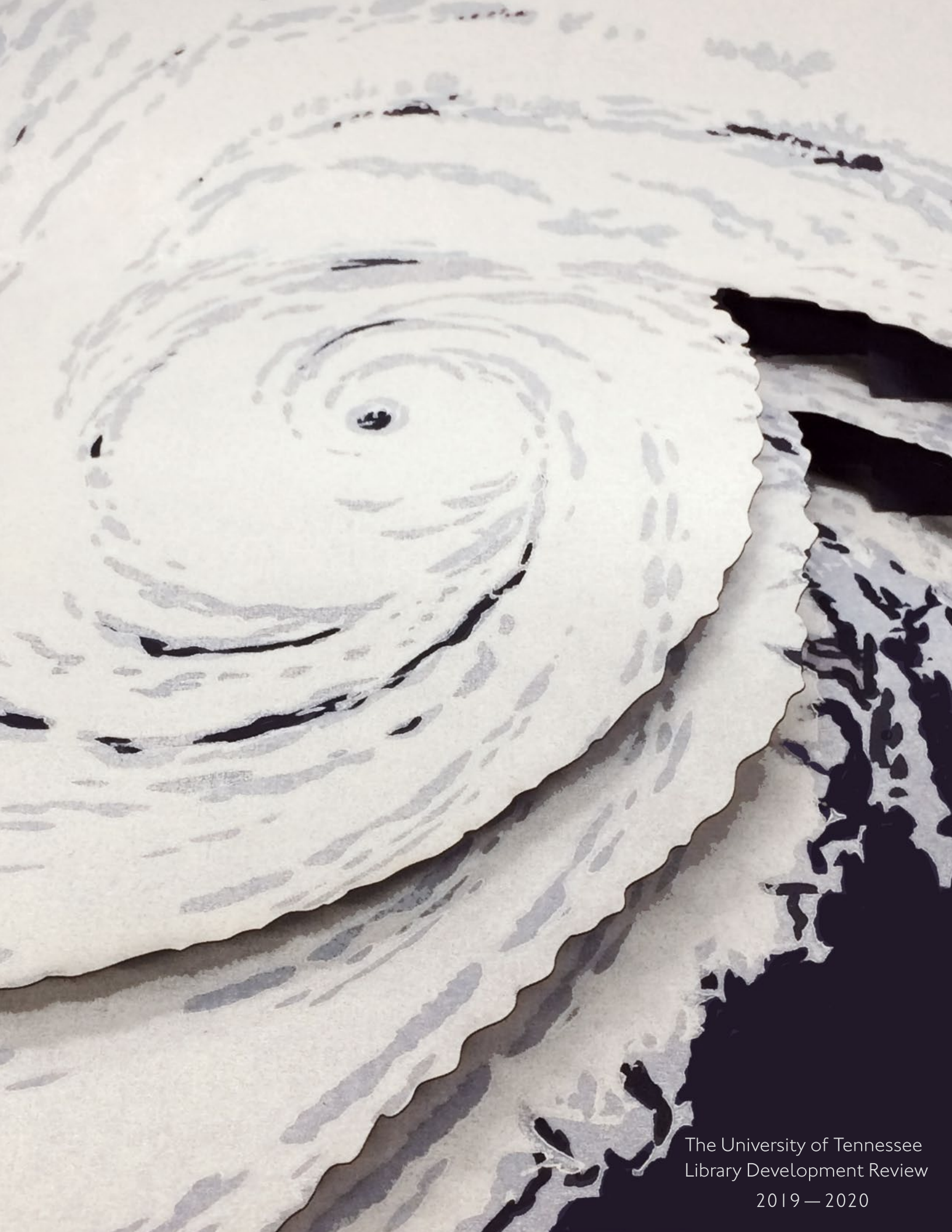


The University of Tennessee Library Development Review

2019 — 2020

2

6

12

18

22

24

26

28

31

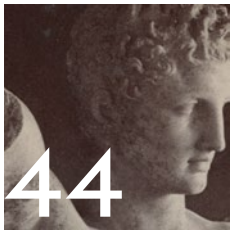
34

35

36

38

42


44

46 Scholarly works

50 Endowments

54 Advancement

56 John C. Hodges Society

ROBIN A. BEDENBAUGH
University Libraries,
editor-in-chief

CATHY JENKINS
University Libraries,
art director

SHELLY O'BARR
University Libraries,
photographer

MARTHA RUDOLPH
University Libraries,
contributing editor

DONNA SPENCER
UT Creative
Communications,
copy editor

CHRISTINE WHITE
University Libraries,
managing editor

The Library Development Review is published annually for supporters of the University of Tennessee Libraries and all members of the Volunteer family.

Marketing and Communications
University of Tennessee Libraries
1015 Volunteer Boulevard
Knoxville, Tennessee 37996-1000

ON THE COVER: *You Cannot Put a Fire Out*, by Susan Lowdermilk

On the UT campus, the libraries are both the cornerstone of teaching and learning and a hub of everyday student life. Our connections with students, faculty, and campus partners have served us well over this past year, as the COVID-19 pandemic changed the library landscape in profound and unforeseen ways.

To protect the health of the student population, the university asked students to stay home after the 2020 spring break and participate in online classes from their primary residences. Last March, the libraries chose to do something previously considered unthinkable: we closed our spaces to the public.

Physical access to libraries and other campus buildings may have been restricted, but *we were still very much open*—and singularly focused on keeping students on track toward success.

Research assistance has long been available remotely, but when the announcement was made that students would complete the spring semester from home, we immediately extended the hours of our chat service, and subject librarians devoted themselves to individual consultations with students who were trying to complete the 2019–20 academic year.

Like most academic libraries, we have made a sustained investment in electronic resources and library automation, and we were well positioned to deliver collections and services in an online learning environment. More than 80 percent of the libraries' collections budget is used to acquire online resources—databases, scholarly articles, e-books, data, digital and multimedia collections—that are available to UT students and faculty wherever they work and study.

This issue of our annual magazine is filled with examples of innovative programs that typically bring students into our libraries to explore the history of the book arts, to hone their research and writing skills, or simply to bond with peers over a game of *Dungeons and Dragons*.

In ordinary times, a steady stream of library-hosted events introduce students to our collections and services or simply engage students—personally, socially, and academically—with college life. We cohost events and workshops with many campus partners that—like the libraries—are focused on student success. The Judith Anderson Herbert Writing Center, for instance, is a frequent cosponsor of events such as our end-of-term Writing Blitz.

Our growing suite of nontraditional learning spaces—eventually to include the Medbery Makerspace and the eXperience Point gaming lab—has fostered new connections with academic programs and with student organizations such as the UTK Esports Club.

This past year did not go as anyone expected. Though we are working online more than ever, we are learning more about what actually connects us. And if we can sit in this moment, we can perhaps envision a different kind of future, built on the strength of our most important connections. At UT Libraries, that means our relationships with our colleagues, our partners, our students, our faculty and staff, and, of course, our donors.

Holly Mercer, Acting Dean of Libraries

From Africa to the American South

Michael W. Twitty Traces the Roots of Southern Cooking and His Own Ancestry

by Casey Fox

On February 11, nearly 400 people gathered at the beautiful Press Room venue in North Knoxville for the annual Wilma Dykeman Stokely Memorial Lecture. For the seventh installment of this fruitful partnership between the Library Society of the University of Tennessee and the Friends of the Knox County Public Library, we were pleased to welcome author and culinary historian Michael W. Twitty.

Twitty's 2017 book *The Cooking Gene: A Journey Through African American Culinary History in the Old South* won James Beard Foundation Awards for both Book of the Year and Best Food Writing. *The Cooking Gene* chronicles Twitty's travels through the former slaveholding states as he rediscovers the African roots of Southern cooking and traces his own ancestry.

In addition to being a cultural and culinary historian, food writer, and historical chef, Twitty is an activist for culinary justice. One of his objectives in *The Cooking Gene* is to restore the rightful place of enslaved Africans and their descendants in the culinary history of America. From colonial times forward, cooks of African descent have profoundly influenced American—and especially Southern—cuisine. As Twitty noted during his lecture, "The food is not just the food. The food came with people."

Twitty has also visited most of the countries where Africans were forcibly enslaved to satisfy the transatlantic trade in human beings. He arrived in Knoxville by Greyhound bus after one of his semiregular trips to Africa.

The evening began with a few words from the hosts. Both Friends of the Knox County Public Library President Sharon Smith and Library Society Advisory Board Chair Linda S. Lee noted how nice it was to share an evening with fellow book lovers and highlighted their respective organizations' missions to promote the value of libraries and learning in our region.

"The Friends of the Knox County Public Library is fortunate to co-sponsor the Wilma Dykeman Stokely Memorial Lecture with the UT Library Society," said Smith. "Because of our successful partnership over the years, we have been privileged to host several renowned speakers. This event is free to the public, and the Friends, as well as the UT Libraries, view it as a gift to the community—yet another expression of our desire to foster a love for books, reading, learning, and libraries."

Lee introduced Jim Stokely, Wilma Dykeman's son and the executive director of the Wilma Dykeman Legacy, who read an excerpt from his mother's book *The Far Family* and welcomed Twitty to the stage.

Over the course of the evening, Twitty took us on a journey from Africa to the American South and back again, tracing the roots of some of Tennessee's heritage foods as well as those of the enslaved people who introduced them to America.

"Twitty was extremely engaging and informative, showcasing his intellectual and culinary skills in a unique feast of perspectives on African American history and culture, with food as the central unifying factor," said Carolyn Hodges, professor emerita of modern foreign languages and literatures and a Library Society Advisory Board member. "In detailing the search for his ancestry and his evolution as a culinary historian, Twitty revealed how some of the broad international connections underlying African American culinary history not only helped him to discover his ancestry but also provide connections across the collective histories of his audience, linking us together in the present."

Twitty's ability to make connections extended beyond the pages of his book. Knoxvillians came out in full force to hear him speak—local foodies and restaurateurs, social justice advocates, university staff and faculty, history buffs, and, of course, library lovers were all well represented. Our friends from Union Ave. Books were on hand to sell copies of *The Cooking Gene*, and Twitty graciously signed copies and chatted with audience members until late in the evening.

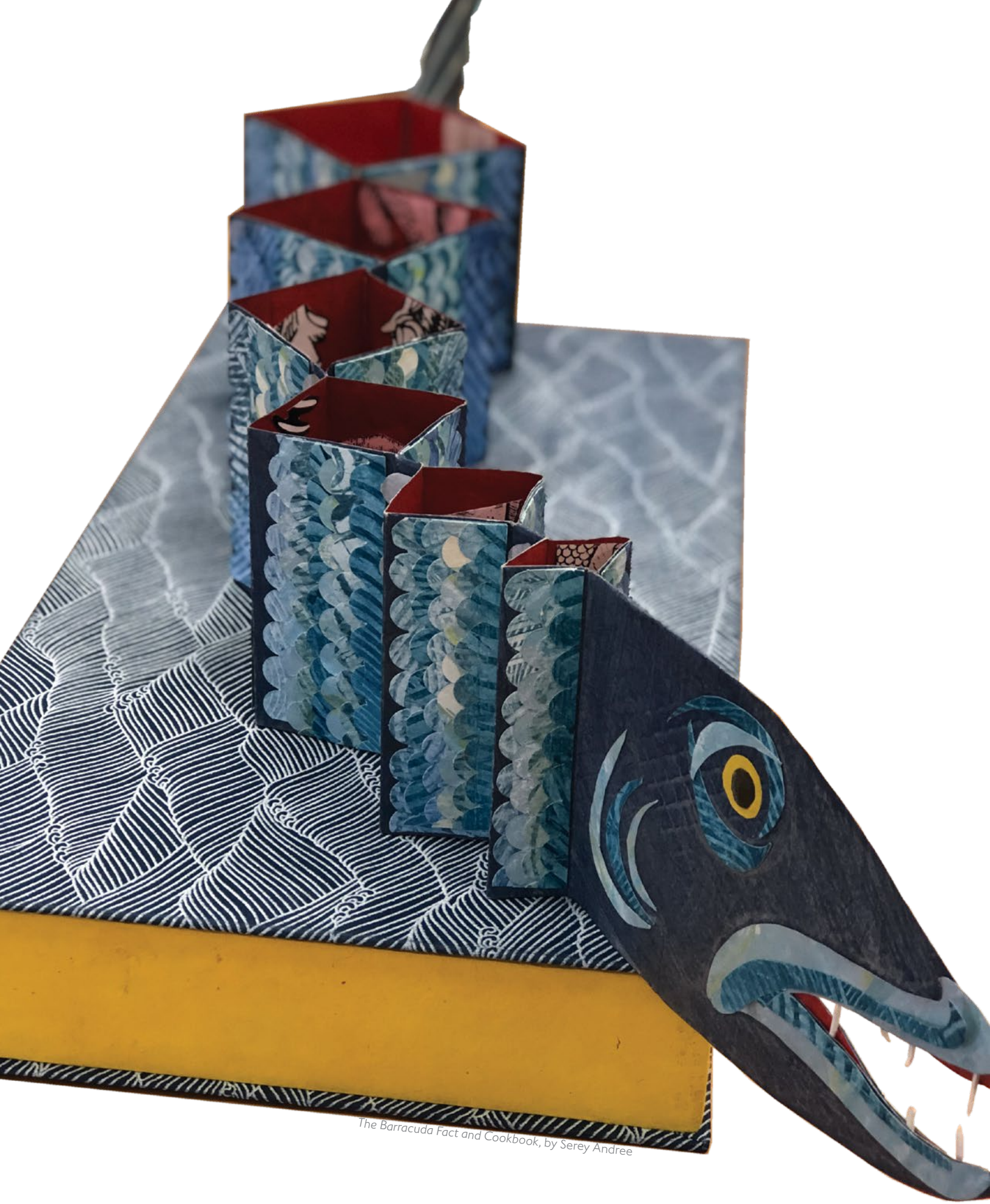
Friends of the Knox County Public Library established the Wilma Dykeman Stokely Memorial Lecture in 2007 to honor the late writer, speaker, teacher, historian, environmentalist, and longtime friend of the Knox County Public Library. When UT Libraries acquired the Wilma Dykeman and James R. Stokely Papers, a collaboration seemed the natural next step, and the Library Society joined as a co-sponsor of the lecture in 2014. The Knox County Public Library Foundation, the UT Libraries, WUOT, and the Knox County Public Library are all indispensable partners as well.

Lee summed it up best, commenting, "Vivid storytelling, a bus-riding author, an emblematic venue, and a motley audience of foodies and book lovers . . . could there be a better snapshot of what binds us together?"

—

View Michael W. Twitty's presentation at *tiny.utk.edu/Twitty.*

UNION AVE BOOKS
THE COOKING GENE



The Barracuda Fact and Cookbook, by Serey Andree

is THAT really a book?

Artists' Books in Special Collections

by Allison McKittrick

With increasing frequency, classes and researchers visit the Betsey B. Creekmore Special Collections and University Archives to engage with the UT Libraries' collection of artists' books.

Smithsonian Libraries defines artists' books as "art in a book form."[1] But exactly what that means is not always clear.

During a typical classroom session, students and faculty view and handle a wide array of books, ranging from facsimiles of illuminated medieval manuscripts to 18th-century scrolls of Japanese woodblocks to contemporary pop-up books. Some are so small they barely cover the palm of one's hand, like Peter and Donna Thomas's limited-edition *Half Dome: A Climbing History*. Others need a good portion of a table to be fully realized, such as Serey Andree's *The Barracuda Fact and Cookbook*, which uses an innovative folding structure that opens to reveal a barracuda. Seeing these fascinating objects laid out in all their variety in the Betsey B. Creekmore Classroom, it is easy to understand why the book arts have become so popular these past several years, especially among fine arts practitioners.

The Concertina Book, by Peter Thomas

"It is important for me to show students what a research practice can look like for an artist," says Mary Laube, an assistant professor in the School of Art. "There are many experiences beyond the act of painting or drawing that get siphoned into an artist's work. Having access to resources such as the special collections is immensely valuable, especially when students are likely doing the majority of their learning about art from a distance, in books and online."

Mary Climes, an undergraduate teaching associate in the School of Art, brings her students in to view the collection for similar reasons: "Artist books are unique in the world of fine, historic, and contemporary art because they are made to be individually handled and experienced. The performance of holding and reading a book allows for the artist to express their concepts through time, material, texture, and the page turn. For many students at UT, both art and non, viewing original art works is not always an accessible option; the artist book collection allows for these works to be in the hands of students while also introducing a new form of making art."

"In a digital age, you don't normally get to see handmade artist books," agrees undergraduate Elizabeth Talbert, who visited Special Collections with Climes's Introduction to Studio Art class. "Getting to hold them made me feel like I was holding a piece of the artist, seeing what they were seeing and feeling and thinking when they created the book. You don't get that from web comics or online portfolios. It's a neat experience."

Facilitating those experiences for students and faculty is a daily activity at Special Collections. In support of providing even more opportunities for engaged hands-on learning, the UT Libraries is growing its collection of artists' books. According to Jennifer Beals, assistant dean and director of Special Collections, artists' books have been included among our rare books collections since the days when she was art and architecture librarian in the mid-2000s, but she was rarely asked about the collection until becoming director in 2009. Since then, both she and rare books librarian Chris Caldwell have recognized a growing interest from faculty, students, and researchers,

particularly in the past five years. In response, they made the decision to enhance the libraries' holdings of artists' books. "We were in a good place to pursue more works," Caldwell remembers, "especially more works by artists of color. I wanted us to also focus on our geographic region first but remain open to any works that can improve our teaching collection." The outcome is an expanded and more diverse collection of contemporary works, mostly by regional artists. Included are three artists from UT's own School of Art: Professor Jered Sprecher and alumnae Quynh Nguyen and Tatiana Potts.

What is an artist's book? Many people have never heard of an artist's book, but even for those who have, this is a question that invariably arises. It may come as no surprise, then, that there is no agreed-upon definition among those who study, collect, and make them. Generally speaking, an artist's book is a work that's been inspired by or modeled after the properties that we usually associate with a book: paper, print, a binding, and information presented in a meaningful sequence from one page to the next. However, that definition does little to convey the diversity of shapes, sizes, structures, materials, techniques, and ideas that artists' books embody, employ, and express. In fact, most modern and contemporary book art exists to challenge our traditional ideas of what a book should be. As undergraduate Lauren Farkas observed after visiting Special Collections with Laube's Drawing II class, "The question 'What is a book?' seems simple until you hold an unexpected answer in your hands."

