crown Cinema, and a dinner for guests and friends of the Oliphants with keynote speaker Maureen Dowd.

WEEKLONG CELEBRATION OF LIBERATION & FREEDOM

On March 3, 1865, Union troops arrived in Charlottesville and began a process that eventually liberated over 14,000 enslaved residents of the city and Albemarle County, ushering in the beginnings of emancipation for more than 50% of the area's inhabitants. In September 2017, the Charlottesville City Council voted unanimously to designate March 3 as Liberation and Freedom Day and in 2019 declared it a city holiday.

In 2020, Liberation and Freedom Day was celebrated for the entire first week of March with panel discussions, a vigil, a street-renaming, concerts, art exhibits, and more, in multiple venues around Charlottesville. The Albert and Shirley Small Special Collections Library and UVA's John L. Nau III Center for Civil War History co-hosted "Black Liberation in Civil War Charlottesville," a talk by Professor Ervin L. Jordan, Jr., Research Archivist for the Library. Jordan spoke about the Library's collections relevant to the Union occupation of Charlottesville and the start of emancipation. In addition to items from the Small Special Collections Library, items from the new John L. Nau III Civil War History Collection were on display for the first time since the collection was donated by Mr. Nau in 2019. The Nau Collection includes more than 30,000 letters, 250 diaries, and 4,000 images relating to the Civil War.

“THE PAST IS NOT DONE WITH US YET”

JUNETEENTH IN THE 21ST CENTURY

On January 1, 1863, President Abraham Lincoln signed the Emancipation Proclamation, freeing all enslaved people in states that had seceded from the union. It would be another two and a half years, however, before Texas, the final holdout, adopted the Proclamation and liberated the last of its enslaved laborers on June 19, 1865. Since then, the day has been celebrated by African Americans as “Juneteenth.”

This year, the Office for Equal Opportunity and Civil Rights hosted a virtual talk, “Juneteenth and Its Historical Significance in George Floyd’s America,” by Professor Ervin L. Jordan, Jr., Research Archivist of the Albert and Shirley Small Special Collections Library. Over 350 people attending via Zoom heard Professor Jordan speak about the long road to freedom for African Americans. “Emancipation was not enough,” he said. “To tangibly secure their new freedoms, African Americans needed citizenship and voting rights, freedom of mobility and immigration, wage employment and

military service, land ownership, reuniting of families, freedom of education and worship, and equal access to public spaces.”

Jordan spoke about how the inherent promise of Emancipation in the 19th century still has not been fully realized in 21st century America. “The past is not done with us yet,” Jordan said. “Juneteenth has become an inspirational worldwide commemoration that enlightens us in ways its first beneficiaries never envisioned. Five generations after the Civil War, we continue to challenge and confront systemic racism in George Floyd’s America.”

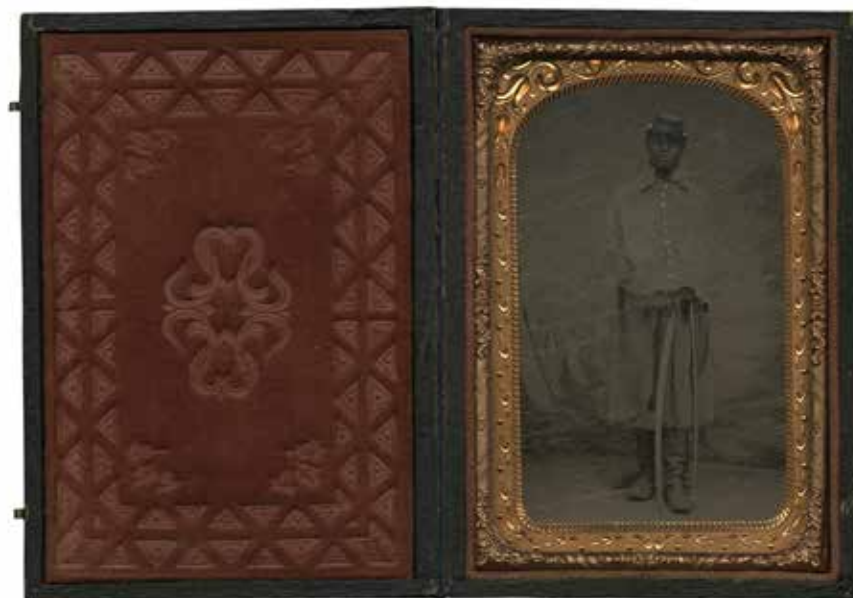
Jordan answered a range of questions from attendees about ways to celebrate Juneteenth and the significance of the protests ignited by the recent violent death of George Floyd. Jordan suggested the possibility of the University hosting community gatherings at the Jefferson School African American Heritage Center as a way of allowing community members to discuss the significance of Juneteenth and to get children involved with research and presentations explaining the day’s importance. Citing the recent police killings of others besides Floyd, Jordan said, “I am heartened by the fact that many predominantly-white institutions and organizations seem to be making more sincere efforts to address racial policies and practices and racial history in this country. No one knows whether all this will bear fruit, but it is at least a start.”

THE JOHN L. NAU III CIVIL WAR HISTORY COLLECTION

In September of 2019, the College Foundation and the Library hosted an event to celebrate John Nau and his gift of the John L. Nau III Civil War History Collection to the University, a gift combining Nau's interest in history and the Civil War with his twin passions for preservation and the University of Virginia.

Nau (Col '68), a former BOV member and a founder of the College Foundation, is a longtime benefactor to the University. His many notable contributions include a gift for constructing Nau Hall, home of the history department, and a donation to fund the John L. Nau III Center for Civil War History, housed in the same building as the Mary and David Harrison Institute for American History, Literature, and Culture and the Albert and Shirley Small Special Collections Library.

