

ANNUAL
REPORT

THE UNIVERSITY OF VIRGINIA LIBRARY

2022

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**A LETTER FROM
THE UNIVERSITY LIBRARIAN
JOHN M. UNSWORTH**

Several topics recur in this annual report, but perhaps the most prominent is that of engagement and collaboration. Story after story highlights the Library's work with faculty, students, and the broader community.

Some of the projects covered are focused mainly on a certain group. Examples include the research sprints and course enrichment grants for faculty, and engagement through surveys of graduate students (who are "power users" of the Library and a good source of information about where scholarship is headed). Undergraduates are engaged at the Robertson Media Center and the Scholars' Lab TinkerTank, and through the RMC's Women's Maker Program. Of course, the RMC and TinkerTank are open to all, and the Women's Maker Program, in addition to serving undergraduate women interested in STEM, also reaches out to the community through a maker camp for local middle schoolers. These kinds of partnerships are typical of the Library's work.

Our collections are also available to everyone. The Pandemic Education Collection, Children's and Young Adult Collection, and Guanhailou Collection, all new, are commitments to the future of teaching and research in these areas of keen interest to UVA faculty and students, as is our collaboration on professor Allison Bigelow's "Popol Wuj" project and the Library's support of collection and service development in neuroscience research, part of the University's Grand Challenge Research Investments. Our new and more inclusive database resources as well as our highlighting of heritage months

are examples of Library efforts to promote a broad range of materials of interest to the University community and beyond. The Library also supports collections created by UVA faculty and staff, like the new publicly accessible databases of architectural collections from retired University Professor Richard Guy Wilson and Architect for Historic Buildings and Grounds James Murray Howard.

Library events and programming regularly draw faculty, staff, students, alumni, and community members. Five lectures over the last year brought hundreds to the Library, both in person and virtually. The “Making Noise” program is a very popular example of the Library engaging the University and local community in an unusual way — by inviting them to make noise in the Music Library. Exhibitions remain popular, such as the recent “The Taking of the Land” exhibition in Special Collections, an unprecedented collaboration between the Library and representatives of local Indigenous tribes including the Monacan, Pamunkey, and Mattaponi.

There is more. Our cultural informatics crew has been working with students, faculty, and local communities for years now. We partner in research, as you will see in the story about the work on Jim Crow-era race laws, done in collaboration with faculty from Arts & Sciences and Law, and supported by our Research Data Services staff and the Law Library’s Legal Data Lab. And there is our extended engagement with the School of Data Science around faculty policies to promote open-access publishing of scholarship, research, and related data sets, which has resulted in a model policy in that school, as well as our partnership in a related effort by the National Academies of Science, Engineering, and Medicine.

Library engagement focuses heavily on inclusion, sustainability, and access. Our Inclusive Excellence plan addresses these topics and was formally approved by the University, so we have started working toward the goals identified in that plan. This effort has recently resulted in the hire of our first ever Associate Dean for Inclusion, Diversity, Equity, and Accessibility. You can read about our recently approved sustainability plan, as well as our extensive efforts to increase access and affordability at UVA and beyond. Several stories in this report show that improving access at the Library also means continually evaluating and refining spaces and services, and as our campaign update outlines, access and affordability is a major fundraising goal.

All in all, this report presents a rich and varied account of the many creative ways the Library supports and partners with UVA’s faculty, staff, and students, as well as with the community beyond Grounds. I’m proud to share our work with you, and I hope you enjoy our 2021-2022 annual report.

Yours,

A handwritten signature in black ink, appearing to read 'J. Unsworth'.

John M. Unsworth
University Librarian, Dean of Libraries, and Professor of English
9.16.2022

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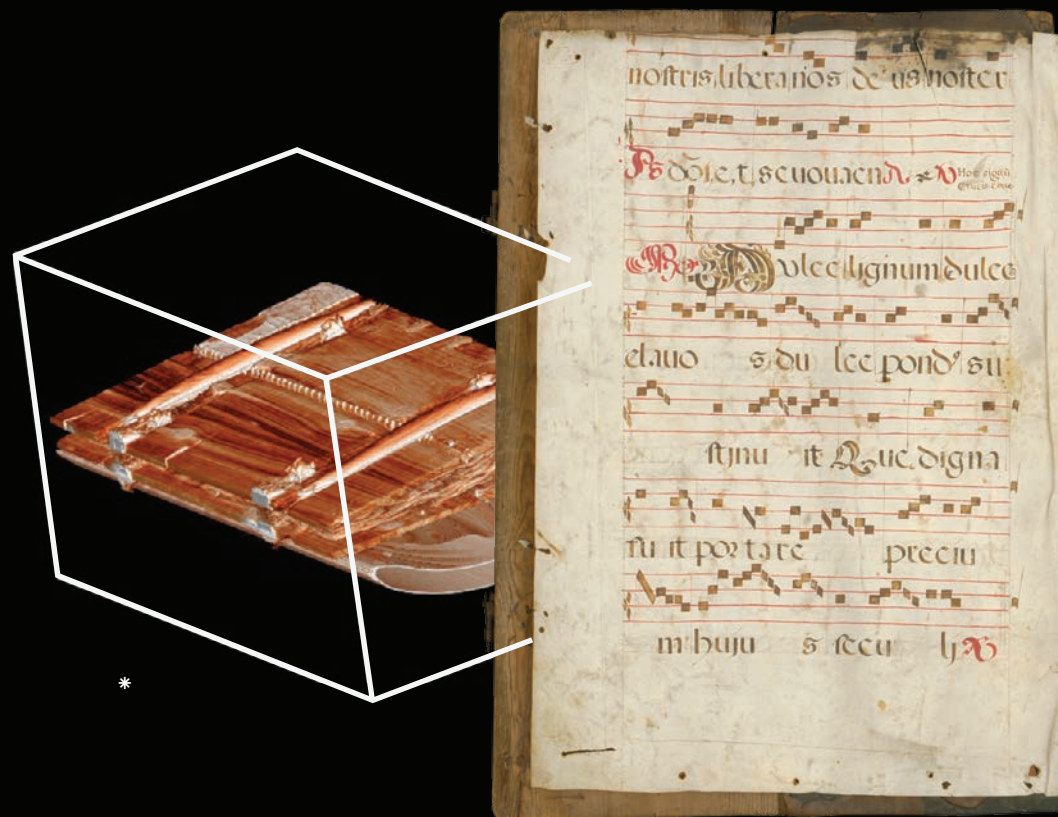
THE FRONT COVER OF THE MEDIEVAL CHOIR BOOK.

DON'T JUDGE A BOOK BY ITS COVER

LOOKING INTO 15TH-CENTURY VOLUMES

At UVA Health's Emergency Department in November 2021, the medieval art of illuminating manuscripts with hand-painted decoration and gold leaf came together with modern-day medical illumination — X-ray imaging and computed tomography (CT) technology — to provide an inside look at two rare 15th-century Italian manuscripts. The books, donated to the Library in 1938, are often used in instruction, and Conservator for Special Collections Sue Donovan believed that getting a better picture of their construction from the inside out might help with decisions about how to make them more stable for use in classroom settings.

The imposing volumes are a choir book measuring 2 feet long by 1.5 feet wide by 5 inches thick, with notated music used by a choir in a church, and a psalter — a book containing the Book of Psalms set to music. Special Collections Curator David Whitesell noted that they are often shown to undergraduate and graduate classes in music, medieval studies, history, religious studies, and classics, as well as summer Rare Book School courses on the history of books and manuscripts.



"They are always a highlight of a class or tour," he said. Although the bindings are more fragile than they appear, Whitesell said examining the books up close is the best way to understand how they were made and used.

In assessing how best to preserve the choir book and psalter for future use, Donovan recalled that Special Collections once had an item that was made of cloth nailed into wood successfully X-rayed. She contacted Anthony Calise, an Imaging Supervisor for Diagnostic Radiology in the UVA Department of Radiology and Medical Imaging, and made an appointment to have the books

X-rayed for an interior view of their thick board bindings covered with calfskin nailed on with iron spikes, as well as the protective brass bosses and iron clasps that once held the volumes closed when not in use. After the books were carefully X-rayed, Calise suggested using a CT scanner to create a 3D representation that conservators could move around and view from any angle.

"It did exactly what I wanted it to do," Donovan said, "but even more than that, I could see how the metalwork is attached, how deep the nails go. I could see if there were nails I couldn't see by eye. It gives me a lot of information, moving forward, about how I can actually apply new materials in order to make the book more stable." She plans to lift off leather that's been detaching from the spine to get at the sewing underneath to add stronger materials to solidify the volume. She will then put back the original leather so its appearance is unchanged. Being able to see exactly where the nails and the spine lining are located tells her precisely where she should avoid using a water-based adhesive that could activate the iron in the nails and cause rusting. Donovan is not trying to change much in her treatment of the choir book. "It's a hybrid approach," she says. "I'm not taking it apart and putting it back together again. I am working with what I have, specifically because it is such an important volume for material culture."

Also visible was the presence of metal within the pages of the book. It took Donovan a while to realize "it was the ink that they used ... which has metal in it. I knew it was there, but it was really beautiful to see it on the X-ray." According to Donovan, "This book, with its beautiful metal embellishments, huge wooden boards, and leather bindings, is essential to show to the current generation who [have] grown up reading on Kindles and the internet. This book shows them the long trajectory of books as we know them today. And when the treatments are complete, it will be ready for new generations to see for themselves."

This story is based on a blog post by Brian Simalchik, Multi-Media Specialist and Webmaster in UVA's Department of Radiology and Medical Imaging. The post was originally published on the department's blog in January 2022.

* AN IMAGE FROM A CT SCAN OF THE MEDIEVAL PSALTER, REVEALING HIDDEN DETAILS.

■ INTERIOR PAGES OF THE PSALTER.



RENOVATION WORK 'TOPS OUT' IN SPRING OF 2022

“Topping-out” ceremonies, which take place when buildings under construction reach maximum height, have a long history with disputed origins. They may have begun in ancient Egypt, where some accounts claim that workers who died during construction were honored by the placement of a tree symbolizing eternal life atop the first pyramid. Or they may derive from a Scandinavian practice of placing a tree atop new construction to quell the potential anger of spirits living within the trees cut down in the process of building. Whatever the origin, the practice of placing a tree on the top of a structure has become a traditional milestone in a construction project, symbolically marking the transition in construction away from the exterior of the building and into a new phase as the structure is “closed up” and the interior work begins. As the practice evolved, sometimes a flag was hoisted in place of a tree — and was often kept flying until workers were given free beer.

As the UVA main library renovation reached its apex, a topping-out ceremony was held on May 12, 2022. Two 16-foot steel beams, previously signed by Library staff, UVA Facilities Management personnel, construction workers, and others involved in the project, were hoisted into place atop

AERIAL PHOTOGRAPH OF THE MAIN LIBRARY RENOVATION
AROUND THE TIME OF THE TOPPING-OUT CEREMONY.

the structure. Workers attached an American flag to the beams in place of the traditional tree, and then gathered to hear remarks from Chris Rhodes, Skanska Senior Project Manager; University Librarian and Dean of Libraries John Unsworth; and Mark Stanis, UVA's Director of Construction. The remarks were translated into Spanish for the benefit of all by carpenter Alex Alvarez as the workers enjoyed lunch and refreshments. (No beer was demanded.)

As Rhodes noted, the topping-out “reflects our transition away from asbestos, demolition, dirt work, rock and the building structure, and toward the building envelope and the interior finishes.” The ceremony is held not only to mark that transition, he said, but also to thank the many tradespeople involved. Stanis said that the workers contended admirably with a host of issues, noting the complexity of the project, which required workers to install a 125-foot-long shear wall through an existing building from basement to attic, remove 6,300 cubic yards of rock, thread pipe under low beams and above high ceilings, and more — all while having an open road running through their construction area and wrestling with the issues related to the project being one part renovation, one part new construction.

The project, slated to be finished in the fall of 2023, will completely refurbish the historic envelope of the building, and add new collections, research, and study space. The benefits were outlined by University Librarian Unsworth as he thanked the workers and contractors. “When this new library opens, every part of it will have been improved,” said Unsworth. “Not only will it be safer and more comfortable, it will also be more accessible and easier to find your way in, with better use of space, and beautiful new areas like the study courts and the new coffee shop. It will be a better space in every way for the collections and the people it will hold. It will be a beacon for students, faculty, researchers, and community members, and I predict it will be among the most heavily used buildings at UVA. And this is only possible because of your collective expertise, commitment, and hard work.”

* UNIVERSITY LIBRARIAN JOHN UNSWORTH WITH CARPENTER AND INTERPRETER ALEX ALVEREZ.

■ OPEN ACCESS LIBRARIAN WINSTON BARHAM SIGNS ONE OF THE BEAMS.



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AFRICAN NATIONAL CONGRESS "1984 YEAR OF THE WOMAN" POSTER, FROM THE UNIVERSITY OF MELBOURNE POSTER COLLECTION, IN "GENDER: IDENTITY AND SOCIAL CHANGE" DATABASE.

EXPANDING FOCUS

NEW DATABASES INCREASE INCLUSIVITY

Scholars have increasingly been moving toward a more inclusive historical narrative, recognizing the contributions of marginalized communities that have often been glossed over in prominent histories. The Library's Collections team is helping to create a more complete and accurate narrative by amplifying voices of Native people; people of color; people questioning prescribed gender roles; people with disabilities; and ethnic, cultural, and religious minorities — adding new resources not for the sake of diversity alone but as a way promoting lasting, systemic change.

The Collections team has created a new inclusive collections guide featuring databases, journals, books, streaming video, and external resources for African American Studies, American Indian Studies, Asian and Pacific American Studies, Disability Studies, Gender and Sexuality, Latinx Studies, Jewish Studies, and more.

New databases in African American studies include Transcripts of the Malcolm X Assassination Trial, which sheds light on the assassination of the charismatic and controversial Muslim minister and civil rights leader; the SNCC Digital Gateway, examining the Student Nonviolent Coordinating Committee — the only national civil rights organization of the 1960s led by young people; and African Americans and Jim Crow: Repression and Protest, 1883-1922 — 1,000 fully searchable primary works providing critical insight into African American culture during Reconstruction and beyond.

Other new inclusive databases include Gender: Identity and Social Change, which examines the history of gender and gender roles in the 19th century to the present; Treasury of Lives, with historical biographies of deceased scholars, masters, and leaders in traditional Himalayan and Inner Asian society and culture; and American Indians and the American West, 1809-1971, which contains documents related to the expulsion of Native peoples from their ancestral lands. Disability in the Modern World: History of a Social Movement, features primary sources about the roles that people with disabilities have played in all aspects of modern life, while the USC Shoah Foundation Visual History Archive is a fully streaming video collection of more than 55,000 interviews with survivors and other witnesses of the Holocaust and other genocides. Two other new online resources helping to increase global understanding are Policy Commons and Sabinet Collection. Policy Commons, the world's largest database for public policy, allows scholars access to primary sources related to the most critical social issues and events of our time, and includes the ability to follow featured topics such as human rights, gender equality, and Indigenous peoples. Sabinet Collection offers the largest aggregation of African journals, news, and government information, helping to fill a gap identified by the Collections team in resources created by African scholars.

The databases are only a small sampling of the many online resources added over the past year that focus on issues of diversity, equity, and inclusion, as the Library continues its commitment to expand its collections with new voices and perspectives.

To peruse the full guide online, visit:
guides.lib.virginia.edu/diverse-inclusive/home.

* A UNIQUE INK IMAGE, "THIRD KARMAPA AND LINEAGE MASTERS," HOUSED IN THE RUBIN MUSEUM OF ART, FROM THE TREASURY OF LIVES DATABASE.

■ SNCC FUNDRAISING POSTER BY SILKSCREEN ARTIST EARL NEWMAN FROM THE MID-'60S, IN THE SNCC DIGITAL GATEWAY.