The unexpected answers found at Special Collections come in an incredible variety of types and forms, including books as objects, livres d'artistes (artist-illustrated books), zines, limited-edition fine press books, and single-edition pop-up books. They might be sculptural or have unusual bindings or no bindings at all. Techniques used might include letterpress, lithography, risograph, embroidery, silk-screening, or photography. In addition, countless types of materials may be involved: handmade paper, natural dyes, paint, ink, yarn, string, metal—even food, as in Wolf Vostell's *Dé-Coll/age-Happenings*, which houses a matzo cracker along with a package of antacids and a collection of folded posters in a wooden box.

All conceivable subjects are possible as well, and the relationships between

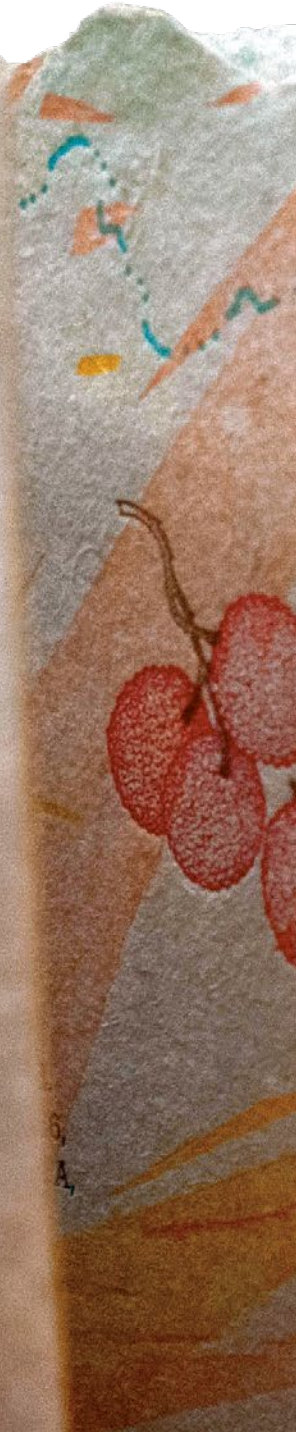
INTRODUCTION

[illegible] began in 2000 with research for a sabbatical project in 2001-2002. The subject is landmines and landmine [illegible] 100 million mines, or more, may be deployed in 62 nations. That's one mine in the ground for every 50 [illegible] somebody steps on a landmine. These "hidden killers" pose a constant threat to the safety of local populations [illegible] have been silenced.

[illegible] paper and printing landmine images, facts, and stories of survivors and victims on it. In hand papermaking, [illegible] cotton, linen, or silk clothing – rags – as well as plant fibers and other sources of cellulose. I collected articles of [illegible] this means only a representative piece of clothing – something the person wears or wore – not from the [illegible] from some locations, and the currencies of nations that use, make, have made landmines. All of this was [illegible] I pray.

[illegible] Bosnia-Herzegovina, to acquire background information and to learn about current [illegible] I met with a director of the Bosnia & Herzegovina Mine Action Center as well as other people [illegible] Cambodia for the same purpose. I was able to interview victims, [illegible] and the Director-General of the Cambodian Mine Action Center, [illegible] Through a Mines Advisory Group contact there, a MAG [illegible] and researched the landmine problems there, meeting with [illegible] in other affected countries to obtain materials and information [illegible] and Angola have been turned into artwork. In addition to relief prints on [illegible] of landmine shapes.

[illegible] that have not been addressed directly in the project, I must bring it to [illegible] collected so far and the impact of the print work. In most cases, 2008 is the [illegible] have been collected from a variety of sources, some of which are [illegible] Campaign to Ban Landmines, provides most of the authoritative data. [illegible] Award even in support of this book as well as to Arizona State University [illegible] The twin purposes of the project have been always been public [illegible] victims. Proceeds from the sale of this work have been [illegible] the Survivors Corps), Cambodian Handicraft Association for [illegible] Veterans for America), Mines Advisory Group, [illegible]



[illegible] sive remnants of war [illegible]

[illegible] reported in 2007. [illegible] 008 levels – combin[illegible] Cambodia's Artic[illegible] stantial victim ass[illegible]

Boom!: A Summary of the Paper Landmine Print, John Risseeuw

the subject matter and a book's form, sequence, and materiality often combine to create and express complex ideas and provoke emotion. For instance, John Risseeuw's accordion book *Boom!: A Summary of the Paper Landmine Print Project* uses colorful handmade paper and letterpress print to deliver data from the Landmine Monitor, a research initiative that informs the International Campaign to Ban Landmines, and to educate readers on the issue's significance. The content of the book centers on providing information about the impact on land mine victims around the world, the difficulty of fundraising for organizations that assist those victims, and the companies that continue to produce and profit from these dangerous devices.

It is only at the end of the book, however, that readers find out that the pages they have been holding and unfolding and reading are made from the clothing of victims, minefield plant fibers, and the currency of mine-producing nations. Talbert, who cites her experience with the book as foundational in the production of her own art book, *Hiker*, found the effect both jarring and moving. She was inspired by the book's refusal to shy away from what initially might seem dark or morbid as well as by its untraditional form, and she was prompted to reflect deeply on the connections between form and meaning and how she might achieve such effects in her own work.

Farkas, too, found inspiration for her book, *Before and After Now*, which features old family photos and plays with concepts of time, space, and sequence. "This connection was spurred by being able to see and interact with the libraries' special collections," she explains, adding that the experience went beyond the classroom project for her. "Now I see nearly everything as a book. Why can't the tulip poplar tree be thought of as a book? An old map? What about a person? After all, those things can be touched, read, and experienced as having a front and a back as well as a middle."

One of the great pleasures of instruction with primary source materials is that instructors and students make discoveries together. In the case of artists' books, it often feels like a class session held in a cabinet of curiosities, where each question yields more questions.

Another point of debate with artists' books is when the genre originated. While artists have been producing books and employing techniques such as papermaking, binding, and printing for centuries, the term *artist's book* was not used until the early 1970s. Most recent scholarship dates the genre's beginnings to the first decades of the 20th century at the earliest, referencing the use of books as art in futurism, Dada, and surrealism. Others point to the late 1950s and early 1960s, when performance and conceptual artists began printing and self-publishing multiple-edition works that deconstructed the book and its authority—and subverted the gallery system by putting art directly into the hands of people who normally lacked the opportunity to interact with gallery or museum works. For instance, Ed Ruscha's famous *Twentysix Gasoline Stations*, self-published in 1963 and regarded as one of the first modern artists' books, is simply a collection of 26 black-and-white photographs of gasoline stations along US Route 66, copies of which he sold at the stations pictured in the book.

Capital Arch, by Tatiana Potts

Messenger Boat, by Wade Brickhouse

Many consider the artist's intention an essential component in deciding whether a work is an artist's book or not: if the artist says it's an artist's book, then it is. While understanding and appreciating the history and intentionality of modern and contemporary book art, Special Collections works with a broader definition for pedagogical reasons. Engaging with the many antecedents to artists' books—such as illuminated medieval manuscript facsimiles, early 19th-century small press publications, and even pop culture ephemera from the past hundred years—allows students to situate artists' books within the full breadth of book history, giving them a deeper awareness of our current place in the timeline of human endeavor. Caldwell says, "We can learn a lot from looking at a single historical artifact, such as a rare or unusual book, but to look at the object alongside other things from across the centuries really magnifies things for students and researchers. This can be pretty complicating in terms of trying to make easy conclusions, but participants are then better able to make less obvious and more interesting connections. This is good practice for a complicated world!"

UT writer-in-residence and National Book Award nominee Diana Khoi Nguyen may have described the experience best: "I brought both my undergraduate and graduate courses to their curated offerings and could see the exploding/expansion of my students' minds. I would take every class to the special collections if I could!"

The good news is we are open to all for study, research, or simply the pleasure of discovering something new.

With the beginning of Fall Semester 2020, the Betsey B. Creekmore Special Collections and University Archives has remained open to scholars by appointment only.

[1] Anne Evenhaugen, "What is an artist's book?" Unbound (blog), Smithsonian Libraries, *blog.library.si.edu/blog/2012/06/01/what-is-an-artists-book*.

In Her Own Words: An Interview with Artist Quynh Lam

Quynh Nguyen, a Fulbright Scholar, is pursuing a Master of Fine Arts in painting and drawing at the University of Tennessee. In 2016, Nguyen (whose professional name is Quynh Lam) created a limited-edition artist's book, *enduring ephemeral*, for the Vietnam Artists Book Project. Only 20 copies were printed, and she has donated one copy to the UT Libraries' special collections. Her work is included in another limited-edition artist's book, *Saigon Artbook 6*, part of an ongoing series that promotes the work of young Vietnamese artists.

Nguyen had an amazing year in 2019. She was one of 15 emerging young artists to receive an Art Future Prize and an invitation to exhibit her work in Taiwan; she was selected for the Riedel Fellowship and a residency at the Ragdale Foundation, a nonprofit artists' community; and her work appeared in several exhibitions and magazine articles.

Nguyen is a graduate of the Fine Arts Association of Ho Chi Minh City and the University of Architecture of Ho Chi Minh City. Her recent work—often incorporating organic pigments or natural materials—explores historical memories and the link between women and nature.

Tell us a bit about yourself and what you do.

My full name is Nguyễn Đức Diễm Quỳnh, but my professional name is Quynh Lam. I am a visual artist from Saigon, Vietnam. I always wanted to be an artist since I was little—that's why I graduated from the Fine Arts Association of Ho Chi Minh City in 2007. However, it's very hard to be an artist in the postwar era. I attended the University of Architecture of Ho Chi Minh City. After graduating in 2012, I worked at an architecture firm called DWP (Design Worldwide Partnership) to have a place for me to develop my creativity—because the whole time I desired to create art. After more than five years working there, I gained a lot of experience in space, scale, lighting, and materials in architecture. All of those skills support my art today.

What brought you to UT?

In 2017, I was granted the Fulbright Scholarship from the US government and I am now pursuing an MFA in studio art at UT School of Art. During my interview with the Fulbright program, I shared how I have been influenced by the spirit of Black Mountain College. It is interesting to me, since I was born and grew up from South Vietnam, that I am now currently living and working in the American South.

What's essential to your work as an artist?

Most of my work is about dealing with memory, invisible traumas, and addressing the relationship between history, nature, and science. I was influenced by my family's tradition of photography, so I continue this tradition by working with conceptual photography and archival projects. All my materials are my family's old photographs and the plant matter surrounding me.

What role do you see art and the artist playing in our society?

For me, art has to engage with society and reflect aspects of our daily life. An artist's role is to create work and let the work speak by itself, and the audiences will contemplate the work by themselves.

Will you talk about the themes in your artwork in general?

My art revolves around historical memories through postwar trauma and the cultural link between women and nature. Because of my family's complicated history of migration, it motivated me to examine the connections between my history and the present while living in the two cultures. I work to incorporate various media: historical documents, performance, site-specific installation, painting, and video art.

DSC02854

DSC02855

DSC02856

DSC02859

DSC02860

DSC02861

DSC02864

DSC02865

DSC02866

DSC02869

DSC02870

DSC02871

DSC02874

DSC02875

DSC02876

DSC02879

DSC02880

DSC02881

What research, if any, do you do before you begin a piece like an artist's book?

I remember when I was a child, I found a treasure chest in my uncle's room. After many times I persuaded him to open it for me, and it was filled with old family photos and letters from my relatives.

My family moved from the North to the South before the war in 1954. I know nothing about my Northern relatives. My parents did not want to be reminded of the past. Most Southern Vietnamese families want to forget this traumatic past.

As a Chilean filmmaker indicated, "A country without documentary films is like a family without a photo" (Patricio Guzmán).

This heartfelt quotation reminds me of a Vietnamese immigration story.

I had the idea to make an artist's book because I can carry it like a family photo album, and I can bring it overseas to share and understand more about my origin, my identity, and the historical context at that time.

What did your process in physically creating your artist's book look like?

I simply think I made this photo album for myself, and I didn't care how long it would take to complete it. The specific artist book that I donated to the university centers around the city of Dalat.

I vividly remember my first time visiting Dalat in early 2006. I found my grandparents' old house in Hoa Binh area in the city center. It hurt me that I couldn't go inside anymore. That house belonged to someone else when my grandparents migrated during the war.

I returned to Dalat in December 2006 with a desire to take a document photo of that house. Unfortunately, the house was destroyed. A corporation bought that house to build their business.

It took me 10 years to collect many other missing photos of my family in Dalat to complete the book. During one of my last trips, in December 2015, I had the chance to stay longer in Dalat, to communicate and interact with local people, and I gained much more through conversation and sharing stories.

I felt that I got more familiar with the environment, and the ambiance there was so close and dear to me. When I retook the photo series during that visit, I felt there was more sentimentality in the pictures versus when I first took them in 2006. I was more of a tourist at that time.

Once I reworked my photos, I started to edit and design the layout for my own artist book in 2016. It's been very enjoyable to explore Dalat for a decade.

What prompted your decision to donate your artist's book to UT?

It was a great opportunity for me to visit UT Libraries Special Collections and to go through many other amazing artist books. I have always loved the idea of creating an artist book. I am pleased to contribute one as a small part of this collection, which will also mark my time at UT.

I published 20 copies of that particular artist book and it was collected by many art collectors, researchers—for instance, Yamamoto Gendai (Japan), Bay Library (Netherlands), Salon Saigon, Dia Project (Vietnam), UCLA library (USA), etc.

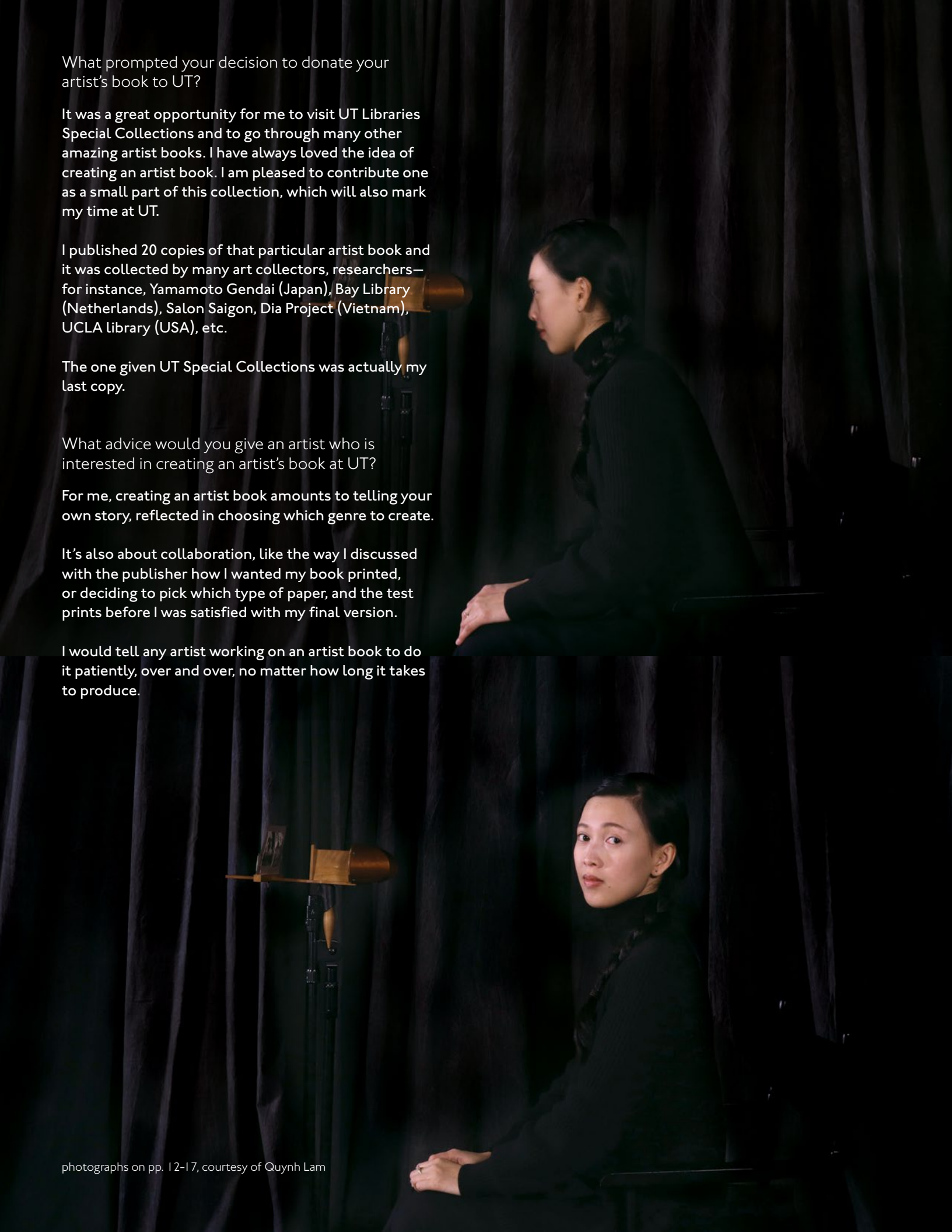
The one given UT Special Collections was actually my last copy.

What advice would you give an artist who is interested in creating an artist's book at UT?