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THE JOHN L. NAU III CIVIL WAR HISTORY COLLECTION

One of the country's most significant collections of material relating to the Civil War, the Nau Collection is remarkable for its breadth and depth, containing not only war correspondence, soldiers' letters, and unpublished images in a number of formats (including the tintypes of unidentified Black Union cavalry soldiers shown on the previous spread), but weapons, uniforms, soldiers' personal effects, and other artifacts. The collection, already notable for comprising a wide range of both Confederate and Union materials, was augmented when Nau surprised attendees of the event by announcing the addition to the gift of two significant items — a letter from Robert E. Lee to his brother, and a document (shown left) signed by Abraham Lincoln and his entire second cabinet.

Addition of this collection to the Library's already-significant Civil War holdings enhances the University's status as a locus for scholarly study of the Civil War as well as a destination for those wishing to engage with the personal stories of soldiers on both sides.

VIRGINIA FOLKLORE SOCIETY RECORDINGS

In 2019, the Library began providing streaming access to recordings of traditional folk ballads included among the Papers of the Virginia Folklore Society, left to the Library by UVA English Professor and President of the VFS, Arthur Kyle Davis, Jr. The ballads were recorded by Davis and others in the byways of Virginia during the 1930s on state-of-the-art “aluminum instantaneous discs.” Housed with the Society’s papers in the Albert and Shirley Small Special Collections Library, the nearly 700 songs on 173 discs represent not only the work of Davis, but the advance work of the teachers, mostly women, recruited by VFS from Virginia’s public schools, to find ballad singers, gather information, and transcribe songs.

The recordings have been digitized with support from the “Recordings at Risk” program, funded by The Andrew W. Mellon Foundation and administered

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by the Council on Library and Information Resources. An improved finding aid has been developed for the archival collection, featuring sheet music, newsletters, and photographs. Access to the streaming media is provided by the Library through an instance of Avalon Media System.

These files include the earliest known recordings of Salem, VA ballad singer Texas Gladden (born Texas Anna Smith in Saltville, VA). Davis first recorded Gladden directly on to aluminum disc in 1932, predating by nine years the performances taped by famed ethnomusicologist Alan Lomax who called Gladden “one of the best American ballad singers ever recorded.” Gladden, shown on the preceding page with one of her children in a 1937 photo, later achieved a measure of notoriety when her repertoire furnished material for singers such as Joan Baez and other musicians of the 1960s folk boom.

Davis’ field research into Virginia variants of traditional English and Scottish ballads formed the basis of his VFS publication, “Traditional Ballads of Virginia,” but he expanded the society’s mission to include all types of folksong, and he made some of the earliest recordings of Virginia’s African American musicians. His correspondence demonstrates how much the Society relied on women like Alfreda Peel, a teacher educated at Radford State Teachers College and a VFS member, who did much of the actual song collecting. The Davis manuscripts also reveal an early interracial collaboration with African American linguist Lorenzo Dow Turner, studying and recording the African American Gullah language of coastal South Carolina and Georgia. Turner and Davis shared use of the 200-pound Fairchild aluminum disc recorder that Davis carried strapped to his car on ballad-hunting trips.

COLLABORATIVE EFFORT BUILDS SOUTH ASIA OPEN ARCHIVES

The Library is contributing to the South Asia Open Archives (SAOA), a free, open access collection of key historical and contemporary primary source materials in arts, humanities, and social sciences related to the study of South Asia. This curated collection contains 20,285 digitized books, journals, newspapers, census data, magazines, and documents in 19 languages. The Library welcomes the opportunity to join 25 other research institutions in providing open access to scarce materials needed by an underserved global community of scholars.

The South Asia Open Archives grew out of the work of the South Asia Materials Project, in which the Library has participated for many years. SAOA is administered and hosted in partnership with the Center for Research Libraries and JSTOR, a digital library of academic journals, books, and primary sources.

The Library is contributing 26,137 digitized images to SAOA’s total cache of over 600,000 searchable pages. In addition to providing digitized content, other areas of the Library have participated on the steering committee by selecting titles for inclusion and by contributing financial support, metadata, and copyright review.

APERIO PUBLISHES

ANTHOLOGY OF SHEET MUSIC,

FREE TO ALL

UVA's open access press, **Aperio**, in partnership with the Music Library Association, has released "The Public Domain Song Anthology" by David Berger and Chuck Israels. The collection of 348 popular, folk, and jazz songs with modern and traditional harmonization can be studied, performed, adapted, and shared free of charge and without restriction.

Aperio — a joint publishing venture of the Library and UVA Press — publishes high-quality, open access journals, books, and other educational resources, which are freely and immediately available online, thus increasing dissemination, visibility, and impact of research and scholarship across the disciplines.

WAYFARING STRANGER

American Folk Song

Em F⁷ Em F Em

I am a poor way-faring stranger While journeying

Am B^b Am AmG F^{#m7-5} B⁷ Em

through this world of woe, Yet there's no

Em F⁷ Em F Em

sick-ness, toil, nor danger In that bright

Am B^b Am Em F Em G⁷

world to which I go. I'm going

E⁷/B Am⁷ D⁷ G Am⁷ F^{#m7-5} B⁷

there to see my father, I'm going

C E⁷/B Am⁷ D⁷ Em C^{#m7-5} F^{#m7-5} B⁷

there no more to roam; I'm just a

Em F⁷ Em F Em

going-over Jordan. I'm just a

Am B^b Am Em

going-over home.



REPORT

ROTUNDA AS PLANETARIUM

Seven years before construction of the Rotunda, Thomas Jefferson envisioned its inner dome as a moving model of the night sky, but the planetarium was never realized. Fortunately, Jefferson's plans can still be found in the Albert and Shirley Small Special Collections Library in a small notebook with sketches and notes he compiled for the University of Virginia. The "concave ceiling" of UVA's first library was to be "spangled with gilt stars in their position and magnitude copied exactly."