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LEARNING NEW APPROACHES

INCLUSIVE EXCELLENCE GRANT FUNDS DEI DEVELOPMENT PROGRAM FOR LIBRARY STAFF

In the spring of 2020, President Jim Ryan and Kevin McDonald, Vice President of Diversity, Equity, Inclusion, and Community Partnerships, launched the Inclusive Excellence planning framework at the University of Virginia. The Division for Diversity, Equity, and Inclusion established a competitive grant award to advance the development and implementation of Inclusive Excellence plans and strategic, equity-minded action across the University. In 2021, UVA Library was awarded one of the first Inclusive Excellence grants for its proposal of a Diversity, Equity, and Inclusion and Anti-Racist Leadership Development Program.

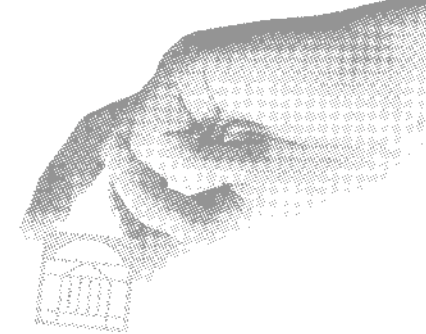
With the funding from this grant, the Library brought in external consultants Kathy Obear of the Center for Transformation and Change and Kim Turner of Key Dynamic Transformations to make the Library a more welcoming and inclusive place, addressing concerns that were highlighted in a recent staff

climate survey. Partnering with the Library's Senior Leadership Team, Obear and Turner created five goal areas to address in the training, designed to enable Library staff to improve individual and organizational performance.

As part of the training, staff were asked to question long-held assumptions that might turn out to be wrong — not to single out anyone as inherently racist but to call out language and behavior that causes harm. Obear and Turner stressed how important it is for everyone, themselves included, to speak from personal experience when correcting implicit bias, because prejudice is part of being human, and fighting it takes a lifetime of work.

By practicing the skill of “panning” — from the acronym PAN (Pay Attention Now) — Library staff are encouraged to develop a diversity, equity, and inclusion lens that broadens their view of the workplace environment and deepens self-understanding. “Just as a movie camera ‘pans’ the environment to see the whole picture, we need to continuously PAN all around us and inside of us as we increase our ability to notice the patterns of treatment and experiences of members of both privileged and marginalized groups,” Obear said. This enables staff “to analyze and revise current policies, practices, organizational norms, and services to create greater equity and inclusion.”

University Librarian John Unsworth concurred. “Learning new approaches and unlearning some old ones may not always be easy,” he said, “but it is what we need to do if we want to ensure that in the future the Library is a more inclusive and equitable organization providing spaces, collections, and services designed to meet the needs of a more diverse user population.”



AMMON SHEPHERD WITH STUDENT TECHNOLOGISTS KAVYA ANNAPAREDDY AND NORA DALE IN THE SCHOLARS' LAB TINKERTANK.

LEARNING, CREATING, AND TEACHING IN CLEMONS

The third floor of Clemons Library has long offered tools and services for creative projects. The Robertson Media Center, endowed in 1999 by alumni Timothy and Lisa Robertson as a space for housing and watching DVDs, has since transformed into a comprehensive teaching and creation space. The RMC now offers a 3D printing studio and virtual reality space; audiovisual equipment that's free to use and borrow; labs for audio, video, and digital media production; and knowledgeable, friendly staff offering technical expertise. Services are designed for experimentation, education, and discovery, and the RMC's open-to-all ethos serves all disciplines and strives to reach underrepresented creators.

The Robertson Media Center, staffed by student assistants and Library experts, is part of the Library's Teaching and Learning team led by Director Meridith Wolnick, and the day-to-day operations of RMC spaces and resources are managed by Operations Manager Robert Holden. The RMC regularly hosts training and workshops on a broad range of topics, and Library staffers assist with class projects by providing instruction and guidance to students about using the RMC's many resources for their work. The wide range of equipment for loan includes video cameras, microphones, lighting sets, and game systems. The 3D Printing Studio, run by Educational

Technologist Fang Yi, is free and open to members of the University community after a quick lesson. Audio and video studios in the RMC provide professional ways to learn, create, and experiment for any project, and staff members such as Multimedia Teaching and Learning Librarian Josh Thorud, an expert in audio and video production, are on hand for instruction and consultation.

The RMC is also home to the Women's Maker Program, which aims to bolster participants' confidence in STEM fields of study and their comfort with makerspace technologies to better prepare them for future careers in the STEM workforce.

With the main library closed for renovation, the Scholars' Lab TinkerTank has now joined the RMC on Clemons' third floor, providing an option for electronics, crafting, and textiles projects. The TinkerTank, run by Makerspace Manager Ammon Shepherd and staffed by Shepherd and student technologists, offers equipment for handcrafts; Arduino kits for working with electronic components; sewing machines and sergers for crafting textiles into wearable art; button makers and software for making personalized buttons; a Silhouette Cameo for creating custom stickers; basic

and specialized hand tools; software; and more. Like the RMC, teaching and instruction are a key component of the TinkerTank, which offers workshops and tutorials on Arduino basics; wearable electronics; ceramics; button making; and crafting projects for Valentine's Day, Pi Day, and April Fools' Day. And, also like the RMC, the TinkerTank invites everyone to use their resources — always free of charge — and seeks to create a culture where all feel welcome to participate.

When the main library reopens in 2024, the Scholars' Lab will have a dedicated space in the new building, connected to Clemons and the Robertson Media Center by a walkway that extends from the main library to Clemons, providing easy access for makers and experimenters of all kinds. Until then, the co-location of the TinkerTank and RMC has allowed the two units to work more closely together, open to all regardless of ability and affinity, and providing space for the novice and the seasoned alike to learn, create, and discover.

* FANG YI IN THE RMC'S 3D PRINTING STUDIO.

■ RECORDING IN PROGRESS IN THE RMC AUDIO STUDIO.

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LIBRARIAN ASHLEY HOSBACH WITH A BOOK FROM THE PANDEMIC EDUCATION COLLECTION.

CHILDREN'S LIT

COLLECTING FOR THE SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

When you think of academic libraries, you don't often think of kids' books. But training aspiring teachers, counselors, and administrators in the UVA School of Education and Human Development requires a robust collection of children's and young adult literature to successfully prepare educators for careers beyond the University. For assistance with library services, the Ed School turns to Education and Social Science Research Librarian Ashley Hosbach, whose job includes making sure the Library's Children's and Young Adult Collection meets the needs of a wide variety of classroom settings and child experiences, including living in a world complicated by a years-long global pandemic.

In fall 2021, as part of her redesign of the children's collection housed in the Charles L. Brown Science & Engineering Library, Hosbach acquired books featuring a diverse representation of children with disabilities to support the Ed School's special education program. She also keeps the collection relevant in other areas by adding titles on Black history and books featuring authentic voices from women in the sciences and marginalized communities such as LGBTQ+ people, Native Americans, Hispanic Americans, Asian American and Pacific Islanders, and Indigenous peoples around the world. There are also bilingual books for English language learners, and books on religious diversity. The constantly changing landscape of the publishing industry, which churns out thousands of new titles a year, makes maintaining

an up-to-date collection a funding challenge. With the alarming rise in book banning, Hosbach also collects to ensure that if certain titles are removed from K-12 schools, the Library can provide access.

During the height of the COVID-19 pandemic, Hosbach understood that the Ed School's teacher education and counselor education programs would need appropriate materials and a way to identify books that met the needs of children facing the loss of loved ones and disruptions to daily life. She established a framework of four criteria: Books should be pro-vaccination, should normalize wearing face masks, promote good hygiene, and establish doctors and scientists as trusted figures. Hosbach took her idea for a pandemic education collection to the Jefferson Trust and was awarded a flash grant to build a collection of children's books on topics such as adapting to new social norms, overcoming the loss of loved ones, emotional trauma, and anxiety due to the pandemic.

The Pandemic Education Collection has expanded to more than 300 titles, and all titles have been mapped to the Collaborative for Academic, Social, and Emotional Learning framework of five social and emotional learning competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Hosbach and student assistant Mary Lihong Peng added a few more competencies to map — managing fear and anxiety, grief and loss, and processing traumatic events. The collection is also being mapped to the Virginia Department of Education Health Standards of Learning, which will help UVA student teachers and others from across the state more easily integrate the material into classroom instruction.

The collection is the first of its kind in the country, standing at the intersection of public health, community advocacy, and education, and will draw researchers from across the country as well as serve as a model for educators and libraries globally. Hosbach is currently working on finding a partner to distribute free copies of pro-vaccination books to the local community.

TITLES FROM THE CHILDREN'S AND YOUNG ADULT COLLECTION.





* STUDENT CHRIS MACDONNELL SETS UP A LASER SCANNER.

■ THE RESULTING SCAN ITSELF.

MORE THAN A BUILDING

PINE GROVE SCHOOL 3D SCANNING PROJECT

“This is more than a building,” Muriel Branch said of the rural Pine Grove school she attended as a child in Cumberland County, Virginia. According to Branch, the school, which closed in 1964, was “a place where we gathered to be educated as well as gain positive values, teamwork, and faith.” Branch and other alumni met up in the schoolyard in November 2021 to reminisce about what learning was like in the Pine Grove school before the end of segregation. Branch is President of the AMMD Pine Grove Project (named for the Agee, Miller, Mayo, and Dungee families prominent in the area), a group of residents who have banded together to buy the property and save it from being consumed by a proposed 1,200-acre refuse processing facility.

While they talked, UVA Library 3D Specialist Will Rourk and a team of students in his 3D Cultural Heritage Informatics course used laser scanners to capture data from the building and everything around it. A 3D record of the school, created by measuring the distance between the precise points generated by the scanners, will become part of the UVA Library collection.

Pine Grove is a Rosenwald school built in 1917 — one of nearly 5,000 schools whose basic design was part of a visionary plan by philanthropist and Sears Roebuck president Julius Rosenwald and renowned educator Booker T. Washington to improve education for African Americans in the Jim Crow South.

Rourk, who came to the project at the invitation of retired UVA Facilities Management Preservation Architect Jody Lahendro, braved hundreds of wasp

nests to scan the school's attic, where, he said "you find the most information about the structure of the building ... because there is nothing up there to cover it up." He found that the school was built of solid, true-measure pine timbers, and documented air shafts flanking the chimney. In addition to the shafts bringing in fresh air, Rourk noted the high ceilings that improved circulation, and the tall windows that allowed sunlight to flood the interior. "There was a lot of design that went into improving education," Rourk said, "and that is why I have a deep admiration for these buildings." According to Lahendro, the slate roof was probably a local touch (slate being available from nearby quarries), differing from the usual seam steel roof on other surviving Rosenwald structures. Only about a third of the structures are left in Virginia, and in 2021, the Pine Grove School was listed by the National Trust for Historic Preservation as one of America's eleven most endangered places.

The students in Rourk's class, co-taught with Andy Johnston, an architectural history professor and Director of the Program in Historic Preservation, exude genuine passion about the work. To Matthew Schneider, a second-year architecture and architectural history student, it "reaffirmed my interest in stories ... the architecture and the people, learning how they lived their lives as a way of understanding a place and the environment."

First-year graduate student in East Asian studies and art history Jie Zhang said that it strengthened her desire to "gain knowledge and hand skills" in anticipation of a career in the museum and heritage field. "Having this hands-on practice reaffirms my goal." And Natalie Chavez, a second-year architecture graduate student, enthused, "I am amazed. I want to do an oral history. It changes the view of the school and I can see why there are the personal and emotional ties. There is a dignity to the forgotten narratives."

Members of the AMMD project dream of restoring the Pine Grove School as a community center and museum where visitors can learn about their school and others like it. UVA's Environmental and Regulatory Law Clinic has taken up their case against the processing facility. But whatever the outcome in court, the recorded data collected by Rourk's team will reside in the Library, ensuring that the Pine Grove School, with its unique place in history and the lives of its students, will never truly be lost.

This story is condensed from a UVA Today article by Matt Kelly, "UVA Team Uses High-Tech Scanning to Preserve African American School," that ran on November 9, 2021.



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* FORMER PINE GROVE STUDENT MURIEL BRANCH, PRESIDENT OF THE AMMD PINE GROVE PROJECT.

■ LIBRARY 3D SPECIALIST WILL ROURK IN THE ATTIC OF THE SCHOOL.

CONTINUING AND EXPANDING FACULTY PROGRAMS

As in any university library, UVA Library staff work with faculty across disciplines and fields daily, offering a range of services to help with teaching, research, publishing, and scholarly communication. In recent years, those services have included two popular programs: Course Enrichment Grants and Research Sprints — and the Library has now added a new opportunity for faculty in the form of an Affordability & Equity program. Created by Director of Faculty Programs Judith Thomas, these programs provide faculty the opportunity to work with the Library to enhance their teaching and research with professional support.

Course Enrichment Grants, first awarded in 2017 as Information Literacy Course Enrichment Grants, offer participating faculty a stipend which can be applied to summer wages or a research account, as well as collaboration with a dedicated team of Library specialists helping to develop active teaching and learning environments. 2021-22 grants were awarded to faculty in Spanish, Italian, and Portuguese; history; East Asian languages, literatures, and cultures; English; and architectural history. A total of 22 librarians worked with faculty on six projects for courses ranging in topics as varied as Korean culture; food and gender; migration to, from, and within the United States; 20th-century architecture; and open educational resources related to the reading and teaching of literature.

Research Sprints offer faculty help in getting a research project started or completing an existing project, regardless of which phase of the scholarly

lifecycle the project is in. Begun in 2019, the sprints are beneficial to both recipients and Library staff — faculty receive help in moving projects forward, and Library staff hone and expand their skills in ways that help current and future partners. In the latest round of Research Sprints, begun in May 2022, 19 Library staff, as well as librarians from the Claude Moore Health Sciences Library and the Arthur J. Morris Law Library, collaborated on eight projects with faculty from the College of Arts & Sciences, School of Architecture, Law School, and the Contemplative Sciences Center.

New this year is an Affordability & Equity program giving faculty an opportunity to create a more equitable and inclusive learning environment by adopting, adapting, or creating open educational resources — digital or physical open-source media released under a license allowing access with few restrictions and no cost. With help from the Jefferson Trust, funds have been awarded to the program's inaugural cohort of seven faculty members who have agreed to adopt, adapt, or create open educational resources for their courses.

“This experience was phenomenal. I don’t think it’s possible to overstate how meaningful, galvanizing, helpful, and rewarding the research sprint was. ... I’ve now had a Library research sprint and a course enrichment grant and both have been transformative.”

MARY KUHN, ASSISTANT PROFESSOR OF ENGLISH

ANNA BOROVSKAYA-ELLIS

from the Department of Slavic Languages and Literatures will turn a collection of engaging and authentic interactive videos, vocabulary presentations, and grammar reviews into a full-fledged digital textbook that will ease the significant burden of textbook costs on students.

STELLA MATTIOLI

from the Spanish, Italian, and Portuguese department will fill a gap in materials that accurately reflect Italian culture with open educational resources that allow first- and second-year students to learn the language by exploring the reality of life in Italy.

EMILY SCIDA, KATE NEFF, AND MATTHEW STREET

of the Department of Spanish, Italian, and Portuguese will transfer a recently developed six-week, non-credit refresher course, SPAN 160 (Elementary Spanish Online), from UVA Collab to Pressbooks, making them free and accessible to other language educators. They will develop additional modules and assignments to expand for use in the course.

S. MAX EDELSON

from the Corcoran Department of History will create an online digital resource with scholarly summaries and visualizations of an important new collection of maps in the Albert and Shirley Small Special Collections Library, giving students and teachers new insights into the momentous changes that took place as Europeans, Native Americans, and Africans encountered one another in the “New World.” Users will be able to repurpose high-resolution images and online text for their own purposes.

SPYRIDON SIMOTAS

of the Department of French will create a global simulation for a Business French course where, at the end of the semester, students will launch a company or a product. The new resource, which will be open to the world, will bring together a variety of authentic materials from entrepreneurial perspectives of the Francophone world. Students will acquire important linguistic and cultural skills that they can apply in their professional careers in the French-speaking world and beyond.

Affordability & Equity program

This program is the first year of a three-year pilot that seeks to create a more equitable and inclusive learning environment in which the exorbitant cost of required texts is not a barrier to any student, regardless of background or income levels. Open educational resources in the service of open pedagogy enhance all students' sense of belonging — to the course and to the University — which studies have shown increases student well-being and academic success. The program will be formally evaluated at the end of the pilot as the Library continues to look for new ways to enhance faculty research and teaching and increase affordability and access to educational resources.

