

UNIVERSITY  
OF VIRGINIA  
LIBRARY



2024  
ANNUAL  
REPORT

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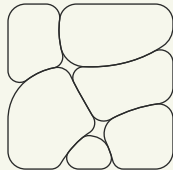
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I'm very pleased to present the Library's 2023-2024 Annual Report. This report covers an immensely consequential year in the life of the UVA Library, a year that included completing the renovation and renaming of Shannon Library, as well as moving more than 100 staff and more than a million books back into that beautiful new building and welcoming the thousands of students who filled every seat during the spring semester. That would be a lot for any year: this year, though, it was one of many accomplishments on a list that includes support for spatial research on the classical world from the Library's newly named and configured Digital Humanities Center, work with faculty to create open educational resources, and support for faculty in the form of research sprints and curricular

development grants. Over in Special Collections, this year saw a major exhibition on the Harlem Renaissance as well as several exhibitions on a smaller scale, plus some important new additions to our manuscript and rare book holdings. Earlier this summer, we also hosted the first of three annual meetings to be held at UVA of the Archives Leadership Institute, a premier professional development opportunity for midcareer archivists across the country. The Library also joined a couple of important preservation efforts – the Eastern Academic Scholars' Trust and the Data Curation Network – and of course we still host the Academic Preservation Trust. We've added to our circulating and database collections to support new areas of research that the University is targeting as Grand Challenge areas, and we're supporting classroom instruction better than ever, now that there's a portal to the Library available to every course in Canvas, the University's Learning Management System.

This is not even a complete list of the stories you will find in this report, nor does it include the hundreds of tours and events we have hosted since opening Shannon Library. I think it is remarkable that the Library staff could have accomplished so much in a year of maximum disruption and relocation that amounted to a reboot of our major space and many of its services in the middle of the academic year. Clearly, this group is capable of operating on multiple fronts, collaborating and coordinating to conquer significant challenges while retaining the energy and creativity to invent new services, reimagine our spaces, and forge ahead on the path to 2025 and what might be our first \*normal\* year since 2019.

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

# ANNUAL REPORT

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## ART IN LIBRARY SPACES

Visitors to the recently opened Shannon Library will notice much that is new. New classrooms, conference rooms, and café; new stacks, study rooms, and staff spaces; and new art throughout the building. The art is part of the Art in Library Spaces (AiLS) initiative, designed to create inclusive artistic spaces for the University and Charlottesville communities and strengthen the UVA Library's presence as a place of belonging for all. AiLS is currently focused on Shannon Library but will bring art into all the buildings in the University Library system. The initiative is steered by the AiLS Standing Committee, co-chaired by Library Associate Dean for Inclusion, Diversity, Equity & Accessibility Catalina Piatt-Esguerra and Meg Kennedy, Curator of Material Culture in the Albert and Shirley Small Special Collections Library, and made up not only of Library staff but also members of the arts community at UVA and in the surrounding area.

The art throughout Shannon Library is varied. "Double Happiness," by UVA Associate Professor of Studio Art Amy Chan, features eight colorful banners with encouraging phrases and greetings in

languages representing UVA's Asian, Pacific Islander, and South Asian American community, inspired by listening sessions with students. An installation in Memorial Hall features four large photcollages contextualizing the tenure of Edgar Shannon, the University's fourth president and the namesake of the renovated library. The collages, created using images from the University Archives, were designed by the Library's Director of User Experience Design Christopher Welte and AiLS committee members Elyse Girard, the Library's Executive Director of Communications and User Experience, and Kennedy, the Curator of Material Culture. "Dark Flag," a painting created by UVA Architecture Professor Sanda Iliescu and more than 100 members of the University community, was prompted by the question "What does the American flag and the country it represents mean to you?" and became a memorial to UVA student-athletes Devin Chandler, Lavel Davis Jr., and D'Sean Perry after their names were added in bold lettering. "Dark Flag" hangs alongside a prayer shawl created by Knitting in Solidarity, a group of knitters responding to the violence of mass shootings by creating prayer shawls of healing for survivor communities. Another

series of artworks hanging together came to Shannon Library from the "Early Visions" project, a partnership between The Fralin Museum of Art at UVA and Boys & Girls Club of Central Virginia, in which club members are paired with a UVA student mentor to work collaboratively on creative activities.

"Double Happiness," "Dark Flag," and the "Early Visions" and Knitting in Solidarity projects are just a sample of art currently in Shannon – other pieces come from or are facsimiles of art currently in UVA Library collections, including UVA's Fine and Decorative Arts Collection. These include a selection of photographic reproductions from the Holsinger Studio Collection; large-format reproductions of Tibetan Buddhist paintings known as thangkas; "Notes on the State of Virginia," a series of place-based assemblages on US Geographical Survey topographic maps by artist Suzanne Stryk; and a ca. 1860 portrait by Virginia artist John Adams Elder of UVA's longest-serving librarian, William Wertenbaker, who was appointed in 1826 by Thomas Jefferson to the first of three stints in the position.



The collaboration with institutional and community partners is part of the AiLS Committee charge, and is key to the success of the project, said co-chair Kennedy. “Featuring inclusive and accessible art from a diversity of voices adds nuance and meaning to our spaces and offers opportunities for belonging,” said Kennedy. “These new exhibitions and installations will create opportunities for direct and impactful collaboration between the Library and the University and Charlottesville communities.” In addition to the “Early Visions” installation, partnerships in place or planned include projects with UVA Athletics, the School of Architecture, UVA Arts, and the Karsh Institute of Democracy.

In the fifth-floor suite of John M. Unsworth, the University Librarian and Dean of Libraries, hang reproductions of the designs of Aric Lasher. Lasher was an artist and architect, as well as an art director and set designer for major motion pictures such as “Minority Report,” “Pearl Harbor,” and “What Dreams May Come.” As President and Director of Design for HBRA Architects, Lasher served as lead designer for the transformation of Alderman Library into The Edgar Shannon Library, his last built project before dying in June 2024 of Amyotrophic Lateral Sclerosis, or ALS. In his memory, the Aric Lasher Art Fund has been created, with an initial gift from John and Maggie Unsworth, to establish a restricted endowment to maintain art in libraries in perpetuity. Art acquired for Art in Library Spaces through the fund will be accessioned into the University’s Fine and Decorative Arts Collection, and those wishing to support the Aric Lasher Art Fund can do so online at [library.virginia.edu/give](http://library.virginia.edu/give), selecting the fund as a designation.



# ARTIFICIAL INTELLIGENCE DID NOT WRITE THIS

... But it did suggest this lede: “In the hallowed halls of higher education, a quiet revolution is unfolding, led not by professors in tweed jackets, but by algorithms and artificial intelligence.”

It’s hard to argue with the notion of a “revolution” these days, as tools like ChatGPT, DALL-E, and Microsoft Copilot provide assistance across increasingly widespread areas of life. The notion of it being a “quiet” revolution could be up for debate, however, as conversations around generative AI seem to have permeated every layer of academic life. The Library, like many University units, has leaned into critical elements of this timely discussion – that is, not necessarily *whether* generative AI should be used, but *when* it should be used, and how?

As part of this exploration, the Library launched a research guide titled “Generative AI at the University of Virginia.” The guide explains how programs like ChatGPT use AI to create and produce new content; it also unpacks questions of ethics and risk. The “Images and Media” section, led by Multimedia Teaching and Learning Librarian Josh Thorud, highlights deepfakes – convincing videos created to portray a false reality – as well as image generation, along with the promise and peril of each. This work ties into

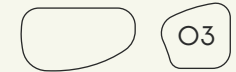
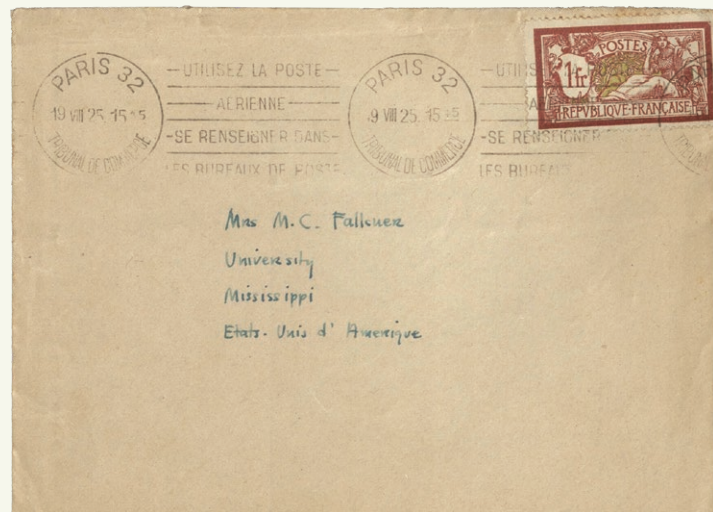
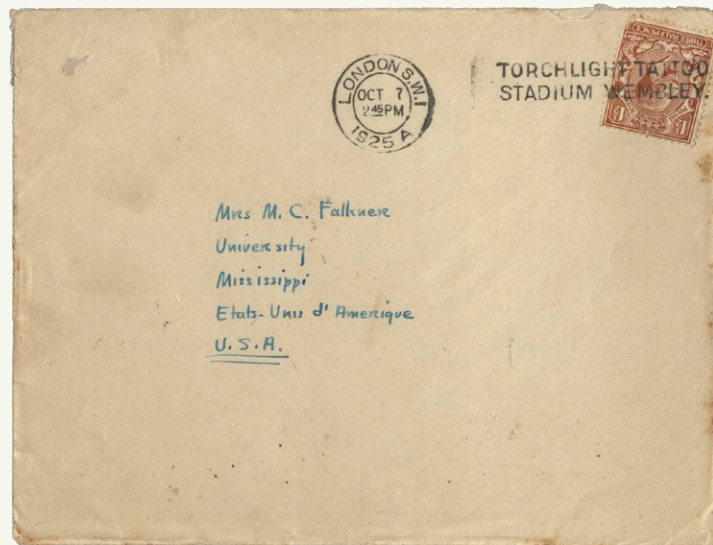
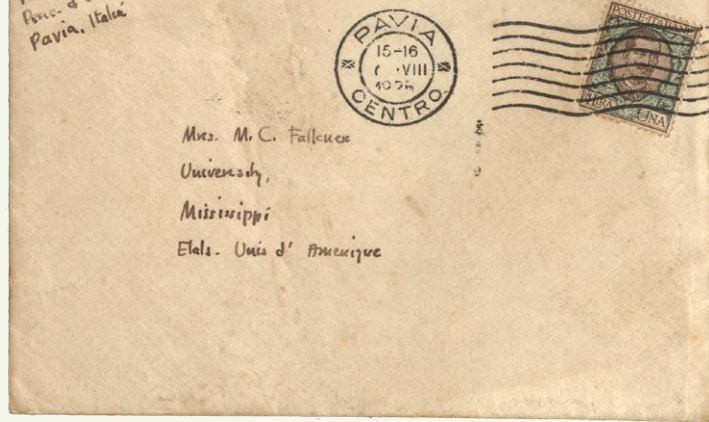
broader networks at the University, such as the Center for Teaching Excellence’s web resource: “Generative AI in Teaching and Learning.” In these collections of teaching materials, librarians such as Director of Teaching & Learning Meridith Wolnick and Science and Engineering Research Librarian Maggie Nunley provide content around ethically integrating AI into courses, and other teaching experts at UVA expand upon AI-driven writing, engineering design, academic integrity, business, and more.