Using Jefferson's notes, and with the aid of a grant from the Jefferson Trust, Ph.D. candidates Neal Curtis, Samuel Lemley, and Madeline Zehnder brought Jefferson's vision to life in November 2019 by digitally projecting images of constellations, as they were known in the early 19th century, onto the Rotunda's ceiling. Public events included several planetarium viewings, a symposium, and an exhibition of books, instruments, specimens, and artifacts from the Rotunda's early history.

DH THRIVES IN THE LIBRARY

Digital Humanities is, by necessity and by design, interdisciplinary and collaborative, branching across the University from traditional humanist disciplines into 21st century philosophy and ethics, aesthetics, world cultures, and social justice. DH research often brings together seemingly-disparate areas of study, as with the inaugural Victorian Data Conference, a national conference held at UVA in November 2019 and co-sponsored by the Library's Scholars' Lab, the Data Science Institute, and the Humanities Informatics Lab. But what do nineteenth-century studies have to do with data? Victorianists, like other academic researchers, need to capture and visualize data in order to create archives, maps, and 3D models; and to study and interpret everything from book history to social networks. The conference offered participants the opportunity to learn about and share research through roundtables, panels and presentations, and poster sessions.

Another DH first this year was the Women's Maker Program, created to improve gender equality in library makerspaces and STEM fields. The program was sponsored by the Charles L. Brown Endowment and the Library's Robertson Media Center. The inaugural cohort of six UVA students

were to spend the spring semester learning and using maker technologies in Clemons Library, but the program had to go online in March due to the COVID-19 pandemic. Final projects were completed and showcased on YouTube, and plans are underway to expand the program in the coming year by collaborating with other UVA schools.

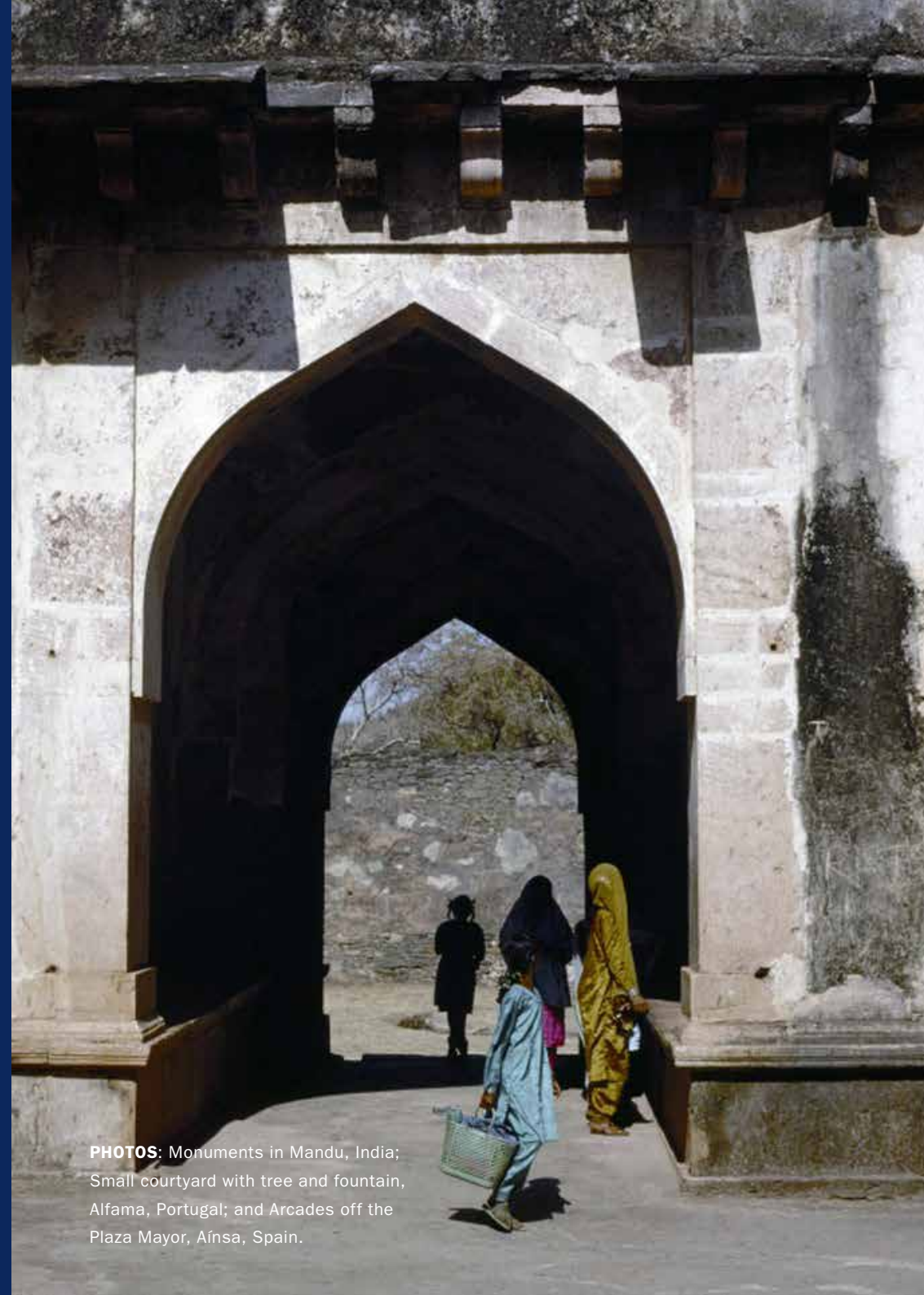
One Makerspace event that did come off as planned was a Valentine's Day Maker Workshop. Attendees were invited to "make a Valentines gift for your special someone." Projects included candy heart buttons and 3D printed heart bookmarks. Surely receiving one of these gifts would make a heart glow.