OCTOBER 2021
15th annual Tracy W. and
Katherine W. McGregor
Distinguished Lecture in
American History
Christy S. Coleman



FEBRUARY 2022
Will Cochran Library
Lectureship series
Valerie Cassel Oliver



APRIL 2022
William and Rosemary
MacIlwaine Lecture
in American Literature
John Grisham



Lee Lecture Series
Marc Gallicchio
Daniel Greene
Kate Clarke Lemay

MAY 2022
Thomas Jefferson Foundation
Distinguished Lecture
Joanne Freeman



COMPELLING SPEAKERS, TIMELY TOPICS

2021-22 LIBRARY LECTURES

Ranging from an afternoon with a bestselling author to sessions focused on rethinking historical narratives and promoting marginalized voices, over the course of the 2021-22 academic year UVA Library hosted lectures bringing engaging speakers and themes to audiences on Grounds and beyond.

In October 2021, the 15th annual Tracy W. and Katherine W. McGregor Distinguished Lecture in American History was given to a virtual audience by American historian Christy S. Coleman, the Executive Director of the Jamestown-Yorktown Foundation. In “More than a Muse: The Role of the Museum in Shaping Public Memory, Discoveries, and Meaning,” Coleman posited that although museums are trusted spaces, they and other cultural institutions have often reinforced harm through the narratives they’ve promoted. Coleman challenged her audience to question what is depicted, how it is depicted, and by whom, as well as how museum artifacts are acquired — whether they are purchased or simply appropriated. Going forward, Coleman argued, museums have a responsibility to do “narrative correction” — to seek out the shared narrative of the many, not the exceptional narrative of the dominant few.

In February 2022, the Library launched the Will Cochran Library Lectureship series with a talk by Valerie Cassel Oliver titled “Mining the Dirt: Contextualizing the ‘Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse.’” Cassel Oliver is the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine

Arts and was curator of the acclaimed exhibition “The Dirty South.” Cassel Oliver spoke of the exhibition as a meditation on both visual and musical art from Southern African Americans, an aesthetic legacy reflecting centuries of tradition and culture that has had a profound impact on contemporary American culture. An appreciative audience on Zoom followed this inaugural lecture in the series, which will continue as a virtual offering.

Friends of the Library and invited guests gathered on Grounds in April for an afternoon with novelist John Grisham and a reception at Pavilion II, all part of the William and Rosemary MacIlwaine Lecture in American Literature. Grisham had a lively discussion with 11 undergraduate creative writing students before delivering his remarks, a captivating talk about adapting to the many changes that have occurred during his time in the publishing industry.

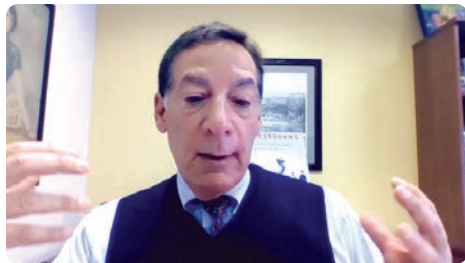
Also in April, the Lee Lecture Series, which addresses World War II and its aftermath, hosted a virtual panel titled “Remembering World War II: The Making of War Memories in Europe, Asia, and the United States.” Panelists Marc Gallicchio, Professor of History at Villanova University; Daniel Greene, President and Librarian at Newberry Library and Professor of History at Northwestern University; and Kate Clarke Lemay, Acting Senior Historian at the Smithsonian Institution’s National Portrait Gallery explored the ways in which the popular memory of World War II has evolved over time in Europe,

Asia, and the United States, and how crises and conflicts produce their own “lessons” of past wars. The discussion was moderated by William Hitchcock, William W. Corcoran Professor of History at the University of Virginia.

Joanne Freeman, the Class of 1954 Professor of American History and of American Studies at Yale University, delivered the Thomas Jefferson Foundation Distinguished Lecture in early May. Freeman is a leading expert on early American national politics and political culture and a fellow of the Society of American Historians, and she holds a Ph.D. in history from UVA. In her talk, “Decoding the Founding: Truths, Lies, and Myths,” Freeman challenged attendees to reconsider their assumptions about the founding of America and the narratives they’d grown up with. A story of exceptionalism and unified heroes defines those narratives, but Freeman described a process that was messy, fraught, and far from unified, and concluded that iconic events such as the writing of the Constitution and the signing of the Declaration of Independence reflected a starting point, not a pinnacle, in the story of America’s founding.

These lectures are made possible through the generosity of donor support, and could not come to fruition without the Library’s co-sponsors. Many thanks are due to the McGregor Fund of Detroit, Michigan; the late William Cochran, Jr.; William and Rosemary MacIlwaine and the MacIlwaine family; Parker and Barbara Lee; the Thomas Jefferson Foundation; and the UVA Corcoran Department of History.

Lee Lecture Series



MARC GALLICCHIO
Professor of History at Villanova University



DANIEL GREENE
President and Librarian at Newberry Library and Professor of History at Northwestern University



KATE CLARKE LEMAY
Acting Senior Historian at the Smithsonian Institution’s National Portrait Gallery



WILLIAM HITCHCOCK
William W. Corcoran Professor of History at the University of Virginia



INVENTING MITFORD

EXHIBITION EXAMINES JAN KARON'S JOURNEY TO BESTSELLING NOVELIST

No two writers share the same path to success, but the tale of novelist Jan Karon's rise to the top of the New York Times Best Seller list is a captivating story unto itself. Born in 1937 in the foothills of the Blue Ridge Mountains in North Carolina, Karon left school at 14 and married and had her first child at 15. At 18 she began working as a receptionist in a Charlotte advertising firm, where through her persistence, talent, and self-belief she became a successful advertising writer. After winning a major advertising award with a significant cash prize attached, Karon left advertising in the late 1980s and pursued her dream of becoming a novelist. Karon began writing "crossover" fiction — Christian novels for a general audience — all featuring Father Tim Kavanagh and the fictional town of Mitford, North Carolina. The Mitford books became a huge success, and Karon's novels routinely debut at No. 1 on the Times Best Seller list.

In 2014, Karon donated her archive to the UVA Library, where it resides in the Albert and Shirley Small Special Collections Library. In 2022 the Library created a digital exhibition, "Inventing Mitford: The Papers of Jan Karon," launched to coincide with the opening of the Mitford Museum in Hudson, North Carolina.

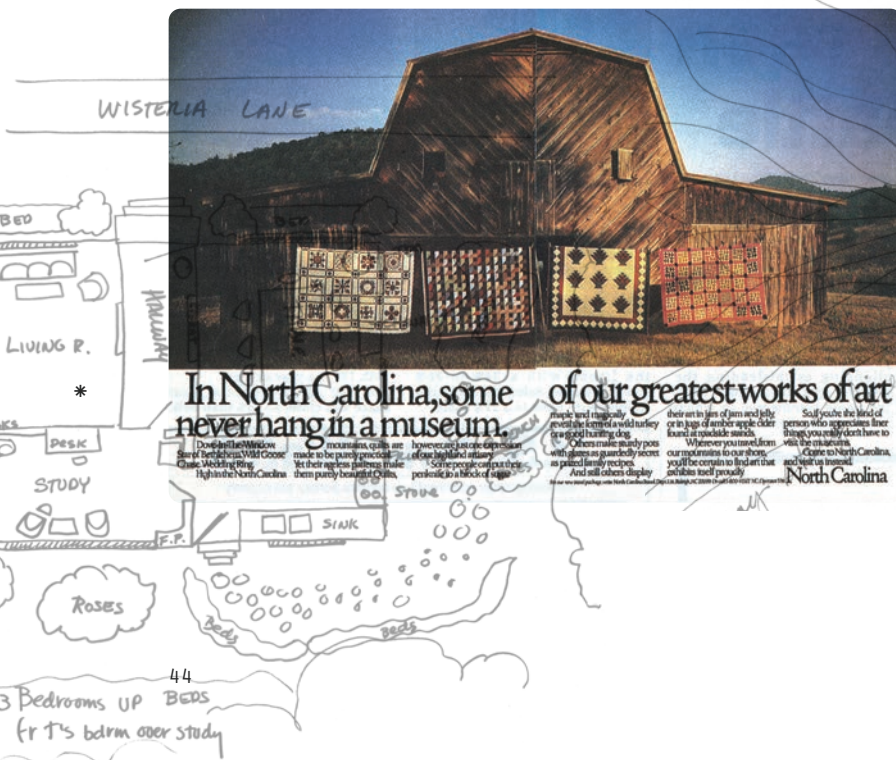
Creating "Inventing Mitford" as a born-digital exhibition involved staff from across the Library. Molly Schwartzburg, Curator in the Small Special Collections Library, was the lead curator, choosing items and writing exhibition text. Schwartzburg was assisted by UVA English doctoral student

Annyston Pennington and Library Ambassador Charlotte Hennessy. In addition to the many items from Karon's archive, which were digitized by the Library's Digital Production Group, the exhibition featured illustrations created by UVA alumnus Mike Powers. The exhibition was coordinated by Curator of University Library Exhibitions Holly Robertson, and the website was created by Content Strategist Amber Reichert and Lead User Experience Designer Christopher Welte. "Inventing Mitford" also includes a link to the archival finding aid created for Karon's papers by Processing Archivist Sharon Defibaugh.

Karon's persistence, talent, and self-belief are evident in each of the five sections of "Inventing Mitford," which focus on her roles as writer, world builder, reader, artist, and marketer. With the goal of "surfacing manuscripts and artifacts that reveal how her relationships to her work, her publishers, and her audiences have contributed to Karon's bestseller status," the exhibition mines the nearly 70 cubic feet of Karon's archive and displays papers, photos, letters, art, and more from the various stages of Karon's life and career.

To view the entire exhibition and learn more about the Jan Karon Papers, visit: library.virginia.edu/exhibitions/mitford.

- * A SKETCH BY KARON OF "THE RECTORY" ON FICTIONAL WISTERIA LANE IN MITFORD.
- A PRINT AD FROM AN ARTICLE ON KARON'S NATIONAL AWARD-WINNING ADVERTISING CAMPAIGN.
- KARON'S VISUALIZATION OF THE CREATIVE PROCESS.
- ◆ ILLUSTRATION BY MIKE POWERS FOR THE "INVENTING MITFORD" HOMEPAGE.
- AN EARLY MITFORD ADVERTISING IDEA CONCEIVED AND DRAWN BY KARON.

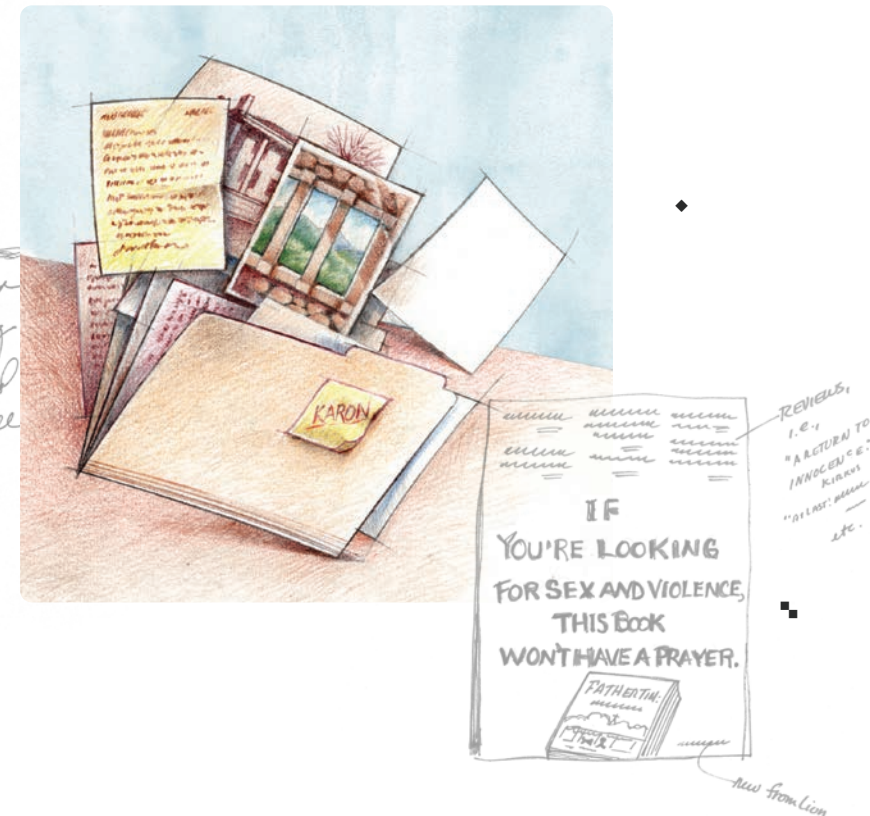


God's eye, approval process, etc.

Tidy, tightly-woven braid offering smooth, polished intertwining gale story lines

His writing process, as I see it

8/11/98



New from Lion



BUILDING A SUSTAINABLE FUTURE

The Library Sustainability Working Group created a Sustainability Plan this year to support the University's goals to "advance sustainability leadership and impact by incorporating environmental, economic, and equity considerations in decision-making" by 2030. The core group was made up of staff with a passion for sustainability representing various perspectives and expertise.

The mission of the working group was to create a plan to "partner with the University and broader community to better steward our resources; collaborate in sustainability education, research, and outreach; and act responsibly within our environment and our community." The Library, with connections to nearly every academic and administrative office on Grounds, has a unique opportunity to advocate for change. Library staff have indicated a strong desire to see changes that make a long-term impact not just within the Library, but in the many University functions and services with which they interact.

The LSWG did extensive research to develop the Sustainability Plan. The group collaborated with both the UVA Office for Sustainability and UVA Facilities Management to access water consumption and waste production data;

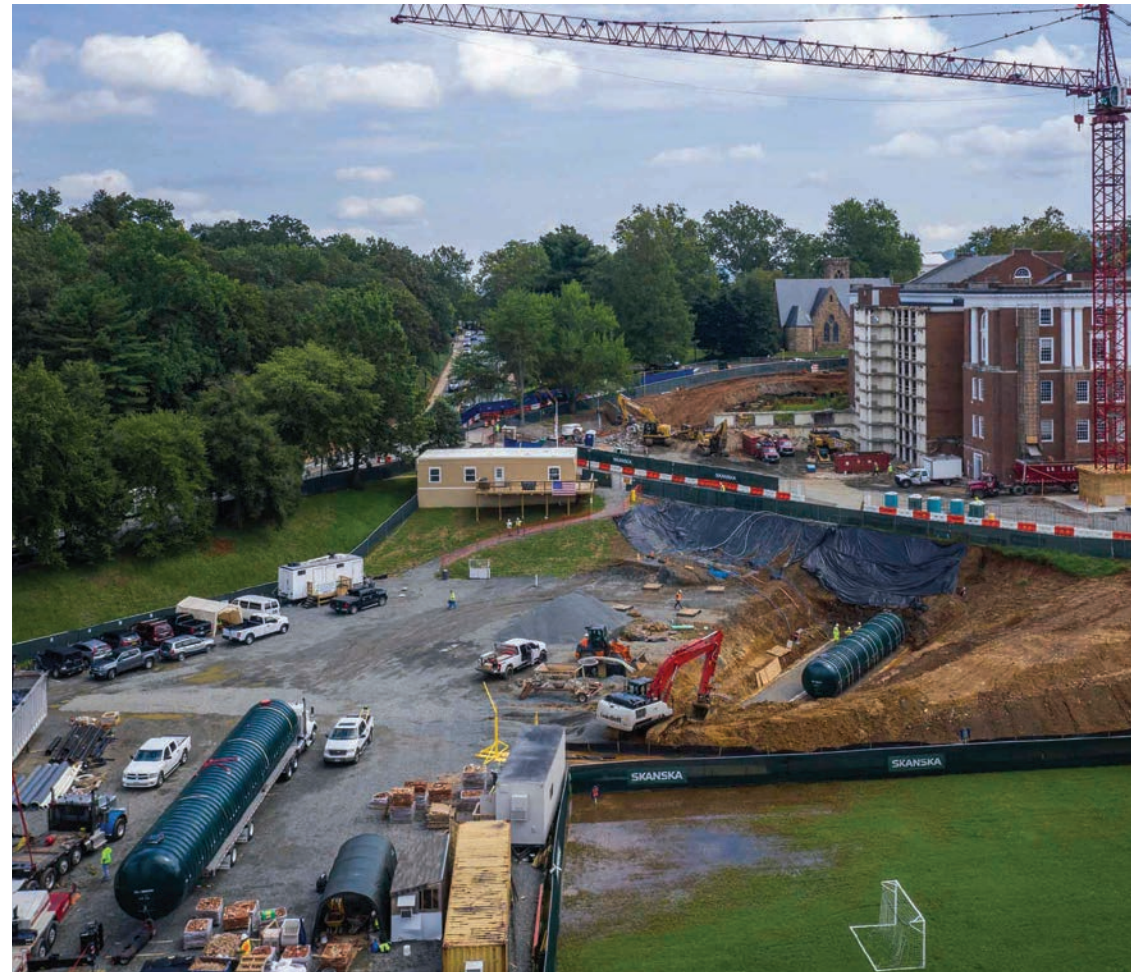
SOME OF THE 325 SOLAR PANELS ON THE ROOF OF CLEMONS LIBRARY.

they reviewed previous sustainability work done at the Library and studied other academic libraries' sustainability plans; and they gathered input from stakeholders. Because sustainability is inextricably tied to equity, the Library Inclusive Excellence plan also informed the development of the Sustainability Plan. The plan states: "Such work must be done with an equity lens, and with the awareness that climate change has drastically more impact on local and global communities that are already threatened by racial inequities."