Generative AI is changing library work as well, and this spring’s Brown Innovation Grants – a program that supports UVA Library staff as they innovate in the course of their work – issued a call for experimentation and learning around AI, particularly in ways that can be shared across the UVA Library community.

Perhaps the main consideration in the academic community these days is balance: generative AI will change the world; it already has. But a university has the power to encourage critical thinking even in times of rapid change, and the Library is working to be at its core – encouraging curiosity, facilitating exploration, and engaging hard questions along the way.

*Visit the Library’s guide for “Generative AI at UVA”:  
[at.virginia.edu/ai-in-classroom](https://at.virginia.edu/ai-in-classroom)*





## LETTERS FROM BILLY

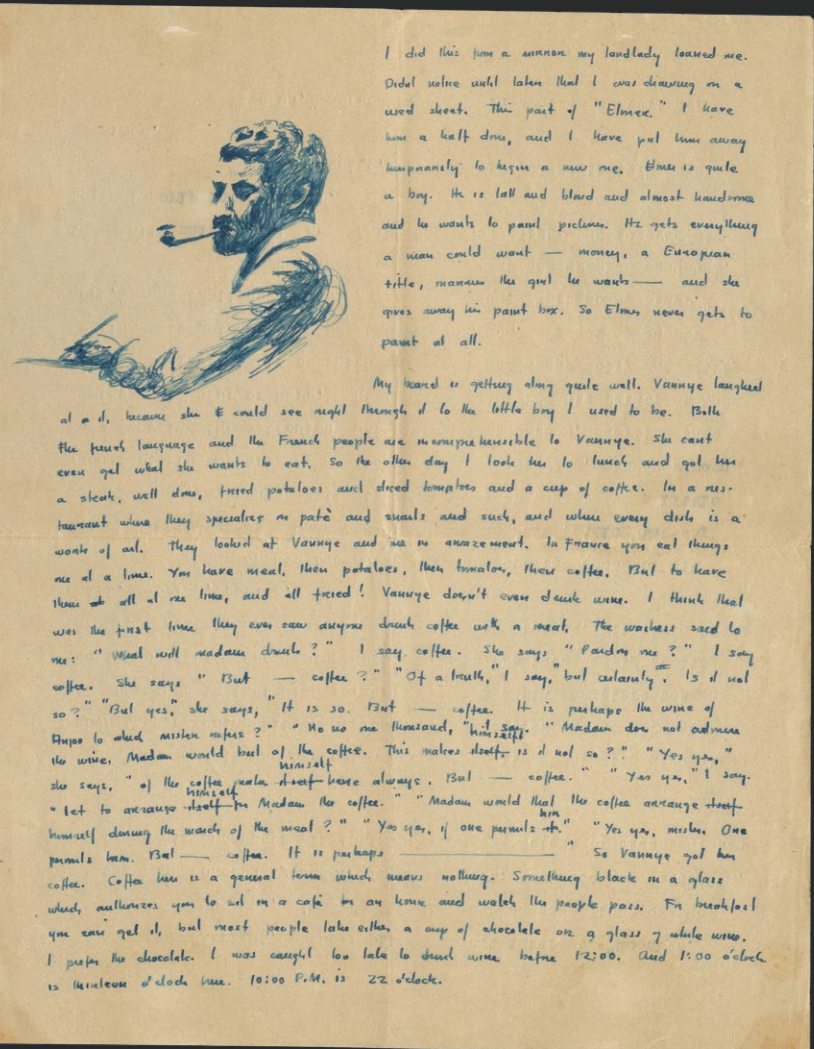
Long before he was writer-in-residence and lecturer in American literature at the University of Virginia; before the Pulitzer Prizes, the National Book Award, and the Nobel Prize in Literature; before the years writing screenplays in Hollywood; before any fame or notoriety whatsoever, in 1925 William Faulkner was “Billy,” a young man touring England and continental Europe, penning engaging letters to his mother faithfully each Sunday and Wednesday, and waiting to hear whether his first novel would be accepted for publication.

These letters, the largest and most important group of Faulkner letters to be offered on the market in decades, now reside in the Albert and Shirley Small Special Collections Library. Sixteen in number and written between early August and October 1925 to Maud Butler Falkner (Faulkner added the “u” to his surname), they bear postmarks from London, Paris, Milan, and other European cities. The letters reveal a confident, observative young man, enjoying the local atmosphere wherever he visits, and writing home with keen descriptions of what he encounters. Pavia is “a lovely place — quite old, little narrow streets, all cobbled.” In Tunbridge Wells, Kent, Faulkner admires the “quiet lanes bordered by red and

yellow trees and full of fallen leaves." And in London he encounters "the usual fog ... not only greasy but full of coal smoke: worse than Pittsburgh about spoiling clothes." He writes about architecture, sculpture and painting, and even adds a few pen-and-ink sketches of his own to some letters — two self-portraits and a drawing of an Italian locomotive ("2 speeds — 0 and 60 m.p.h.").

Yuki Hibben, Associate Librarian and Curator of Print Culture for Special Collections, acquired the letters, which were with the Faulkner family after having been presumed lost, but discovered in 2013 on the family farm in Charlottesville. Hibben admires Faulkner's charming handwriting and drawings and the beautiful condition of the letters, while noting that they are interesting not just as artifacts, but because they capture a time in his life of great consequence to the young writer, affording him experiences that would impact his later fiction.

On the letter postmarked September 2, Faulkner tells his mother he's not keeping a diary, but "I'll write it all someday," and perhaps no other experience influenced his writing as much as his trips to the Luxembourg Gardens in Paris. Having settled in Paris for most of his stay overseas, Faulkner made regular visits to the gardens, and wrote eloquently of the croquet players, an old man sailing his boat in the pool, and an orchestra playing beneath the trees. These visits clearly made a strong impression. "I have just written such a beautiful thing that I am about to bust — 2000 words about the



Luxembourg gardens and death. It has a thin thread of a plot, about a young woman, and it is poetry though written in prose form," he writes in the letter of September 6. This "beautiful thing" became the stirring ending of "Sanctuary," when Temple Drake and her father sit among the chestnut trees listening to a band in the Luxembourg Gardens, "in the embrace of the season of rain and death."

Also particularly notable is the final letter written to his mother on October 15, from Dieppe. "I waked up yesterday with such a grand feeling that something out of the ordinary has happened to me that I am firmly expecting news of some sort — either very good or very bad." He was right. On his return to Paris, he found that Boni & Liveright had accepted for publication his first novel, "Soldier's Pay."

The letters are the latest addition to the UVA Library's extensive Faulkner holdings. The bulk of Faulkner's papers are in the Small Special Collections Library — UVA was named as the recipient of Faulkner's manuscripts in 1961, and the Library has assiduously added to the collection in the years since. In total, Special Collections has 296 Faulkner accessions totaling more than 100 cubic feet of materials, and they are currently the subject of a comprehensive processing project spearheaded by Project Processing Archivist Elizabeth Nosari. Nosari's work, scheduled to be finished in early 2026, will replace more than 180 records with a single online finding aid for the William Faulkner Collection, greatly increasing discoverability and access for this exceptional heritage collection of archival materials related to the celebrated author widely regarded as one of the greatest writers of the 20th century.

all night to pass the dance things, but on Jan or Tuesday at 11, he'd rather go to the Luxembourg gardens and wait the children sail their boats. And I agree with him.


Billy

Paris  
18 May 1925

Bill S. left for New York today. I went to the station with him at 6:30 this A.M. Paris is lovely then, they wash the streets this evening, and it smells so good, and no traffic except market wagons full of fresh vegetables and flowers — violets, big chrysanthemums, dahlias — good healthy healthy flowers, and hot-house ones; and the Seine is still as a pond. It is not at all a big river, like you'd think. But everything here is small and quiet and cheerful — even the houses are all gilt and lacquered, with carved figures and paintings and electric stoves in them.

I have a new one — bus rides. You can go as far as the bus goes for 50 centimes. (3 1/2 cents) and they go everywhere. Went up on Mont-Far. Montmartre, the highest point in this part of France — (the lovely Paris is in is called the Isle of France, after the town where Norman and Sarum and German and Italian nobles owned the rest of it. It certainly was an island then, the water being principally blood) to see the lights of Paris come on in the dusk. Lovely. In almost every house there is a picture of Saint Gervase, the patron saint of Paris, staring out over Paris at dusk. There is a beautiful one by Paris de Clèves in the Pasteur, where the unknown soldier's grave is. There is also in the Pasteur, on a white panel of wall, a wreath to Geynes, the aviator, beneath an inscription. There is also a street named for him. And near the cathedral, in the religious stores, any number of inscriptions to dead soldiers, and always at the bottom: "Pray for him." And so many young men in the streets, in hats and gray-faced, or wrinkles on with empty sleeves and scarred faces. And now they must still fight, with a million young men already dead ~~between~~ between Dunkirk and the Vosges mountains, in Morocco. Poor France, so beautiful and unhappy and ~~so~~ so damn cheerful. We don't know how lucky we are, in America.

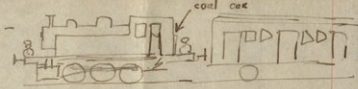
My beard is coming along fine. Makes me look sort of distinguished, like someone you'd care to know.



Billy

Thursday Aug 6

Italian locomotives look like this —



There is a place just behind the cab where they can carry a scuffle one or two coal, because houses where the water tank is. Maybe they do without it. Anyway, they go about 60 miles an hour. The conductor leans out and plays a few notes on his tin horn, the engineers whistles, and the train whistles off. The Italian train has 2 speeds — 0 and 60 mi. per hr. The engine goes either way — they never bother to leave them reversed, and the engineers and fireman stand up all the time. That's because they will be where ever they are going in 20 minutes.

I left Geneva for Milan — where Prof. Nossington came from — when I looked

Thursday Aug 6



## BEHIND THE SCENES OF CULTURAL HERITAGE IMAGING

In the first year of the COVID pandemic, when the world had come to a standstill, UVA Library's Digital Production Group took on a new project: familiarizing themselves with the Federal Agencies Digital Guidelines Initiative (FADGI). The initiative is a collaborative effort by federal agencies "to articulate a common sustainable set of technical guidelines, methods, and practices for digitized and born digital historical, archival and cultural content," according to its mission statement.

The Digital Production Group (DPG) is responsible for the creation and preservation of the Library's rare and unique digital holdings. Stacey Evans, an Imaging Specialist and Project Coordinator; Eze Amos, a Technical Lead; and Christina Deane, Manager of the DPG, worked together to make sure that the DPG was adhering to the guidelines set forth by FADGI. Evans, a photographer who has nearly 30 years of experience working in digital imaging, especially focused on the realm of cultural heritage imaging – capturing and documenting special and historic objects.