THE ROBERT VICKERY COLLECTION: MARKS UPON THE LAND

Robert Lee Vickery, Jr. was an author, a long-time professor in the University of Virginia School of Architecture, and a practicing architect who was a founder of Charlottesville firm VMDO Architects, which specializes in architecture and design for education. When Vickery died in August 2019, he was remembered at the University of Virginia for his three-decade tenure at the A-School, his impact on the curriculum, and his commitment and influence as a teacher and mentor.

The Library is the holder of the Robert L. Vickery Papers, and worked with the Vickery family on the “Robert Vickery Collection: Marks Upon the Land.” The Vickery Collection contains more than 1,400 photographs, most of which were taken by Vickery in his extensive travels in North, Central, and South America, as well as in Europe and Asia. In 2016, the Library’s Digital Production Group scanned all of the photos, which were then published under a Creative Commons License through the Artstor image resource in order to

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PHOTOS: Monuments in Mandu, India; Small courtyard with tree and fountain, Alfama, Portugal; and Arcades off the Plaza Mayor, Aínsa, Spain.



reach a wide audience. Most recently, staff in the Fiske Kimball Fine Arts Library worked with Vickery and his daughter Clare to add personal insights to the Collection's descriptions.

The Collection reflects Vickery's interests in regional and vernacular world architecture and includes his comments on important elements and lessons that can be drawn from the works he photographed. Also included are some of Vickery's own architectural designs and drawings from his notebooks, but the main focus of the Collection are the photos of architecture from around the world. Many of the images are of well-known landmarks and institutional buildings of regional importance, but also represented are thoughtful photographs of modest courtyards, entryways, and village and city streets. All of the images reveal Vickery's passion for his subject matter and his discerning eye for detail, pattern, and composition.

"The Robert Vickery Collection: Marks Upon the Land" can be accessed by searching for "Robert Vickery" at library.artstor.org.

MULTI-YEAR MCGREGOR DIGITIZATION PROJECT CONCLUDES

A Library project to digitize the rarest and most significant titles from the renowned 20,000-volume Tracy W. McGregor Library of American History concluded on Nov. 5, 2019 when John Lawson's 1709 "A New Voyage to Carolina" (illustration of native fauna, right) became available online in the Library's catalog. The project began in 2014 with a \$245,000 grant from the McGregor Fund and was extended by \$70,000 in 2017. The high-definition scans of 136,067 pages from 547 rare works dating from as early as 1475, including delicate fold-out maps, are available for viewing and downloading, helping to preserve these most heavily used titles in the collection by decreasing their physical usage.





UNEXPECTED EVIDENCE OF EXTINCTION IN THE ARCHIVE

Students inspired by environmental humanities scholar Adrienne Ghalý's course "Extinction in Literature and Culture" applied for a Wolfe Undergraduate Fellowship to curate and design an exhibition featuring their investigations into extinction in the Small Special Collections Library. With help from Library staff, "Extinction in the Archive" went on display in the library's first floor gallery in fall 2019 and featured documentation of the effects of human activity on the extinction of plant and animal species in unexpected places in archival materials. For example, a menu offering of "stewed pigeons with green peas" at a dinner in honor of Charles Dickens' visit to America was evidence of how the once-innumerable passenger pigeon was hunted and eaten into extinction. The exhibition also provided the backdrop for a grant-funded symposium, "Burning the Library of Life: Species Extinction and the Humanities."

R E P O R T

DEDICATING THE WEINSTEIN LIBRARY

In June of 2019, staff from the UVA Library and other areas of the University gathered with members and friends of the Weinstein family to honor Stanley and Lucie Weinstein and officially dedicate the Stanley and Lucie Weinstein Buddhist and Asian Studies Library. The University had previously received a bequest from the Weinstein estate of nearly 11,000 volumes, making the UVA Library one of the major holders of Buddhist materials in the country.

Guests met in the new Weinstein Library space (formerly the Asian Studies Room) to remember the couple and their lifelong passion for East Asian religion, culture, and art. The Weinstein Library was dedicated with the unveiling of a plaque engraved with thanks to the Weinstains and a description of the collection, as well as their kaimyo — honorary posthumous Buddhist names, given to them by monks at Komazawa University in Tokyo.

As University Librarian John Unsworth noted in his remarks, “Great professors give to their students and to their field of study. The Weinstains have gone a step further and left us a legacy that will benefit scholars long into the future.”





R E P O R T

SPOOKTACULAR EVENTS IN THE LIBRARY

The Library celebrated Halloween with a pair of events inspired by UVA's favorite resident of the West Range, Edgar Allan Poe. The Albert and Shirley Small Special Collections Library featured Poe's poetry and supernaturally-tinged tales of madness together with other bone chilling items in an exhibition, "What Lies Beneath: The Macabre and Spooktacular of Special Collections," while the Library Student Council, in partnership with local business Cville Escape Room, created a haunted escape room. The escape room invited teams of undergrads to the main library to solve clues and puzzles in a mystery that began with a note from a fictional "Dr. LeGrand" saying he would give Poe a hand in paying his gambling debts if the mystery were solved.