The LSWG Sustainability Plan has resulted in strategic sustainability goals with deliverables and a timeframe for execution and evaluation of success. Goals include reducing energy consumption in Library spaces, reducing potable water consumption, performing a waste audit to decrease use of paper products and minimize waste, converting Library vehicles away from fossil fuel, working with vendors who have sustainable practices, strengthening support for sustainability research, and advocating for sustainability across Grounds by supporting initiatives like open access and open educational resources.

A permanent Sustainability Committee will be appointed to coordinate, measure, and report on progress toward the goals of the Sustainability Plan. "The Library has had a long-standing commitment to sustainability," Carla Lee, the Deputy University Librarian states. "This group was able to build on the excellent work of the Green Community formed in 2006. We've seen great commitment on an individual and Library basis, and we look forward to harnessing that commitment to achieve the 2030 goals."

TWO MASSIVE CISTERNS INSTALLED UNDER NAMELESS FIELD THAT WILL COLLECT RAINWATER FROM THE ROOF OF THE NEW MAIN LIBRARY FOR USE IN THE NEARBY NEWCOMB ROAD HVAC CHILLER PLANTS. THE CISTERNS ARE EXPECTED TO COLLECT AT LEAST 600,000 GALLONS OF WATER YEARLY.



PROTECTING LIBRARY USER DATA

Data matters to the UVA Library. It helps identify what resources are heavily used and what groups of people use them. The Library uses data to assess trends and inform collection building, to make decisions about service desk staffing and service improvements, and to improve teaching and learning services. Data is critical to making smart financial decisions and justifying budget spending and requests.

But some data is sensitive, and the Library is guided by a stringent professional code of ethics, as well as by University policy and state law, to be good stewards of all data. Although all U.S. libraries are exempt from Freedom of Information Act requests about how people use libraries, the Library is still subject to court orders and vulnerable to security breaches. Further, some companies allow the collection of user data that can be used for surveillance purposes, a practice that libraries strongly oppose. For instance, in 2021 a legal research and data brokerage firm, LexisNexis, signed a multimillion-dollar contract with the U.S. Immigration and Customs Enforcement Agency to provide on-demand location tracking.

HOW DOES THE UVA LIBRARY USE DATA?

- ☐ To inform collection building through usage trends.
- ☐ For outreach to underserved user groups.
- ☐ To identify areas that could be enhanced by Library instruction materials.
- ☐ To verify Library usage by individual schools and units.
- ☐ To locate lost items.
- ☐ To validate survey results.
- ☐ To corroborate staffing decisions by location and peak usage times.

A recent Library project led by Director of Strategic Technology Partnerships & Initiatives Robin Ruggaber focused on reducing risk to user privacy by eliminating or anonymizing more than a decade of circulation data. The project team first extracted data from the Library systems that run the online catalog, interlibrary services, and request services. The data was then either deleted or anonymized and stored in a new database that can be queried by librarians for business reasons.

Special Collections circulation and digitization requests must be stored for five years due to insurance requirements. However, most circulation data the Library collects is now only retained for 90 days, and the Library is working on policies that will formally codify new data collection procedures and timelines.

Data the Library keeps helps answer the questions of when, where, how long, and how much Library materials are used, and provides some demographic details about the people who use those materials. Sensitive personal information is removed, leaving valuable details about the circulating item and the date, time, and location of transactions; subject, language, and item type (book, DVD, etc.); and borrower profiles including school and department.

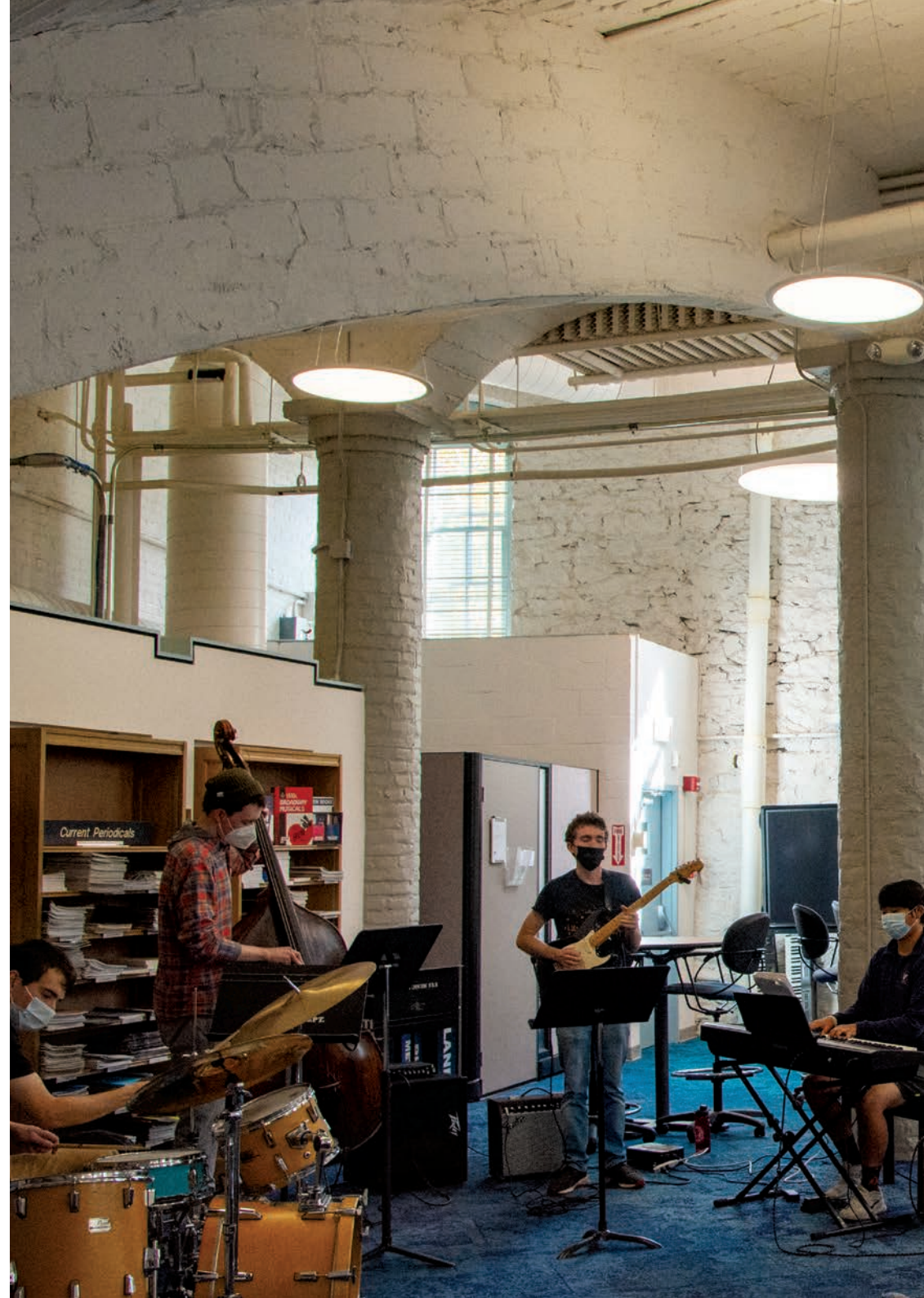
Ruggaber noted that the project to eliminate or anonymize data — a collaboration with UVA's Chief Information Security Officer, University Records Officer, Institutional Review Board for Social and Behavioral Sciences, and Institutional Research and Analytics — was a significant success. “We have achieved what many thought was impossible,” said Ruggaber, “to provide a way to search and mine anonymized library usage data critical for improving library services while also radically reducing risk to user data.”

SOUND JUDGMENT

REVIVING 'MAKING NOISE' IN THE LIBRARY

In 2014, then-UVA Music Librarian Matthew Vest started a program, “Making Noise in the Music Library,” that provided a new venue for guest performers, including student groups who might not otherwise have a space to share their creative work. Vest envisioned that “simply by inviting music and noise into a controlled environment,” the program would make “the library itself a locus of the types of scholarly and artistic conversations that typically happen in non-library spaces.” He was right — the “Making Noise” series proved very popular, often filling the library during performances. However, due to the pandemic the season was cut short in 2020, and the program (along with the Music Library itself) remained shuttered throughout the 2020-21 academic year.

With funding through a grant from the UVA Arts Council, the series was revived in fall of 2021 and hosted six free performances during the 2021-22 academic year. Amy Hunsaker, Librarian for Music and Performing Arts, designed the revived program with an increased emphasis on student involvement, but also as a space for guest performers, including local artists, selected and invited by an interdisciplinary graduate student steering committee.





The series kicked off in October with “Jazz in the Afternoon” featuring UVA Music Instructor Mike Rosensky’s Tuesday Small Group, made up of UVA jazz students on guitar, piano, bass, and drums, and continued in December with local guitarist and composer Greg C. Brown, who performed on acoustic guitar. Both shows were a hit, bringing crowds into the Music Library to take in the music and mix and mingle at the post-show receptions.

In the spring semester, “Making Noise” featured a dance music performance and a hands-on installation from Ph.D. candidates in UVA’s Composition and Computer Technologies program. “Shall We Dance?” included music from around the world by the UVA Clarinet Studio, a five-piece ensemble of UVA Music students led by Jiyeon Choi of the Department of Music. An interactive sound installation, “fake or far away,” by UVA Ph.D. candidates Becky Brown and Matias Vilaplana, allowed listeners to control their audiovisual experience. “Shall We Dance” and “fake or far away” were sandwiched by two “Jazz in the Afternoon” concerts, the first by vocalist, pianist, and UVA Ph.D. candidate Carlehr Swanson and the second by jazz singer and UVA alumna Tina Hashemi, with UVA jazz students Michael McNulty and Ami Falk on guitar and bass. Like the fall performances, the spring concerts were popular and drew appreciative audiences.

Hunsaker hopes that the series will continue to increase the visibility of the arts on Grounds, help build stronger relationships between the arts disciplines and between those disciplines and the Library, and also help strengthen bonds with the local arts communities. “By providing a platform for artistic endeavors at UVA and beyond,” said Hunsaker, “we hope to inspire UVA and local community members to engage with the Library in new ways.”



MUSICIANS AND GUESTS ENJOY “JAZZ IN THE AFTERNOON” AT THE MUSIC LIBRARY.



MODELING A RACIAL CASTE SYSTEM

LAYING BARE THE LEGAL FOUNDATION OF JIM CROW IN VIRGINIA

In the summer of 2022, the Library launched a 16-month machine learning project that will create a legal text collection identifying Jim Crow language in Virginia laws from 1865 to 1968.

“Modeling a Racial Caste System: Algorithmic Exposure of Virginia’s Jim Crow Laws” is headed by project lead and principal investigator Carmelita Pickett, University of Virginia Associate University Librarian for Scholarly Resources and Content Strategy. Amy Wharton, Director of UVA’s Arthur J. Morris Law Library, is co-principal investigator. The project team includes UVA Library staff from the Scholarly Resources & Content Strategy department and Research Data Services’ StatLab, UVA Law Library and Legal Data Lab staff, the HathiTrust Digital Library staff, and UVA faculty members.

“Modeling a Racial Caste System” is an expansion of “On the Books: Jim Crow and the Algorithms of Resistance,” a project of the University of North Carolina at Chapel Hill University Libraries that uses text mining and machine learning to uncover racially based legislation in North Carolina that was signed into law from the Reconstruction period through the civil rights movement. The computational-based results are then reviewed for confirmation by an attorney on the project team. The UVA team will use the



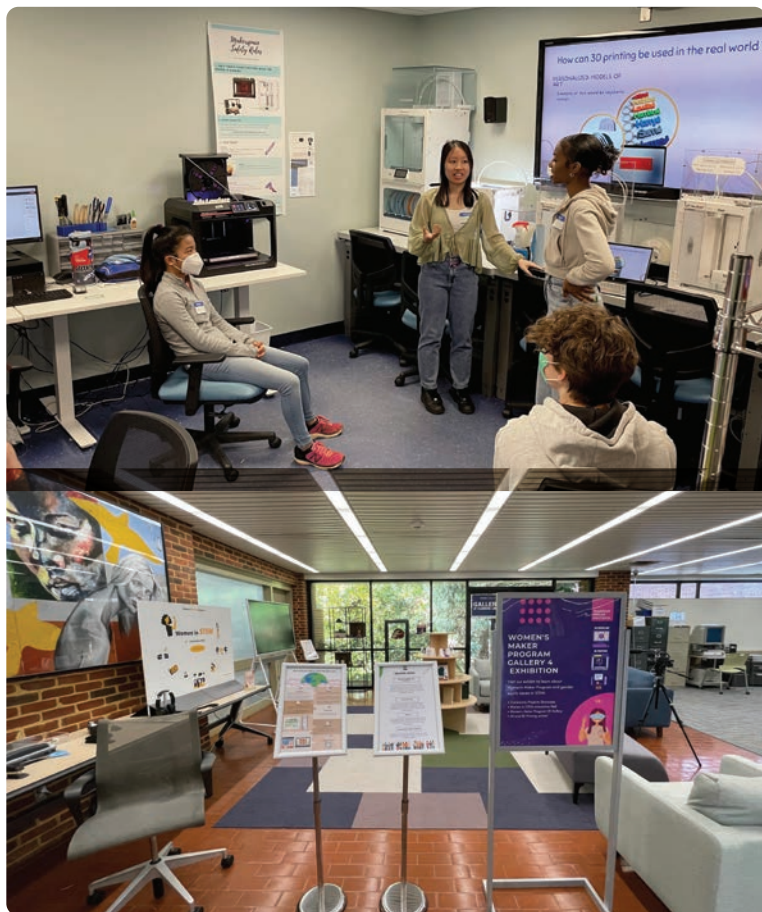
workflows, products, and machine learning techniques developed by the project team at UNC-Chapel Hill.

The UVA project includes well-regarded UVA scholars Justene Hill Edwards of the Corcoran Department of History and Law professor Andrew Block. “Modeling a Racial Caste System” will build on the recent research by the Commission to Examine Racial Inequity in Virginia Law. Block served as vice chair of the commission, established by Gov. Ralph Northam in 2019 with the charge to review and identify laws and regulations that facilitated racial discrimination in Virginia’s Acts of Assembly and the Code of Virginia from 1900 to 1960 to determine their current impact. In adherence to the “On the Books” guidelines, “Modeling a Racial Caste System” will use Virginia’s Acts of Assembly in digital form, made available through HathiTrust.