“The quality of documentary photography is subjective. But cultural heritage imaging is objective,” Evans said. She cited the FADGI code of ethics to illustrate her point: “The cultural heritage community has a responsibility to produce digital images that look like the original records (textual, photograph, map, etc.) and are a ‘reasonable reproduction’ without enhancement. We encourage the use of digital technology to increase access to information without altering the fundamental nature of the historic record.”

Following the FADGI guidelines, the DPG now uses a strict set of parameters for cultural heritage imaging, involving a fixed camera position, fixed lighting, specified camera settings, and software processing. Evans and her DPG coworkers test their camera settings by photographing a measurable device called a “target,” and then running the photograph through software analysis to check its resolution, exposure, color balance, sharpness, and tone. The software, called OpenDICE, which is free and developed by the Library of Congress, gives the photographs a FADGI star rating (one through four stars, four being the highest).

“We strive for three-to-four-star ratings,” Evans said.

In 2022, Evans led a team in rephotographing glass-plate negatives from the Library’s Holsinger Studio Collection, which went on to be featured in “Visions of Progress: Portraits of Dignity, Style, and Racial Uplift,” a major exhibition in the Albert and Shirley Small Special Collections Library. “Visions,” which showcased portraits that African Americans in central Virginia commissioned from the Holsinger Studio during the first decades of the 20th century,

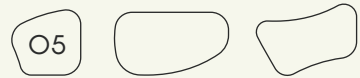
received national media attention. Evans and her team followed FADGI guidelines in making photographic reproductions of the negatives and then creating “artist’s renderings” of the portraits using Photoshop.

“We were pleased that in comparing the original scans of the negatives from the 1990s to the images our team created, the quality of the portraits dramatically improved,” Evans said.

Over the past year, Evans attended numerous digital imaging conferences, including the Society for Imaging Science and Technology’s 2023 Archiving Conference in Oslo, Norway, and co-chaired digiTIPS 2024, an online program that promotes international standards and guidelines for cultural heritage imaging. “It’s nice to connect in person and learn about different studio practices,” she said.

Evans stressed that all photo studios are different and have to adapt to financial and physical limitations. The DPG was able to incorporate FADGI’s physical environment recommendations before moving into its new studio in the newly renovated Shannon Library. “We are on the ground floor to allow for fewer vibrations, and we have no windows, giving us full control of light. We have a zoned lighting ceiling system, and the studio is painted in all neutral colors,” Evans said.

“All of these guidelines allow us to create as true a photographic reproduction of the original object as possible,” she said. “We are proud to create digital surrogates of archival artifacts.”



# EMMA WILL SHARE ACCESSIBLE RESOURCES NATION- WIDE AND BEYOND

The Americans with Disabilities Act, the landmark civil rights legislation from 1990, found that:

*“... individuals with disabilities continually encounter various forms of discrimination, including outright intentional exclusion; the discriminatory effects of architectural, transportation, and communication barriers; overprotective rules and policies; failure to make modifications to existing facilities and practices; exclusionary qualification standards and criteria; segregation; and relegation to lesser services, programs, activities, benefits, jobs, or other opportunities.”*

Enabling equal access to education often requires making course materials accessible so students with disabilities can participate fully in research and learning. This process, known as remediation, levels the playing field for students with learning disabilities like dyslexia or ADHD, or with low vision or blindness. It can involve reformatting, adding markers to aid in document navigation, or providing text equivalents for materials such as artwork, illustrations, charts and graphs; among many other things. Depending on the needs of an individual student, materials may need to be used with assistive technology like screen readers or delivered as audio, Braille, or in other formats. Remediation can take many different forms, but the creation of accessible versions

remains a critical and labor-intensive task. That task is carried out by staff in small disability service offices that exist on nearly every campus, with remediation being done on a case-by-case basis for one-time use by a single student – even though it is very likely that the same material has already been remediated somewhere else, for a different student.

EMMA (Educational Materials Made Accessible), which opened to membership in April of 2024, works to reduce this duplication of effort by sharing remediations across different campuses, thereby providing better, faster service to students in need of accessible content. The core of the project is a secure repository, housed at UVA, where participating staff from disability service offices can upload and share remediated content.

John Unsworth, University Librarian and Dean of Libraries, began working on EMMA in 2014, in part to bring academic libraries into this important civil rights effort: “Libraries have not been as involved in the provision of accessible learning materials as they should be, given the library mission – and what libraries have to contribute includes expertise in the description, organization, preservation, and discovery of information. But most of all, libraries understand the value of sharing and they know how to do it. Librarians can partner with their colleagues in disability services and shoulder the burden of sharing local remediated content through EMMA, for the greater good.”

The development of EMMA began with a planning grant from the Institute of Museum and Libraries Studies in 2015, followed by development funding from the Andrew W. Mellon Foundation as the project built a pilot site for six member institutions. Its official launch this year opens the service to membership from colleges and universities around the U.S. and Canada, and eventually to other countries that have signed the Marrakesh Treaty, which permits cross-border sharing of accessible content for people with print disabilities.



WEINSTEIN COLLECTION  
— AT LONG LAST —  
ENJOYS A PERMANENT  
HOME IN  
SHANNON LIBRARY

In 2017, the UVA Library received the Stanley Weinstein Collection of scholarly books on Buddhism and Asian art — a bequest of nearly 10,000 titles from Stanley and Lucie Weinstein. This extraordinary gift immediately made UVA one of the major holders of Buddhist materials in the United States, and in 2019, Library and University staff gathered with friends and family of the couple to honor the Weinsteins and dedicate the Stanley and Lucie Weinstein Buddhist and Asian Studies Library. But with 2020 came the onset of the global pandemic and the closing of then-Alderman Library for renovation, and the materials had to wait until reopening to reach the shelves of their new home.

With the opening of the newly renovated Shannon Library in 2024, the Weinstein Collection became the first to move into its purpose-built space, a beautiful, fully refurbished room in the east wing of the second floor. Light pours in from windows on both the east and north walls, and the room is completely redone with Asian art, photos and memorabilia celebrating the Weinsteins, new and refurbished furniture, and cabinet-style bookcases where the bulk of the collection now resides.

Getting the Weinstein Collection shelved was a Library-wide effort, according to East Asian Collections Librarian Veronica Fu. Advancement staff worked with the Weinstein family to pack and ship the materials, and the collection then became the centerpiece of a multi-year Japanese cataloging project by the Library's Scholarly Resources and Content Strategy unit. The Collections Access, Collections Management, and Resource Acquisition and Description teams consulted with Preservation Services and Special Collections on access and preservation and developed a plan for accommodating the collection. Finally, staff from across the Library volunteered to help with unpacking the hundreds of boxes of materials.



The Weinstein Collection is now available for circulation and can be browsed through the Library's online catalog or in its dedicated room in the revitalized library, where it will continue to inspire scholars, spark intellectual curiosity, and foster a spirit of inquiry for generations to come.







## A DAY IN THE LIFE OF A REFERENCE LIBRARIAN

UVA Library's reference team had a busy year as reference services moved back into the renovated Shannon Library and welcomed eager visitors. In April, the month of Shannon's grand opening to the public, a record-breaking 113,000 people visited the library, and with that surging foot traffic came increased desk inquires for the reference team.

"At UVA Library, reference services are available to any person who walks in our doors or lands on our website," said Mandy Rizki, one of the three Reference Librarians in Shannon Library. "In the course of a day, all kinds of members of the University community stop by the reference desk, use our online chat, call us on the phone, or send us an email at [library@virginia.edu](mailto:library@virginia.edu)."

Walk-up reference service is offered in Shannon for all general Library inquiries and in the Albert and Shirley Small Library for



*Shannon Library's Reference Librarians (left to right): Trillian Hosticka, Mandy Rizki, and Bryan Kasik.*

specific questions about the unique items in Special Collections. At Shannon, the reference desk is staffed 10 to 12 hours a day, usually with one of the Reference Librarians on site as well as other Library staff members and graduate student Reference Assistants. The reference team answers an average of 25 queries each day, including emails, chats, phone calls, and walk-up reference questions. The team usually gets nearly 2,000 emails per year and roughly 4,000 online chats per year via the “Ask a Librarian” instant message interface. Reference services are available seven days a week nearly every week of the year.

“Listening in at the desk, you’ll overhear a new graduate student learning to use advanced search tools, a faculty member checking on journal access, an undergraduate discovering our research guides, a community patron learning to navigate the stacks, an international researcher asking about our collections, a local

researcher being introduced to our clippings collections, and so much more,” Rizki said.

This spring, the reference team got some media attention when UVA Today wrote about the Library’s local history clippings collection – 60,000 Charlottesville newspaper clippings of note from the 1930s-90s – which a group of graduate students is working on indexing, as well as the last card catalog used by the public at UVA, housed in Shannon’s Reference Room and filled with information about issues of the Cavalier Daily and UVA Alumni News from the late 19th century through the early 1990s.

The “last catalog” story in particular was so popular that it was picked up by Radio IQ/WVTF, Southwest Virginia’s largest public radio station. For that piece, Rizki led reporter Sandy Hausman on a tour of the Reference Room using the card catalog – or slip index, as Rizki calls it, “because the things that are in it are actually slips of paper” – as a starting point.

“Let’s look up radio,” [Rizki suggests to Hausman in the article]. “I’m going to go to the Rs for the Cavalier Daily and it gives us a whole bunch of dates. I see articles from the 1930s, the 1940s. Let’s start there.’

“The paper slips send her to a neighboring bookshelf where we find back issues of the Cav Daily. They contain quirky clues to student culture over the years.”

In UVA Today, reporter Alice Berry wrote: “The old-fashioned index, hand-written by their predecessors over decades, carries meaning for the current librarians who use it weekly.”

“It really makes you feel connected to the work of our field across time’ Rizki said.”



## VIRGINIA LIBRARY CONSORTIUM JOINS TRUST FOR PRINT MATERIALS

The UVA Library, through VIVA (Virginia's academic library consortium), is now a member of the Eastern Academic Scholars' Trust (EAST). Membership in EAST means that selected items from UVA's collection, particularly items that are unique or difficult to find, will be made available alongside more than 10 million monographs offered to scholars associated with EAST member institutions.

Shared print programs, or "collective collections," like EAST, are increasingly critical to guarantee access within academic libraries, as well as to protect and preserve materials for future scholars. The new membership reflects the Library's commitment to equitable and robust print collections that can be accessed by scholars and researchers in the UVA community and beyond.

## LIBRARIANS GAIN EXPERTISE THROUGH DATA CURATION NETWORK

In August 2022, the White House Office of Science and Technology Policy (OSTP) released new guidance to make the results of federally funded research immediately available to the American public at no cost. The White House directed all federal departments and agencies with research and development expenditures to implement the new policy by the end of 2025, meaning that paywalls and embargoes on taxpayer-supported research will soon be a thing of the past.

While the memo is a boon to supporters of the open access movement, which advocates for knowledge to be free, online, and legal to reuse and share, the policy also creates an increased workload for federally funded researchers, who will now be required to make their scholarly publications and data freely available upon the date of publication.