Visitors to the exhibition in Special Collections were welcomed by a life-sized cut-out of Poe and ravens perched atop a display case of Poe-related items: an elaborate popup edition of his poem, "The Raven"; a miniature edition of his short story "The Tell-Tale Heart" complete with a beating replica of a human heart; and a broken windowpane (left) from Poe's purported West Range room upon which he supposedly etched the lines,

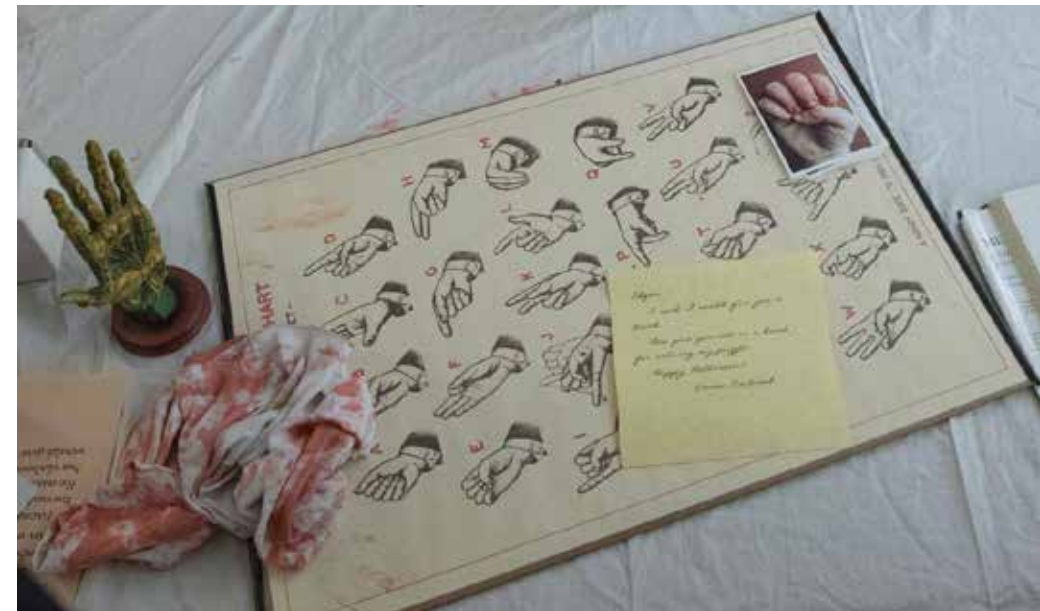
CONTINUED

*O Thou timid one, let not thy
Form rest in slumber within these
Unhallowed walls,
For herein lies
The ghost of an awful crime.*

Rare, unique, and haunted objects filled every exhibition case: a copy of Oliver Cromwell's 17th century death mask; a leather-bound volume (edged with shark's teeth) of "Fantasy & Nonsense: Poems" by James Whitcomb Riley; a fierce hound's face, part of the binding for the miniature book, "The Hound of the Baskervilles;" and a piece of the skull of Revolutionary War soldier James Steele, who had the bone fragment sabered from his head by a British soldier at the battle of Guilford Courthouse but survived to tell the tale.

In the haunted escape room game, teams of up to 10 students gathered at the bust of Poe in the main lobby and took turns going into the unfamiliar surroundings of the Mount Vernon Room on the second floor. There they found the game's props: rags soaked with fake blood, illustrations of skulls and other body parts, a periodic chart of the elements, and 10 locked boxes with clues and puzzles set around the room. One clue for opening a box was revealed by breathing on a mirror to make the word "heart" appear.

Each team had 45 minutes to use strategy, creativity, and logic to find clues, solve puzzles, and open locks to uncover the meaning of Dr. LeGrand's mysterious note. The fastest completion time was less than 22 minutes; the average about 30 minutes. Students posted their photos and times on Facebook. And what did they find in the last box when the final clue was solved? Dr. LeGrand's hand! The one he said he would give to help Poe pay his gambling debts.





LAFCADIO HEARN:

GLIMPSES OF INVISIBLE WORLDS

Writer Lafcadio Hearn was a citizen of the world. Born in 1850 in Greece to a Greek mother and Irish father, he spent his childhood in Dublin and was schooled in France and England before coming to the United States at the age of 19. In 1887 he spent two years in Martinique as a correspondent for Harper's Weekly before moving to Japan, where he spent the rest of his life, marrying a Japanese woman, Koizumi Setsu, and becoming a Japanese citizen. In Japan, Hearn is famous for his ghost tales and other stories of Japanese culture.

CONTINUED

Hearn is far less recognized in the United States, where he is primarily remembered for “Kwaidan: Stories and Studies of Strange Things,” a curious combination of ghost stories and insect studies. However, the Albert and Shirley Small Special Collections Library holds the finest Hearn collection ever assembled, including nearly 300 letters, 25 groups of manuscripts, more than 30 notebooks, and innumerable periodical appearances and translations, all donated by avid book collector Clifton Waller Barrett as part of a comprehensive collection of American literature. As professor Rodger Steele Williamson of Japan’s University of Kitakyushu noted after spending several months working with the Hearn collection, “it holds a true wealth of resources for a visiting Hearn scholar.”

Those riches were on display in spring of 2020 in “Lafcadio Hearn: Glimpses of Invisible Worlds,” an exhibition curated by graduate student Kathryn Webb-Destefano showcasing the Hearn collection and offering a glimpse into Hearn’s life and the “invisible worlds” that inspired him. The exhibition included lithographs, photographs, manuscripts, books, original drawings, memorabilia, and more. One section of the exhibition, focusing on “Kwaidan,” included editions of the book, the original manuscript, and unpublished watercolor illustrations (shown on these pages) by Hearn’s son Kazuo Koizumi meant to accompany the work.



COURSE ENRICHMENT GRANTS FOSTER INFORMATION LITERACY IN STUDENTS

The Library awarded **Course Enrichment Grants** of \$2,500 each to eight faculty in the fall 2019 semester to support projects that enhanced faculty teaching and student learning. As part of the grants, a team of Library specialists was assigned to each project to help with fostering the ability of students to evaluate, manage, and use information, locate and interpret primary source material, collect, store, and share data from sources within and beyond their chosen fields, and explore creative uses of media and 3D maker technologies.