The commission’s report acknowledged that “Virginia policymakers and other leaders spent centuries building legal and other structures to comprehensively segregate and oppress people of color,” and that while the laws have been erased, “the impact of what they built has not.”

Pickett explained that the long history of legal discrimination in the state and its continued effects made Virginia a compelling candidate for the “On the Books” expansion. She pointed as far back as Bacon’s Rebellion in the 1670s, which “prompted Virginia lawmakers to establish laws differentiating between persons of African descent and persons of European descent. These laws legitimized anti-Black racism and created a racial caste system.” “Modeling a Racial Caste System” was chosen, along with a project planned by the University of South Carolina, through a competitive call for proposals, and is funded through a grant from the Mellon Foundation. The project goal is to make the data publicly accessible in a plain-text “legal corpus” — a structured-text dataset used for text analysis — in the fall of 2023.

PHOTOGRAPHS FROM THE JACKSON DAVIS COLLECTION OF AFRICAN AMERICAN PHOTOGRAPHS SHOWING SEGREGATED SCHOOLS FOR AFRICAN AMERICAN STUDENTS IN VIRGINIA IN THE FIRST HALF OF THE 20TH CENTURY. “MODELING A RACIAL CASTE SYSTEM” WILL USE MACHINE LEARNING TO MAKE AVAILABLE AND SEARCHABLE A DATABASE OF THE JIM CROW LAWS THAT ENFORCED SEGREGATION AND INEQUALITY IN THE STATE.



MAKING SPACE FOR WOMEN IN STEM

THE UVA LIBRARY WOMEN'S MAKER PROGRAM

Despite decades of efforts to increase the number of women choosing careers in science, technology, engineering, and mathematics (STEM), women remain underrepresented in STEM majors, making up only 28% of the STEM workforce, according to the American Association of University Women. In 2021-22, the Library renewed its commitment to closing this alarming gender gap by welcoming its second cohort of residents into the Women's Maker Program, initiated in 2020 as a means of building confidence and interest among women in STEM and makerspace technologies.

The Women's Maker Program, the brainchild of Educational Technologist Fang Yi, is part of the Robertson Media Center's outreach program. The program is supported by the center's staff, equipment, and spaces and run by a committee that includes Science and Engineering Research Librarians Jenny Coffman and Maggie Nunley; Assistant Director of Development Meredith Gillet; Teaching and Instructional Design Librarian Bethany Mickel; and Jennifer Roper, Director of Digital Strategies and Scholarly Communications.

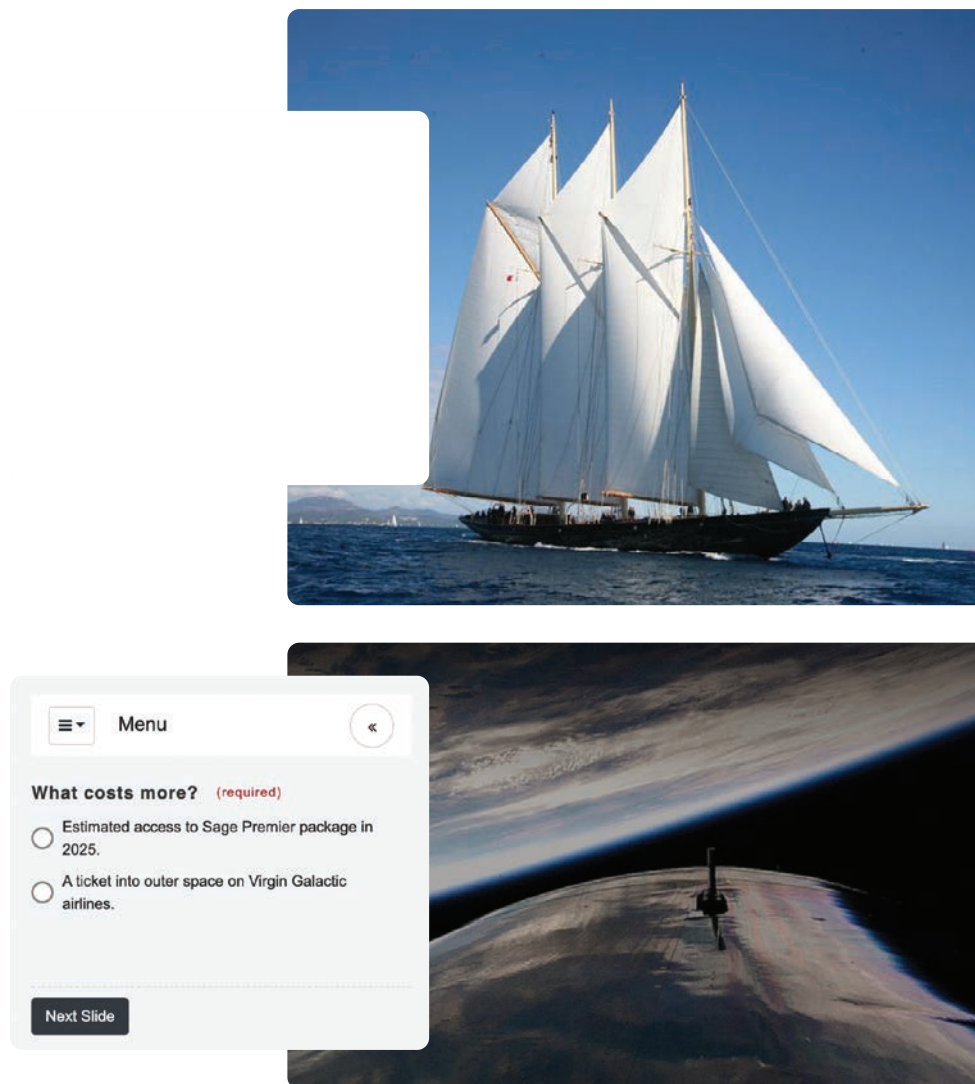


Since its inception, the Women's Maker Program has drawn women of different ethnicities, abilities, sexual orientations, and socioeconomic statuses to explore career opportunities in science and technology, including high-earning STEM occupations, such as computer science and engineering, which have the lowest percentages of women workers. The program is funded by the Jefferson Trust and the UVA Parents Fund. Participants are provided with a stipend, a mini grant for project supplies and implementation, and RMC employment opportunities – two interns currently helping to administer and promote the program were residents in 2020.

Program activities are intensive, and include learning makerspace methods and technologies, working with Library staff to put on a Girls Maker Camp for local middle school students, training to instill a growth mindset among residents to acquire ability through in-depth study, and collaboration on a semester-long maker project to solve a community problem. The program also sponsored a Tech and Culture Speaker Series featuring women who have achieved success in a variety of technology-related fields but have had to confront bias and systemic barriers to inclusion.

The 2022 Women's Maker Program concluded with a final showcase, in which the cohort presented their work with the middle school Girls Maker Camp, their individual makerspace projects, and their community projects. The showcase also included a guided tour of a Women's Maker Program exhibition in Clemons Gallery 4, a new space displaying students' work. Guests on the tour were also able to try out augmented reality, an interactive wall discussing gender equality in STEM, and a virtual reality gallery created by the residents.





‘WHAT COSTS MORE?’

A UVA Library quiz designed to highlight unsustainable pricing around academic publishing made waves when it was posted to Twitter in fall 2021. The quiz was taken thousands of times, and enthusiastic engagement continued for several weeks after the post first went up, making it the most popular Library post of the year.

The format lends some levity to a serious topic: As libraries continue to take a hard look at growing subscription costs, they are also building and fortifying reliable pipelines to academic content so researchers can get what they need, when they need it. At UVA, that includes increased support for open educational resources; partnerships such as those through the Virtual Library of Virginia, a state-wide partnership among academic libraries; Rapid ILL, a tool that provides prompt access to materials through a digital interlibrary loan program; and institutional funds (saved through reformulating the “big deals,” or journal bundles) to support innovation in the classroom and beyond.

Learn more and see how well you do on the “What costs more?” quiz: virginia.libwizard.com/f/what-costs-more

Special thanks to the University of Colorado Boulder Libraries who inspired this quiz with their excellent “Which Costs More?” project!

WORKING TOWARD ACCESS AND AFFORDABILITY IN HIGHER EDUCATION

Library resources have the capacity to enlighten and empower, but only for those who have the time, know-how, and ability to use them — making equitable access a complex concept. Financial challenges are another pressing issue for college students and can interfere with their education in myriad ways, such as through food insecurity or concerns over the cost of textbook materials.

In recent years the Library has implemented staff-wide practices to improve access, including the adoption of design principles that place accessibility at the center of user decision-making; taking care to emphasize that Library resources are available fully free of charge — something not all incoming students are aware of; and providing broad accessibility training for staff. Other focus areas include:

ACCESSIBILITY

COURSEWORK

- ▶ The Mellon-funded Federated Repositories of Accessible Materials for Higher Education project continues working to ensure that material remediated for accessibility is preserved, organized, and made discoverable for reuse, thus reducing the duplication of staff effort to improve service to people with disabilities. Recent work by UVA Library Software Engineer Ray Lubinsky has focused on improving the delivery of search results within an accessible interface, allowing users to easily find the right texts, while project partner Benetech, a software company, has concentrated on math and science materials, using artificial intelligence to automate the process of making complex symbols accessible for low-vision or blind readers.
- ▶ Implementation of and advocacy for electronic course reserves has meant significantly increased ease of access for students who may face mobility or health challenges. Contrasted with print reserves, electronic reserves enable students to log in and access course materials from anywhere in the world.

ACCESSIBLE AND INCLUSIVE SPACES

- ▶ Inclusive design is built from the ground up in the new main library, which is undergoing a major renovation until 2024. New entrances, inclusive restrooms, and better elevators will make for more pleasant and safe experiences for all visitors. Plus, the new public connection linking to Clemons Library will ensure easy, weather-protected access between major Library locations.
- ▶ After a renovation completed in 2021, the Fine Arts Library now includes spacious, private, gender-inclusive, wheelchair-accessible restrooms on the first and second floors.

- ▶ The Special Collections Accessibility Working Group has undertaken a number of projects, such as improving exterior signage, staff accessibility training, and the procurement of new height-adjustable tables for the reading room thanks to support from the UVA Parents Fund.

TOOLS FOR EDUCATION

- ▶ Close partnerships with University accessibility services, such as the Student Disability Access Center, the Office for Equal Opportunity and Civil Rights, and the University Captioning Coordinator, seek to make accessibility information easy to find through the Library website. This includes extensive guidance about captioning, assistive technology, and ways to get assistance for yourself or for others.
- ▶ Additionally, all documents available on the Library website, including assessment reports, annual reports, and more, are now fully accessible PDFs.
- ▶ The Library's Access Services team works closely with the Student Disability Access Center to provide a consistent level of access to content for students requesting an accessibility accommodation. Both Access Services and SDAC scan print materials for students who use a screen reader or other assistive technology, and services are coordinated such that students receive accessible content in a consistent format and level of processing. Access Services also acquires or borrows physical copies of requested materials for students whose accommodation is best served by accessing content in a physical format. By coordinating these services, the Library and SDAC ensure a consistently high service level that remains flexible enough to meet the needs of an individual student.
- ▶ Finally, the Library received funding from the Provost's Office in spring 2022 to cover more than 30 hours of proactive captioning of audiovisual materials, including the entire William Elwood Civil Rights Lawyers Project Collection, as well as open educational resources, teaching and learning materials, and items from the Robertson Media Center.

AFFORDABILITY

Open educational resources are high-quality learning materials that can be used, edited, and shared free of charge. The Library offers extensive information about finding and creating OER; as well as regularly recurring information sessions; all with the goal of lessening expenses for students while maintaining high-quality educational materials. Additionally, the Library recently launched OER affordability and equity grants to offer assistance and incentives to instructors wishing to use or create OER materials.

Open educational resources programs are guided by Judith Thomas, Director of Faculty Programs, with a team that includes Teaching and Learning librarians Bethany Mickel and Haley Gillilan, as well as Open Access Librarian Winston Barham.

The open access movement is another way education is made more affordable, by encouraging the creation of published academic articles without paywall restrictions.

The School of Data Science has worked closely with the Library through subject liaison and Associate Director of Research Data Services + Social, Natural, and Engineering Sciences Jenn Huck to make open access practices part of the departmental culture. Additionally, the UVA Faculty Senate endorsed repository-based open access in their open access guidelines, underscoring the importance of Library work to help faculty understand options for open access publishers and licensing.

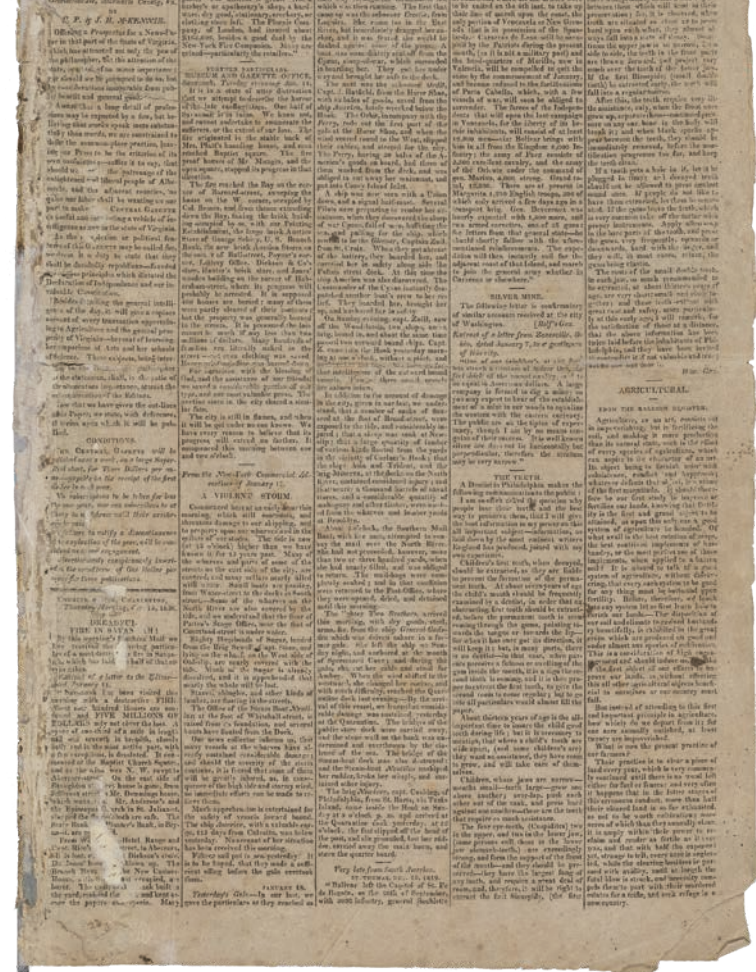
Finally, UVA is proud to have been accepted into Virginia's Academic Library Consortium's "Curriculum Driven Acquisitions" Program beginning in fall 2022. Through the program, the consortium receives a list of assigned course texts and uses central funds to acquire unlimited-use e-books for the Library's collection. Through this mechanism, the program relieves financial pressures on students, and serves to build the Library's collection in an organic manner. UVA Library's acceptance into the program is a result of collaboration between the UVA Bookstore and Scholarly Resources and Content Strategy staff, particularly members of the Library's Acquisitions team.

The Central Gazette.

CHARLOTTESVILLE'S FIRST PAPER
NOW AVAILABLE ONLINE

The Central Gazette, established by brothers Clement Pynes McKennie and John Harris McKennie, was Charlottesville's first newspaper, running from January 1820 until July 1827. A four-page weekly available at a subscription rate of \$3 per year, the Central Gazette aggregated items of foreign and domestic news and posted articles and notices of local and regional interest. In the first issue, the publishers laid out the paper's intended scope: "Besides detailing the general intelligence of the day, it will give a copious account of every transaction appertaining to Agriculture and the general prosperity of Virginia—her seat of learning, her emporium of Arts and her schools of Science." The paper included marriage notices, obituaries, notices of items found or stolen, want ads, and advertisements for services and goods. The University of Virginia was an early advertiser; Proctor Arthur S. Brockenbrough posted a notice in the March 11, 1820 issue promising "liberal wages" for laborers willing to work at UVA. In July 1827 the paper was succeeded by the Virginia Advocate, which ran until 1860 when the title changed to the Charlottesville Advocate briefly before ceasing publication at the start of the Civil War.