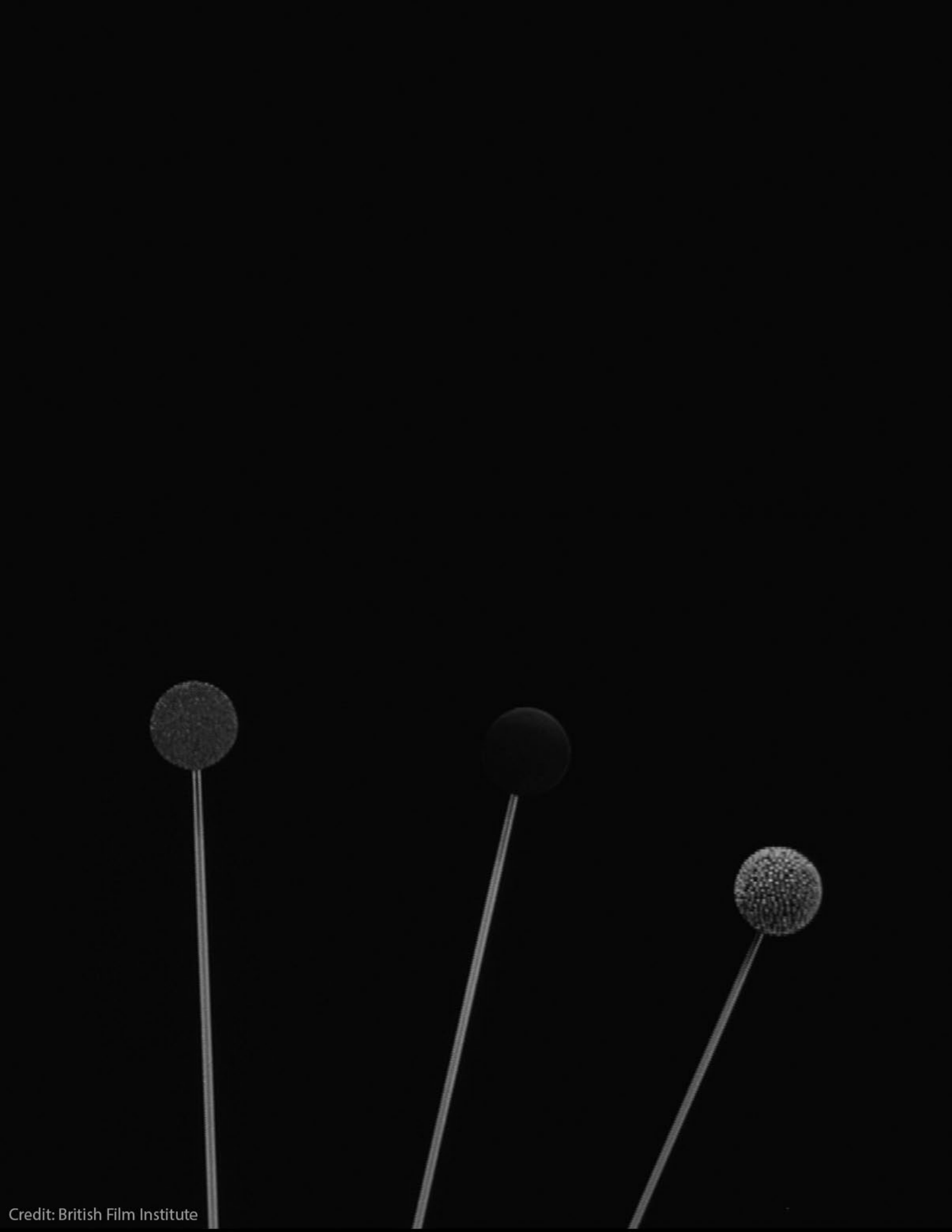
For me, creating an artist book amounts to telling your own story, reflected in choosing which genre to create.

It's also about collaboration, like the way I discussed with the publisher how I wanted my book printed, or deciding to pick which type of paper, and the test prints before I was satisfied with my final version.

I would tell any artist working on an artist book to do it patiently, over and over, no matter how long it takes to produce.



photographs on pp. 12-17, courtesy of Quynh Lam



Credit: British Film Institute

Science in Motion

Partnering with a Museum and Musicians

by Louisa Trott

When the curator of academic programs at the McClung Museum, Katy Malone, called and asked if we would like to partner on a series of special programming to complement a forthcoming photography exhibition, I couldn't run across the Humanities Plaza quickly enough to start brainstorming ideas with them! It was a wonderful opportunity to work with the stellar museum staff—and, since I'm a photography graduate and film archivist, a dream assignment for me personally.

In the fall of 2019, UT's McClung Museum of Natural History and Culture hosted the traveling exhibition *Science in Motion: The Photographic Studies of Eadweard Muybridge, Berenice Abbott, and Harold Edgerton*. The exhibition, on loan through the Bank of America's Art in Our Communities program, highlighted three photographers noted for their pioneering work in artistically capturing scientific phenomena that had previously been invisible to the human eye. Each pushed the boundaries of photography, inventing new techniques and creating artistic representations of light and motion.

As part of its outreach programming, the McClung Museum invited UT Libraries to co-curate three events focusing on the convergence of science and photography. The first of these, Silents in Motion, was a screening of early moving images that reflected the overarching theme of the photography exhibition: capturing phenomena that could not be perceived by the naked eye.

Each part of the screening interpreted various aspects of the three photographers' work. The first part, a selection of some of the earliest moving images including Thomas Edison's kinetoscopes, illustrated the bridge

Above: still image from *The Acrobatic Fly*, 1910

between motion captured in still photography and the early days of motion pictures. The next section demonstrated groundbreaking techniques in microcinematography and X-ray films. The program concluded with two abstract art films—projected on 16mm film!—by artists who had influenced Abbott's work. The films were sourced from collections across the US and Europe, from the Museum of Modern Art to regional film archives such as the Knox County Public Library's Tennessee Archive of Moving Image and Sound, and Screen Archive South East in the UK.

The Silents in Motion screening was an exciting collaboration between the McClung Museum, UT Libraries, and UT's School of Music. Because all but one of the films in the program were silent, we needed an appropriate musical accompaniment. Our first instinct was to draw on the talent at UT's School of Music. We invited Andrew Sigler, assistant professor of music composition, to discuss the opportunity for one of his students to work with us to create an original score and perform at the screening. He loved the idea and immediately recommended Cullen Burke, a student composer specializing in electronic music. Burke's unique abstract electronic score was the perfect accompaniment to the eclectic program. The event—held at the Lindsay Young Auditorium in Hodges Library—was well attended and received an enthusiastic response from the audience.

A second film screening, titled Cinema of Science (see "Modern-Day Cinema of Science," following), was curated by public services librarian Michael Deike, a lifelong film enthusiast who hosts the libraries' foreign and independent film series.

In addition to curating the film screenings, I worked with Leslie Chang-Jantz, curator of education, and Callie Bennett, assistant museum educator, to develop a program for the "Moving Pictures!" Family Day event. A vital part of the McClung Museum's mission is K–12 education, and Family Days are often among the best-attended events on their calendar. To complement the *Science in Motion* exhibition, we programmed a day of creative and educational activities for all ages. Visitors enjoyed activities and crafts based on the exhibition's themes of motion and photography, watching 16mm cartoons and creating their own zoetropes and flip-books.

The UT Libraries frequently collaborates with the McClung Museum, lending and borrowing documents and artifacts to enhance displays at the museum and in the libraries' exhibition spaces. In addition, the

libraries' website hosts Nineteenth and Early Twentieth Century Images of Egypt (*digital.lib.utk.edu/Egypt*), a digital collection drawn from the McClung's large Egyptology collection. Last fall's opportunity to collaborate on more creative programming between the two organizations was a wonderful way to expand on our partnership and enrich the public's museum and library experiences.

Modern-Day Cinema of Science

by Michael Deike

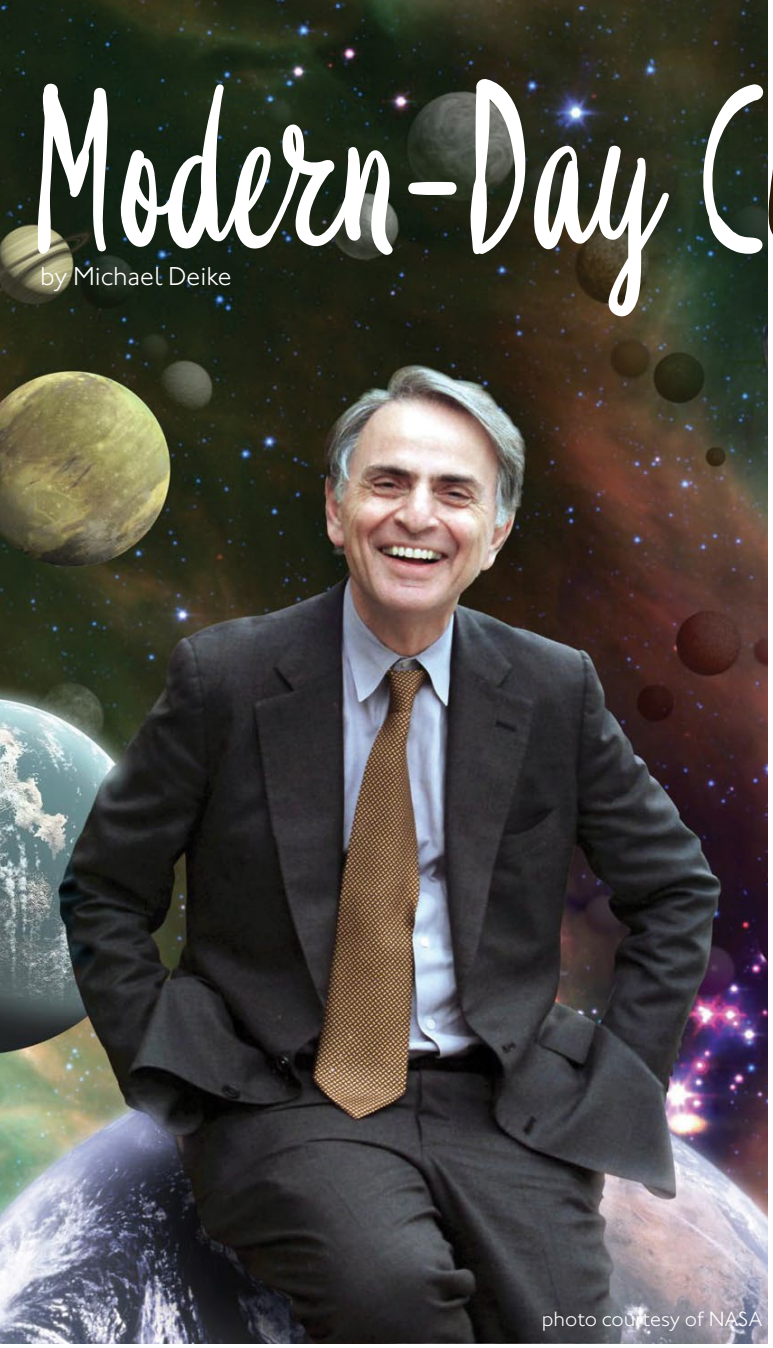


photo courtesy of NASA

"TO OBTAIN WIDE POPULAR SUPPORT FOR SCIENCE . . . THERE NEEDS TO BE A FRIENDLY INTERPRETER BETWEEN SCIENCE AND THE LAYMAN,"

photographer Berenice Abbott wrote in 1939.

A second film screening linked to the McClung Museum's *Science in Motion* exhibition featured two modern-day popularizers of science. Carl Sagan was the enigmatic host of the 1980s television series *Cosmos: A Personal Voyage*, and Neil Degrasse Tyson was the charismatic narrator of the 2014 update, *Cosmos: A Spacetime Odyssey*. At an evening event in the McClung Auditorium, we screened an episode from each version.

In "The Lives of Stars," Sagan explains how our own lives are tied to the life cycle of stars. The essential elements of life—including every atom in our bodies—were generated thousands of light-years away and billions of years ago in the death of distant stars. "We are, in a very deep sense, tied to the cosmos," he says. "We are built of star stuff."

Sagan's *Cosmos* series used an early form of CGI (computer-generated imagery) to illustrate complex concepts—that a black hole, for instance, is simply a space where a star once was, where the force of gravity is so great that even light cannot escape. Sagan playfully suggests that time travel may be possible through such wormholes in space. While the CGI on display in this first run of the *Cosmos* series seems archaic by today's standards, it represents the state of the art in cinema at the time.

Following "The Lives of Stars," we moved several decades forward with a screening of "Hiding in the Light" from Tyson's 2014 reboot of the series. "Hiding in the Light" recounts the ways that scientists throughout history have made new discoveries by manipulating light. Showing a contemporary shift away from a westernized point of view and toward a more inclusive view of the history of science, the episode highlights the many ways cultures around the globe have contributed to scientific

understanding. Chinese scholar Mo Tzu described the camera obscura in the fifth century BCE. Astronomer Ibn Al-Haytham in 11th-century Iraq demonstrated that light travels in straight lines. The episode pays homage to scholars in Asian and Islamic cultures who safeguarded scientific knowledge during times of war and oppressive government censorship. Without centuries of research on the nature of light spectra, we would never have discovered the composition of the stars. The secrets of the cosmos are indeed hiding in the light.

The two episodes reflect a change in how science and scientists are portrayed in popular media. Series such as *Cosmos* helped usher in the modern phenomenon of the celebrity scientist and shattered the stereotype of the scientist as isolated and aloof—just as the *Science in Motion* exhibition challenged expectations by showing the scientist as artist. Sagan and Tyson proved that an average person can understand complex scientific concepts—that the cosmos is within the reach of anyone who seeks to grasp it.

photo from "The Lives of the Stars"

Writing Blitz

by Niki Kirkpatrick, Kat Brooks, Alex Boris, and Kirsten Benson

The University of Tennessee has many programs in place to help students acclimate to college life and persevere toward graduation. The UT Libraries, too, has a long history of innovative and intentional programming aimed at student success, such as De-Stress for Success events during final exams. Inspired by such initiatives, the Learning Commons at John C. Hodges Library partnered with UT's Judith Anderson Herbert Writing Center to sponsor a Writing Blitz that provides academic support and stress relief during midterms, when many students are working frantically to meet a term paper deadline.

The Writing Blitz is designed as a paper-writing marathon running from late afternoon until midnight, with librarians on hand to offer research assistance and writing tutors available to give pointers on composition and citing scholarly sources. The Writing Blitz provides everything students need to write a paper, including reference materials, study supplies, healthy snacks, and an encouraging environment.

The Hodges research assistance desk and the Herbert Writing Center have long worked to support students from their respective locations in the Commons. Research and writing are complex activities, and students often need help from both services. A question at the research assistance desk about finding scholarly articles to inform a paper can quickly expand to questions about an author's credentials or how to use that source effectively in a paper. Similarly, a question addressed to writing tutors about brainstorming a topic can lead to questions about where to find scholarly articles or primary sources.

While the research assistance desk and the Writing Center frequently refer students back and forth, we realized that the fluid process of writing a paper calls for an approach that allows both services to assist students simultaneously. A Writing Blitz would allow us to pair our complementary areas of expertise for the benefit of students.

We planned to host the event at critical times of the semester, such as just before midterm papers were due, to best meet students' needs. Staff would be on hand throughout the night to help students as needed. Research assistance librarians could help students locate materials and use library databases and resources. Writing tutors could provide feedback on students' drafts in progress. Most importantly—because research and writing are interdependent scholarly pursuits—students would be able to go back and forth between librarians and writing tutors during a single evening.

Student participation in the Writing Blitz has grown over time, with attendance nearly doubling each semester it has been offered. Through interactions and surveys, students have told us that they are grateful for individualized attention from both librarians and writing tutors in one place.

During midterms and final exams, locating a place to work in Hodges Library can be especially challenging: study rooms are typically booked and most work spaces are crammed with students. The added stress of a term paper deadline can overwhelm students. Working among other students who share the same goals helps to alleviate that stress. For some students the Writing Blitz is exactly the motivation they need to push through and finish a paper.

Many of the students who attend the Writing Blitz are working on first-year English composition papers. Over time, however, we have seen an increase in the number of students working on papers for anthropology, nursing, philosophy, and other undergraduate classes, for help with graduate coursework, and for feedback on personal statements for scholarship or internship applications.

Librarians and writing tutors also enjoy the event. By bringing research and writing help to students in a relaxed environment, the Writing Blitz helps break down the barrier of anxiety some students feel over asking a question.

The success of the Writing Blitz encouraged Learning Commons librarians to expand the partnership with the Writing Center to co-host other student-centered events such as Study Day, National Day on Writing, the National Novel Writing Month Short Story Contest, and workshops that reach both undergraduate and graduate students. The partnership has been extended to Pendergrass Agriculture and Veterinary Medicine Library for events such as Research Poster Help and Syllabus Support Day.

Through the Writing Blitz, students have discovered that librarians and writing tutors are not only knowledgeable but also fun and approachable. As students return to the event each semester, we remember them and create a rapport, and students are less hesitant to ask questions and seek help. It is a perfect arrangement for engaging with students when and where they need assistance—and beneficial to all involved.

Writing Blitz organizers are brainstorming ways to offer our paper-writing workshop in Fall Semester 2020 while respecting social distancing and protecting the health of students.

Dean of Libraries Steve Smith, Associate Dean Teresa Walker, Bunker Medbery, Treva Medbery, and Ingrid Ruffin, head of the Learning Commons

A Makerspace with a Mission

by Gerhard Schneibel

Library supporters Bunker and Treva Medbery made a generous gift this past year that will fund a makerspace in the John C. Hodges Library. When they decided to direct their gift toward creating a makerspace, they had a very specific goal in mind: inspiring young women, early in their college careers, to broaden their professional horizons.

"When women are in the sixth grade they have this great aptitude for science and technology," Bunker Medbery said. "So it's unfortunate that by the time they reach university, only one-third of them remain engaged. I think that's something we can fix, and that's part of the mission of the Medbery Makerspace."

Whatever the reasons—lack of role models or persistence of cultural norms and stereotypes—young women enter STEM fields at lower rates than young men.

The new makerspace in Hodges Library will allow students from all disciplines to engage in hands-on learning, to try new tools and technologies, to invent, design, and create.

To further encourage young women to envision new career possibilities, the Medberys have endowed a certificate program for first-year women students. A series of workshops during the spring semester will train participants to conduct library research, to collect and use data, and to integrate research sources into their writing and presentations. Participants will also receive hands-on training with media, 3D printing, and other rapid-prototyping and simulation technologies. Upon completion, they will earn a digital badge for inclusion in resumes and e-portfolios.

For the Medberys, supporting young women in their journey to reach their highest potential is a lifelong pursuit. Bunker Medbery's resolve to help young women take full advantage of their innate abilities began when he attended college at the same time as his mother.