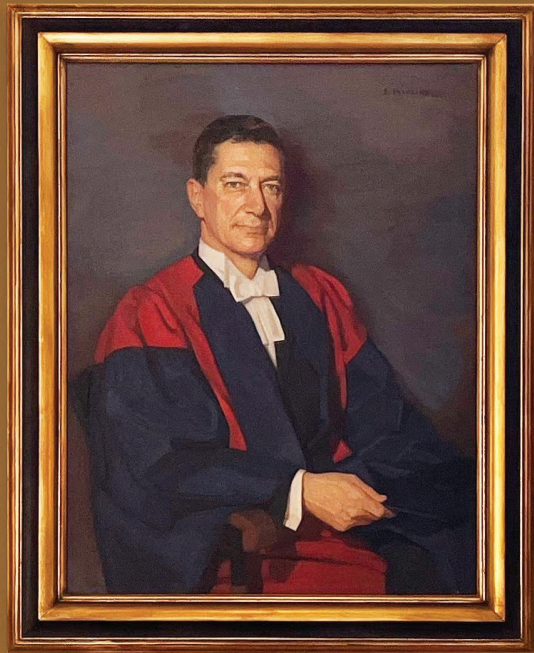
UVA Library is working to assist researchers with this change in myriad ways. Its Research Data Management team currently

consults with researchers on how to collect, organize, document, store, share, and preserve their data throughout a project and after it's complete. And soon after the release of the OSTP memo two years ago, the Library joined the Data Curation Network (DCN), a University of Minnesota-based membership organization of institutional and non-profit data repositories working to make data more ethical, reusable, and understandable.

“Currently at UVA we don't curate the data sets that go into LibraData, (UVA's open data repository) but we would like to turn on that feature soon,” said Ricky Patterson, Director of the Library's Research Data Services & Social, Natural, and Engineering Sciences. “Our goal in joining the DCN was to get the expertise and curation that we needed.”

Patterson, who for the past two years served on the DCN Governance Board, said the network offers the opportunity for UVA librarians to contribute to datasets from other member institutions in fields in which those institutions lack specific expertise. In fact, there are more UVA Library curators in the DCN than from any other institution, contributing knowledge about everything from astronomy to geographic information systems. They also help prepare data curation primers — peer-reviewed, living documents that detail specific subject, disciplinary area, or curation task — available on the DCN website.

Jenn Huck, Associate Director of Research Data Services & Social, Natural, and Engineering Sciences, recently took over Patterson's role on the DCN Governance Board. “I personally really enjoy the DCN for the professional development opportunities that it offers; I've truly learned a lot about curation,” she said. “It's a wonderful community of data management librarians, a really nice group to learn with.”



#### FRAMED PORTRAIT OF EDGAR SHANNON

*This 1965 portrait of UVA's fourth president, who served from 1959-1974, was painted by Irene Higgins in 1965. The painting hung in the president's home, Carr's Hill, from its creation through the tenure of Shannon's presidency. A gift from Virginia Shannon and the Shannon family, the portrait is now part of the University's Fine and Decorative Arts Collection and is displayed on the fourth floor Reference Room of the newly dedicated Edgar Shannon Library.*

## BOOKS, MAPS, MANUSCRIPTS ... AND MORE

Millions of books and other materials belong to UVA Library's circulating collection and can be checked out by students, faculty, and other Library users. But millions of other items also reside in non-circulating collections, such as the rare and unique materials primarily held in the Albert and Shirley Small Special Collections Library. These include manuscripts, rare books, maps, ephemera, broadsides, photographs, audio and video recordings, and more. Thousands of items are added to these collections each year, carefully acquired by curators and archivists to build on existing strengths and complement existing holdings.

Materials come to the collection primarily through three avenues: donations, transfers (usually either internally within the University or through other state agencies), and purchases. Purchases are usually made through auction, from private individuals, or from booksellers. Curators also travel to major bookfairs such as that held by the Antiquarian Booksellers' Association of America (ABAA), where they not only purchase materials but exchange knowledge, stay on top of current trends and pricing, and build and refresh relationships with dealers in rare materials.

On these pages, take a look at just a few of the many acquisitions made over the last fiscal year.



### ILLUSTRATED CALLIGRAPHIC MANUSCRIPT

A striking addition to the Library's book arts and typography collection, this folio was created in 1750 in Wermatswil, Switzerland by 20-year-old artist Hans Rudolf Gujer. The ornately decorated manuscript in landscape format features watercolors and pen-and-ink art, with occasional use of gouache. The text and drawings of the album, written in German, are mostly religious in nature, featuring biblical quotations and prayers as well as scenes from the Old Testament. The manuscript also features three pages of ornamental alphabets. The manuscript was purchased with funds given by Murray F. Nimmo in memory of Gregg Ross Hopkins.



### SCRAPBOOK FROM THE THETA KAPPA CHAPTER OF ALPHA KAPPA ALPHA

A gift from UVA's chapter of the national sorority Alpha Kappa Alpha, this 1980-81 scrapbook is part of a larger group of materials related to Theta Kappa donated to the University archives by the sorority. Alpha Kappa Alpha, well known for its legacy of service, is the oldest national Greek-letter organization established by African American college-educated women. The Theta Kappa chapter celebrated its 50th anniversary during Black Alumni Weekend 2024, having been founded during the early years of desegregation and coeducation at UVA. The acquisition supports the Library's goal of better documenting underrepresented student groups at the University.

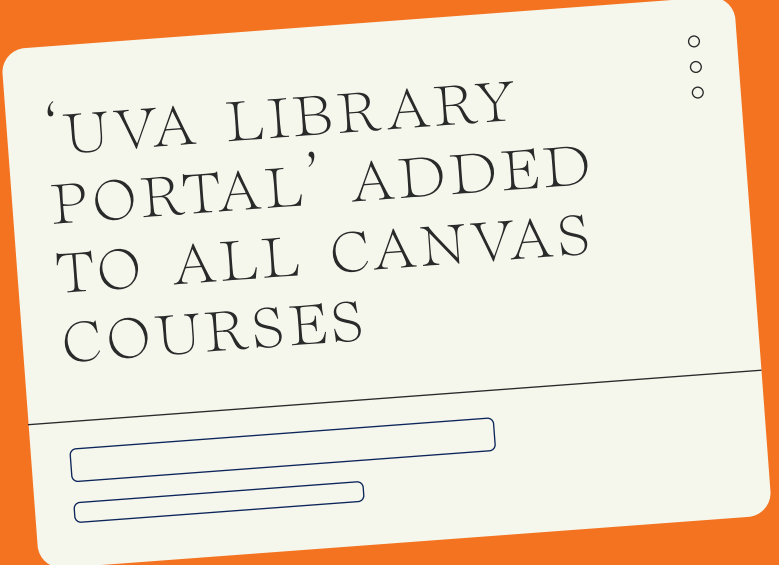


## ATLAS PATIENCE

*Atlas Patience is a geography puzzle game created by Johann Paul Dreykorn in Nuremberg, Germany, circa 1847. The puzzle features 24 hand-colored lithographs of maps, mounted on cardstock and cut into quarters, to be reassembled by the user. Maps include the eastern and western hemisphere, the continents as generally recognized at the time, and a number of countries, mostly in western Europe but as far east as Russia, Turkey, and Palestine. The inclusion of Texas and the absence of unification of Germany and Italy suggest the date of publication. Atlas Patience was acquired through the Robert and Virginia Tunstall Trust Fund, established in 1990 for the acquisition of rare books, maps, or manuscripts.*

## LA FLACA PERIODICALS

*With funds given by Murray F. Nimmo in memory of Gregg Ross Hopkins, the Library purchased a complete bound run of La Flaca, a journal published in Barcelona from 1869-73. The magazine, which regularly satirized establishment bodies in Spain such as the church and government, featured colorful political caricatures and cartoons, often drawn by chief illustrator Tomás Padró. Censorship caused several closures of the journal, which would then reappear with a new title (such as La Carcajada or La Madeja Política). La Flaca complements the Library's existing collection strengths in political satire and caricature such as the papers of Patrick Oliphant and the Iselin Collection of Humor.*



As of this fall semester, all UVA students can now virtually visit the Library through Canvas, UVA's learning management system. After a successful pilot year and positive feedback from students and instructors, the University-wide team that manages Canvas agreed in May to add a "UVA Library Portal" to the standard page navigation for all Canvas courses. This places the Library at the center of the University educational experience.

The UVA Library Portal in Canvas gives students quick and easy access to Library resources, including requests for materials; librarian appointments; the "Ask a Librarian" chat service; and curated, subject-specific Library guides (LibGuides), which provide links to books, journals, databases, and research advice to help students complete their assignments. The UVA Library Portal content can be customized for schools, departments, programs, or individual courses.

While the use of the UVA Library Portal was optional during the 2023-24 academic year as part of a pilot program, it was picked up by about 600 courses. Integration uptake included all schools and disciplines at UVA; there was not a single school/discipline that did not have courses opt in. These numbers reflect the Library's key role in supporting student success across all academic disciplines.

The Library Portals were viewed about 7,500 times in spring 2024 across a wide range of subject areas. Education and Social Science Research Librarian Ashley Hosbach-Wallman conducted a student survey that indicated high satisfaction with the content: 63% of students agreed that the portals helped them complete their course assignments, and 68% agreed that it would be helpful to have a Library Portal integrated in all of their UVA courses. Now, students in every UVA class are benefiting from this integration.





## A NEW LIBRARY FOR A NEW ERA

After years of planning and a closure of three years and nine months for renovation and construction, UVA's main library is once again available for students, faculty, researchers, and the community, with new infrastructure, new furniture, new spaces, and a new name.

The main library, which opened for business in January 2024, celebrated a new era with a grand celebration and ceremony in early April in which the building was dedicated as The Edgar Shannon Library. In February, the University's Board of Visitors voted to name the library for Shannon, UVA's fourth president. Under Shannon's leadership, UVA became a truly public university, fully integrating and welcoming women to Grounds, and Shannon steadied the University through a turbulent and volatile era in the late '60s and spring of 1970. A scholar of Victorian literature and noted authority on Alfred, Lord Tennyson, Shannon was also a professor in the English department before, during, and after his term as president.

The day of the celebration, Library staff welcomed thousands of guests for an open house, with Library areas and departments on display. Activities included interactive demonstrations, special

presentations of collections, virtual reality, tours, musical performances, and more. Public remarks celebrating the library and President Shannon's legacy were made by University Librarian John Unsworth, UVA President Jim Ryan, State Senator Creigh Deeds, Vice Rector Carlos Brown, Professor Larry Sabato, Professor Emeritus Jerome McGann, and Lois Shannon, daughter of President Shannon. The day's celebration concluded with a festive public reception in the library's new Z Society Reading Room.