Fall 2019 Enrichment Grant recipients included:

- Jeffrey Boichuk, McIntire School of Commerce. The Library team worked to instill undergrads with skills in research, written communication, and information analysis, drawing on marketing literature and business publications to strengthen their marketing projects.
- Phoebe Crisman, Environments + Sustainability, School of Architecture. The team worked to improve the students' ability to employ media technologies and data visualization for a semester-long Think Global/Act Local project aimed at inspiring sustainability action.
- Kevin Driscoll, Media Studies. The team helped undergrads conduct archival research to find media items related to social change, culminating in a museum-style analysis and comparison of artifacts.
- Bonnie Hagerman, Women, Gender & Sexuality. The team helped the class create a detailed data set related to Olympic medal winners, which the class then analyzed to more clearly understand intersections of gender, race, geography, age, ability, and sexual orientation in the Olympic Games.
- Foteini Kondyli, Art History. The team worked with students to create a multi-layered experience for studying Byzantine cities, balancing the use of 3D modelling, virtual reality, and 3D printing with scholarly reading and writing.
- Hsin-Hsin Liang, Department of East Asian Languages, Literatures, and Cultures, and Yingyo Wang, Sociology. For this advanced Chinese language course, the team helped the students to develop skills in research, critical thinking, and media technologies. The final multimedia research project included videotaped interviews of Chinese native speakers.
- Andrea Hansen Phillips, Landscape Architecture. The team introduced students to fundamentals of coding and to digital technologies such as web mapping, user experience design, and data visualization, to elevate the role of civic engagement and public interest design.

While the COVID-19 pandemic poses challenges for the fall semester, Library staff look forward to meeting the challenges, and to using open educational resources that provide students free and equal access to learning.

RESEARCH SPRINT TEAMS PROVIDE EXPERT ASSISTANCE TO FACULTY

In May 2020, the Library hosted its latest round of Research Sprints, a program that offers faculty the expert help of Library staff on proposed scholarly projects.

Library Sprint teams worked intensively with faculty members over a span of three days to complete five projects:

- Derrick Aldridge, Professor in the School of Education and Director of the Center for Race and Public Education in the South, heads a research project, Teachers in the Movement, and is writing a book about the role of teachers in the civil rights era. With help from his team of research professionals, Aldridge discovered a wealth of information in historiography, oral histories, newspapers, yearbooks, and archival collections. According to Aldridge, his team discovered in three days what would have taken him several months to find.
- Kirsten Gelsdorf, Professor of Practice in the Frank Batten School, writing a book that argues for a positive perspective on global humanitarianism, worked with her team in navigating religion and policy databases and the Library's voluminous archive of former U.S. Secretary of State and Ambassador to the United Nations Edward Stettinius Jr. She also received expert training in compiling resources with Zotero citation management software. Two of Gelsdorf's undergraduate assistants also participated, gaining valuable exposure to advanced research methods.

- Adrienne Ghaly, Lecturer in the College of Arts & Sciences, working on both a book and a digital humanities project tracking the impact of everyday human life on the extinction of plant and animal species, was assisted by her team in finding information on such topics as how the pearl button trade affected the decline of freshwater mussels. She also benefited from the creation of an extensive bibliography on light pollution, including Special Collections resources on the impact of Charlottesville street lighting — a factor in the decline of insect species.
- Jonathan Kropko, Assistant Professor in the School of Data Science, sought information for a “playbook” to aid tech companies in avoiding harm as they work for what they perceive as the public good. With the help of his team, he was able to find examples of local activities intended to promote the “public good” but which actually resulted in harm — for example, projects intended to generate “urban renewal” but which instead reinforced segregation and widened income disparities between white and Black communities.
- Heidi Nobles, Assistant Professor of English and Associate Director of Writing Across the Curriculum, worked with her team to find examples instructive of writing within a number of disciplines; for example, material by science authors, which Nobles compiled into “escape room box” assignments for an introductory science writing course to familiarize the students with both archival resources and science writing.

The Sprint teams successfully overcame limited access to physical materials and space posed by the COVID-19 pandemic, advancing faculty research with creative use of digital collections that will influence how research is conducted once the full range of physical spaces and materials is again available.



ART & CONFRONTATION IN THE

AMERICAS



The Library welcomed an international symposium on “Art and Confrontation in the Americas” for two days of panel discussions on topics as varied as “Creative Interference: Artistic Activism in Times of Crisis” and “A Legacy Unbroken: The Story of Black Charlottesville.” Colombian artist Juan Manuel Echavarría spoke about his featured work, “Silencios,” which began when he photographed a blackboard inside a deserted Colombian schoolhouse with fading but still legible writing, “Lo bonito es estar vivo” (“The beautiful thing is to be alive”). Since then, Echavarría and collaborators have found more than 100 schools abandoned because of Colombia’s decades-long civil war and photographed more than 200 blackboards. The continuing work is part of Echevarría’s commitment to visualizing the invisible, rescuing memory, and trying to recompose the dismembered body of his country.

“Art and Confrontation in the Americas” was supported by units across the University, including the Institute of the Humanities & Global Cultures, the Arts Council, the Center for Global Inquiry & Innovation, the Page Barbour Lecture Series, the Americas Center, and the departments of Art, Religion, and Spanish, Italian & Portuguese.



THE NEXT CHAPTER

No American institution of higher learning is more closely associated with a library than the University of Virginia. As the University celebrates its bicentennial, its history can be divided into three chapters, each marked by the construction of a library. First, the building of the iconic Rotunda; then the 1930s construction of a new main library; and finally, the renovation of that library, which has just begun.

As the University officially began its bicentennial campaign in October 2019, friends of the Library gathered on Grounds to kick off “The Next Chapter” for the Library. The Next Chapter campaign aims to raise \$100

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THE NEXT CHAPTER

million to support three major initiatives: renovating the main library building, improving collections, and increasing access and affordability.