He graduated from UT with an honors degree in public administration in 1977 and landed in finance and wealth management while working as business editor of WBRC-TV in Birmingham, Alabama. There he authored the Birmingham Index, a trademark compilation of selected publicly traded companies.

"That is the state's largest television station, and I developed the index to track local stocks compared to national stocks," Medbery said. "Although public administration was my major, I went almost immediately into business."

In 2018 and 2019, Medbery was selected by *Forbes* magazine as one of America's best-in-state wealth advisors. His experience balancing risk and reward in the execution of stock and bond portfolios earned him the Morgan Stanley Portfolio Management Director designation.

At the dedication of the Medbery Makerspace on February 7, Dean of Libraries Steve Smith presented Bunker Medbery with the Accomplished Alumni Award, a distinction that honors UT alumni who have achieved great things in their profession, volunteer roles, or civic involvement.

"This space will support programming and opportunities for young women and students from all backgrounds to gain skills that will give them an edge in their college years and careers," Smith said. "Bunker's expertise in wealth management is matched only by his generosity."

Bunker Medbery provided the wording for the plaque outside the makerspace:

The library exists to help you experience the liberating freedom that comes from the acquisition of skills once considered impossible for all but a privileged few. The Medbery Makerspace provides a platform to further explore, create, and demonstrate some of those skills. Experience the possibilities.

To guard against community spread of COVID-19, interactive learning labs in Hodges Library, including the Medbery Makerspace, will remain closed throughout Fall Semester 2020

INNOVATIVE NEW SPACES MEET STUDENT NEEDS

by Tyler Schlandt

This past year the University Libraries unveiled two exciting new student connection spaces at the John C. Hodges Library. The Graduate Commons opened to students in August 2019, and our esports and gaming lab, the eXperience Point, had a soft opening in January 2020. The new learning environments were developed by University Libraries faculty and staff working in coordination with our campus partners. The spaces have been well received and feature many firsts on campus.

The Graduate Commons is reserved for students working on advanced degrees. Student surveys, focus groups, and many hours of research inspired the creation of a dedicated space for graduate students. Approximately 2,000 square feet in a quiet corner of the first floor was customized to accommodate their unique needs. The space features different zones for group work and individual study. Nine adjustable-height desks—allowing students to sit or stand—better

accommodate all patrons. The space features six computers with dual monitors and fully adjustable monitor arms, both a first for student computer labs managed by UT's Office of Information Technology.

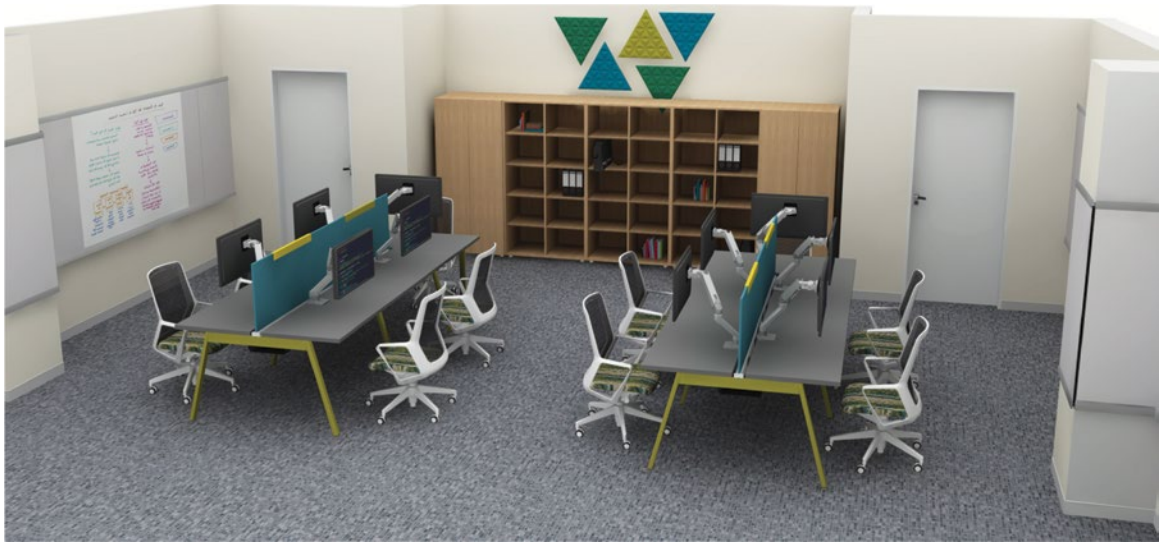
The library worked with the local designer and furniture dealer NOI Knoxville, a division of Nashville Office Interiors, to create a space where students could feel at home. Biophilic design—which provides natural elements in built environments to foster well-being and productivity—was incorporated through natural light, wood finishes, and plants.

The campus celebrated the opening of the Graduate Commons with a ribbon-cutting ceremony on September 20, 2019, and the space had more than 15,000 visits in its first semester. The student response has been overwhelmingly positive:

"You can tell it was really well-designed, like a lot of thought went into the space."

"I get this feeling that there's space for me to study and belong."

"It's really easy to study and do what I need to in there."



The eXperience Point (XP) opened its doors with a soft launch during spring semester 2020. The lab was created to support curricular initiatives involving gaming design, development, and research, and to facilitate student engagement with esports.

The XP is outfitted with a 98-inch high-definition panel display and enough powerful Alienware Aurora gaming computers to accommodate a class of 20 students and an instructor. The room is designed to allow students to work in teams, storyboarding on walls wrapped in whiteboards and tackable surfaces and bringing their ideas to life with gaming creation software. Instructors can stream student work onto the digital display for group discussion and feedback.

The University Libraries collaborated with the UTK Esports Club to make sure the space was also designed for fun. Students, faculty, and staff provided direct input into the design and operation of the space. Eventually, the XP will schedule open hours for both game play and game creation and will host live gaming competitions. The esports industry is experiencing rapid growth, and according to industry researcher SuperData, electronic gaming generated more than $120 billion in 2019. UT's College of Architecture and Design recently announced a minor in game design starting in fall 2021.

The eXperience Point is part of our growing suite of nontraditional learning spaces. Ingrid Ruffin, head of the Learning Commons and lead for the eXperience Point project, said, "The eXperience Point is an opportunity to combine a growing industry, student interest, and curriculum demand, allowing our students to engage in true experiential learning."

After shifting to remote learning during the spring, students looked forward to a very different campus in the fall of 2020. With added safety measures—such as physically distanced seating and enforced maximum occupancy for study rooms and classrooms—we have been able to reopen most library spaces, including the Graduate Commons. Interactive learning labs such as the eXperience Point, however, remain closed. Some technology from the eXperience Point has been temporarily relocated to a new Online Learning Lab. The lab—which, for safety, includes barriers between workstations—creates a space within the library where students can take their online classes.

GAME NIGHT AT THE LIBRARY

by Allison Shepard and Paris Whalon
artwork by Paris Whalon

Gamemaster: Upon entering the second floor of John C. Hodges Library, you see an enormous orange and white 20-sided die accompanied by a sign about UT Libraries Game Night. In the room nearby you see tables covered in board games, students playing video games together and chatting, and someone dancing in place while wearing a virtual reality headset. The sounds of retro video games and laughter fill the air. A librarian waves to you from an information table inside the door and says, "Welcome to UT Libraries Game Night!" What do you do?

Does it sound like the opening to a role-playing encounter? Welcome to Game Night.

UT Libraries Game Nights are outreach events held monthly in Hodges Library. During our gaming events, we use our collection of board games, virtual reality, and gaming systems to build rapport with the student community. The library is well suited to host Game Nights, since it is a centrally located favorite meeting place on campus. We have found that Game Nights facilitate connections among students, staff, and faculty in different subject domains—and provide a setting for individuals to share common interests and engage in social play.

Such objectives may seem irrelevant to the university's mission—but, in fact, creating a sense of belonging is mission critical if students are to thrive and stay on course to graduation.

Our Game Nights were inspired by an American Libraries Association initiative. International Games Week is a yearly week-long event held by libraries around the world that seeks "to reconnect communities through their libraries around the educational, recreational, and social value of all types of games" (*games.ala.org/international-games-week*).

UT Libraries first held an International Games Week event in November 2018. The event was considered a trial run of a gaming outreach event within Hodges Library, and we did not expect a high level of attendance. A highly visible room just inside the main entrance was equipped with board games, tabletop role-playing games, video game consoles, and virtual reality headsets. By the end of the first day, we had attracted 212 gamers! By the end of the week 1,321 attendees had participated in the inaugural event. Throughout the week students repeatedly

expressed a desire for more game-based activities at the library, and we began to plan for monthly gaming events. Game Nights were officially kicked off in February 2019 and we began hosting the event on the fourth Wednesday of each month.

Perhaps the greatest strength of games is their potential for bringing players together, whether in competition or working toward the same goal. These evenings filled with lively diversions foster creativity and collaboration, reinforce a sense of belonging, and provide staff and faculty with an opportunity to share and connect with students.

The board games and video game consoles require very little hands-on facilitation from the Game Night event team. Attendees typically select the game they wish to play and form a gaming group. Occasionally students will ask for help with selecting a game or finding fellow players. We make recommendations to students for games that fit a time period of play or number of players. We've also worked to create tools for students to more easily select a game. Elijah Dies from the libraries' Teaching and Learning Programs created an online board game sorting tool that allows attendees to sort games by type, number of players, and play time.

UT Libraries currently owns a large collection of board games and role-playing games, with more than 100 unique titles. Our event receives donations of games from the UT community, but most of the game collection was donated by game publishers.

The video games and consoles used during our events are not owned by UT Libraries. They are lent by faculty and staff from around the library and by the UTK Esports Club. Borrowing consoles has allowed us to offer a greater variety of games and to limit spending on technology for Game Nights.

Over time we have added more role-playing sessions during Game Night events, hosting up to four concurrent sessions with games ranging from *Dungeons and Dragons* and *Pathfinder* to indie titles like *For the Honor* and *Epyllion*.

Role-playing games typically require a moderator who provides guidance on the structure of the game and acts as a storyteller, setting up scenarios to which the players can respond in character. Our role-playing game sessions have been run by faculty and staff from the library and other university departments. Occasionally role-playing sessions are run by students who express an interest in acting as a moderator. Most often the players are students, but occasionally faculty and staff join the fun as well.

Because the virtual reality technology is unfamiliar to many Game Night attendees, the setup requires more staff input to run successfully. We assist with setting up the headset for students, make recommendations for games they might enjoy, assist with the VR interface (which is not intuitive for everyone), and troubleshoot where needed.

The virtual reality games included in our event are managed by the Studio, the libraries' media production lab. The Studio owns two HTC Vive headsets and standalone Oculus Go headsets. We own more than 100 VR games and experiences for guests to try, varying in difficulty and tasks. Onlookers watch and cheer on HTC Vive players in various gaming environments, especially *Beat Saber*, an immersive rhythm game with lightsabers. For patrons with physical disabilities or those who prefer less complex controls, the Oculus Go headsets are a great option. They offer several experiences and games to explore from a stationary position. VR is a new and unique gaming option for our community to try during our events or in their free time. The Studio offers a permanent VR room that can be reserved by students, staff, and faculty.

During Game Night, members of the UT community can enjoy some unexpected sights and sounds around the library. A few strides onto the second floor of Hodges Library, guests can witness the ecstatic movements of a student engaged in a virtual reality game and hear the gaming soundtracks from different consoles, as well as excited game-themed chatter. Students, staff, and faculty alike are connecting with their peers and unwinding from academically challenging days.

Our event continues to receive donations of games from the UT community, allowing us to give students a chance to decompress in a space—*their* library—that fosters a sense of belonging.

While our last in-person Game Night event was in February, we are currently researching ways to offer Game Nights online and to support an online university gaming community. During the COVID-19 pandemic, we have used a LISTSERV to reach out to our Game Night participants and provide resources for gaming online during social distancing.

VOLS VOTE

by Donna Braquet

Voter turnout in the United States is notoriously low. In the 2016 presidential election, Tennessee ranked 48th in the nation in voter turnout. And in the 2018 national election, Tennessee ranked 43rd, with only 45.7 percent of eligible voters casting a ballot.[1]

Young people, especially college students, tend to have some of the lowest voting rates of any age group. In part, this is explained by the likelihood that they live on campuses outside of their hometowns, move often, and are less likely to have a driver's license. (State IDs are required to vote in Tennessee.)[2]

However, there is good news about young people's interest in fulfilling their civic duties. A recent study found that 80 percent of college students intend to vote in the 2020 election.[3] That would be an exciting upswing from the 48.3 percent of college students who voted in the 2016 presidential election.[4]

Librarians have been working to make sure that more UT students exercise their franchise. In preparation for the 2018 midterm elections, I organized the libraries' first-ever Voter Education Task Force with a goal of increasing student registration and voting. For the past couple of years, the task force has held campus events such as National Voter Registration Day and voter education workshops. Ahead of the presidential primary this past March, the task force conducted a voter registration drive that added nearly 300 students to the voter rolls. During Knox County's early voting period, the task force hosted a "Ride the Trolley to the Polls" field trip.

These events are important to demystifing the voting process for college students who may be voting for the first time. Voting is something that older adults take for granted, and we may not remember how intimidating it was to vote for the first time. What seems usual to us can be a brand-new and seemingly cumbersome process for young students.

Events organized by the UT Libraries are important for several reasons. First, libraries are trusted organizations, and UT's libraries are held in high regard by students—a dependable source of well-researched nonpartisan information. Second, the libraries are central to campus and highly trafficked, with an average of 8,000 visitors per day in John C. Hodges Library alone. We have to use our status and our location on campus to reach as many students as possible and help make them lifelong voters.

The Voter Education Task Force has made it easier to register to vote even when it's not election season. Each of our libraries (Hodges, Pendergrass, and DeVine) now has a voter education station at the main service desk, with information on voting, registration forms, and a deposit box for completed forms. Members of the task force collect forms each week and deliver them by hand to the Knox County Election Commission downtown.

It's important for us to make this process as barrier free and convenient as possible for our students. We are showing our students that their voice matters, that their vote matters. We are making sure that Vols vote!

[1] *fairvote.org/voter_turnout#voter_turnout_101*
[2] *campusvoteproject.org/why-student-voters-matter*
[3] *chegg.com/wp-content/press-uploads/chegg-stateofthestudent_2019.pdf*
[4] *idhe.tufts.edu/sites/default/files/NSLVE%20Report%202012-2016_1.pdf*

A Short Short-Story Contest

by Alex Boris

A short-story contest held at John C. Hodges Library this past fall began as an idea for involving our university in a worldwide novel-writing event. National Novel Writing Month—also known by its shortened form and the name of its sponsoring nonprofit organization, NaNoWriMo—annually challenges writers of all ages to launch a new novel on November 1 and write 50,000 words in 30 days. Those who finish the challenge are rewarded by having a rough draft of their novel complete. Hundreds of books that began as NaNoWriMo drafts have been traditionally published, including award-winning novels such as Sara Gruen's Water for Elephants and The Night Circus by Erin Morgenstern.

Our game plan for participating in the worldwide phenomenon started with the simple scheme of providing students with some inspiration and the supplies they would need to write for a month. However, it quickly evolved into a short-story contest with a very short deadline. Students who attended the event had six hours to complete a short story, which was entered for a prize. We partnered with the Judith Anderson Herbert Writing Center on the event, and their tutors were on hand to offer guidance and support. We provided four prompts to stimulate students' imaginations. The favored prompt? **"It's your first night at the haunted house and your door shuts and locks itself. There's a ghost in the room with you, and it's trying to keep something else out."**

At the end, we received seven submissions—amazing, beautiful stories, all told in different ways. But our judges could pick only one first-place winner, and the prize went to "Living Legends" written by Catherine Martella, a senior in natural resource and environmental economics. For your reading pleasure, the stories are all featured on the Speaking Volumes website—**tiny.utk.edu/NaNoWriMo2019**

Pendergrass Library Connects

by Isabella Baxter

The Webster C. Pendergrass Agriculture and Veterinary Medicine Library is a place where connections are made. When UT President Randy Boyd announced the reunification of UT Knoxville and the UT Institute of Agriculture (UTIA) in June 2019, there was a flurry of community forums, brainstorming sessions, and working groups, all planning for the future. Pendergrass staff attended discussion sessions, and Samantha Ward, our operations manager, was a member of the working group charged with enhancing services for UTIA students.

The reunification promises to strengthen collaboration between the main and the agriculture campuses. Luckily, forging connections between the two campuses is at the heart of everything the Pendergrass Library staff does.

Building relationships is central to the work of all libraries; it's especially critical at Pendergrass, where we serve a number of different constituencies with distinct priorities and needs.

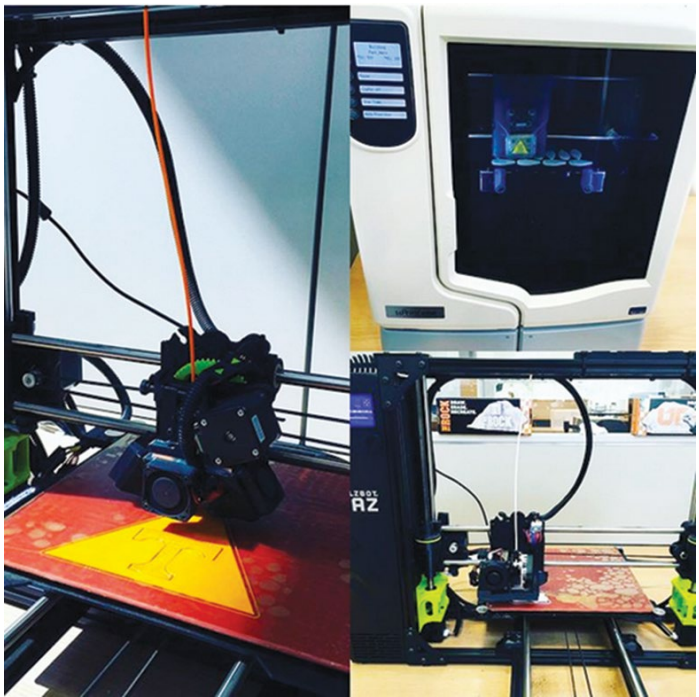
Within Pendergrass, students study together, interact with library staff, work on group projects, and eat lunch with friends. Jeffrey Hines, our evening supervisor, knows many students by name and often talks and laughs with the students, making them feel at home. Since we are located in the College of Veterinary Medicine building, many think we serve that discipline exclusively. So we reach across the street to the Herbert College of Agriculture, inviting and welcoming agriculture students, faculty, and staff into the library.