When the library originally opened as Alderman Library in 1938, it was a research library for its time. But as patron habits and needs changed over the years, the library needed an overhaul to conform to the requirements of current usage. With 100,000 square feet of renovated space seamlessly joined to 130,000 square feet of new construction, Shannon Library is now completely user centric. Wayfinding and sightlines in the building are much improved, as are ingress and egress. An interior passage connects Shannon to Clemons, allowing users and materials to flow freely between the buildings. Spaces are varied, with conference rooms, classrooms,

spaces for group work, large reading rooms, quiet carrels, and even a lounge exclusively for graduate students. A café serves food and drink to hungry library users, and space is not limited to within the building – the cafe has outdoor seating which connects with an expansive north terrace. The new infrastructure ensures a comfortable environment for users, and a reuse and recycle approach combined with sustainability measures such as efficient HVAC systems, use of low-impact materials, and the use of natural lighting and lighting controls earned the project a gold level rating from Leadership in Energy and Environmental Design.

Aligning with President Shannon's scholarly interests, Shannon Library holds the bulk of the University's humanities and social sciences collection, some of which is also now housed in Clemons Library. The library also holds specialized collections such as the Stanley and Lucie Weinstein Buddhist and Asian Studies Library, the Tibetan Collection, and the Flowerdew Hundred Archaeological Collection. UVA's Rare Book School, the Center for Digital Editing, the Bibliographical Society of the University of Virginia, the Papers



of George Washington, and the Papers of James Madison all reside in the library. More than 100 UVA Library staff are also housed in Shannon, including the Digital Humanities Center, Preservation Services, Digital Production, Subject Liaison Librarians, and numerous administrative units.

In addition to its utility, Shannon Library is beautiful inside and out, with generous spaces, soaring ceilings, natural light entering the building from all sides, and welcoming entrances and outdoor areas. Beloved spaces such as the McGregor Room, Reference Room, and Memorial Hall have been completely refurbished, and areas such as the skylight-enclosed study courts, double-height north reading room, and study nooks are quickly becoming new favorites.

The response from the University community has been overwhelmingly positive. Writing in the Cavalier Daily, Robbie Favaro praised Shannon Library's "generous seating space and reading rooms bathed in natural light," noting that the building "stirs wonders for first-time visitors" and "will be beloved for years to come." Comments from visitors quoted in the article include "absolutely beautiful," "a lot more approachable," and "form-fitting to whoever is studying here." Virginia Magazine editor Richard Gard called the renovation dazzling, a "clean, 21st century expression" of the original library's "simple elegance." And President Jim Ryan, speaking at the opening celebration, said that as he watched the renovation unfold from Carr's Hill, he "could not have imagined that the end result would be so spectacular." "As the library goes, so goes research and scholarship at UVA," said Ryan, and "I believe that UVA now has a library that is equal to our aspirations for our third century and beyond."

*More about Shannon Library: [at.virginia.edu/shannon-library](http://at.virginia.edu/shannon-library)*







# NEW DIGITAL HUMANITIES CENTER ENERGIZES SCHOLARSHIP AND COMMUNITY

This year initiated a powerful joining of forces, as eminent practitioners in digital humanities – the Institute for Advanced Technology in the Humanities (IATH) and the Scholars’ Lab – have united to create the Library’s brand-new Digital Humanities Center (DHC). The DHC brings together a richly interdisciplinary repertoire, supporting and collaborating with members of the University and surrounding communities to pursue their digital and experimental research and pedagogical projects. The DHC brings together two units with long, accomplished histories:

## SINCE 1992

IATH has collaborated with humanities researchers on a remarkable range of transformative, original research projects. IATH cultivates partnerships and technological experimentation for transformative applications of computing to studies of diverse cultural heritage.

## SINCE 2006

The Scholars’ Lab has served as the Library’s interdisciplinary research lab for exploring the intersections of technology and culture. The Scholars’ Lab offers expertise in project design, geospatial data, 3D cultural heritage data, and more; it also hosts a makerspace which is open for use by the University community.

The Library's involvement in digital scholarship is not limited to the DHC, as the Library has worked closely for many years with colleagues focused on digital humanities in the College of Arts & Sciences, the School of Data Science, and other University units such as Research Computing and UVA Press. The College of Arts & Sciences' renewed focus on digital humanities is evident in the Digital Humanities Initiative, which is housed in the Institute for Humanities and Global Cultures and offers the Digital Humanities Certificate program. The certificate is a distinctive curriculum that enhances graduate training for master's and doctoral students and supports increasingly important fluency in computational humanities. Instructors in the certificate include members of the DHC.

Alison Booth, Faculty Director of the DHC, remarks:

*"This is an exciting time for digital humanities at UVA: the DH Center in the beautiful space in Shannon Library means a reboot of decades of innovation. The Center is a forward-looking fusion of two distinguished groups, IATH (which recently joined the Library) and the Scholars' Lab. Some of us have already collaborated over the years, but together we are better positioned to train and advise others on late-breaking tools and solutions. The Center will also model for newer centers the best practices of sustaining such innovation for another thirty years."*

The DHC is located on the third floor of Shannon Library, where you can visit to seek mentoring, consultations, project incubation, fellowships, and more. Learn more: [library.virginia.edu/dh-center](http://library.virginia.edu/dh-center)





# MOVING A MILLION

In December 2023, the Library officially transferred the first book into the pristine stacks of the renovated Shannon Library. That first book – one of over one million scheduled to move – was appropriately titled “Books on the Move,” call number Z291.7 .B66 2007. Although the books were moving, they were always accessible – throughout the renovation, high-use items were available for browsing in Clemons Library while less-used and specialized items remained in Ivy Stacks, available for request and delivery. The full book move into Shannon was completed in June 2024, with work continuing in Clemons through the summer.



The process was largely a manual one: Books moving into Shannon Library were loaded onto specialized, handmade wooden carts in Clemons Library or Ivy Stacks. Each cart held up to 32 linear feet — on average, nearly 300 books at a time. Over a dozen carts were loaded into Shannon Library each day while the move was in progress. Movers started their work on the fifth floor of Shannon and worked their way down to the first floor before moving on to Clemons Library, where stacks are being refreshed to complement the collection housed in the adjacent Shannon Library. The renovation also added a connector between Shannon and Clemons, so visitors can easily move between the two buildings, bringing Library materials with them if they wish.

Shannon Library contains over 15 miles of shelving, and at the conclusion of the book move project Shannon and Clemons will hold about 1.2 million items, with room on the shelves for growth of the collection over time. While there is much anticipation and excitement about the collection in Shannon Library, circulating materials at Ivy Stacks will continue to be available by request for Library users; those items are generally delivered to Central Grounds within one to two business days.





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## FREE FOR ALL: HOW THE LIBRARY ASSISTS FACULTY WITH OPEN EDUCATIONAL RESOURCES

Charlotte Hoopes had no idea what open educational resources (OER) were until she had to build an introductory business course from scratch in 2021, her first year as an assistant professor in the McIntire School of Commerce. The cost of business case studies and simulations consumed her class budget, leading her to discover free, “open” textbooks. She discovered resources and grants through UVA Library that allowed her to create her own open textbook specifically tailored for her class. That textbook is now available worldwide, and has been used by thousands of students.

“I think one of the nice things about OER is that it allows faculty to make material their own,” Hoopes said. “[But] you don’t have to reinvent the wheel where it doesn’t need to be reinvented; there’s a lot to draw on already.”

Open educational resources include everything from textbooks to videos to assessment tools – and they’re free and specifically licensed to be available for sharing, adapting, and reuse. UVA Library offers assistance to instructors interested in incorporating OER into their course materials. The Library also cosponsors UVA’s Open Educational Resources Learning Community through the Center for Teaching Excellence, which is open to any UVA faculty, graduate students, postdocs, or staff interested in learning about OER.

Hoopes participated in the 2023 OER Learning Community, as did Daniel James, an assistant professor of mathematics who has what he describes as “a longstanding interest in reducing costs

and providing accessibly to all of my students.” At one of the OER community meetings he learned about the Library’s Affordability and Equity Grants, sponsored by the Jefferson Trust, which provided support to instructors who wanted to use or create OER materials for their classes.

James applied for a grant and met with Bethany Mickel, a Teaching and Instructional Design Librarian, and Judy Thomas, the Library’s Director of Faculty Programs. He was ultimately awarded a grant to improve student access to STEM fields through transparent assessment methods in his introductory calculus class. “I was enthusiastic to have some funding specifically set aside to get undergraduates to contribute to this project, because I want it to be a product for them,” James said. “And I feel like the best way I can make a product for them is if it’s partially by them, too.”

“Daniel’s work is characteristic of many of the other projects we’re seeing, in that it starts with a pedagogical problem,” said Thomas, who created the Affordability and Equity grant program. “These are faculty who have said, ‘I need to teach this class differently, to address the particular needs that I see in my classroom. And I’ve got some great ideas for how to do this.’ That’s the point that they’ve come to us.”

Thomas and Mickel work with instructors like James and Hoopes to help them locate and adapt open resources that align with their pedagogical needs. For instructors who create new OER, the librarians assist them with Creative Commons licensing and sharing their work openly on platforms that others can access.

“I’d like UVA faculty to know that it’s those little steps that often lead to bigger ones,” Mickel said. “And there is support for OER work here in the Library. It’s part of what we do. We get excited about the discovery process of finding what’s out there. Your idea or project doesn’t have to be aligned with a grant ... it can be something small, and we’re here to help flesh it out.”

The results speak for themselves: according to Thomas, “research shows that students have achieved the same or better learning outcomes using OER [compared with more expensive textbooks].”

*Read the full Q&A with Thomas, Mickel, Hoopes, and James: [at.virginia.edu/oer](https://www.lib.virginia.edu/oer), and learn more about open education at UVA: [library.virginia.edu/oer](https://www.library.virginia.edu/oer)*

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## TWO STUDENTS IN PISTOL DUEL

Following Altercation, H. C. Miller Shoots Down T. V. Williamson Last Night on West Range.

Following an altercation, H. C. Miller, of Pendleton, S. C., shot and seriously wounded T. V. Williamson, of Mount Jackson, Va., in a deadly pistol encounter late last night, one bullet taking effect in the shoulder and another in the side of the latter. Both men emptied their revolvers.

The shooting occurred in a dormitory on the northern extremity of West Range, at about 10 o'clock. Because of the lateness of the hour, nothing definite could be ascertained, and particulars are meagre.

It was a climax of a long-standing enmity between the two men. Although the injuries of the wounded man may not prove fatal, yet they appear to be of a serious nature.

Soon after the shooting, Dr. J. W. Burke was summoned from the University Hospital, and attended the wounded man. His injuries were immediately dressed, and at a later hour last night, he was resting easily. Every hope is held out for his recovery by the attending physician, if no further complications arise.

According to reports of witnesses at Williamson's bedside, shortly after the shooting occurred, the wounded man wholly exonerates Miller from any blame, contending that the shooting was justifiable. From this fact it will be interesting to note the culmination of the case. The latter had not been apprehended at an early hour this morning.

Few men, if any, were in the vicinity at the time of the shooting. E. P. Brigham was supposed to have been in the room, but as he could not be found by a Times representative last night, after diligent search, no statement from him could be obtained. He however is supposed to have written the following will for Williamson, which was picked up on the floor of the room in which Williamson is confined, as the handwriting of the paper resembles the former's. It was compiled very hurriedly, being in many cases almost illegible, but for reference it is printed below.