Guests at the event had the opportunity to contribute to a time capsule, view architectural renderings of the interior and exterior of the renovated library, and even experience the new library in a virtual reality demonstration set up by staff in the Scholars' Lab. Remarks were given by University Librarian John Unsworth and campaign co-chairs Marjorie Harrison Webb and Marjorie Webb Childress (Col '01, Darden '09). They stressed the Library's unique role within the University, its integral relation to the University's campaign themes of Community, Discovery, and Service, and how the Library's goals dovetail with those themes — creating new inclusive spaces and building equitable and accessible collections and services help strengthen community; discovery is built into the very mission of the Library; and the Library's service goal of creating open spaces and programs reaches to the University community and beyond. As Webb remarked, the Library “has always been a center of academics at UVA” that supports scholarship at every level, and as Childress noted, it is “a microcosm of UVA, and absolutely vital to the health of the University.”

IN MEMORIAM

ANN LEE SAUNDERS BROWN

Ann Lee Saunders Brown, visionary benefactor of the Charles L. Brown Science and Engineering Library, died on February 22, 2020, at the age of 101. Over the course of a long and fruitful life Brown was a tireless supporter of educational institutions throughout the state of Virginia, and the University of Virginia benefited immeasurably from her generosity. At UVA, Brown established a Jefferson scholarship and an award for patient care quality, and endowed both the Department of Electrical and Computer Engineering and the Science and Engineering Library, all in the name of her late husband Charles L. Brown, a 1943 graduate of the University who died in 2003. Her gift to the library had a three-fold designation to support collections, innovation, and technology and furnishings. She also endowed a fund for the purchase of flowers and greenery to provide an “uplifting” atmosphere in the Brown Library reading room, one of UVA’s most popular study spaces.

Each September, Brown visited the library to join students and staff in honoring her late husband on his birthday. She was often joined by members of her family and she unfailingly brought her beloved dog Nicholas Beaugard (Nikki Beau), who was a hit in his own right.

Brown was well known to library staff not only for her generosity and warmth but for her vibrancy, her charm, her storytelling powers, and her love of learning. In August 2014, in honor of her commitment and generosity, the high-end presentation room in the Charles L. Brown Science and Engineering Library was officially renamed as the Ann Lee Saunders Brown Room.



STAFF ARRIVALS AND DEPARTURES FY 2020

ARRIVALS:

Whitney Buccicone	<i>Head of Technical Services for Special Collections</i>
Cory Capron	<i>Library Stacks Coordinator</i>
Kimberly Cull	<i>Rare Books Project Cataloger</i>
Stacey Evans	<i>Imaging Specialist and Project Coordinator</i>
Haley Gillilan	<i>Undergraduate Student Success Librarian</i>
Elyse Girard	<i>Executive Director of Communications</i>
Harold Goss	<i>Director of Service Strategies</i>
Stacey Lavender	<i>Project Processing Archivist</i>
Caleb Mechem	<i>LEO and Document Delivery Manager</i>
Rose Oliveira	<i>Accessioning Archivist</i>
Cecelia Parks	<i>Undergraduate Student Success Librarian</i>
Elizabeth Rapp	<i>Electronic Resources Librarian</i>
Yuji Shinozaki	<i>Technical Director, Mandala Project</i>
Holly Thornhill	<i>Associate Director for Donor Relations</i>
Josh Thorud	<i>Multimedia Teaching and Learning Librarian</i>
Mira Waller	<i>Associate University Librarian for Research and Learning Services</i>

DEPARTURES:

Bethany Anderson	<i>University Archivist</i>
Sara Lee Barnes	<i>Development Events and Stewardship Coordinator</i>
Regina Carter	<i>Teaching and Learning Librarian</i>
Dennis Clark	<i>Associate University Librarian for Public Services</i>
Milly Crickenberger	<i>Library Budget Director</i>
Kelly Crowell Cobb	<i>Academic Preservation Trust Rails Developer</i>
Cynthia Davis	<i>Cataloging and Metadata Supervisor</i>
Tracy Delores-Dannette Freeman	<i>Fine Arts Evening Manager</i>
Harold Goss	<i>Director of Service Strategies</i>
Matthew Ryan Harmon	<i>Library Stacks Coordinator</i>
Jill Heinze	<i>Director of User Experience</i>
Sandra Hicks	<i>Circulation Specialist</i>
Vicky Ingram	<i>Physics Library Manager</i>
Melissa Loggans	<i>Public Services Manager, Brown, Music, Physics, and Math</i>
Phylissa Denise Mitchell	<i>Director of Inclusion, Diversity, Equity, and Access</i>
Quinn Patrick Gomola Mullin	<i>Library Stacks Coordinator</i>
Esther Onega	<i>Director of Renovation Planning, Stacks Delivery</i>
Sam Pierceall	<i>Imaging Specialist and Project Coordinator</i>

GRANTS AWARDED IN FY 2020

Arcadia Charitable Trust

\$1,000,000 grant for Advancing Hyku: Open Source Institutional Repository Platform Development

The Andrew W. Mellon Foundation

\$600,000 grant for Social Networks and Archival Context Cooperative (SNAC): Pilot Phase III

The Andrew W. Mellon Foundation

\$170,000 grant for On These Grounds: A Project to Model and Share the Archival Materials and Data from Universities with Past Ties to Slavery

Jefferson Trust

\$10,000 grant for the exhibition "1970: May Strike in Context"

University of Virginia Parents Fund

\$3,000 grant for Digital Calendar Display Panels for Library Group Study Rooms and Classrooms

LIBRARY VOLUNTEERS

We are grateful to the following individuals who volunteered their time, expertise, and resources to the Library in FY 2020.