The Pendergrass staff also markets library services between the main and agriculture campuses. We make a bridge so folks don't have to walk or drive over the physical bridge between campuses. We promote services based in Hodges Library—such as the Studio and the Scholars' Collaborative, as well as the services of our campus partners in the Commons—so everyone at UTIA knows they have access to those resources. Our digital signs flash with notices of upcoming events at Hodges Library, and the signs at Hodges reflect our events. We freely share expertise between Hodges and Pendergrass as well. For instance, Chris Eaker, Eric Arnold, and Brianne Dosch all came from Hodges to Pendergrass to publicize the libraries' data and GIS resources and tools as part of the Data and GIS Day held in March.

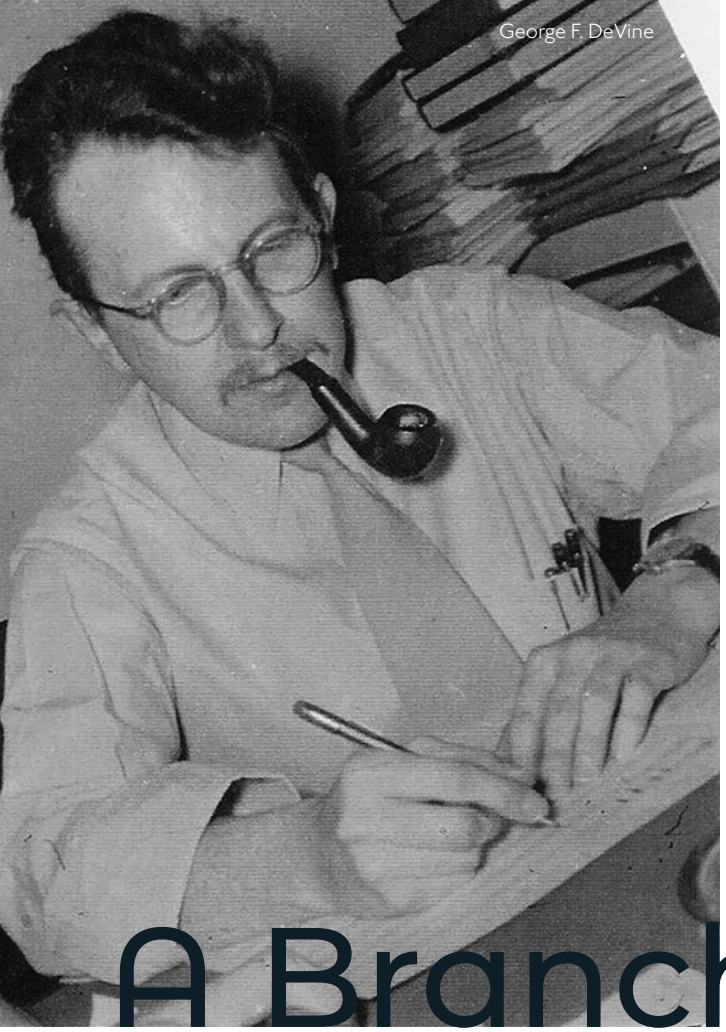
By creating a space for other university offices to showcase their services, we have strengthened our relationships across campus. In August 2019, we hosted Syllabus Support Day at Pendergrass, providing a convenient opportunity for UTIA instructors to receive classroom support from Student Disability Services and the Office of Information Technology (OIT). Zoe Bastone, assistant librarian for instruction and outreach, has worked with staff from the Judith Anderson Herbert Writing Center and the Office of Multicultural Student Life to host on-site tutors for the convenience of agriculture and veterinary medicine students. Statisticians in OIT's Research Computing Services meet with UTIA researchers in Pendergrass to discuss research methods and dispense advice—a connection first made several years ago by Ann Viera, our veterinary medicine librarian. And Chancellor Donde Plowman has made herself more accessible to students, faculty, and staff at UTIA by using group study rooms at Pendergrass to host her office hours.

We not only bring services and people to UTIA but also extend our services to the main campus. Richie Sexton, our IT specialist, has created a robust 3D printing service, and he prints 3D objects for researchers and students from both campuses. Pendergrass also piloted the libraries' large-format printing service, from which we churn out hundreds of posters each year. It continues to be among our most popular services. While Hodges now has a large-format printer of its own, we regularly fulfill print requests from faculty and students on the main campus who travel down to our library and sometimes stay. Students from the main campus often come to Pendergrass seeking out our large quiet study area. They tell us they're not ag students but they love our library all the same.

Exactly what we like to hear



The COVID-19 pandemic has made us reimagine the fall semester. Like many university classes, research assistance and some perennial library events have moved online. Staff at Pendergrass Library, for instance, implemented plans to deliver instruction, research and 3D printing consultations, and other services online. The library is open during fall 2020 for students to study, take online classes, or use the computer lab.



George F. DeVine

From recordings and scores stored in a stairwell to digitization and a new home, the George F. DeVine Music Library has maintained harmony through the decades.

A Branch of Note

by Chris Durman

The metaphor of the tree implied by the term *branch library* seems apt when speaking of the George F. DeVine Music Library. The firmly rooted trunk sustains the branch but is nourished, in turn, by each shoot and sprig. A branch library with a very small footprint, the Music Library nonetheless has a proud history of advancing the mission of the University Libraries. Those sprigs, of course, are actually the generations of students and faculty members who have benefited from the work done in the Music Library and have, in turn, enhanced the prestige of the University of Tennessee and its libraries.

Music has undoubtedly been played, studied, and collected at UT since the school's founding. But the exact history of formal music pedagogy at the university and the collection of music materials to support that curriculum are difficult to document.

The Pride of the Southland Band traces its origins to 1869, when Gustav Knabe began his 20-year tenure as director of the university's military cadet marching band. Music instruction outside the military program began in 1902 with inauguration of the Summer School of the South, a Chautauqua-style institute that offered music education as part of an eclectic program of continuing education for schoolteachers. Although highly successful during its brief existence, the Summer School of the South was closed after the 1918 session.

Calls for a department of fine arts that would include the study of music intensified in the 1930s. But in fact the first music faculty with academic status were appointed by the College of Education in 1946. Soon thereafter, though, in 1947, composer, conductor, and flutist David Van Vactor was hired jointly by the university and the Knoxville Symphony Orchestra (KSO) to both lead UT's newly created Department of Fine Arts and serve as conductor of the KSO. Van Vactor's dual duties undoubtedly proved beneficial to both organizations. The KSO could pull from a pool of talented students, the students could gain experience performing with a professional orchestra with well-seasoned musicians, and music instructors had an opportunity to play music and augment their teaching salaries.

David Van Vactor

Van Vactor brought with him to UT his friend, colleague, and transcriptionist George F. DeVine. DeVine would play an important role in creation of the music library that eventually would bear his name. Initially he served as secretary and administrative assistant in the Department of Fine Arts. But his skills as a teacher were soon recognized, and he was asked to teach courses in orchestration, music appreciation, music history, and the literature of music.

The year that Van Vactor and DeVine arrived at the university, the new Department of Fine Arts was created within the College of Liberal Arts. A separate Department of Art and Music Education remained part of the College of Education until 1991, when music and music education merged to form a single department in the College of Liberal Arts. In 1999 the program would be officially designated the School of Music.

Just as the School of Music was formed by bringing together two once-separate programs, the Music Library brought together materials once housed in a number of different collections. Soon after its creation, the Department of Fine Arts began developing a collection of musical recordings, scores, and books. As difficult as this is to imagine, that collection was housed and accessed in a stairway of the house the department occupied on the 1500 block of Cumberland Avenue. Musical materials also were included in the collections held in the James D. Hoskins Library—which until 1987 was the main library on campus—and the Education Library, a branch library that supported the College of Education and the Department of Music Education.

When the new Music Building was completed in 1965 to house the music and music education programs, agreements were made to integrate music materials from these scattered collections in what was then called the Music Materials Center. A library assistant supervised daily operations and a committee made up of music faculty, including George DeVine, acted as advisors.

What was then the John C. Hodges Undergraduate Library opened in 1969 and purchased additional musical materials, with even more acquired through the listening center housed there.

Budget shortfalls led to calls for the University Libraries to create, fund, and manage a unified music library within the Music Building. Those calls were answered on July 1, 1971, when the Music Materials Center became a fully functioning branch of the University Libraries and was renamed the Music Library. The appointment of professional music librarian Anne Viles followed soon thereafter, in September 1971. She was assisted by one full-time staff member.

A concept now common in academic librarianship is that of the *embedded librarian*—a librarian with subject knowledge in a specific area who serves a particular academic discipline and teaches or holds office hours within the corresponding academic department, fostering a close acquaintance with the professors, students, staff, and curriculum. Subject librarians working in discipline-specific branch libraries served as embedded librarians before the term was coined. Over the years, the close relationships among UT's music librarians and faculty, staff, and students in the music program have enabled some extraordinary accomplishments.

Pauline Shaw (later Pauline Shaw Bayne) was appointed head of the Music Library in August 1973 following the departure of Anne Viles. Soon thereafter, Department of Music faculty members Patricia and William Carter helped the University Libraries acquire a gift of manuscripts, archival materials, and scores related to the careers of Ferruccio Busoni and the Carters' former professor Gottfried Galston. These materials were deposited in Special Collections and indexed by Pauline Bayne in *The Gottfried Galston Music Collection* and the *Galston-Busoni Archive* in 1978.

A second major donation to Special Collections was stewarded by Bayne in 1987 when David Van Vactor, after retiring from both his position at UT and as conductor of the Knoxville Symphony Orchestra, donated his personal collection of manuscripts, scores, books, correspondence, and recordings to the University Libraries. These were organized and cataloged by Bayne, Stuart Garrett, Rebecca Smeltzer, and Marsha Michie in *The David Van Vactor Collection: A Catalog*, in 1993. Other significant donations of archival materials facilitated by Music Library staff include the Barry McDonald collection of marching band music and choreography, a collection of the works and recordings of composer and electronic music pioneer Gil Trythall, and a large collection of historical popular sheet music.

Working closely with students and faculty of the School of Music allowed Bayne to help Music Library patrons find needed recordings, scores, and research materials, and her proximity to the school's day-to-day activities allowed her to better recognize and address some of the unique problems those users faced. The *UT Analysis Index* was created to help users locate descriptions and program notes for musical compositions within books held by the Music Library. The *UT Song Index* similarly helps users find individual songs included in the many song books collected by the Music Library. Student library assistants working in the Music Library have been adding entries to these indexes since the early 1980s, and these unique guides to music literature have been published in various formats. Both are now accessible online and are used by patrons at UT and many other institutions. Because both works index only items held at UT and therefore are not replicated by any commercial product, they have proved useful to generations of music students.

Music students were the first to experience library automation: the University Libraries' first online circulation system (1984–85) as well as the online catalog (1986–87) were both pilot tested in the Music Library. Given the relatively manageable size of the collection, these holdings also were the first to be bar-coded and entered into a computer-based integrated library system a decade later.

In the midst of this transition to an online library system, DeVine prepared to retire. His involvement had been crucial to turning a small collection stored in a stairwell into a fully functioning branch library. In honor of his contributions to the university and, specifically, the work he had done to establish and support a library to serve the music program, at his retirement dinner, on April 27, 1985, the library's name was officially changed to the George F. DeVine Music Library.

The Music Library was doubly blessed by the professional partnership between Van Vactor and DeVine that brought both men to the university. And the extraordinary collection of primary materials that Van Vactor donated to the University Libraries continues to inspire innovative projects and rewarding partnerships.

Some years ago when libraries were just starting to develop digital collections, the David Van Vactor Collection was the first project selected for digitization by the University Libraries. That project stalled due to a variety of technical difficulties but was revived after the Music Library received a visit in 2016 from Roger Rhodes, Van Vactor's publisher—and, incidentally, the son of John Clark Rhodes, one of the two music faculty members hired in 1946 to launch UT's Department of Music Education. Roger Rhodes's long relationship with the School of Music and the Music Library was vital to development of the Van Vactor collection: he donated a large portion of the works included therein and granted permission to digitize and provide online access to most of Van Vactor's scores. The successful completion of the first stage of the Van Vactor digitization project was celebrated at a spring 2019 event. The occasion included

a performance of a Van Vactor work by a quintet of musicians from the Knoxville Symphony Orchestra and a remembrance from author and Van Vactor family friend David Madden. Other projects promoting the University Libraries' special collections that have benefited from Music Library expertise include the Sheet Music Digitization Project; Boundless: Artists in the Archives, which commissions local musicians to compose works inspired by special collections materials; and the recording of background music for the William Derris Film Collection.

Nathalie Hristov, music librarian since 2005, has been instrumental in making new connections for the Music Library. She and her husband, Miroslav Hristov—a professor of violin in the School of Music—organize and secure funding for the Ready for the World Music Series, a popular and highly regarded performance series. Each annual concert features musicians from a different region of the world performing works from their home countries that have entered the classical repertoire. The events include displays of Music Library resources on the musical traditions of the region as well as refreshments that represent the culinary traditions.

Hristov also organizes library instruction sessions just for international students enrolled in the School of Music and works with library colleagues and the university's International House to promote Music Library resources at a series of international coffeehouses. At these weekly coffee klatches, students mingle and sample food from the country or region being showcased. Music Library resources on the music, composers, musicians, and culture of the country or region are prominently displayed.

The Music Library is still a small branch, staffed by two faculty members and two full-time staff members, supported by student assistants. But outreach initiatives, the digitization of music collections, and traditional music reference work—now being done online through email and chat as well as within the library—continue to expand the reach and the holdings of the George F. DeVine Music Library.

DeVine had once had his office within the Music Library. The original confines of that library were torn down along with the rest of the old Music Building in 2010 to construct a new building. When the School of Music reopened in the Natalie L. Haslam Music Center in 2013, the George F. DeVine Music Library took a prominent place on the ground floor. There students from all disciplines are welcomed by a smiling portrait of George DeVine that hangs by the library's front door.

Chris Durman is coordinator of the George F. DeVine Music Library.

Natalie L. Haslam Music Center

From the Court to Your Computer

Digitizing UT Athletics Media Guides

by Alesha Shumar, Becky Becker, Louisa Trott, and Christine White

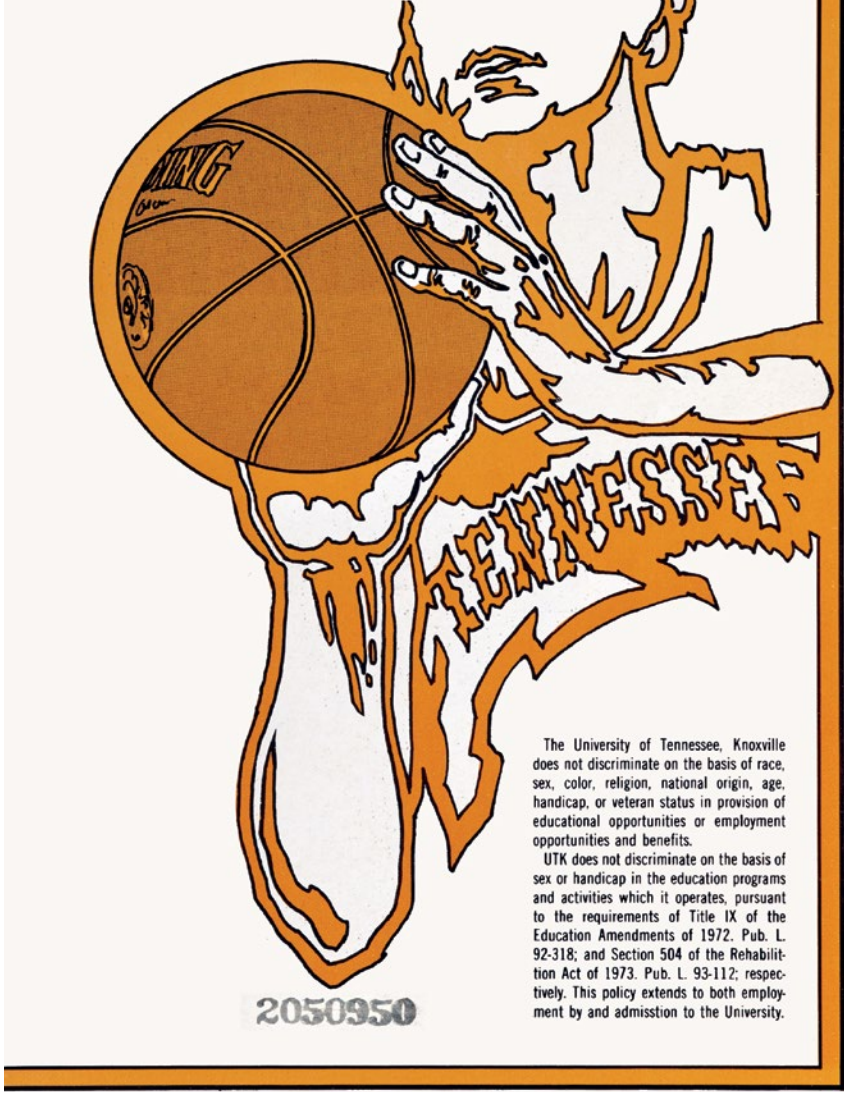
Students, alumni, and sports scholars alike are passionate about University of Tennessee athletics, so digitizing both the men's and women's basketball media guides seemed like a perfect opportunity to invite more people to experience these treasured pieces of UT history.

The media guides, assembled over many years in collaboration with the athletics department, were bound and shelved in the library stacks. The University Archives team knew that bringing the media guides to a wider online audience would allow more fans to connect and reminisce. The collection was deemed the perfect choice for the very first materials to be digitized in the UT Libraries' new digital production lab.