The University of Virginia Library holds 157 issues of the Central Gazette, which are now available online through a partnership with the Library of Virginia, hosted on their Virginia Chronicle portal (viriniachronicle.com), which offers digitized versions of historical Virginia newspapers. The



VOL. I, NO. 1 OF THE CENTRAL GAZETTE.

issues were first prepared for scanning by the UVA Library's Preservation department, before being scanned in-house by the Digital Production Group and sent to the Library of Virginia in April 2022.

The available issues on the Virginia Chronicle portal include an unbroken run from Vol. I, No. 1 of January 29, 1820, through September 20, 1822. The last digitized issue is Vol. VIII, No. 369 published on Saturday, March 24, 1827. All of the issues are fully text searchable, and viewers who create an account and log in to the portal can help correct the digitized text, which has been automatically generated by optical character recognition.

DIGITIZING THE MAYAN BOOK OF CREATION

More than 40% of the world's languages are in danger of extinction and 28 of those are Mayan, according to the Endangered Languages Project. "Language preservation and documentation was important before, but it has a new urgency," Allison Bigelow, an associate professor in UVA's Department of Spanish, Italian, and Portuguese, said. "The communities that we work with have been hit especially hard during COVID, and it has disproportionately taken out elders, or the holders of language and stories. That's why we really need to be doing this work now."

The work Bigelow is referring to involves a team of UVA scholars in data science, Spanish, global studies, linguistics, and computer science, as well as the UVA Library. The team is collaborating with Maya researchers in

Mexico and Guatemala to bring the "Popol Wuj" — or Mayan book of creation — to more people in those communities, with the goal of giving them access to the earliest Maya mythology and culture via an interactive digital reader.

In late 2021 the team won a special \$250,000 grant from the National Science Foundation and the National Endowment for the Humanities, as well as a \$60,000 grant from UVA's 3Cavaliers program that will help develop the digital resource they had already begun. In a larger sense, this joint project aims to advance scientific and scholarly knowledge concerning endangered human languages, while at the same time help to preserve the endangered Mayan K'iche' and Yukatek languages specifically.

"The team's objectives are not only to encode, curate, and preserve this text for future generations but also, thanks to collaboration with researchers from Guatemala and Mexico, to return and promote the existence of the 'Popol Wuj' to contemporary Maya communities," said Miguel A. Valladares-Llata (Research Faculty Librarian for Global Studies, Romance Languages, and Latin American Studies), who represents the Library on the UVA team, along with Lucie Stylianopoulos (Research Librarian for Art, Archaeology, Classics, and Indigenous Studies). "The Library is pivotal to this promising project through contributions to the design of the work, and by providing resources and collaborating on its organization and coordination."





“Popol Wuj” recounts the mythology and history of Maya cultures that are documented in Central American paintings and engravings from as early as 200 BCE. The book is the longest and most complete document to survive the conquest of the region by the Spanish in the 16th century, and it is an important link to understanding the unique cultural characteristics of the Maya people prior to the colonizing influences of the Europeans.

Versions of the “Popol Wuj” exist in at least 1,000 editions, each with different sections or stories, and different interpretations. The books are not often readily available, however, nor are they always accessible to Maya readers.

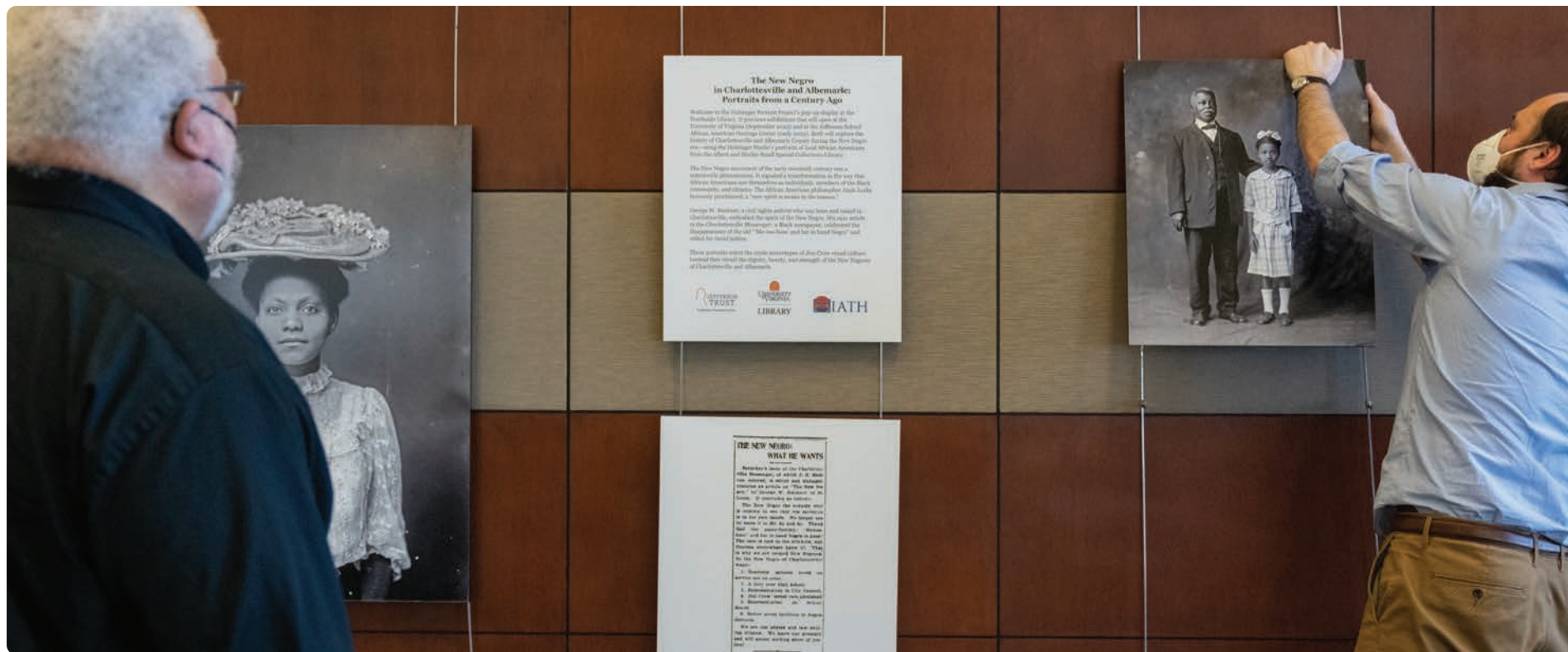
To solve such access problems, the team is evolving its online digital reader. UVA Library is assisting with encoding translations, building the platform’s database, and maintaining a Drupal site that hosts scholarly textual annotations about the “Popol Wuj.” The site will also include audiovisual content from native speakers and community members.

Yukatek Maya colleagues Miguel Óscar Chan Dzul and Irma Yolanda Pomol Cahum of the Universidad de Oriente in Yucatán wrote that such a digital edition would offer several advantages over other formats, especially since an audiovisual version of the “Popol Wuj” could be distributed free of charge.

They believe the technological infrastructure — internet, computer, and smartphone availability — is already in place to reach hundreds or even thousands of Indigenous readers.

“I look forward to engaging with the Maya community to promote this new electronic edition that will be accessible using phones, tablets, and other devices,” Valladares-Llata said. “We must understand that the K’iche’ people are an Indigenous Mesoamerican culture that is fighting to preserve their languages, traditions, and history while living in the 21st century.”

This story is adapted from a February 2022 UVA Today story written by Anne E. Bromley.



‘BEAUTY, STYLE, GRACE, AND DIGNITY’

HOLSINGER PORTRAIT PROJECT REEXAMINES LOCAL AFRICAN AMERICAN HISTORY

The Library's Holsinger Studio photography collection has more than 10,000 dry-plate glass and celluloid negatives taken in the early 20th century, and includes more than 600 portraits commissioned by Charlottesville-area African American residents. Many of these portrait subjects are as-yet

PROFESSOR JOHN EDWIN MASON (LEFT) AND EVAN STANKOVICS, ADULT PROGRAMMING AND SUPERVISING REFERENCE LIBRARIAN AT NORTHSIDE BRANCH OF THE JEFFERSON-MADISON REGIONAL LIBRARY, INSTALLING THE EXHIBITION.



unidentified, which has inspired the Holsinger Studio Portrait Project, an initiative that aims to offer new insights into local Black history through the study of these photos, to share these images with Charlottesville, Albemarle County, and surrounding communities in an effort to identify the subjects.

But project co-director John Edwin Mason, an Associate Professor of History, also sees an opportunity to do much more. The African Americans in the Holsinger Studio portraits wanted to show themselves with “beauty, style, grace, and dignity,” as a refutation to the discrimination and oppression of the Jim Crow era, Mason said. “They used the camera as a weapon against white supremacy.”

In the spring of 2022, the portraits were featured in a pop-up exhibition hosted by the Northside Library, a branch of the Jefferson-Madison Regional Library. The pop-up exhibition is one of numerous efforts to introduce the collection to the local community, evoke interest, and identify portrait subjects — in fall of 2022 there will be an in-depth exhibition mounted at the Albert and Shirley Small Special Collections Library featuring the Holsinger portraits, and more is planned. “The library exhibition is just one component of this effort,” said Holly Robertson, UVA Library Curator of Exhibitions. “It is supported by the Jefferson Trust, the University Library, the Institute for Advanced Technology in the Humanities, and the Department of History. There will be an exhibition at the Jefferson School and a broad community engagement program with events, programs, and exterior art installations.”

This story is adapted from an Arts & Culture story written by Anne E. Bromley and published in UVA Today in March 2022.

FOUR IMAGES FROM THE HOLSINGER STUDIO PORTRAIT PROJECT, WHICH CELEBRATES PORTRAITS OF AFRICAN AMERICANS COMMISSIONED FROM CHARLOTTESVILLE’S HOLSINGER STUDIO IN THE EARLY 20TH CENTURY.

BETWEEN THE WORLD AND ME	MARBLES: MANIA, DEPRESSION, MICHELANGELO, AND ME: A GRAPHIC MEMOIR
THE UNDERGROUND RAILROAD	
HEADS OF THE COLORED PEOPLE	MY LESBIAN EXPERIENCE WITH LONELINESS
WOW, NO THANK YOU	THAT CAN BE ARRANGED: A MUSLIM LOVE STORY
THE SECRET LIVES OF CHURCH LADIES	
HOW TO RENT A NEGRO	LATINX RISING
SALT	DECOLONIZING ACADEMIA
THEIR EYES WERE WATCHING GOD	MY TIME AMONG THE WHITES
AN AMERICAN MARRIAGE	A MOST IMPERFECT UNION: A CONTRARIAN HISTORY OF THE UNITED STATES



BECOMING	LIBRARIAN KATRINA SPENCER, AND SOME OF THE MANY TITLES RECOMMENDED IN HERITAGE MONTH BLOG POSTS.
INTERIOR CHINATOWN	
THEY CALLED US ENEMY	
ON EARTH WE'RE BRIEFLY GORGEOUS	SER MUJER NEGRA EN ESPAÑA
SEVERANCE	ARROZ TRES DELICIAS
LOVE AFTER LOVE	ANGOLA JANGA
THE COLLECTED SCHIZOPHRENIA	COMÉDIAS PARA SE LER NA ESCOLA
THE REFUGEES	BRAIDING SWEETGRASS: INDIGENOUS WISDOM, SCIENTIFIC KNOWLEDGE, AND THE TEACHINGS OF PLANTS
EVERYTHING I NEVER TOLD YOU	
GOODBYE, MY HAVANA: THE LIFE AND TIMES OF A GRINGA IN REVOLUTIONARY CUBA	MONACAN MILLENNIUM
I'M AFRAID OF MEN	OUR BELOVED KIN
REDEFINING REALNESS: MY PATH TO WOMANHOOD, IDENTITY, LOVE & SO MUCH MORE	WHEN THE LIGHT OF THE WORLD WAS SUBDUED, OUR SONG CAME THROUGH
BIM BOM: HISTORIAS DE LUCHA	SAY WE ARE NATIONS
BROKEBACK MOUNTAIN	PAYING THE LAND
AYA: LIFE IN YOP CITY	DISABILITY VISIBILITY: FIRST PERSON STORIES FROM THE TWENTY-FIRST CENTURY
LA FILLE DANS L'ÉCRAN	HABEN: THE DEAFBLIND WOMAN WHO CONQUERED HARVARD LAW

HERITAGE MONTHS OFFER CHANCE TO READ AND LEARN

Since February 2021, Katrina Spencer, Librarian for African American and African Studies, has been ensuring that the Library lets no heritage month go unrecognized, posting recommendations of books and films from the Library's collections and beyond as a way of celebrating the myriad cultures that enrich the world. Spencer's posts have gone up regularly in months dedicated to the contributions of a broad spectrum of underpublicized communities, celebrating Black History Month, LGBTQ Pride, Native American Heritage Month, and Women's History Month.

In her posts, Spencer has drawn on a wide range of cross-cultural and multilingual interests, featuring books and films in several languages. The underappreciated graphic novel genre took center stage in Graphic Novels in the Library Month. These have not been mere lists of titles; the posts include reviews, comments, and synopses — enough to tantalize readers with a taste of the delights in store.

Spencer soon brought other Library staff into conversation, asking them to share their own literary explorations, and framing the posts as a back-and-forth discussion between colleagues. Library staff eagerly joined in to recommend a wealth of compelling works. A picture book about living with a disability and other powerful memoirs highlighted International Day of Persons with Disabilities; Native American Heritage Month featured a work of nonfiction that finds poetry in scientific description and Indigenous plant use; science fiction and fantasy underscored Hispanic/Latinx Heritage Month; Arab American Heritage Month was celebrated with a reader's guide and podcasts; and works of fiction, poetry, short stories, memoir, and graphic novels reflected Asian Americans and Pacific Islanders Heritage Month and Jewish American Heritage Month.

But this is just a sampling of the types of rich and varied works the Library endorses in celebration of heritage months. For every work chosen there were many more that could have been. Subscribe to our blog at: news.library.virginia.edu to see what we recommend next year!

'WE'VE ALWAYS BEEN HERE'

*

Visitors to the Main Gallery of the Mary and David Harrison Institute/Albert and Shirley Small Special Collections Library in the spring of 2022 were greeted by a large translucent plaque featuring a land acknowledgment — a formal statement recognizing that the UVA Library sits on the traditional homeland of the Monacan Indian Nation, acknowledging the many other tribes who have an enduring relationship with the surrounding area, and paying respect to their elders and knowledge keepers. Through the sign could be seen an enlarged facsimile of John Smith's 1612 map of Virginia, depicting more than 200 Indian villages, with added information about the many tribes in the area.

The plaque and the map were both part of "The Taking of the Land: The English Colonization of Virginia," an exhibition that invited viewers to explore the English colonization from a different angle. The exhibition featured about 75 rare and culturally significant books, maps, letters, documents, and broadsides from the Small Special Collections Library, culled from the Tracy W. McGregor Library and the bequest of Paul Mellon. Many of these materials are familiar to those who grew up learning a version of Virginia history, but the exhibition challenged and countered that version's narrative — that English colonists "discovered" a largely unoccupied land and that their colonization of it was righteous and justified. Instead, the exhibition presented the materials as propaganda



* DETAIL OF RARE MATERIALS USED IN "THE TAKING OF THE LAND."

■ THE EXHIBITION'S LAND ACKNOWLEDGMENT PLAQUE.

created by the English for a European audience, intended to bring new colonists to the "new world" and displace the Indigenous people from territories they had inhabited for thousands of years.