Celia Belton*	Anne Knasel*
Gabrielle Carper	Joel Kovarsky*
Nicole Chausse	Alex Lee
Sam Crater	David Long
Jeff Diamond	JongTaik Moon
Nicholas Elliott	Page Nelson
Liquan Feng	Cathy Whitebread*
Charles Friedman	Junjing Zhao
Marina Heiss	
Judy Herbst	*docents
Margaret Hrabe	

LECTURE SERIES

Tracy W. and Katherine W. McGregor Distinguished Lecture in American History

Thursday, November 12, 2010

"Songs in the Key of Human Rights: Why Stevie Wonder Matters"

Kevin K. Gaines

Julian Bond Professor of Civil Rights and Social Justice, Corcoran Department of History and Carter G. Woodson Institute for African-American and African Studies, University of Virginia

NUMBERS

COLLECTIONS

4,779,928

Books: Physical Volumes

1,169,927

E-books

17,497

Number of new items cataloged

Manuscripts and archives: 26,668 cubic feet of archival material

395,645

E-journal subscriptions

3,018,555

Database searches

Special Collection's most used manuscript/manuscript collection:

John Hartwell Cocke papers, 1725-1949

Most watched video title:

"Get Out"; followed closely by "How to Survive a Plague"

Most popular image collection in the Library's digital collections:

ArtStor

Most used online database:

Academic Search Complete

SERVICES

7,868

Total number of filled requests provided to other libraries

14,836

Total number of filled requests received from other libraries

11,654

On-Grounds deliveries to faculty

111,114

Items checked out

3,562,995

Online journal downloads

PEOPLE

221

Staff

19

Volunteers

335

Student Assistants

Visits to libraries: **1,350,687**

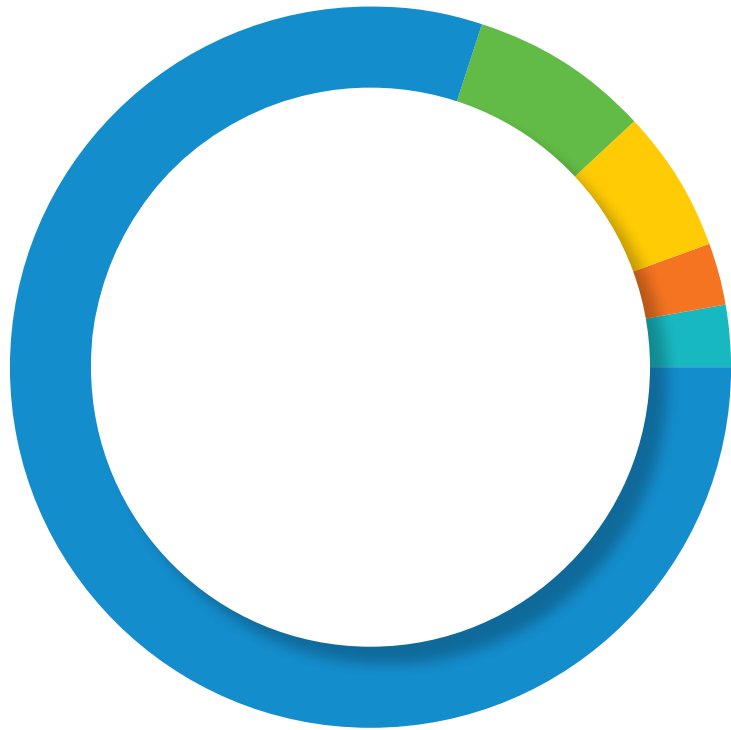
Docents: **4**

394

Classroom presentations

136

Events held



COLLECTIONS SPENDING IN FY 2020

	AMOUNT	PERCENT
E-journals & other databases	\$8,724,467.67	80.13%
E-books	\$880,173.38	8.08%
Print Monographs	\$702,573.73	6.45%
Print Journals	\$308,749.27	2.84%
Other (inc. Collections Support)	\$271,771.37	2.50%
Total	\$10,887,735.42	100.00%

CREDITS

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THE LIBRARY ANNUAL FUND

"THIS IS WHERE DREAMS COME TO LIFE."

— graffiti documented in UVA Library carrel

No one can say exactly what the anonymous library user meant when they wrote that line, or even when it was written — it could have been penned in one of several decades. But it's not hard to imagine that the writer had just experienced the kind of epiphany that often takes place in libraries, when a reader stumbles on an unknown volume, or a researcher follows the thread of an idea through unfamiliar material.

Unknown or unfamiliar to them, that is, but not there by accident. It's the mission of the Library to facilitate that kind of magical epiphany, whether it occurs through seeming serendipity or through patient research. Staff work behind the scenes to select, buy, catalog, and make available materials, and to preserve those materials for long-term use. They continually look for ways to improve UVA Library spaces, collections, and resources, all in the service of teaching and learning at the University. And learning happens not just in the Library, but through the Library, as staff actively support undergraduate research and faculty scholarship with collaboration, innovation, and flexibility. Rarely has that flexibility been tested as it has in 2020.

None of this is possible without your help. External support is vital to the University of Virginia Library, and annual giving is especially important in that it allows the Library to use the funds for general or specific needs — to help bolster collections and resources, to improve spaces, to strengthen programming, or to enhance services. As we adapt research and learning to the needs of these changing times, your annual gifts are critical.

You make our mission possible through your generosity.

Thank you for your continued dedication and support.

HOW TO GIVE

BY MAIL

Simply send a check payable to University of Virginia Library to:

UVA Gift Processing Services

P.O. Box 37963

Boone, Iowa 50036

ONLINE

To make an annual gift, go to library.virginia.edu/givenow

and select "**University Library**"

Our secure online form allows you to make a credit card donation directly to the University Library for a one-time or recurring gift. You'll receive an e-mail confirmation of your gift, and a receipt by mail for tax purposes.



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