The lab has been custom-built to accommodate the various needs of our Digital Library program and is equipped with state-of-the-art digital camera workstations and capture software. The digital production manager, Jeremy Moore, worked closely with Alesha Shumar, university archivist, Becky Becker, assistant archivist, and student assistants to prepare the athletics programs for digitization. Many of the issues within the collection were duplicate copies that could be cut along the spines, allowing for easier and faster digitization of single pages. However, the University Archives holds only a single copy of some issues. Because the archive retains a print copy of each issue for preservation purposes, those unique issues needed to be kept intact.

The publications were photographed using a FujiFilm GFX 50s digital camera, following nationally recognized guidelines to achieve the best quality and ensure long-term sustainability. The images were processed using Capture One software. De-skewing and cropping were automated using an El Gato Stream Deck, for which Moore wrote customized code that enabled student library assistants to postprocess thousands of images quickly and accurately. Metadata librarian Meredith Hale and her student assistant created descriptive metadata, making the collections discoverable and interoperable with other systems such as the Digital Public Library of America (online at *dp.la*). Once complete, the digital files and metadata were delivered to the developers in our Digital Initiatives department and ingested into Islandora, our digital assets management and preservation system.

It definitely took a team effort to digitize the collection, and each member who had a hand in the process experienced it in a different way. "As a UT graduate and the daughter and granddaughter of UT alums and avid basketball fans, I have listened to stories about the men's basketball games my dad would watch with his dad and granddad. Flipping through the pages of the media guides brought faces to so many names I had heard throughout the years," commented Becky Becker, University Archives assistant.



To unveil its existence to the community, the UT Libraries marketing team created an interactive social media campaign to showcase the Lady Vols media guides. Over the course of a week in April, the @UTKLibraries Instagram feed each day unveiled a new decade of media guide covers. Fans and followers voted on their favorite cover from each decade and then on an overall fan favorite from the first-round winners. The bracket-like challenge encouraged fans and followers of both Lady Vols basketball and the UT Libraries to interact with each cover, generating awareness for the collection. Although competition was fierce, the winning Lady Vols cover was "The Greatest Show in Women's Basketball" from 1991.

Our University Archives and Digital Initiatives staff preserve these unique artifacts of campus life and make them available online for UT Athletics fans. We are hard at work digitizing media guides from even more sports. Enjoy them online at *digital.lib.utk.edu*.

Images from the University of Tennessee men's and woman's Basketball Media Guides

A Classicist Focuses on the Future

by Casey Fox

In her 30-plus-year career at the university, Susan D. Martin saw the University of Tennessee Libraries from all sides. She conducted research in the James D. Hoskins Library as a classics professor and department head, then oversaw the libraries' operations in her role as UT's chief academic officer.

Martin retired in 2017 as Distinguished Professor of Classics and provost and senior vice chancellor emerita. She remains connected to the libraries as a donor and member of the Library Society. "I've always tried to be extremely supportive of the library," Martin says. "It's a central resource for our campus and a critical part of our mission, both in research and teaching."

Born and raised in Berkeley, California, Martin received bachelor's degrees in comparative literature and classical philology from the University of California, Berkeley. She holds master's and doctoral degrees in classical studies from the University of Michigan. As a result of her experiences in college, Martin has always felt a connection with public research universities and considers herself very fortunate to have spent her career at one. She joined the faculty of the Department of Classics at UT in 1981 and served as head of the department, associate dean of the College of Arts and Sciences, and senior vice provost before becoming provost and senior vice chancellor for academic affairs in 2009.

Through the years, she's witnessed firsthand some seismic changes at UT Libraries. "It's been a really revolutionary time," she says, noting how much the libraries expanded access to materials and services while she was provost. Martin recalls making heavy use of interlibrary loan in the early years of her career, since at that time journals and documents in her area of study—Roman law—were not readily accessible on campus.

She briefly returned to a faculty position after stepping down as provost and was pleased to see how much easier research had become as a result of increased electronic resources and services. "By the time I got back to the department . . . I was able to fully realize just the power of what's available," she recalls.

Dean Theresa Lee of the College of Arts and Sciences, who was hired by Martin during her term as provost, remembers Martin's return to the classics faculty: "She was so clearly delighted by the opportunity to once again be in the classroom discussing ancient texts with the next generation of classicists. The department and college miss her enthusiasm for learning and teaching."

As provost, Martin valued being able to help the UT Libraries achieve some of its goals, particularly with regard to the changing space needs of students. She oversaw the creation of One Stop Student Services on the ground floor of the John C. Hodges Library, as well as the major Phase III renovation of the Commons on the second floor. "The way that students use the space has been a joy to see," she says. "I really like the way the library has designated its spaces to be as welcoming as possible for its various constituencies even as people don't need to go to the library as much anymore. Paradoxically, they're there all the time."

Martin recognizes the crucial role UT's librarians play in helping students develop the ability to discern good information from bad, and she applauds the work being done to develop unique holdings in the Betsey B. Creekmore Special Collections and University Archives.

These insights have informed her decision to support the UT Libraries philanthropically. "Because of my career, I've as much as anyone come to understand the importance of philanthropy in the university," she notes.

During her tenure as provost she established the Dr. Paul Barrette Music Library Enrichment Endowment in honor of her husband, a retired professor from UT's Department of Modern Foreign Languages and Literatures, as well as the Susan D. Martin Excellence Endowment for Classics. Now she is making long-term giving plans as well. The bit of distance offered by retirement has enabled her to evaluate her priorities and decide where she would like to make an impact—and at UT that's the classics department and the libraries. She recently made provisions to include both in her will.

When asked about leaving such a generous legacy, Martin is self-effacing, simply saying, "You just hope that you're giving to things that will have a concrete end result and the results of which, if not visible to me, will be visible to the people who really, really need it."

In addition to her financial gifts, Martin supports UT with her time: she currently serves on the Library Society Advisory Board and the Classics Advisory Council. "We are so very fortunate to have Susan as part of the Library Society Advisory Board," says Dean of Libraries Steve Smith. "I met her when she hired me in 2011, and I've both admired her and enjoyed working with her ever since. Her insights and experiences are invaluable to us as the UT Libraries seeks new and better ways to serve the university community."

Thanks to decades of dedication, Susan Martin's legacy at the University of Tennessee is secure, and her advocacy and philanthropic support have sealed her place in the hearts of our library friends and family. We are so grateful for her ongoing engagement with the UT Libraries.

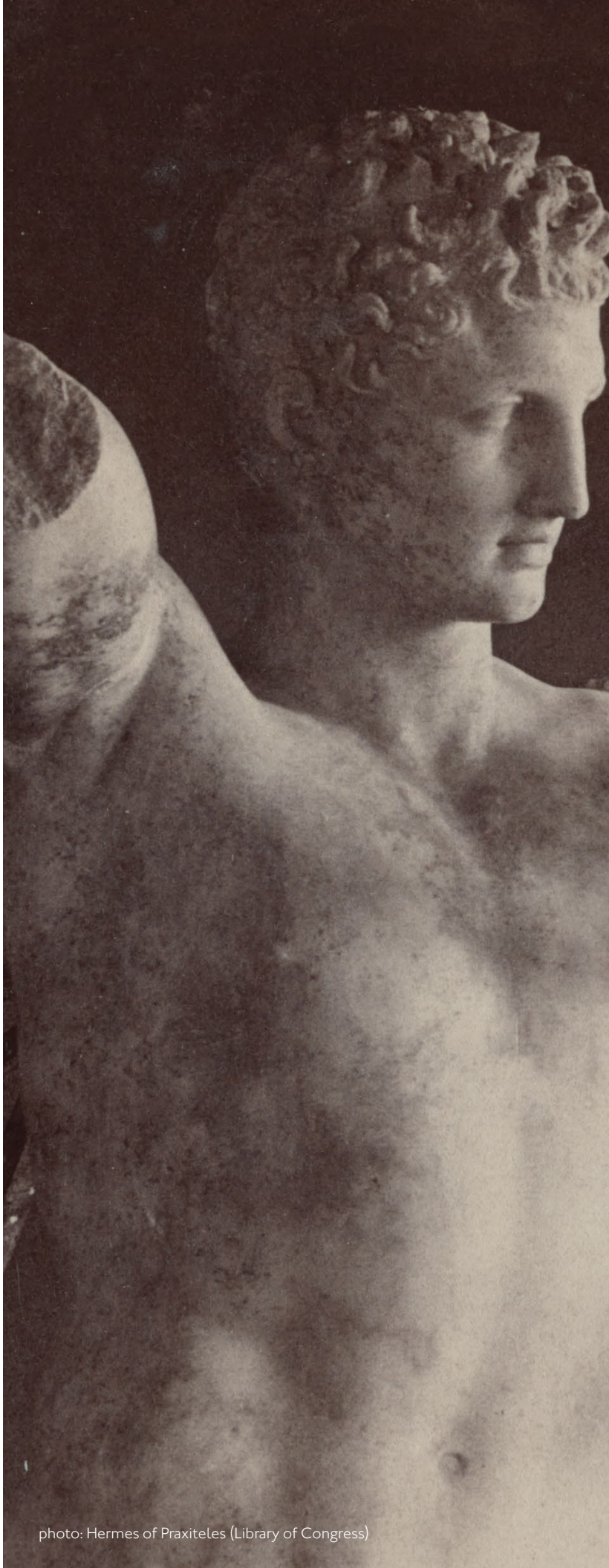


photo: Hermes of Praxiteles (Library of Congress)

SELECTED SCHOLARLY WORK FROM OUR FACULTY

*UT LIBRARIES FACULTY AND STAFF NAMES IN **ORANGE**

books and chapters

Michelle Brannen, **Regina Mays**, and Manda Sexton. "Staying on Track: Leading Change by Sharing Progress Toward Strategic Goals." In *Leading Change in Academic Libraries.* Association of College and Research Libraries.

Rachel Caldwell, **Melanie A. Allen**, **Ann R. Viera**, and **Alan H. Wallace**. "From Campus to Community: Making the Case for Open Access by Bringing Nonprofits to Academic Libraries." In *Libraries and Nonprofits: Collaboration for the Public Good*. Library Juice Press.

Anna Sandelli, Janelle Coleman, and **Thura Mack.** "Creating an Inclusive Teaching and Learning Program." In *Diversity, Equity, and Inclusion in Action: Planning, Leadership, and Programming*. ALA Editions.

Ken Wise. "Forward." In *Mountain Days: A Journal of Camping Experiences in the Mountains of Tennessee and North Carolina, 1914-1938.*

journal articles

Isabella Baxter, **Louisa Trott**, and **Meredith Hale**. "Coordinating Expertise to Preserve and Increase Discoverability of Key University of Tennessee Agricultural Serials." *Journal of Agricultural & Food Information*.

Isabella Baxter and **Ann Viera**. "Evaluating the Readability of Veterinary Client Handouts from Vetlexicon, Veterinary Partner, and ClientEd." *Issues in Science and Technology Librarianship*.

Louis T. Becker (Contributor) and **Elyssa M. Gould** (Column Editor). "Microsoft Power BI: Extending Excel to Manipulate, Analyze, and Visualize Diverse Data." *Serials Review*.

Teresa U. Berry, **Steven D. Milewski**, Manda C. Sexton, **Allison L. Sharp**, and **Jeanine M. Williamson**. "Understanding User Needs for Citation Management Program Support." *Public Services Quarterly.*

Donna M. Braquet. "*Diversifying STEM: Multidisciplinary Perspectives on Race and Render*," "*Making Black Scientists: A Call to Action*," "*Climate Hazards, Disasters, and Gender Ramifications*," "*Caught in the Path of Katrina: A Survey of the Hurricane's Human Effects*." Book reviews in *CHOICE: Current Reviews for Academic Libraries.*

Rachel Caldwell. "A Provisional System to Evaluate Journal Publishers Based on Partnership Practices and Values Shared with Academic Institutions and Libraries." *Publications* (Multidisciplinary Digital Publishing Institute).

Leah Cannon, **Brianne Dosch**, and Hannah Gunderman. "Preparing, Not Repairing." *Qualitative and Quantitative Methods in Libraries*.

Holly Dean and **Jennifer Mezick**. "An Examination of Seed Libraries across Two Academic Institutions." *Urban Library Journal*.

Melanie Dixon et al. "Patients' Experiences of Interprofessional Collaborative Practice in Primary Care: A Scoping Review of the Literature." *Journal of Patient Experience*.

Chris Eaker et al. "Debunking Myths about Health Insurance Claims Data for Public Health Research and Practice." *American Journal of Public Health*.

Peter Fernandez. "Pandemic Response Technologies: Information Ecosystems," "Pandemic Response Technologies: Remote Working," "Books Online: E-books, E-paper, and E-readers," "Automation, the 4th Industrial Revolution, and Libraries," "The Infrastructure of Information." Column: Through the Looking Glass: Envisioning New Library Technologies, *Library Hi Tech News*.

Meredith Hale. "*The Artist in the Machine: The World of AI-Powered Creativity.*" Book review, *ARLIS/NA Reviews* (Art Libraries Society of North America).

"Tweeting Tennessee's Collections: A Case Study of a Digital Collections Twitterbot Implementation." *Code4Lib Journal*.

Meredith Hale et al. "Initial Findings: Survey of Benchmarks in Metadata Quality." White paper for the Digital Library Forum Assessment Interest Group.

Thura Mack and Savanna Draper. "Assessment and Social Change: Empowering Underserved Students to Reimagine their Future through STEM Outreach." *College & Research Libraries News.*

Jennifer Mezick and **Louis Becker**. "Using Data to Rightsize Approval Spending." *Against the Grain.*

Charissa Powell. "Information Privilege and First-year Students: A Case Study from a First-year Seminar Course Using Access to Information as a Lens for Exploring Privilege." *In the Library with the Lead Pipe.*

Louisa Trott and **Jeremy D. Moore**. "[Re]building the Digitization Lab at the University of Tennessee Libraries: A Framework for Success." *Journal of Digital Media Management.*

Ken Wise. "Early Tourism in the Great Smoky Mountains." *Smokies Life Magazine*.

Isabella Baxter. "Librarians and Extension Professionals: Expanding Our Partnerships." Presentation to the USAIN (United States Agricultural Information Network) 2020 Virtual Conference.

"Quantitative Research Design as an Inexperienced Librarian Researcher." Presentation to the Empirical Librarians Conference.

Louis Becker, **Elyssa M. Gould**, and **Jennifer Mezick**. "Assessing the Value of Library Resources for Renewal Negotiations." Virtual presentation to the 12th Annual Qualitative and Quantitative Methods in Libraries International Conference.

Michelle Brannen, **Shaina Destine**, **Thura Mack**, and **Anna Sandelli**. "Reflect, Discover, and Act: Certificate Programs as Pathways for Cultural Competency and Inclusivity." Panel presentation to the Advancing Inclusion, Diversity, Equity, and Accessibility in Libraries and Archives (IDEAL) Conference.

Donna Braquet, **Kris Bronstad**, **Kat Brooks**, and **Louisa Trott**. "Queer Eye for the Archives: Empowering LGBTQ+ Communities in Tennessee." Presentation to the Society of Tennessee Archivists Fall Meeting.

Kat Brooks, **Michael Deike**, **Sarah Johnson**, and **Niki Kirkpatrick**. "Qualifying Virtual Reference: An Examination of Chat Data in an Academic Library Setting." Presentation to the 2020 Empirical Librarians Conference.

Tara Coleman and **Charissa Powell.** "Let's Get Uncomfortable: Creating a Culture of Constructive Conflict." Presentation to the 39th Annual Conference on The First-Year Experience.

Holly Dean, **Charissa Powell**, et al. "Privies, Pumping, and Prayer: Negotiating Private Needs in Public Spaces." Virtual presentation to the ACRL Together Wherever Online Conference.

Shaina Destine. "Librarians on Duty: Creating Space for Harmed Students." Presentation to the Advancing Inclusion, Diversity, Equity, and Accessibility in Libraries and Archives (IDEAL) Conference.

"Librarians on Duty: Creating Space for Harmed Students." Presentation to the Third Annual Women and Gender Studies Research Symposium.

Melanie Dixson, **Niki Kirkpatrick**, et al. "Providing Consumer Health Information to the Underserved Public at Remote Area Medical Events in East Tennessee." Poster presentation to the Medical Library Association 2020 vConference.

Brianne Dosch. "Adventures in Streamlining Research Data Services: Through the Looking Glass of an Academic Library's Data Services Team." Stopwatch session at the Charleston Conference.

Brianne Dosch and Tyler Martindale. "Data Sharing Policies in the Social Sciences: How Business Journals Compare, and Implications for Subject Librarians." Panel presentation to the Empirical Librarianship Conference.

Brianne Dosch and Emily McCutcheon. "'Curiouser and curiouser': The Process of Creating, Maintaining, and Migrating a Bibliographic Database of Assessment Resources." Poster presentation to the Charleston Conference.

Chris Durman. "Boundless: Artists in the Archives at the University of Tennessee." Presentation to the Annual Meeting of the Southeast Chapter of the Music Library Association.

Chris Eaker. "What is Data Curation and How Can My Library Get Involved?" Workshop presented at the Tenn-Share Annual Conference.

Rachel Fleming-May, **Brianne Dosch**, and Emily McCutcheon. "Best Practices for a Bibliographic Database: Creation, Maintenance, and Sustainability." Virtual presentation to the International Conference on Qualitative and Quantitative Methods in Libraries.

Elyssa M. Gould and Kelsey Brett. "A Tale of Two Universities: E-Resource Troubleshooting Comparisons." Presented to the 2020 Electronic Resources and Libraries Conference.

Elyssa M. Gould and **Jennifer Mezick**. "Begin at the Beginning: Revamping Collection Development Workflows." Presentation to the Charleston Conference.

"I Don't Want to Go Among Mad People: Adventures in Establishing Good Communication between Subject Librarians and Technical Services Departments in a Large Academic Library." Presentation to the Charleston Conference.

Meredith Hale. "Bridging Divides through Data Aggregation: Introducing a New Statewide Portal for Tennessee." Presentation to the Tenn-Share Fall Conference.

Meredith Hale, **Monica Ihli**, et al. "Campaigning Your Way to Useable and Clean Data." Presentation to The Collective Conference.

Nathalie Hristov and **Allison Sharp**. "International Music Students: Exploring New Ways to Meet their Specialized Needs." Poster presentation to the American Library Association Virtual Conference.

Monica Ihli. "Introduction to Text Mining for Librarians." Presentation to the Tenn-Share Fall Conference.