Examining the historical record was one aspect of the exhibition; making space for Indigenous perspectives was another. "Taking of the Land" curator George Riser partnered with regional Indigenous tribal museums, cultural centers, and Indigenous scholars to provide a physical presence for Indigenous voices. Display panels featured text and graphics from Virginia's Pamunkey Indian Museum & Cultural Center and Monacan Ancestral Museum. Copies of "The True Story of Pocahontas: The Other Side of History," which shares sacred and previously unpublished oral history of the Mattaponi tribe, were generously provided by Lisa Custalow Boom, daughter of author Linwood "Little Bear" Custalow, to be taken home and read by visitors. The "Pamunkey Botanical" display featured a beautiful gourd carved and painted by Pamunkey Indian Tribe citizen Ethan Brown. Economic anthropologist Ashley Atkins Spivey, a member of the Pamunkey Indian Tribe, reviewed the Jamestown chapters of the commonwealth's standard fourth-grade textbook, "Virginia's History," published in 1956 and used through

the early 1970s in Virginia (Riser remembers “Virginia’s History” as his childhood textbook). Spivey factually edited a facsimile copy of the section relating to the colonization of Virginia, and these edited texts were printed and prominently displayed in the exhibition.

The Pamunkey Indian Museum display panel noted that, when asked “how long have you been here?” Native people will often respond with “we’ve always been here.” Through the examination of historical documents, “The Taking of the Land” exhibition showed that, although their presence was often minimized in accounts of the time, Indigenous people in Virginia were part of a vibrant culture that had existed in the area for thousands of years prior to the arrival of English colonists at Jamestown. By including contemporary Indigenous voices sharing their history, the exhibition also served as a reminder that the descendants of those Indigenous people still reside on their ancestral homeland today.



“TAKING OF THE LAND” CURATOR GEORGE RISER.



VISITORS INTERACTING WITH THE EXHIBITION’S “VIRGINIA’S HISTORY” DISPLAY.

IMPROVING THE GRADUATE STUDENT EXPERIENCE THROUGH ASSESSMENT

Measuring impact is a critical element of library work, and it often illuminates opportunities for improvement. The Library's recent Graduate Student Survey is one such example and its findings echo results from the UVA-wide Student Experience in the Research University survey, which focused specifically on the graduate student experience during the COVID-19 pandemic. While the pandemic has been a complicating factor in all realms of graduate student life, it affected Library services a great deal during 2020 and 2021, and the responses in the Graduate Student Survey reflected that.

Three key patterns emerged through the surveys, presented here with representative comments:

First, graduate students wanted better outreach efforts to raise awareness of ways the Library can assist them throughout the course of their education, such as recommending purchases, using interlibrary loan, or engaging with specialty units like the Scholars' Lab.

"While I know that librarians carry significant expertise in countless areas, I am generally unaware of the ways in which they can help to strengthen my research and teaching. Relatedly, the library could better inform graduate students of its services and opportunities."

Second, they wanted the Library to provide quiet, flexible spaces for collaboration and study — a particular challenge during the height of the pandemic.

"Increasingly working from home has taught me that I need a separate (reliable) space to write and do research."

Third, they expressed deep interest in having the Library provide access to a variety of materials including print and electronic monographs, as well as journals, streaming audio and video, data sets, and imagery.

"For me, having access to online resources is the MOST important part of my learning and research processes."

"The physical collection of UVA Library is of critical importance to my research."

This type of feedback is essential since it can help reveal hidden needs and, when appropriate, assist the Library in knowing how or when to course-correct. In this case, the feedback offers helpful validation for recent projects, such as recurring semesterly emails to students and instructors; the main library renovation, which will include significantly expanded study space; and intentional spending for collection development, including ongoing work on sustainable scholarship.

Anonymized quotes are from the 2021 Library Graduate Student Survey.



GRAND CHALLENGE INVESTMENT SUPPORTS LIBRARY RESOURCES FOR NEUROSCIENCE RESEARCH

The University announced a \$75 million strategic investment in June 2022 to support neuroscience research. Critically, \$1 million from the investment was specifically earmarked for the Library to support collection and service development in this area.

Initial studies funded by the investment will focus on dementia, immunological therapies, neurodiversity, and understanding the brain's overall circuitry and development. The funds are part of UVA's Grand Challenges Research Investments, which seek to boost substantial, high-impact research areas sponsored by the offices of the Provost and the Vice President for Research. Other focus areas for the research investments include democracy, environmental resiliency and sustainability, digital technology and society, and precision health — an area of medicine that practices a highly customizable, individual approach in pursuing positive health outcomes.

A CURATOR'S CABINET OF CURIOSITIES

What do Thomas Jefferson's Draft Rules for the Virginia House of Burgesses (#3), a memoir/novel by a British "penny dreadful" author (#28), and a French translation of a work by America's first female author of Gothic fiction (#31) have in common with a deluxe trade catalog featuring rare chromolithography specimens by a Swedish lithographer (#47), and an early German example of "prick type" printing for the blind (#56)? They all reside in the Albert and Shirley Small Special Collections Library, acquired by Curator David Whitesell and included among the 64 items in "A Curator's Wunderkammer: A Decade of Collecting for the University of Virginia."

"A Curator's Wunderkammer" — an exhibition on display in the Small Special Collections Library in the spring and summer of 2022 — celebrated the acquisitions and career of David Whitesell, who recently retired after 10 years in Special Collections. Wunderkammer (literally "wonder chamber" in German) denotes a display of rarities and diverse artifacts, often referred to as a "cabinet of curiosities" after such cabinets with varied natural history displays first appeared in the 16th century. The objects in the exhibition were arranged into categories such as English Literature; American Literature; and Printing, Publishing, and Book Arts; but as Whitesell notes, "Despite having some topical and linear arrangement, it remains more a Wunderkammer than a coherent whole." Viewers were encouraged to browse the exhibition as they saw fit, "engaging with those curiosities which attract your gaze" in the hopes that "these disparate objects will generate serendipitous connections, insights, and meanings."

When Whitesell came to UVA in 2012, he arrived with deep knowledge and experience in acquisitions, bibliography, curation, and the rare books and manuscripts trade, to which he continued to add over the next decade. This expertise is evident in "A Curator's Wunderkammer." Each entry is described



* CURATOR DAVID WHITESELL WITH THE "WUNDERKAMMER" EXHIBITION.

■ "A CURATOR'S WUNDERKAMMER" POSTER IMAGE.



by Whitesell with bibliographical data, including from whom and with what funds the object was acquired. Also included are engaging stories about the items and how they came to UVA. These stories are sometimes eye-opening, often amusing, and always informative.

Closing out the section titled “Omnium-Gatherum,” the last item in the exhibition is the original manuscript of an essay by the great Argentinian author Jorge Luis Borges, titled “La Biblioteca Total” (“The Total Library”). Whitesell names the manuscript as his favorite UVA acquisition. The essay is the precursor to Borges’ “The Library of Babel,” the famous short story in which the author imagines an infinite library — “a ‘total’ library” — whose center is everywhere, whose outer limit is unreachable, and whose collection reflects various levels of order or disorder depending on the reader. Whitesell notes Borges’ closing lines from “The Total Library”: “I have tried to rescue from oblivion a subaltern horror: the vast, contradictory Library, whose vertical wildernesses of books run the incessant risk of changing into others that affirm, deny, and confuse everything like a delirious god.”

“A Curator’s Wunderkammer” may be seen as a microcosm of the vast and contradictory collections held in the Small Special Collections Library. However, Whitesell trusts that his collection-building at UVA has been anything but random and disordered. When placed in context, he says, it reflects a carefully considered and curated selection contributing to the larger collection, “a driving engine of community” at UVA.

A limited number of exhibition catalogs are available for purchase through the UVA Bookstore at uvabookstores.com — type “Wunderkammer” in the search bar to find the catalog.

- * JORGE LUIS BORGES: “LA BIBLIOTECA TOTAL.”
- SALLY SAYWARD BARRELL KEATING WOOD: “LE BARON ILLUMINE.”
- CATHOLIC CHURCH: “HEURES DES PAROISSIENS, CONTENANT LES MESSES DES PRINCIPALES FESTE ...”
- ◆ FRANCIS BOND HEAD: “BUBBLES FROM THE BRUNNENS OF NASSAU.”
- FRITHIOF TELENUS: “SKYLTMOTIV AF FRITHIOF TELENUS, SKVITMÅLARE I STOCKHOLM.”



ARCHIVES OF ARCHITECTURE

NOW AVAILABLE ON GROUNDS AND BEYOND

The Library's rich collection of visual resources related to the history of the University of Virginia reached a new level of accessibility in September 2021. That month, the digital library JSTOR included five public collections from UVA in a project to add high-quality images to its more than 1,900 journal titles. With the exception of Culbreth Theatre's image collection of stagecraft props, the UVA images that were added to JSTOR's Open Community Collections platform are all from the Library. The images are housed on web interfaces constructed by Metadata Librarian Ann Burns.

Two of the Library's collections — photos of student graffiti captured from study carrels in the main library prior to renovation, and photos of regional and vernacular world architecture taken between 1959 and 2013 by UVA Professor of Architecture Robert Vickery — were featured in the 2020 Library Annual Report. The additional collections are the thousands of items in the Richard Guy Wilson Architecture Archive and the James Murray Howard University of Virginia Historic Buildings and Grounds Collection.

"CASA NAVAS," IN CATALONIA, SPAIN, FROM THE RICHARD GUY WILSON ARCHITECTURE ARCHIVE.

THE RICHARD GUY WILSON ARCHITECTURE ARCHIVE

Richard Guy Wilson, who retired in 2019 as the Commonwealth Professor of Architectural History at the University of Virginia, specialized in architecture, design, and art from the 18th century to the 21st century in America and abroad. Early in his career at UVA, Wilson began bringing slides to the Fiske Kimball Fine Arts Library, where staff began the process of selecting and digitizing them. Wilson chose the photos from his extensive personal collection based on their value for teaching, and they cover a broad range of architecture from around the world. Burns described or edited most of the 13,000 images in the collection (as of July 2022), and she is continuing to identify images to be added.



THE JAMES MURRAY HOWARD UNIVERSITY OF VIRGINIA HISTORIC BUILDINGS AND GROUNDS COLLECTION

James Murray Howard (1948-2008), for 20 years the Architect for Historic Buildings and Grounds at the University of Virginia, supervised the restoration of many aspects of Jefferson's Academical Village. Burns did most of the work describing and uploading the images, consulting with Sarita Herman, Historic Preservation Team Leader in UVA Facilities Management, for help in identification when needed, and the Library's Digital Production Group assisted with scanning images. The collection comprises Howard's personal archive of images that document his research into the creation of Jefferson's buildings; the techniques and processes used in their construction, decoration, and restoration; and his own teaching career directing what he called "a practical working laboratory for University students."

In addition to their new visibility in JSTOR, the Library has added online access to the images through Virgo, completing a project that began in 2013 as a partnership between the University's Historic Preservation Unit and the Fine Arts Library. Metadata Operations Librarian Perry Roland prepared the images for use in Virgo, as well as in the Digital Public Library of America. As part of JSTOR's Open Community Collections, the project will be a useful teaching and learning tool for the more than 80 million scholars, students, and faculty from around the world who use the platform each year.

The collections can be accessed via JSTOR at [jstor.org/site/virginia/](https://www.jstor.org/site/virginia/)

TWO DETAILS FROM GROUNDS, "CABELL HALL" (BELOW) AND "PAVILION III," FROM THE JAMES MURRAY HOWARD UNIVERSITY OF VIRGINIA HISTORIC BUILDINGS AND GROUNDS COLLECTION.



OPEN ACCESS FOR ALL

LIBRARY PARTNERS WITH THE SCHOOL OF DATA SCIENCE

Years before John Unsworth became UVA's Dean of Libraries, he was an associate professor in the University's Department of English, where he published "Postmodern Culture," the first peer-reviewed electronic journal in the humanities. Starting in 1993, he distributed the journal for free from a UVA server to anyone who wanted to read it. "It was clear from that experience that publishing in that manner reached audiences that you would never otherwise reach, and had impact that you would never otherwise have," Unsworth said.

"Postmodern Culture" was an early example of open access publishing — freely available, digital, online scholarly literature, helping to make education more affordable. Today, under Unsworth's leadership, UVA Library strongly supports the global open access movement, based on the thinking that the world's knowledge is a public good. The Library serves as a partner for guiding UVA faculty on how to embrace open access scholarship, and to understand options for open access publishers and licensing.

UVA's School of Data Science reached out to the Library earlier this year to help make open access practices a part of the school's culture. "My perspective was, how can I make it easy for faculty?" said Sue Haas, IT Director for the School of Data Science. "How can I make it accessible for faculty to be able to publish or provide materials in an open access environment?" Haas said she contacted the Research Data Services + Social, Natural, and Engineering Sciences group at the Library "and all of a sudden, we had this amazing partnership. These librarians have a tremendous amount of knowledge about this. They do it all day, every day."

"We were really excited to get a call from Sue," said Jennifer Huck, Associate Director of Research Data Services + Social, Natural, and Engineering Sciences, who also serves as the Library's liaison to the School of Data Science. "The School of Data Science is unique in that [there's] so much faculty interest in open data and fair data and data that's well organized and findable." Huck helps Data Science faculty members to review open access procedures as they begin any research project, in order to ensure that at the project's end, their research, software, publications, and data can be freely available.

Huck emphasized that there is evidence that suggests researchers who share their work via open access are more likely to get cited, as other researchers can find their papers more easily when they're not behind a paywall. "That's the coin of the realm for researchers — to get those citations and show your professional value that way," she said.

"When materials are openly available to the public, it contributes to more trust in science, and to a better-informed citizenry."

She also pointed out that open access is a good thing for libraries simply for financial reasons. "Every year, a little bit more of our budget is eaten up by the increasing cost of journal subscriptions," she said. "More and more lately, academic libraries are being really vocal about the problems with this ecosystem of publishing. Because it's just not sustainable."

Huck and Haas hope the Library/Data Science partnership can serve as a pilot program or model for other schools at UVA. "We are the first school to make use of this [open access] process as it's been written up, but the data would certainly apply to all other schools," Haas said. "There's nothing specific to Data Science about the open access procedures. It's a process that could literally be used by anybody else."

Huck said the Library's Research Data Services team is eager to work with other UVA schools on open access. "It adds transparency to the scientific process," she said. "When materials are openly available to the public, it contributes to more trust in science, and to a better-informed citizenry."

STAFF PREPARE FOR BOOK MOVE AS RENOVATION NEARS END

The reopening of the new main library is more than a year away, but Beth Blanton, Director of Collections, is already deep in the process of mapping the book move into the new space. “I realized I have more than 50 spreadsheets — I stopped counting — keeping track of the collections in the book move,” she said, reflecting on a process that directly involves more than a dozen Library staff members and will touch more than a million printed books.

The process involves a complex “staging” that starts at Ivy Stacks, where most of the books are currently shelved. Since items in Ivy Stacks are sorted by size to allow for maximum efficiency in shelving, they need to be fully reorganized and merged into a browsable order before returning to their shelf locations in the main library and Clemons.

The original move to Ivy Stacks in 2019 followed a significant expansion of shelving capacity in Clemons Library, which was conducted to ensure browsing access to high-demand items during the main library’s renovation. A large collection will remain available in Clemons, even after the main library reopens in early 2024.

Brenda Loewen, Senior Project Manager, has been close to the inner workings of the renovation project since coming on board in late 2019. Reflecting on the move-out process that took place just before the start of

the pandemic, Loewen remarked that it “was an incredible effort,” partly because “the construction manager and the design team were champing, you know, just literally biting at our heels because they were ready to start cordoning off areas to begin demolition.” She adds that the pandemic “forced everybody to get out of the library sooner rather than later.”

Returning to a similar task now, three years later, brings the project full circle. In preparation for physical moves, the Collections team is analyzing use patterns, looking at duplications between physical books and e-books, and making plans for final placement. They’re also shaping an RFP for a vendor to help execute the move itself, which will involve using a cherry picker to remove the books from the 30-foot-high Ivy Stacks shelves, staging them in call number order in an interim area, and finally arranging them correctly in the new space, with heavy oversight from the Library’s Collections team. “Most people just can’t envision what [moving] a million-plus books looks like,” Blanton observed. “We have to be concerned about accuracy of arrangement when they go back on the shelf, getting it done quickly so that folks will have access to the collection as quickly as possible, and quality control throughout the entire process.”

Using the move-out in 2019 as a model and also as a learning opportunity, this project will remain an all-hands effort, relying on expertise from all parts of the Library before its completion. “We recognize the expertise of all our colleagues and know that we’re going to be calling on most everyone in the Library at some point or another to share what they know with us. So these folks represent liaisons, public services, metadata or cataloging, as well as [the back-end systems design],” Blanton said.