"(She) give his mother \$5,000. To Faxon \$5,000. \$100 to athletic field. Horse 'Traveller' to sister Virginia. Gun and dog to Monte Kinner. Medical books and lessons to Dr. Sinclair."

Great excitement prevailed throughout College when the news of the shooting was fully known.

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Better ask about it to-day.

High-grade Typewriter Supplies. Machines, repaired. Stenographers furnished.

The Smith Premier Typewriter Co.

# THE ORIGINAL CAVALIER DAILY

The Cavalier Daily – the University of Virginia's student newspaper – has been recording UVA history and student life for 134 years, since it was founded in 1890 under the name College Topics. Now, more than 7,500 pages of that history are available online, as staff from the UVA Library's Preservation Services and Digital Production Group worked with the Library of Virginia to add the first 25 years of College Topics to Virginia Chronicle. Virginia Chronicle (virginiachronicle.com) is a resource from the Library of Virginia that provides free access to digitized images of over 4 million newspaper pages. The College Topics archive, from Vol. I, No. 1 of January 15, 1890 to Vol. XXVII, No. 64 of June 14, 1916, represents a run of 1,270 issues and 7,663 pages. Fully searchable text created by optical character recognition accompanies the digitized images, and viewers are encouraged to create an account and correct the text where necessary.

An early issue (Vol. I, No. 4) declared the paper “Devoted to the interests of the University at Large” and promised a summary of the week’s news including “Athletic Interests – Football, Baseball, Tennis, etc., etc.; Society News, Personals and all subjects of interest to the students.” Fake news was even included – in Vol. XVIII, No. 32, of February 2, 1907, the paper reported breathlessly of “Two Students in Pistol Duel,” only to reveal in the next issue that the duel itself was “a big joke” played out by “those on the inside.” College Topics began with a subscription price of \$1.00 for the academic session, the editors noting that “it is impossible to carry on a paper of this kind without money, and by money we do not mean promises to pay, but cash.” By 1916, the paper’s price was 5 cents a copy.

In addition to news, humor, editorials, and letters, advertising was a mainstay of the paper. From Volume I onward, advertising was extensive, sometimes taking up more than half an issue. The first issue featured ads for a hardware store; tailor and clothier; footwear; grocer; dry goods; wine and liquor; a pharmacist and chemist; and

livery, feed, and sale stables. Times changed, and by the end of the online run advertising in the paper (now up to eight pages from an initial four) no longer included livery and stable services, but automobiles for hire. Advertising in later issues might also include banks, typewriters, printers, bookstores, hotels, tobacco of all kinds, billiard parlors, restaurants, railways, and the ubiquitous clothiers, including some located in Boston, Philadelphia, and New York. For those interested in the history of student life at the University, College Topics makes for interesting browsing, and an examination of the advertising in the paper provides a fascinating snapshot of the times.

The online archive covers about half of the original publication, all of which can be perused in bound copies in the Reference Room of Shannon Library. However, the archive is just the beginning for College Topics and Cavalier Daily in Virginia Chronicle, as UVA Library and Cavalier Daily staff continue to work with the Library of Virginia to make the resource freely available to all.

“

I ... truly feel  
empowered to  
make change,  
not alone  
but with an  
indescribably  
great group  
of people.

”

## TRANSFORMING ARCHIVES AND ARCHIVISTS

From June 16-22, the University of Virginia Library welcomed 25 archivists and memory workers from cultural heritage institutions and organization across the country to UVA's Grounds for the 2024 Archives Leadership Institute (ALI), "Transforming Archivists. Transforming Archives." ALI (online at [archivesleadershipinstitute.org](https://archivesleadershipinstitute.org)) is a program targeted to midcareer archival leaders that provides advanced training in an immersive, distraction-free setting to develop necessary skills and knowledge to advance the archival profession. ALI is a grant program funded by the National Historical Publications and Records Commission, the granting agency of the National Archives and Records Administration, and will be held at UVA for three consecutive years.

Associate University Librarian for Special Collections and Preservation Brenda Gunn, whose proposal won the grant for the University, is the director of ALI from 2024-26 and speaks glowingly of the program, having been both a cohort member in 2010 and a steering committee member from 2013-18. "This is the only leadership institute for archivists designed by archivists," said

Gunn. “In that regard, there is a lot of prestige attached to it, and high visibility and interest.” Gunn also noted the many strengths UVA brings as host of the program, including a strong commitment to leadership development and training, excellent facilities for in-person meetings, and the unique emotional and historical landscape of the University. “Part of the beauty of having this type of program on Grounds is the ability to use the University’s landscape, the built environment, as a backdrop for capacity building in leadership,” said Gunn.

People are as important as place to the success of the program, and Gunn praised her “wonderful” advisory/steering committee as well as the faculty from UVA and beyond, who she said brought “a wealth of experience to our core topics of self knowledge and individual growth, organizational leadership, and responsible stewardship and partnerships.” Gunn also lauded the cohort members, whom she called “memory workers with an appetite for moving our professions forward, who want to be responsible to their communities, and who desire to lead their organizations with empathy and compassion.”

The in-person experience at UVA is followed by quarterly virtual gatherings, as the cohort works together on a project over the course of the next year, and cohort members are energized by the community that was built at the inaugural ALI at Virginia. “Having you all literally and figuratively on the sidelines this week was crucial in creating a safe space,” said one participant. “What we experienced and created has wildly exceeded my expectations. I really feel like I have a support system and cheer squad to get me through the difficulties and to celebrate the wins,” said another. “This week was one of personal and collective growth ... I feel truly transformed,” said a third. “‘Transforming archives, transforming archivists’ was truly accomplished.”





*Sara Curruchich performing at Old Cabell Hall with HooGrass. Curruchich (top, singing) connected with a member of the UVA student bluegrass group at one of her residency events and invited HooGrass onstage, where they joined Curruchich and her band for an 11-minute encore.*

## PROMOTING ARTS AND INCLUSIVITY

The Library was pivotal in supporting Maya Kaqchikel Guatemalan singer-songwriter Sara Curruchich as she opened her 2024 world tour with a concert at Old Cabell Hall through the Art Department’s Ruffin Distinguished Artist-in-Residence program. Librarian for Romance Languages and Latin American Studies Miguel Valladares-Llata and Librarian for Art, Archaeology, Classics, and Indigenous Studies Lucie Stylianopoulos worked with units across the University to organize events, and Librarian for Music & the Performing Arts Amy Hunsaker hosted Curruchich for a “Making Noise in the Library” session featuring a reception, conversation, and Friday afternoon performance in the Music Library. The residency also included a Music and Indigenism workshop held at the Harrison Institute/ Small Special Collections Library, a screening of a documentary about Curruchich and Indigenous communities in Guatemala, class visits, and a community gathering with dinner reception.

Curruchich is an internationally renowned artist and voice for Indigenous rights, known for her genre-blending mix of reggae, rock, folk, and traditional Mayan Kaqchikel music; focus on the experiences of Indigenous people; and high-energy performances promoting a message of love, awareness, and respect. It was that message that prompted Valladares-Llata to get involved with bringing Curruchich to Grounds. “We wanted to offer the community an opportunity to understand diversity from an experiential, academic, and existential pedagogy — and to enjoy a night at a magical concert.”



## FROM MISTAKEN IDENTITY TO LABOR ADVOCACY: 3 COMPELLING FIRST FLOOR GALLERY EXHIBITIONS

The First Floor Gallery of the Albert and Shirley Small Special Collections Library presented three exhibitions over the past academic year. They featured a newly surfaced portrait believed to be of Percy Bysshe Shelley, a 19th-century painting of the Academical Village, and an exploration of labor advocacy at UVA and in Charlottesville.

### A mysterious portrait

In the fall of 2023, the exhibition “Portrait of a Poet—Revisited: William Edward West’s *Percy Bysshe Shelley*” made a bold claim about a painting long held in the Library’s collections. Co-curated by UVA English professor and department chair Andrew Stauffer and English doctoral student Annyston Pennington, the exhibition laid out compelling evidence that a portrait by American painter William Edward West was for years misidentified as an image of the



English writer Leigh Hunt and is actually the most accurate portrait of British poet Percy Bysshe Shelley in existence, based on a sketch composed just days before Shelley's death.

The visual resemblance to all other existing Shelley portraits is crucial, said Stauffer, who specializes in literary Romanticism, as well as a short 1828 magazine article on Shelley that stated West had indeed met the poet in Italy and claimed that Shelley "had also the most wonderful-looking head ever seen alive on our earth."

"This exhibition blended visual art, art history, and literary history," said Pennington. "It showed off the work that's often happening behind the scenes at the Library — of revisiting and reevaluating the collections. That reframing makes them valuable in an ongoing way."

*More about "Portrait of a Poet—Revisited": [at.virginia.edu/shelley](http://at.virginia.edu/shelley)*

## The University as 'pure landscape'

Another fall 2023 exhibition, "Out of the Drawer & On the Wall: Russell Smith's University of Virginia From the Toll Gate" examined a work by landscape painter Russell Smith that captures the Academical Village from a unique vantage point. Garth Anderson, a facilities historian in UVA Facilities Management, curated the exhibition.

In June 1844, Smith traveled from Philadelphia to Charlottesville to work with geologist and UVA professor William Barton Rogers as an illustrator for the Geological Survey of Virginia. While in town, Smith took a walk with Rogers to a site on the Rockfish Gap Turnpike overlooking the Southwest Mountains and was struck by their "picturesque beauty," he wrote in his journal. He decided to paint the view.



Smith's painting captures the natural beauty of the landscape, with a toll gate and rustic house in the foreground. Far off in the distance, just beneath the mountains, the dome of the Rotunda is in view. "To me, that's the really the charm of it; it's such a pure landscape. I love that," Anderson said. "It looks at the University in a new way."

*More about "Out of the Drawer & On the Wall": [at.virginia.edu/toll-gate](http://at.virginia.edu/toll-gate)*

## Collective bargaining through the years

In the spring of 2024, the First Floor Gallery featured "Collective Bargaining for the Common Good," the only UVA Library exhibition ever curated by a group of first-year students. Piers Gelly, a UVA English faculty member, floated the exhibition as an optional project at the end of required coursework for his class, "ENWR 1510: Writing About Labor." Eight students chose to sign on.

The exhibition amplified 22 years of labor advocacy at UVA and in the Charlottesville area, ongoing through this day. Collective bargaining remains an engaging topic in Virginia – one of only three states where, until 2021, a state-wide ban prohibited collective bargaining by public-sector unions.

With support from the Library's Wolfe Fellowship – funded by Mary Lacey Long Wolfe (Col '88), a former Library student assistant, to support student docent and curatorial work in Library exhibitions – the students divided into four groups to work with primary source materials as well as local community advisors who are current or former members of labor unions at UVA or in Charlottesville.

One student curator, Drew Dillman (shown here working on exhibition installation), reflected on the living history in the exhibition: "It's centered on people. We got to meet the actual people involved, and they are the heart and soul of this exhibition."

Gelly's work on the exhibition was supported by an Open Education Resources (OER) Affordability and Equity Grant administered by the UVA Library. Gelly's project will culminate in the creation of an OER resource: a catalog that captures the research and curation of the history of labor organizing and collective bargaining at UVA and in Charlottesville.