Thura Mack and Savanna Draper. "The Use of STEM Programming to Create Global Citizens." Poster presentation at the ALISE (Association for Library and Information Science Education) 2019 Conference.

Thura Mack, Lynn Hodge, and Lisa King. "A Research–Practice Partnership for STEM in Appalachia." Poster presentation to the Partnering for Impact Conference.

Regina Mays, Rachel Fleming-May, and **Greg Womac**. "The Time Has Come to Talk . . . With Ourselves: Through the Looking Glass and what A.L.I.C.E. (Assessing Library Institutional Commitment and Experience) Found There." Presentation to the Charleston Conference.

Holly Mercer. "Repositories: Essential Infrastructure and Digital Imaginaries." Virtual keynote address to the Southern Mississippi Institutional Repository Conference.

Charissa Powell and **Amber Sewell.** "What Do Our Students Want to Know?: Findings from a Formative Assessment Study." Presentation to the Southeastern Assessment Library Conference.

Laura Romans, et al. "Student Workers Transforming the Archives." Panel presentation at the Society of American Archivists Annual Meeting.

Molly Royse and **Thura Mack**. "Creating Culture Conversations to Educate, Celebrate, and Embrace a Diverse Community." Presentation to the Tennessee Chapter Conference of the National Association for Multicultural Education.

Molly Royse, David Royse, and Paul Royse. "Open Access Initiatives: Challenges and Opportunities." Poster presentation to the 18th Hawaii International Conference on Arts and Humanities.

Amber Sewell. "We Keep Moving Forward: Opening New Doors to Information Literacy with Augmented Reality." Presentation to the LOEX Conference.

Amber Sewell and **Allison Shepard.** "Gaming for Instruction and Engagement at UT Libraries." Poster presentation to the CUNY Games Conference 6.0.

Allison Shepard. "Library-created Games: A Showcase." Webinar presentation to the Professional Development Office of the Indiana State Library.

Allison Shepard, **Paris Whalon**, and **Elijah Dies**. "Become a Library Game Master: A Game-building Workshop for Librarians." Workshop presentation to The Collective Conference.

Cary Staples, Timothy Arment, and **Allison Shepard**. "Gaming Across the Curriculum: Matching Game Mechanics with Course Content." Presentation to the 2020 Distance Learning Conference.

Gisele Tanasse, **Steven Milewski**, et al. "Streaming During COVID-19 and Beyond." Panel presentation of the Film and Media Round Table, American Library Association Virtual Conference.

Louisa Trott. "Q&A with Regional Audiovisual Archives Founders." Webinar panelist, Regional Audiovisual Archives Committee, Association of Moving Image Archivists.

"The Start of the Rainbow: Possibilities of Color Motion Photography for the Amateur." Presentation and film screening at the Northeast Historic Film Summer Symposium.

Louisa Trott and **Kat Brooks**. "Voices Out Loud: Collecting East Tennessee's LGBTQ+ History." Panelist, Building Sustainability into Queer Archives Initiatives. Presentation at the Association of Moving Image Archivists Conference.

grants, awards, and recognitions

Agriculture and natural resources librarian **Isabella Baxter** and Sreedhar Upendram of the UT Institute of Agriculture were awarded a $50,000 One UT Collaboration and Innovation Grant from the University of Tennessee System to create a digital literacy program for Tennessee residents. The program will be implemented in collaboration with state Extension offices and public libraries.

Isabella Baxter and Sreedhar Upendram also received a $12,000 grant from the UT Office of Research and Engagement's Research Seed Program. Their project, Bridging the Digital Divide in Rural Tennessee: Expanding a Library Mobile Hotspot Lending Program, will purchase and distribute hotspots to public libraries across Tennessee.

Shaina Destine is the inaugural Critical Race Collective Faculty Fellow of UT's Division of Diversity and Engagement. Diversity and Engagement Fellows seek to advance diversity in academia and build and sustain an inclusive campus for all Volunteers.

Peter Fernandez is senior personnel on a grant from the Laura Bush 21st Century Librarian Program, Institute of Museum and Library Services. The CALL project (Collaborative Analysis Liaison Librarians) trains master's students from UT's School of Information Sciences to be science liaison librarians—to work with science professionals as active participants in the research process.

Peter Fernandez and **Thura Mack** are graduates of the inaugural class of the University of Tennessee Inclusive Leadership Academy.

Thura Mack and education professor Lynn Hodge received a mini grant from UT's Office of Community Engagement and Outreach for their project Native American Contributions to STEM: Family STEM Nights.

Anchalee (Joy) Panigabutra-Roberts was one of five members of the inaugural class of UT's Research Development Academy. The year-long academy is sponsored by the Office of Diversity and Engagement and the Office of Research and Engagement.

Anchalee (Joy) Panigabutra-Roberts was elected to the ALA Council (2019–2022), the governing body of the American Library Association.

Anchalee (Joy) Panigabutra-Roberts will serve on the international advisory group (2020–2021) to OCLC's multi-million-dollar Entity Management Infrastructure project. OCLC is the nonprofit cooperative that serves libraries by, among other things, maintaining the Dewey Decimal Classification system and the WorldCat global union catalog.

David Ratledge served on the award committee for the 2020 Frederick G. Kilgour Award for Research in Library and Information Technology. The award is sponsored by OCLC and LITA (the Library and Information Technology Association), a division of the American Library Association.

Steve Smith is principal investigator on a $75,000 Our Town grant from the National Endowment for the Arts. Rising from the Ashes: Wildfire Recovery through Art and Public Memory, a project of the UT Libraries, the City of Gatlinburg, and the Anna Porter Public Library, will create a lasting record of the devastating 2016 Chimney Tops II Wildfire through oral histories and works of art. Other members of the UT Libraries team are Jennifer Beals, Casey Kaufman, Holly Mercer, Laura Romans, and Ken Wise.

Online learning librarian **Grace Therrell** is on the project team that will create Tennessee Open and Affordable Course Materials. Rachel Fleming of the UT Chattanooga Library is principal investigator on the $50,000 One UT Collaboration and Innovation Grant from the University of Tennessee System.

from the African American Military Photograph Albums (MS.2881, Betsey B. Creekmore Special Collections and University Archives, University of Tennessee Libraries)

Appreciation, Celebration, and Anticipation

On behalf of the advisory board of the John C. Hodges Society, I extend our heartfelt thanks for your financial support of the University of Tennessee Libraries. Your gifts, both large and small, enable our libraries to preserve and advance knowledge in service to the Volunteer Creed to "give light to others." This light comes to us in many forms, from streamed opera performances through the DeVine Music Library to information on pet health that Pendergrass Library provides for both pet owners and veterinary practitioners. Your gifts afford our library staff more opportunities to learn, create, and excel. We appreciate your generosity as it multiplies individual and collective efforts many times over.

Those gifts extend the reach of the UT Libraries beyond the brick and mortar of its buildings, enabling the university to continue its mission-critical work during a devastating pandemic. We celebrate the work of early-career librarians Isabella Baxter and Grace Therrell. Supported by One UT Collaboration and Innovation grants and working with library colleagues, Baxter is developing digital literacy programs for rural Tennesseans and Therrell is creating open and affordable course materials for system-wide use. We celebrate our Library Society Extraordinary Customer Service awardee, Jonathan Dennison, for working diligently and quietly behind the scenes to ensure that library facilities are readied for both daily operations and special events.

We celebrate a year of extraordinarily generous giving and envision only progress forward, even in this time of uncertainty. With your continued financial support, we anticipate new and creative ways of bringing light, of ensuring inclusiveness and diversity in programming and collection building, of fostering safe places for difficult conversations, of building collaborations within and outside the university, and of recognizing growth, learning, and excellence among UT Libraries staff.

Thank you, all, for helping us build a bright future for the UT Libraries.

Linda S. Lee
Chair, Hodges Society Advisory Board

Linda Lee is associate professor emerita of medical education at Duke University.

If you have questions or would like more information, contact:

Casey Fox, Director of Advancement

617 Hodges Library
Knoxville, TN 37996-1000
865-974-0055
casey@utk.edu

Collection, Service, and Scholarship Endowments

Annual income from endowments allows the University Libraries to add to our physical and digital collections, enhance library spaces, access cutting-edge technology, and provide guidance for student success and professional development for faculty and staff. Endowments begin at $25,000, and donors may make a single gift or build an endowed fund over time.

Collections—Humanities

Gene "Mac" Abel Library Endowment
East Tennessee history

Dr. Paul Barrette Music Library Enrichment Endowment
Music

Patrick Brady Memorial Library Endowment
18th- and 19th-century French literature

James Douglas Bruce Endowment
English

Hugh and Margaret Crowe Library Quasi-Endowment
Sociology, urban and regional planning

Kenneth Curry Library Endowment
English and American literature, the arts, philosophy, classics, and history

Durant DaPonte Memorial Library Endowment
American literature

Richard Beale Davis Humanities Library Endowment
Humanities

Clayton B. Dekle Library Endowment
Architecture

Audrey A. Duncan and John H. Fisher Library Endowment for the Humanities
Humanities

Roland E. Duncan Library Endowment
Latin American history

Dr. Harold Swenson Fink Library Endowment
Medieval history

Dr. Stanley J. Folmsbee Library Endowment
Tennessee and American history

Hodges Books for English Endowment
English

Paul E. Howard Humanities Collection Library Endowment
Humanities

Thomas L. James Library Endowment
English

Mamie C. Johnston Library Endowment
English

Jack and Dorothy McKamey Humanities Collection Library Endowment
Humanities

Edward J. McMillan Library Endowment
Religious studies

Elijah Moore Religious Studies Endowment
Religious studies

Flora Belle Moss and Bessie Abigail Moss Endowment
Humanities

John C. Osborne Memorial Library Endowment
German literature and languages

Charles and Elnora Paul Library Endowment
History and English literature

John L. Rhea Library Endowment for Classical Literature
Classical literature

Norman B. Sayne Humanities Library Endowment
Humanities

Dr. and Mrs. Walter Stiefel Library Endowment
Romance languages

Tennessee Tomorrow Humanities Library Endowment
Humanities

Charles A. Trentham Library Endowment
Religious studies

United Foods Humanities Library Endowment
Humanities

Bill Wallace Memorial Library Endowment
Religious studies

Helen B. Watson Library Quasi-Endowment
Music and art

Lindsay Young Library Endowment
Humanities

Collections—Science and Technology

Agriculture and Veterinary Medicine Library Endowment
Agriculture

William Waller Carson Library Endowment
Engineering

Frank M. Dryzer Library Endowment
Mathematics/physics

Carolyn W. Fite Library Quasi-Endowment
Microbiology, biochemistry, cellular and molecular biology

Armour T. Granger Library Endowment
Engineering

Wayne and Alberta Longmire Library Endowment
Monographs, journals, and audio/visual materials

Stuart Maher Memorial Technical Library Endowment
Chemistry, physics, engineering

Department of Mathematics Library Endowment
Mathematics

Adrian Barry Meyers Library Quasi-Endowment
Mathematics, computer sciences, science, biology, or engineering

Tillman and Kimberly Payne Endowment
Agriculture and veterinary medicine

Dr. C. D. Sherbakoff Library Endowment
Botany

R. Bruce Shipley Memorial Endowment
Engineering

Collections—Social Sciences

Renda Burkhart Library Endowment
Business and accounting

Ira N. Chiles Library Endowment for Higher Education
Higher Education

Human Ecology Library Development Endowment
Human ecology

Kenwill Inc. Cartographic Information Center Endowment
Map library

Phillip W. Moffitt Library Endowment
Psychology

College of Social Work Alumni Library Endowment
Social work

Frank B. Ward Library Endowment
Business

Special Collections

Dr. Bill and Carol Bass Library Endowment
Special Collections

Wallace W. Baumann Quasi-Endowment
Special Collections

Margaret Gray Blanton Library Quasi-Endowment
Special Collections

Margaret Graeme Canning Library Endowment
Special Collections

Great Smoky Mountains Regional Project Endowment
History of the Smoky Mountains

Roswitha Haas Preservation and Acquisitions Endowment
Special Collections

Mary Ann Hagler Library Endowment Fund for Theater History
Special Collections

William Elijah and Mildred Morris Haines Special Collections Library Endowment
Special Collections

Angelyn Donaldson and Richard Adolf Koella Historical Documents Endowment
Special Collections

John E. and Mary Poitevent Redwine Endowment for the Great Smoky Mountains Regional Project
History of the Smoky Mountains

Special Collections Library Endowment
Special Collections

Dr. Fred O. Stone Library Endowment
Special Collections

Judith D. Webster Library Preservation Endowment
Preservation

Collections—Undesignated

Reba and Lee Absher Memorial Library Endowment

Lalla Block Arnstein Library Endowment

Violet C. and James M. Blake Library Endowment

Tutt S. and Elizabeth Bradford Library Endowment

Max S. Bryan Library Endowment

Betsey Beeler Creekmore Library Endowment

William E. and Leona G. Crunk Library Endowment

Elizabeth and R. B. Davenport III Library Endowment

Nancy R. and G. Mack Dove Library Endowment

Mildred G. and James E. Fair Jr. Library Endowment

John B. Fugate Library Endowment

Thomas D. Gambill Library Endowment

Henry A. Haenseler Library Endowment

Natalie Leach and James A. Haslam II Library Endowment

J. C. Hodges–UTK Alumni Library Endowment

H. Wheeler and Gladys Hollingsworth and John N. and Joanne Hughes Library Endowment

William H. Jesse Library Staff Endowment

Bill and Rena Johnson Endowment

Dr. and Mrs. A. H. Lancaster Library Endowment

Jack and Germaine Lee Endowment

Library Acquisitions General Endowment

Library Collections Quasi-Endowment

Alberta Longmire Library Endowment

Men's Athletics Department Library Quasi-Endowment

Angie Warren Perkins Library Endowment

Rotary Club of Knoxville Endowment

B. Schiff Family and Betty J. Weathers Endowment

Jack Ross Shelton Library Quasi-Endowment

John J. and Carol C. Sheridan Endowment

John and Janie Sitton Library Endowment

J. Allen Smith Library Endowment

McGregor Smith Library Fund Endowment

Walters Library Endowment

Guy C. Youngerman Library Endowment

Excellence Endowments

Mr. and Mrs. Lytle A. Absher Library Endowment

Anonymous Library Quasi-Endowment

Caroline Perry Cleveland Library Quasi-Endowment

Ellis and Ernest Library Endowment

Franz/Myers Family Library Endowment

Hamilton National Bank Library Endowment

A. H. Lancaster Library Friends Lecture Endowment

Dr. and Mrs. A. H. Lancaster Visual Services Library Endowment

Library Employee Development Endowment

Library Technology Endowment

Edwin R. Lutz Memorial Library Endowment

Lois Maxwell Mahan Library Quasi-Endowment

Bernie B. and Helen Martin Memorial Endowment

Dwight McDonald Library Endowment

Medbery Library Endowment

Harvey and Helen Meyer Endowment

Mitchell-Jarrett Library Endowment

Lucy S. Morgan Library Quasi-Endowment

Stanton and Margaret K. Morgan Libraries Endowment

Jack E. Reese Library Endowment

Lawrence C. Roach Library Endowment

William K. Salmons Libraries Endowment for Faculty Development

Louise and Aileen Seilaz Memorial Library Endowment

John W. and Janie D. Sitton Library Endowment

McGregor Smith Library Endowment

Otis H. and Mary T. Stephens Library Endowment

Florence B. and Ray B. Striegel Library Endowment

Mary Weaver Sweet Quasi-Endowment

Valley Fidelity Bank Library Endowment

Virginia Westfall and Josephine Ellis Library Quasi-Endowment

Ronald H. Wolf Library Quasi-Endowment

Dixie Marie Wooten Endowment

Programmatic Endowments

Tennessee Rising: Women in Research and Development Certificate Program Endowment

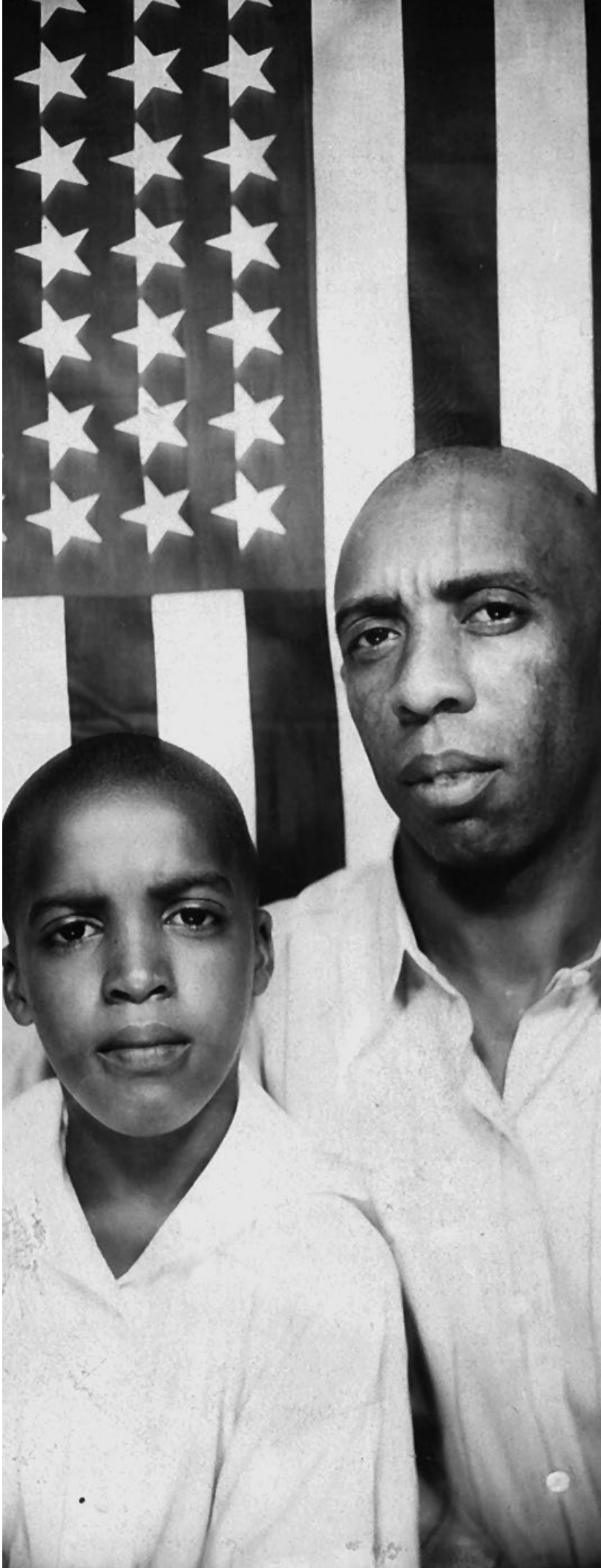
Service Awards

Red and Theresa Howse and Jim and Betty Papageorge Library Scholarship Endowment

Paul M. and Marion T. Miles Library Employee Incentive Award Endowment

Paul E. Trentham Sr. Library Staff Award for Exemplary Service Endowment

UTK Library Friends Service Endowment



from the African American Military Photograph Albums (MS.2881, Betsey B. Creekmore Special Collections and University Archives, University of Tennessee Libraries)

What an interesting ride the 2019–2020 academic year has been. During a time in which all of us have learned to live a new normal, some things remain the same: The University of Tennessee Libraries continues to be the academic heartbeat of our campus. And student success is at the heart of everything we do.

illustration from *The Volunteer*, 1938

I have spent this past year in a constant state of deep appreciation and amazement at the outpouring of generosity by each of you, our friends and supporters. This year, the UT Libraries raised over $4.8 million in cash, in-kind, and planned gift commitments. In addition, I am proud to say that the UT Libraries surpassed its Join the Journey campaign goal by finishing with a total of almost $24 million raised against a goal of $20 million.