The true test will begin one year from now, when a certificate of occupancy is anticipated for the new library building, allowing for the book move to begin. Desks, equipment, and humans will follow, with public access anticipated in early 2024. Until then, in spreadsheets — and in our Library staffers’ unrelenting dedication — we trust.



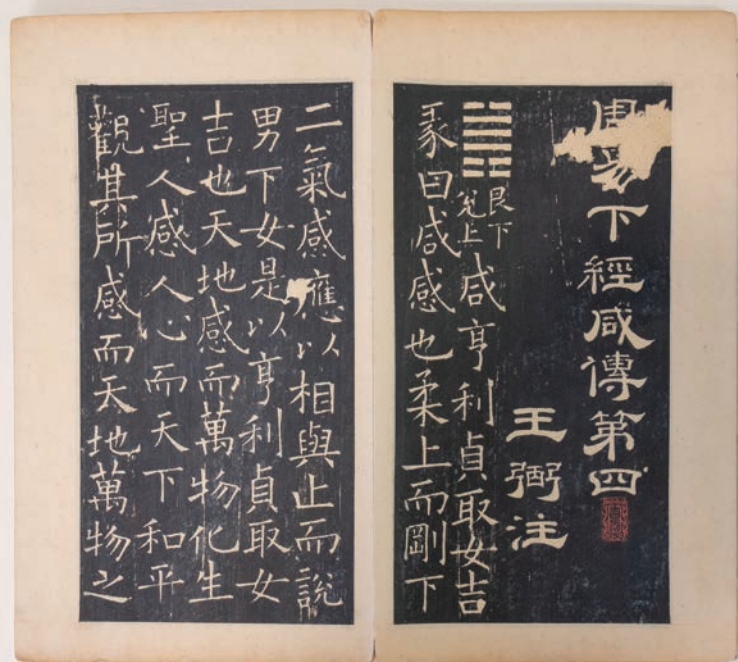
SOREN EDGREN (LEFT, IN WHITE) AND STUDENTS EXAMINE MATERIALS FROM THE GUANHAILOU COLLECTION IN EDGREN'S RARE BOOK SCHOOL COURSE, THE HISTORY OF THE BOOK IN CHINA.

'I WOULD CERTAINLY DESIGN COURSES AROUND THE COLLECTION'

In a first-of-its-kind collaboration, the Albert and Shirley Small Special Collections Library and Rare Book School have jointly acquired a collection of primarily Chinese materials that includes rare books, ink rubbings, scrolls, wood blocks, and calligraphic materials.

The Guanhaiyou Collection of more than 500 items is one of the most significant private collections in North America. It was put together over decades by Soren Edgren, an expert in rare Chinese books and a faculty member of Rare Book School since 2014. Edgren, who was Editorial Director of the Chinese Rare Books Project, an online international project based at Princeton University from 1991 to 2011, began focusing on the history of printing in China and East Asia as a graduate student and started building the collection during three years of postgraduate study in Japan.

Molly Schwartzburg, Curator in the Small Special Collections Library, noted that not only was the collection informed by the expertise Edgren cultivated over decades, but the materials have been meticulously cared for and cataloged — a “huge added benefit” for the library, which will hold a group of



* ILLUSTRATIONS FROM THE 1748 JAPANESE EDITION OF THE "MUSTARD SEED GARDEN PAINTING MANUAL," A SIX-VOLUME GUIDE THAT SETS THE AESTHETIC STANDARD FOR TRADITIONAL CHINESE PAINTING AND ILLUSTRATION.

■ "BOOK OF CHANGES" — AN INK RUBBING FROM ENGRAVED STONE TABLETS MADE IN THE QING DYNASTY; A 1909 MANUSCRIPT.

rare books and facsimiles from the collection. Another group of items is now part of the teaching materials for Rare Book School.

Barbara Heritage, Rare Book School's Associate Director and Curator of Collections, said, "The Guanhailou Collection provides both a broad and a deep look into the culture of the book in China — not only its technical innovations, which were numerous, but also how the culture of writing, printing, and bookmaking largely developed in China, and then spread into Korea and Japan."

Jack Chen, a UVA professor of Chinese literature, took Edgren's Rare Book School course several years ago. "This is a world-class collection, and it would easily catapult UVA into the very top tier of important East Asian rare book holdings," Chen said. "More important, perhaps, is how this collection makes teaching book and print history of China possible. I would certainly design courses around the collection."

Chen added the possibilities of holding workshops and conferences around the strengths of the collection, "which includes the Confucian Classics, Buddhist and religious texts, epigraphy, historiography, and literary collections."

This story is condensed from a UVA Today article by Anne E. Bromley, "UVA Acquires Valuable Collection of Rare Chinese Books," that ran on June 17, 2022.

A 1909 MANUSCRIPT, THE "THOUSAND CHARACTER CLASSIC," HANDWRITTEN BY KYOTO CALLIGRAPHER YAMADA TOKUTA.





UNSWORTH (CENTER), WITH UVA PRESIDENT EMERITUS JOHN CASTEEN (LEFT) AND UVA PRESIDENT JIM RYAN (RIGHT).

THE NEXT CHAPTER

On March 31, 2022, hundreds of guests braved a tornado warning to gather in Richmond for the first in-person Library event in two years. The inclement weather passed quickly, and guests enjoyed an evening mingling with UVA alumni, Library friends, and University and Library staff. UVA President Jim Ryan, UVA President Emeritus John Casteen, and Library campaign co-chair Marjorie Webb Childress spoke about the impact libraries have had on their lives and the importance of the UVA Library to the academic enterprise at the University. Following their remarks, University Librarian and Dean of Libraries John Unsworth presented an overview of the Library's "The Next Chapter" campaign, detailing the goals of renovating the main library, improving collections, and increasing access and affordability.

With three years remaining in the campaign, the Library has surpassed 62% of its goal of raising \$100 million. In fiscal year 2022 major gifts included: the UVA Parents Fund sponsorship of a new café in the renovated main library; the joint acquisition (with Rare Book School) of an unparalleled collection of East Asian rare books and related materials; the final donation of remaining volumes of the 18th-century French naturalist Comte de Buffon's landmark "Histoire Naturelle des Oiseaux"; and an estate gift from an alumnus to name the Office of the Librarian for the Humanities. Grant funding included support from the Jefferson Trust for a community engagement initiative with the Holsinger Studio Portrait Project; Parents Fund support for ADA-compliant furniture in the Albert and Shirley Small Special Collections Library; UVA Arts Council funds for arts programming in the Music Library; and support from the Mellon Foundation for a project focusing on creating a publicly accessible dataset of Virginia's Jim Crow laws.

The Provost's Office provided funding toward the Library's support of UVA's "Grand Challenges Research Investments," which target priority research areas such as democracy, digital technology and society, and precision medicine – the Library will support collection and service development in neuroscience research. As the renovation of the main library moves nears completion, the Library continues to add to the list of supporters for the donor wall that will greet visitors in the new north lobby, and naming opportunities throughout the building are being reserved.

The Library's campaign is now primarily focused on supporting the renovation of the main library and increasing access and affordability within the Library system and UVA. Renovation funding will allow the Library to address accessibility issues within the new building; help to make the building more welcoming and inclusive through art, exhibitions, and programming; and allow for flexibility to meet future needs. Support of access and affordability helps the Library to ensure that collections, spaces,



MARJORIE WEBB CHILDRESS, CO-CHAIR OF "THE NEXT CHAPTER" CAMPAIGN.

and services can be easily and comfortably used by all, and helps to fund open educational resources and open access programs and solutions to deal with the root problem of the exorbitantly rising cost of educational materials (see page 66 for more on access and affordability at the Library). Though the collections goal has already been met, the Library is always in need of additional research collections funding and welcomes contributions to Special Collections as well.

As University Librarian John Unsworth remarked in his presentation, "The Library is for everyone, and strengthening the Library strengthens the University." As "The Next Chapter" campaign continues, the Library will continue to build on its existing strengths, working to improve and expand collections; create a bright, welcoming new library as the hub of the University Library system; and refine services and access so that system serves all members of the University community, the scholarly community, and the public.



UNIVERSITY LIBRARIAN JOHN UNSWORTH PRESENTS "INVENTING THE LIBRARY FOR UVA'S THIRD CENTURY."

ARRIVALS

Jamie Aleckna	Administrative Support Specialist
Carla Arton	Director of Technology Solutions
Mary Clyde Bissett	Development Associate
Jacob Goldstein-Greenwood	Research Data Scientist
Martha Grace Hale	Special Collections Reference Specialist
Amanda Hillyer	Brown Library Night Manager
Elizabeth Nosari	Nau Project Archivist
Erinn Rene	Executive Assistant to the University Librarian

DEPARTURES

FY 2022

Carla Arton	Director of Technology Solutions
Lorrie Chisholm	Digital Migration Projects Coordinator
Bill Corey	Research Data Management Librarian
October Edwards	Administrative Support Specialist
Mitch Farish	Content Writer
Guy Mengel	Director of Library Facilities and Security
Robin Mitchell	Executive Director of Advancement
Jasmin Perez	User Experience Designer
Michael Taylor	Library Stacks Coordinator
Michelle Vermillion	Collections Access Manager
Patricia West	Director of Information Services and Spaces
David Whitesell	Curator, Albert and Shirley Small Special Collections Library

LECTURE SERIES

FY 2022

TRACY W. AND KATHERINE W. MCGREGOR DISTINGUISHED LECTURE IN AMERICAN HISTORY

WEDNESDAY, OCTOBER 27, 2021

“More than a Muse: The Role of the Museum in Shaping Public Memory,
Discoveries, and Meaning”

Christy S. Coleman, Executive Director of the Jamestown-Yorktown Foundation

WILL COCHRAN LIBRARY LECTURE

THURSDAY, FEBRUARY 17, 2022

“Mining the Dirt: Contextualizing the Dirty South: Contemporary Art, Material
Culture, and the Sonic Impulse”

*Valerie Cassel Oliver, Sydney and Frances Lewis Family Curator of Modern
and Contemporary Art, Virginia Museum of Fine Arts*

WILLIAM AND ROSEMARY MACILWAINE LECTURE IN AMERICAN LITERATURE

WEDNESDAY, APRIL 13, 2022

“An Afternoon with John Grisham”

John Grisham, #1 New York Times bestselling author

THOMAS JEFFERSON FOUNDATION DISTINGUISHED LECTURE

TUESDAY, MAY 10, 2022

“Decoding the Founding: Truths, Lies, and Myths”

*Joanne Freeman, Class of 1954 Professor of American History and of
American Studies, Yale University*

Freeman's lecture was co-sponsored by the Thomas Jefferson Foundation.

LEE LECTURE SERIES

WEDNESDAY, APRIL 27, 2022

“Remembering World War II: The Making of War Memories in Europe, Asia,
and the United States”

PANELISTS

Marc Gallicchio, Professor of History, Villanova University

“Memories of the 'Greater East Asia/Fifteen Year/Pacific/Anti-Japanese
War of Resistance'”

Daniel Greene, President and Librarian, Newberry Library (Chicago);

Professor of History, Northwestern University

“Reconsidering Holocaust Memory in the United States”

Kate Clarke Lemay, Acting Senior Historian, the Smithsonian Institution's
National Portrait Gallery

“The Role of U.S. and German War Cemeteries in French Postwar Memory”

MODERATOR

William Hitchcock

William W. Corcoran Professor of History, University of Virginia

*The Lee Lecture Series is housed in the Corcoran Department of History and addresses
World War II and its aftermath. The UVA Library is proud to be a co-sponsor of this event.*

AWARDED GRANTS

FY 2022

MELLON FOUNDATION	\$54,850
<i>for Modeling a Racial Caste System: Algorithmic Exposure of Virginia's Jim Crow Laws</i> <i>This grant is a subaward from UNC-Chapel Hill's On the Books: Jim Crow and Algorithms of Resistance project</i>	
THE JEFFERSON TRUST	\$73,920
<i>for Centering African American Life in Central VA: Community Engagement & the Holsinger Studio Portrait Project</i>	
UVA PROVOST FUNDING	\$19,200
<i>for a Democracy Working Group</i>	
UVA ARTS COUNCIL	\$10,120
<i>for Keep the Music Playing</i>	
UVA PARENTS FUND	\$12,968
<i>for ADA Compliant Tables in the Albert and Shirley Small Special Collections Library</i>	

COLLECTIONS SPENDING

FY 2022



● E-journals/databases	\$7,840,694.22
● E-books	\$1,746,630.09
● Print books	\$595,610.81
● Print journals	\$382,288.96
● Audiovisual materials	\$707,152.93
● Other (includes collections support)	\$300,129.99
<hr/>	
Total	\$11,572,507.00

NUMBERS

COLLECTIONS

13,000,000+	Manuscripts
3,600,000	Items in the University archives
325,000	Rare books
4,000+	Broadsides
5,000	Maps
250,000	Photographs and small prints
8,000	Reels of microfilm
4,884,218	Books
1,456,741	E-books
368,918	E-journal subscriptions
1,724	Databases
3,969,213	Database searches
10,637	New items cataloged

SERVICES

20,016	Fulfilled ILL requests (borrowing and lending)
6,168	Document delivery research scan requests
62,066	Items checked out
3,501,821	Online journal downloads
11,198	Reference transactions

Most watched video title:
THE BATTLE OF ALGIERS

The most accessed video record from the Library's digital collections:
THE COMMON SCHOOL: 1770-1890

Most accessed image collection in the Library's digital collections:
THE HOLSINGER STUDIO COLLECTION

Most popular text collection in the Library's digital collections:
CHIRICAHUA AND MESCALERO APACHE TEXTS

Most used online database:
ACADEMIC SEARCH COMPLETE *with 74,557 searches.*

Most accessed digital Library resource:
WSLS-TV REPORTER GLENN HOWELL INVESTIGATES CASES
OF RACIAL HARASSMENT IN LANSDOWNE HOUSING PROJECT
IN ROANOKE

Most popular records for Library digital resources in Virgo:
LANDING PAGE FOR THE DAILY PROGRESS
DIGITIZED MICROFILM

Most used LibGuide:
VIDEO AND MEDIA RESOURCES

PEOPLE

218	Staff
154	Student assistants
818,746	Visits to Library locations
491	Events held
4,236	Classroom presentations



In FY 2021, the Library founded the Friends of the Library society and welcomed more than 600 donors to the new group. Friends of the Library was formed with the intention of creating a universal recognition society with multiple points of entry, meaning that Library donors can become members through several different avenues. Annual, consecutive, and planned gifts qualify, as do gift-in-kind donations. Membership also comes at lower thresholds than most comparable recognition groups.

Friends of the Library membership offers opportunities for enhanced connection with the Library through events such as tours, lectures, curator discussions, exhibition openings, and other special programming, with both virtual and in-person offerings. In FY 2021, Friends of the Library toured the ongoing main library renovation (including the opportunity to sign the topmost beam); visited exhibitions and viewed collections in the Albert and Shirley Small Special Collections Library; attended lectures both virtually and on Grounds, including an afternoon with novelist John Grisham followed by a reception at Pavilion II; enjoyed a gathering at the Country Club of Virginia with UVA President Jim Ryan and Richmond-area alumni; and more. Members also receive welcome kits from the Library and are recognized annually in our online honor roll, and Library supporters are eligible for membership in the appropriate University-wide recognition group(s).

Gifts and endowment support are a significant percentage of the Library's budget — the generosity of alumni, students, staff, and other supporters is indispensable to the Library. Thank you for your continued dedication and support of the Library. We do not take it for granted, and if you're not already, we hope that you'll consider becoming a Friend of the Library.

For full details about Friends of the Library, visit library.virginia.edu/support-library/friends.

Sincerely,

HOLLY THORNHILL
ASSOCIATE DIRECTOR FOR DONOR RELATIONS
UNIVERSITY OF VIRGINIA LIBRARY

HOW TO GIVE



BY MAIL

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

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BOONE, IOWA 50036



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recurring gift. You'll receive an e-mail
confirmation of your gift, and a receipt
by mail for tax purposes.

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ANNUAL
REPORT