*More about "Collective Bargaining for the Common Good":*  
[at.virginia.edu/common-good](http://at.virginia.edu/common-good)



# LIBRARIANS SUPPORT FACULTY THROUGH RESEARCH SPRINTS AND COURSE ENRICHMENT GRANTS

In May, the Library announced the recipients of its 2024 Research Sprints program as well as its 2024-25 Course Enrichment Grants program.

Research Sprints provide faculty with the opportunity to partner with a team of expert librarians on a specific project, offering deep interaction and an extended time commitment. The 2024 Research Sprints program recipients/projects were:

KIERA ALLISON (School of Commerce) and Spyridon Simotas (French, College of Arts & Sciences): “Virtual Dialogic Writing Center”

COLEEN CARRIGAN (Engineering and Society, School of Engineering): “Magic, Traffic and Autocratic Futures: Computers and the Gendered Economy”

STEPH CERASO (English, College of Arts & Sciences): “Sound in Relation: Toward a Bodily, Multisensory Approach to Invention”

GERARD FITZGERALD (Engineering and Society, School of Engineering): “The Nature of War: An Environmental History of Industrialization in the United States During World War I, 1898-1929”

ANDREW JOHNSTON (Architectural History, School of Architecture): “Giancarlo De Carlo, Built Heritage, and Participatory Design”

PALLAVI RAO (Media Studies, College of Arts & Sciences): “Mapping Caste in the Indian Media Industries”

DAVID SINGERMAN (History, College of Arts & Sciences): “New Histories of Doping in Sports”

Course Enrichment Grants provide support to faculty interested in enhancing students' abilities to seek, evaluate, manage, and use information and data in scholarly contexts, as well as create media-rich class assignments. Faculty recipients work with teams of Library staff to revise their syllabi and plan for in-class instructional support. The 2024-25 Course Enrichment Grant recipients/classes were:

IRA BASHKOW (Anthropology, College of Arts & Sciences): "The Concept of Culture"

MATTHEW CHIN (Women, Gender and Sexuality; College of Arts & Sciences): "Decolonial Historical Research"

STEPHAN DE WEKKER (Environmental Sciences, College of Arts & Sciences): "Mountain Meteorology"

YING GAO (East Asian Languages, Literatures, and Cultures; College of Arts & Sciences): "Windows of Shanghai"

ADRIENNE GHALY (English, College of Arts & Sciences): "Literatures of the Nonhuman"

DIANA MORRIS (Applied Mathematics, School of Engineering) "Finding and Assessing Data Sets"

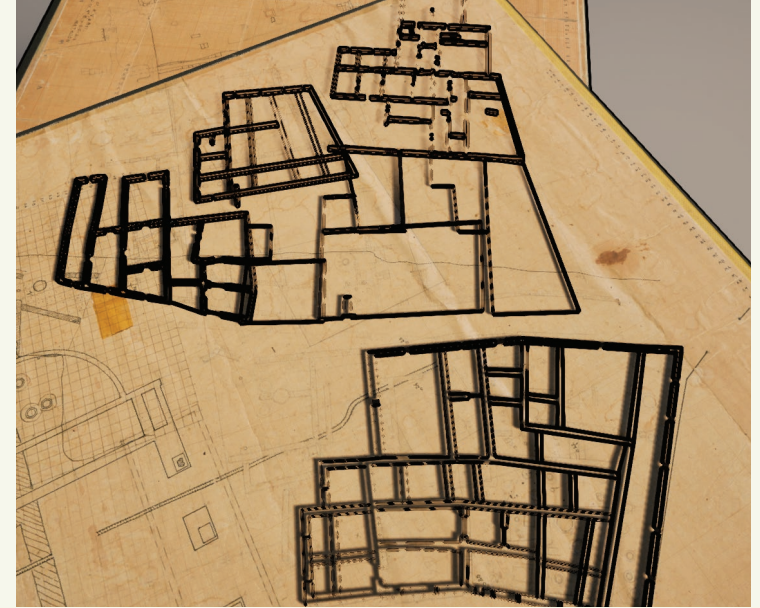
LISA SHUTT (African American and African Studies, College of Arts & Sciences) "Researching River View Farm"

*See all Course Enrichment Grants: [at.virginia.edu/ceg-2024](https://at.virginia.edu/ceg-2024),  
and all Research Sprint projects: [at.virginia.edu/rs-2024](https://at.virginia.edu/rs-2024)*

## ‘IT DOES MATTER’: INHABITING BYZANTINE ATHENS

The Athenian “Agora” — the business, legal, and political center of the city — of the classical period of the fourth and fifth centuries BCE has been much studied by archaeologists. But its history in the middle Byzantine era, from roughly the ninth to the 12th century CE, has been relatively overlooked. Associate Professor of Byzantine Art and Archaeology Fotini Kondyli is working to change that. Kondyli bemoans the reputation of Byzantine Athens as an “insignificant town that lacks monumental structures and any urban planning ... a backwater of the Byzantine empire,” and with the help of the Library’s Digital Humanities (DH) Center, she makes the case that the city during the Byzantine period was vibrant, densely populated, and much more prosperous than previously imagined.

One major barrier to the study of Byzantine Athens? All but one of the period’s buildings no longer exist. During the Athenian Agora excavations, which began in the 1930s, archaeologists in search of the classical agora recorded and then removed the Byzantine-era structures to get to lower levels. Using legacy data from the excavations — artifacts, photos, and excavation notebooks, — as



well as her own on-the-ground observations and expertise, Kondyli's "Inhabiting Byzantine Athens" project seeks to reconstruct the built environment of the Byzantine agora through digital visualizations, and offer fresh insights into Byzantine spatial, political, and social practices. A cross-University project team takes the source materials and associated data sets from the Agora Excavations records and uses them to create 3D models in a program called SketchUp. The SketchUp files in turn are the basis for visualizations created in Twinmotion, a tool capable of creating renders of the environment that can be shown in timelapses or other videos, or that users can walk through using virtual reality gear.

Arin Bennett, Information Visualization Specialist in the Scholars' Lab, is a vital team member. As project team architect Matthew Schneider creates the preliminary SketchUp file, and undergraduate student “builders” Carter Lowe, Henry Newton, and Alannah Bell refine those files, Bennett’s role is in training and assisting the students and working in visualization tool Twinmotion to refine the results, constructing evidence-based VR models of several

houses in the Byzantine agora. These models allow viewers to be guided or navigate through the space and view the intricacy of the neighborhood. The process is continually unfolding — visualizations can be modified and tweaked based on new inputs and new discoveries. Kondyli praised “VR wizard” Bennett for his “remarkable efforts and significant contributions” as an invaluable member of the research team. “Arin is helping us make a substantial impact on the field of archaeology, particularly in advancing data visualization and interpretation,” said Kondyli.

Bennett and the Scholars’ Lab are not the only part of the DH Center involved in “Inhabiting Byzantine Athens” — Kondyli received a Resident Fellowship from the Institute for Advanced Technology in the Humanities (IATH) in 2016 to develop a bilingual digital platform that will offer interactive access to the research and tell stories through multimedia elements as well as the 3D and VR models created. The digital tools designed in collaboration with IATH will provide new and effective ways to analyze and synthesize the large and heterogeneous datasets that form the basis of the project’s study on the relation between human behavior, spaces, and objects in Byzantine cities.

In addition to the digital platform, Kondyli plans to publish a book on the work, and recently presented “Inhabiting Byzantine Athens, Insights from the Athenian Agora Excavations Archives” in her hometown of Athens at the American School of Classical Studies. She was encouraged by the significant turnout for the event, both in person and online. “It does matter,” she said. “It gives me hope that the study of the past and the study of Byzantium is not just an academic pursuit but rather stems from an inherent human need to know the past and to understand it in order to understand ourselves, find our place in the world, and navigate the future.”

*Watch Fotini Kondyli’s presentation: [at.virginia.edu/athens](http://at.virginia.edu/athens)*





*“Of Rivers,” a tufted and needle-felted layered tapestry by artist Tobiah Mundt, connects with and responds to Langston Hughes’ poem, “The Negro Speaks of Rivers.”*

## HARLEM RENAISSANCE SHINES IN LIBRARY'S MAJOR EXHIBITION

“Their World As Big As They Made It,” an exhibition in the Albert and Shirley Small Special Collections Library’s Main Gallery from September 2023 to June 2024, brought the Harlem Renaissance to UVA.

Special Collections curators Krystal Appiah, George Riser, and Holly Robertson delved into the Library’s rich collection of Harlem Renaissance artifacts to showcase the writers, artists, and thinkers of that era.

The Harlem Renaissance began in the early 1900s as racist violence and diminishing economic opportunity pushed Black Southerners to head north in a movement known as the Great Migration. The exhibition examined Black artistic and intellectual activity centered in the New York neighborhood.

“Our original idea for the exhibition was to take the three major magazines from Harlem from the period: Opportunity, The Messenger, and The Crisis, which all had different approaches to what they called ‘Negro uplift’ during the Great Migration, amid a background of incredible racist violence that was being perpetrated at that time,” said Riser. The works in the exhibition show “the countering of that violence, through this renaissance of art and poetry and music,” he said.



In addition to those magazines, the Library’s collection includes manuscripts and original dust jackets of major Harlem Renaissance works, and even some of the period’s fashions. Marlon Ross, a UVA English professor, provided the curators with the necessary historical context as they chose the works they wanted to highlight. Many of the works featured were collected by UVA Library just as they were being published.

“Not many institutions have a collection like ours,” Appiah said.

## Welcoming contemporary artists

The exhibition’s title was inspired by a Georgia Douglas Johnson poem, “Your World,” which looks back at the creativity of the Harlem Renaissance and beckons a new generation of Black artists with the line: “Your world is as big as you make it.”

In that spirit, Library curators put out a call in 2023 for contemporary artists to create works that would respond to poems by Harlem Renaissance authors. This project, titled “As Big as We Make It!” was sponsored by a grant from the UVA Arts Council.

Five artists, all of whom have Central Virginia ties and most of whom are affiliated with UVA, created contemporary pieces that demonstrate the mark the Harlem Renaissance made on modern culture.

Fiber artist Tobiah Mundt’s piece reimaged “The Negro Speaks of Rivers” by Langston Hughes. In her work, a pair of hands, lined with veins that represent rivers, extend past the frame and toward the future.

“I read the poem and listened to it probably a hundred times,” Mundt said. “The poem really speaks about how we’ve been here since the beginning of time, and we’ll always be here.”

The curators were thrilled by interest in “Their World As Big As They Made It”; more than 1,600 local middle-and high-school students toured the exhibition, and 1,000 people registered to attend a virtual behind-the-scenes tour through UVA Lifetime Learning.

*This piece was partially adapted from a UVA Today story by Alice Berry: “Inside Their World: New Exhibit Connects Harlem Renaissance to Today.” Read the full story: [at.virginia.edu/harlem-renaissance](http://at.virginia.edu/harlem-renaissance)*



## NEW RESOURCES SUPPORT UVA RESEARCH PRIORITIES

The University's "Great and Good 2023" plan identifies "Grand Challenges" – priority areas of research and scholarship that represent the most critical societal and cultural challenges and opportunities. To strengthen the research infrastructure associated with Grand Challenges, the Library has acquired materials to extend collections related to policy formation and implementation, cutting-edge research, and open access and collaborative endeavors.

These acquisitions include:

### OVERTON

This searchable index collects data from 188 countries and more than 1,000 sources worldwide. With a focus on policy documents, guidelines, think tank publications, and working papers, Overton seeks to connect science and policy in pursuit of solutions to global challenges.

### PLOS

The Public Library of Science embodies an open access mission in pursuit of transforming scholarly communications and empowering researchers in the areas of science, technology, and medicine.

### TAYLOR & FRANCIS OPEN ACCESS BOOKS

The Library supports free and open access to knowledge through Taylor & Francis' open access book publishing program. With a focus on globally important topics, the open access program makes academic research freely available to anyone, anywhere.

### SCOPUS

Scopus is a massive citation database of current and retrospective research. Scopus topics are critical in support of UVA's Grand Challenge research areas.

In addition to the acquisitions associated with Grand Challenges, the Library is continually adding to the collection in order to serve the needs of its community.

Notable database additions this year include:

### HISTORY VAULT

After five years of gradual acquisition, the Library has now completed the ProQuest History Vault collection. The collection contains millions of pages of primary source materials illuminating pivotal moments in history, and complements existing resources, particularly those held in Special Collections. These materials allow researchers to examine popular topics and lesser-known events through primary sources such as organizational records, declassified government documents, diaries, official correspondence, personal letters, business ledgers, and more. Example collections in History Vault include:

- o American Politics in the Early Cold War
- o Americans for Democratic Action Records, 1932-1999
- o Margaret Sanger Papers
- o Records of the Children's Bureau, 1912-1969

### LE MONDE

Le Monde, a daily newspaper covering France, Europe, and the world, offers perspectives and analysis of current events, for a global audience.

### SAE MOBILUS

This repository of technical content is published by the Society of Automotive Engineers, supporting current research into robotics and autonomous systems. The collection is made up of industry standards, technical papers, journal articles, books, research reports, magazines, and other technical content.

### BOOKS OF MODERN CHINA (1840-1949)

Publications in this time period reflect radical changes in Chinese society in politics, economy, culture, education, and beyond. These 120,000+ books are historically valuable and rich with insights for academia. Additionally, many are rare, such as first editions of books from famous writers.

FY 2024

# ARRIVALS

Scott Ackerman . . . . . Associate Director of Organizational Culture, Learning, and Outreach

Maria Alvarez . . . . . Finance Liaison

Brittany Gearing . . . . . Stacks Supervisor

Yuki Hibben . . . . . Curator of Print Culture

Laura Hjerpe . . . . . Senior Research Data Management Librarian

MJ Jones . . . . . Evening Circulation & Training Specialist

Dimitri Kastritsis . . . . . Associate Librarian for Global Studies and Development

Jacquelyn Kim . . . . . Exhibitions Coordinator

Michael Lenard . . . . . Research Data Management Librarian

K Lighty . . . . . Digital Archivist

Mary Ann Lugo . . . . . Main Library Coordinator

John Presley . . . . . Main Library Night Manager

James Rhoades . . . . . Associate Director of Resource Acquisition and Description

Kristal Sergent . . . . . Associate Librarian for African American and African Studies

Tari Smith . . . . . Director of Resource Sharing & Document Delivery Services

Zoe McDowell Spellman . . . . . LEO Delivery Driver

Nathan Tallman . . . . . Executive Director, Academic Preservation Trust

Ronja Zweifel . . . . . Cataloger

# DEPARTURES

Jamie Aleckna . . . . . Administrative Support Specialist

Jeremy Bartczak . . . . . Metadata Librarian

Brandon Butler . . . . . Director of Information Policy

Jenny Coffman . . . . . Science and Engineering Research Librarian

Jennifer Davis . . . . . Senior Fiscal Tech

Andrew Diamond . . . . . Academic Preservation Trust Lead Developer

Jeffrey Heatwole . . . . . Data Mining Developer

Susanna Klosko . . . . . Digital Humanities Project Designer and Manager at IATH

Ginny Kois . . . . . Binding Program Manager and Collections Care Specialist

Brenda Powell . . . . . Finance Liaison for Collections Acquisitions

Katrina Spencer . . . . . Librarian for African American and African Studies

Lucie Stylianopoulos . . . . . Librarian for Art, Archaeology, & Indigenous Studies

June Trainum . . . . . Operations Coordinator

Lauren Work . . . . . Digital Preservation Librarian

# POSITION CHANGE

Katie Rojas . . . . . Head of Technical Services

# LECTURE

# SERIES

TRACY W. AND  
KATHERINE W. MCGREGOR  
*Distinguished Lecture in  
American History*

FY 2024

WILLIAM AND  
ROSEMARY MACILWAIN  
*Lecture in American Literature*

THE LEE DISTINGUISHED  
LECTURE SERIES

THOMAS JEFFERSON FOUNDATION  
DISTINGUISHED LECTURE

## Thursday, October 5, 2023

“‘No Right to an Honest Living’: The Struggles of Boston's Black Workers During the Era of the Civil War”

Jacqueline Jones, Professor Emerita, Ellen C. Temple Chair in Women's History, and Mastin Gentry White Professor of Southern History, The University of Texas at Austin

## Wednesday, March 20, 2024

“All the Beauty in the World: The Metropolitan Museum of Art and Me”

Patrick Bringley, bestselling author

## Friday, April 5, 2024

“The Fall of the Grand Alliance (1944-45)”

Serhii Ploky, Harvard University historian, author

*This year's Lee Lecture was co-hosted with the UVA Karsh Institute of Democracy.*

## Monday, May 13, 2024

“Pursuing Happiness in the Revolutionary Atlantic”

Sarah Pearsall, Professor of History, Johns Hopkins University

*Dr. Pearsall's lecture was co-sponsored by the Thomas Jefferson Foundation.*

# GRANTS

**Mellon Foundation**  
 for Social Networks and Archival Context Cooperative, Phase IV: to support the transition of the Social Networks and Archival Contexts project to a membership-based program.

\$120,000

\$100,000

**Mellon Foundation**  
 for Federated Repositories of Accessible Learning Materials for Higher Education, Phase III: to support increasing accessibility of digital educational resources for students with disabilities.

\$10,000

**National Endowment for the Humanities**  
 for Florence Illuminated: Visualizing the History of Art, Architecture, and Society; to support a public-facing website serving as a portal for data curated separately by five different digital humanities projects.

\$121,895

**Arts Council**  
 for Music, Monsters, and Movement: Arts Programming in the Libraries; for a series of musical events, workshops, and invited speaker events held in Shannon Library and the Music Library.



FY 2024

## COLLECTION EXPENDITURES

## COLLECTIONS

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**MANUSCRIPTS AND ARCHIVES:** over **13 MILLION** manuscripts, **3.6 MILLION** items in the University archives, and **325,000 RARE BOOKS**, approximately **5,000 MAPS**, over **4,000 BROADSIDES**; more than **250,000 PHOTOGRAPHS** and small prints; over **8,000 REELS** of microfilm.

<b>BOOKS</b> .....	4,939,489
<b>E-BOOKS</b> .....	2,947,200
<b>E-JOURNAL SUBSCRIPTIONS</b> .....	465,635
<b>DATABASES</b> .....	2,270
<b>DATABASE SEARCHES</b> .....	4,436,492
<b>NUMBER OF NEW ITEMS CATALOGED</b> .....	8,548

**MOST WATCHED VIDEO TITLE:**

“Bamboozled”

**MOST USED ONLINE DATABASE:**

Richard Guy Wilson Architecture Archive

**MOST ACCESSED DIGITAL LIBRARY RESOURCE:**

Corks and Curls

**THE MOST ACCESSED VIDEO RECORD FROM THE LIBRARY'S DIGITAL COLLECTIONS:**

Civil Air Patrol Searches for Plane Wreckage in West Virginia

**MOST ACCESSED IMAGE COLLECTION IN THE LIBRARY'S DIGITAL COLLECTIONS:**

Visual History Collection

**MOST POPULAR TEXT COLLECTION IN THE LIBRARY'S DIGITAL COLLECTIONS:**

Chiricahua and Mescalero Apache Texts

**MOST POPULAR RECORDS FOR LIBRARY DIGITAL RESOURCES IN VIRGO:**

Libra ETD Repository

**MOST POPULAR DIGITAL TEXT TITLE IN THE LIBRARY'S DIGITAL COLLECTION:**

Probability and Stochastic Processes

**MOST USED LIBGUIDE:**

Video and Media Resources

## SERVICES

<b>INTERLIBRARY LOAN REQUESTS (BORROWING AND LENDING)</b> .....	31,842
<b>DOCUMENT DELIVERY</b> .....	4,382
<b>LEO DELIVERIES TO DEPARTMENTAL OFFICES</b> .....	15,074
<b>ITEMS CHECKED OUT</b> .....	52,570
<b>ONLINE JOURNAL DOWNLOADS</b> .....	4,117,444
<b>REFERENCE TRANSACTIONS</b> .....	11,036
<b>LANGUAGES SPOKEN OR READ BY LIBRARY STAFF</b> .....	25+

## PEOPLE

<b>STAFF</b> .....	218
<b>STUDENT ASSISTANTS</b> .....	169
<b>VISITS TO LIBRARIES</b> .....	1,246,729
<b>EVENTS HELD</b> .....	734
<b>CLASSROOM PRESENTATIONS</b> .....	644
<b>ATTENDEES FOR PRESENTATIONS</b> .....	16,462



The Library celebrated the third year of its Friends of the Library program, which began in FY 2021 with more than 600 initial donors and has grown in membership each year. Friends of the Library is a unique recognition society in which Library donors can become members through several different avenues. Annual, consecutive, and planned gifts qualify, as do gift-in-kind donations. Membership 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 2024, Friends of the Library celebrated the opening of The Edgar Shannon Library, visited exhibitions and viewed collections in the Albert and Shirley Small Special Collections Library; attended multiple lectures on Grounds, including an afternoon with award-winning author Patrick Bringley; came together for a reception in New York City co-hosted by the Virginia Club of New York and Rare Book School; and more. New members receive welcome kits from the Library, and renewed members receive annual acknowledgments of their continued support. All Friends

of the Library 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](https://library.virginia.edu/support-library/friends)

Sincerely,

Holly Thornhill  
*Senior Associate Director for Donor Relations  
University of Virginia Library*

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Staff of the University of Virginia Library

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If you notice errors or omissions, or have questions or comments, please contact  
UVA Library Communications at [lb-communications@virginia.edu](mailto:lb-communications@virginia.edu).*

# HOW

# TO GIVE

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Simply send a check payable to  
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Boone, Iowa 50037-4963

## ONLINE

To make an annual gift, go to:

[LIBRARY.VIRGINIA.EDU/GIVE](https://LIBRARY.VIRGINIA.EDU/GIVE)

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