We experienced remarkable successes—newly created endowments and the renovation of library spaces to integrate exciting new technologies—and a momentous challenge—the unexpected transition to online learning when confronted with a pandemic. Through it all, the UT Libraries continued its tireless efforts to support the teaching, research, and learning goals of the University of Tennessee.

In February 2020, we broke ground on the Medbery Makerspace, named for longtime library friends Bunker and Treva Medbery, whose generosity is allowing us to equip this exciting new addition to the John C. Hodges Library with tools ranging from sewing machines to 3D printers. The Medberys also pioneered a certificate program that will teach first-year women students how to conduct discipline-based research and integrate their findings into proposals, projects, and presentations.

The support of dear friends Bruce and Nancy Sullivan allowed us to equip a second makerspace for student learning this academic year. The Bruce and Nancy Sullivan Visualization Lab will be an immersive environment that extends learning through large-scale visualization. Equipped with whiteboards for brainstorming and recording ideas, mobile furniture to encourage movement around the space, and simulation software and equipment, the lab will engage students in ideation, collaboration, problem-solving, knowledge application, and presentation of ideas, all in one setting.

The University of Tennessee asks three things of its alumni: *be proud, be involved, and be invested*. As I reflect upon this past year, I am convinced that no other group exemplifies those three qualities quite like UT Libraries supporters. The Volunteer spirit is alive in each of you. And your support of the UT Libraries makes a difference for every student at the University of Tennessee.

Thank you for all that you do for the university and the libraries. We are grateful for your continued leadership and support.

– Brian Broyles, Senior Director of Advancement

Both of our new interactive learning labs, the Medbery Makerspace and the Bruce and Nancy Sullivan Visualization Lab, will remain closed in fall 2020 to protect the health of our students.

JOHN C. HODGES
SOCIETY
UNIVERSITY LIBRARIES

James D. Hoskins Legacy Circle

The James D. Hoskins Legacy Circle honors our friends who have included the University Libraries in their estate plans or other deferred gift arrangement. These gifts help to sustain the library by establishing collection, service, and scholarship endowments to continue a legacy of support for the University Libraries. Following is a list of friends who made gifts before June 30, 2020. If you have included the University Libraries in your estate plans or would like information on how to do so, please contact Casey Fox, Director of Advancement, at 865-974-0055.

Anonymous (4)
Reba Absher*
Aleisha & Brock Asbury
Evelyn Bales*
Louis* & Mary Charlotte* Ball Jr.
Jeff & Denise Barlow
Daniel & Anne Batey
Wallace Baumann*
Pauline Bayne
Nita Buell Black*
Helmut* & Claudine Boehme
James & Shirley Bridges
Delbert & Debra Byrd
Ada Campbell*
Margaret Graeme Canning*
Betsey B. Creekmore
Margaret Crowe*
Anthony Crunk
Kenneth Curry*
Winston Davis
Jay & Diane Desvaux
William & Barbara Dewey
Lew* & Mary Jo Dougherty Jr.
Audrey Duncan
Elaine Evans*
Mildred Fair*
John W. Fisher*
Catherine Fly
Nathan & Mary Ford
Suzanne & Don Freeman
Linda Natiello Friedland
John Fugate*
Robert Gentry Jr.
Jerry Gibbs
Bernard & Lynda Greer Jr.
Mary Greer
Mary Ann Hagler*
Judy Hector
Bryan & Beth Jackson
Russell & Florence Johnston
Charles Jones Jr.
Janet Kennedy
Michael & Amye King
Lucile Lancaster*
Bette Lathrop*
Jack* & Germaine Lee
Linda S. Lee
May Lee
Alberta Longmire*
Diana Lopez
John* & Mary* Lutz II
Susan D. Martin
Barbara Mathieson
Jacklon & Joyce Mays
Seth McGaughran*
Willa McKinney*
A. Bunker Medbery Jr.
David Meriwether*
Paul & Marion Miles
Wayne* & Jeannine* Mitchell
Katherine Moore*
Stanton* & Margaret* Morgan
Donald Nathan
Jane Ann Evans Nielsen*
Kenneth Aaron Pace*
Margaret Payne
Elmer & Billie Pearson Jr.
Linda Phillips & Ken McFarland
DeLane & Shirley Randolph
Les & Marilyn Schreiber
Scott & Kathryn Selbach
Curtis Shelton*
Sara Shipley*
Laura Simic
Judy Slagle
R. Larry & Sharon Smith
Steven E. & Natalie Smith

Otis* & Mary* Stephens Jr.
Bain* & Irene* Stewart
Fred & Helen Stone Jr.
Bruce & Nancy Sullivan Jr.
Michael Thomas
Penny Tschantz
Lance Vincent
Chuck West
Sara Wharton*
Shan & Evelyn Wilcox
Michael & Martha Wilds
Edwin Wright III*

*denotes deceased Legacy Circle members

The Felicia Circle

Lifetime giving to UT Libraries of $25,000+

Anonymous (4)
Neal & Joan Allen
Pat Anderson
Apple Computer Inc.
Aleisha & Brock Asbury
Aslan Foundation
Bacon & Company
Jeff & Denise Barlow
Bill & Carol Bass III
Daniel & Anne Batey
Paige Braddock
Jane Buchanan
John Caldwell III
Sue Conley
Betsey B. Creekmore
Anthony Crunk
Charlie & Patsy Daniel Jr.
Winston Davis
William & Barbara Dewey
Mary Jo Dougherty
Mack & Nancy Dove
Audrey Duncan
Roberta Eblen
Nathan & Mary Ford
Edward & Saundra Gamble
Jerry Gibbs
Gladys Brooks Foundation
Graduate Student Association
Mary Greer
Louis Gump
Roswitha Haas
James & Natalie Haslam II
Judy Hector
Home Federal Bank of Tennessee
IAVO Research & Scientific
Don & Barbara Jett
Gary & Janet Johnson
Rena Johnson
Ellen & George Kern
Michael & Amye King
George Kirchner
Germaine Lee
Marie Leonard
Michael & Nancy Lofaro
Diana Lopez
Rich & Patricia Mallicote
Jerry & Helen Maroon
Bunker & Treva Medbery Jr.
Paul & Marion Miles
S. Wylie Milligan
Catherine Mizell
Phillip Moffitt
Peter & Katherine Moore
John Niceley & Martha Kern
Townes Osborn
Margaret Payne
Ronald Petersen & Karen Hughes
Craig & Suzanne Ross Jr.
Roberta Akin Scull
Judy Slagle
Rita Smith
Fred & Helen Stone Jr.
Bruce & Nancy Sullivan Jr.
Tyler Summitt
W. Earl & Patricia Tatum
Brent & Rachel Trentham
Penny Tschantz
Teresa & Ben Walker
Warner Bros. Inc.
Robert Welker
White Realty & Service Group
David & Sandra Williams
David & Debbie Wooten

The Dean's Circle

July 1, 2019 – June 1, 2020

$5,000+

Bill & Carol Bass III
Paige Braddock
Sue Conley
Betsey B. Creekmore
Don & Suzanne Freeman
Roswitha Haas
Don Jett
George & Ellen Kern
Diana Lopez
Bunker & Treva Medbery
John Nicely & Martha Kern
Roberta Akin Scull
Fred Stone Jr.
Bruce & Nancy Sullivan
Tyler Summitt
Penny Tschantz

$2,500–$4,999

Wayne & Patricia Clark
James & Natalie Haslam II
Sufenne Hung
Richard Rose
Teresa & Ben Walker
Maureen & Arthur Wiesemann

$1,000–$2,499

Jimmy & Ilene Cheek
Stephen & Nancy Fischer
Louis Gump
Clay & Deborah Jones
Linda S. Lee
John & Mary Maples
Ailsie McEnteggart
Carolyn & Fred Morrison Jr.
Margie Nichols & John Gill Jr.
David Nifong
Ronald Petersen & Karen Hughes
Linda Phillips & Ken McFarland
Carolyn Rieben
Suzanne & Craig Ross Jr.
Kenneth & Patra Rule
Thomas & Charla Sherbakoff
Rita Smith
Douglas Stickle
Deborah Thompson-Wise & Ken Wise
Etta Mae Westbrook
White Realty & Service Group
Betty Wilke
Wolf Run Foundation
Marianne Woodside & Phil Hamlin Jr.

$500–$999

Steve V. G. Backer Jr.
Steve & Margaret Miller
Catherine Mizell
Thomas Neal Jr.
Gavine Pitner
Suresh & Latha Ponnappa
Judy & Don Slagle
Larry Stanifer & Colleen Spiering
Jim & Anne Stokely
Joe Trahern & Peggy Gates
Clement Turner
University Women's Club of UT Knoxville
Charlie & Nancy Wagner
Etta & Amos Wilson

$250–$499

Timothy Cox
Brian & Heidi Gard
Bob Gentry & Mary Sue Koeppel
James & Martha Gill
Marty & Lori Gillespie
Ann & David Gorwitz
Elizabeth & Michael Greene
Katy Harp & Zak Weisfeld
Paul & Meredith James
Lauren & Bruce Jennings
Rena Johnson
Charles Jones Jr.
Deborah Jones & Frank McCloskey
Bradley & Joyce Kerr
Laura Kersey
Jane & Robert Munsey
Alice Newell
Ralph & Linda Norman
Margaret Partee
Ed & Corinne Patrick
Teresa Price
Elizabeth & Kerry Regen
Wanda & Jan Rosinski
Harold Roth & Gracia Bobbitt
Molly & David Royse
Connie & Michael Schingle
John & Carol Sheridan
Donald & Cheryl Stinnett
Bethany & Graham Taylor
Michael Thomason
Kay & William Tyler
Thomas Ungs
John & Sara Williams
Elizabeth Wilson
Amy Yancey & Manning Jenkins

$100–$249

Ruth Adar & Linda Burnett
Awad Ahmed
Charles & Mary Aiken
Paul & Dorothy Akin
Peter Andreae & Suzanne Lenhart
Andrei & Daniela Apostoaei
Regan Avery
Dewayne & Sherry Backhus
Kathleen Bailey
William & Margaret Baldauf
Jeffrey Barry
Robert Bassett
Jennifer Beals
William & Mary Edna Blackmon
Mary Bogle
Johnnie Boling
Judith Boyd
Brian & Lauren Broyles
Tim Broyles
Patrick Buchanan
Jim Casada
William Cathey
Chi & Wanda Chen
Chris & Khristan Cimino
Lisa Cockerill
Peter Condiles
James & Carol Conklin
Jerry & Mickey Cook
Carl & Susan Cowan
Robin Cox
Duncan & Margaret Crawford
Richard Curry
Randy Curtis
Robert & Sharon Davies
Ronald Dean
Michael Diacin
Elroy & Perrin Diatikar
Nelson Dunn
Arthur Echternacht
Martha Edington
Samuel & Debra Edwards
Sam & Karen Elliott
Evelyn & Thomas Emory
Kenneth & Dianne Foster
Sarah Frazier
Linda Natiello Friedland
Edward & Saundra Gamble
Geraldine Gesell
Alan Goslen
James & Lucy Graves
William Hart
Ralph Hickman
Miroslav & Nathalie Hristov
Mildred Jaquish
David Jensen
Chris Jepeway
David & Lisa Jones
John Jones
James & Teresa Kelly
Robert Knies

Rudolf Koester
John & Ann Kvach
Curtis Laush & Wen Hsu
Mark & Susan Leitson
Mark & Lagretta Lenker
Charlie & Libby Lewis
Gerry & Jane Lubert
Benjamin Lusby
Samuel Mayo
William & Linda McNabb
Bruce & Donna McNiel
Phillip & Patricia Michelet
Janet Miles
Frederick & Anne Moffatt
David & Nan Mouron
Laureen Moyer
Melinda Murtaugh
Bradley Nitzberg
David & Katie Ogle
Robert & Nancy Ordman
Karen Ousley
Thomas Owens & Susan Baese
Victoria Packard
Ethan Peebles
James & Jane Phillips
Joseph Prestia
ProQuest
Michael Ralston
DeLane & Shirley Randolph
David & Lee Ann Ratledge
Gordon & Nancy Ridenour
Ernest Roberts & Anchalee Panigabutra-Roberts
Aryn & Michael Romer
Avigail Sachs
Bert & Rusha Sams
Scott Sams & Jennifer Gramling
Anna Sandelli
Donald & Eleanor Sellstrom
Laura Simic
Frederick & Harriet Simmons
Livy Simpson
David Sims & Melanie Miller
Stephen Smalling
Mary Smethells
Steven E. & Natalie Smith
Thomas & Alisandra Snyder
Judy Solberg & Judson MacLaury
Anthony Soza
Cynthiana Spangler
Seth Sparkman
Joseph Sparks
Samuel Stapleton Jr. & Patricia Hudson
Carl & Nancy Stiefel
Joseph Stiefel
Kristin Stone
Beatrice Thompson
Keith Tillman
Van Ha To-Cowell
Timothy Touzel & Ine Stevels Touzel
Robert Tuck
Shanna Veach
Sam & Mary Ann Venable
Julia Viera
Georgiana Vines
Robert & Celia Walker
Alan Wallace & Leah Cox
Samantha Ward
William & Linda Wheeler
James Whiteaker
James & Carol Williamson
Hal Wilson
Ward & Mary Wilson
Newell & Mary Witherspoon
Kenny Woodhull

$1–$99

Gary & Ramona Allen
Mary Allen
Peyton Ankers
Eric & Amy Arnold
Amy Atchison
Caroline Barnett
Zane & Linda Bell
Thomas Berner
Emily Bernier
Patricia Boling
Charles & Karen Bramwell III
John & Patricia Branch
Michelle Brannen
Tonya Brewer
Ernest & Charlotte Brothers
Julie Brown
Randall Brown & Deborah Counce
Susan Bryant
Nancy Butkovich
Christopher & Rachel Caldwell
Emily & George Campbell
Jennifer & Adam Campbell
Catherine Carmack
George & Nicole Carney
Janella Carpenter
Stephen & Karen Catlett

Brad Chambers
Hanyu Chen
Jon Chisholm
David & Amy Clugg
Bess Connally
Sophie Cook
Ruth Coughlin
Angela Danovi
Traci Davis
William Davis
H. Edward Dickerhoof
Robert Dobbs
Anne Dowis
Patricia Duerksen
Cheryl Durden
Judith Duvall
Taylor Dyer
Bridger Dyson-Smith & Kathryn Wibking
Scott & Juilene Ehmig
Bill Eigelsbach
Stephen & Judith Eubank
Don & Sandra Fancher
Kathryn Ferguson
Allen & Elizabeth Fields
Dorthy Fonville
John & Mary Foreman
Jereme & Brittany Fowler
BIll & Mary Fox
Casey Fox & Jesse Fox Mayshark
Bob Gall
Helen Galloway
Robert & Heidi Gillis
Sara Green
Daniel Greene
Deborah Grimm
Jonathan Guilford
John & Carla Gunderson
Darryl & Dara Hailes
Meredith Hale
Joan Hanks
Brittany Hatcher
James Hayes
Samuel Helton
Colin & Christine Holloway
Thomas & Virginia Hood
Eric Horton & Jennyfer De Barry
Ann Howard
Lawrence & Miriam Hribar
Charles & Sandra Huddleston
Mackenzie Hudgins
Rita Huffstetler

Allen Irwin
Brandon Jackson
Nan Jesse
Jerin & Kristen Kaldenberg
John Kaley
Richard & Judy Kane
Olivia Kelley
Niki Kirkpatrick
Theresa & Kenneth Kitchell
Nicholas Koncar
Kendrick Kronthal
Stephen Lack
Mike & Lynn Laethem
Jonathan & Jessica Law
Katie Layton
Robert & Jane Leonard
Paolo Letizia
Beverly Lowe
Julie Lynch
William & Nancy Lyndon
Thura Mack
Joseph & Sara Mackin
Nasib Mansour
Joseph & Cynthia Mastro
Jay & Faith Mayfield
Allison McKittrick
Margaret McMillan
Linda Mefford
Thomas & Charlotte Melnichok
Steven Milewski
Steven Monteith
Mary Moon
Abigail Morgan
Kendrick Mullins
Doug & Bonny Naugher
William & Catherine Neal
Angela Nguyen
Erin Nunley
Jeff & Whitney Overbay
Taylor Parker
Brenda Patterson
Majid & Margaret Paydar
Patricia Pennington
Conner Peppard
Susan Pritchard
Sandra Putnam
Chara Ragland & John Gold
Seth & Loren Reagan
John & Marjorie Reynolds
Patsy Ring-Boulie
Rhee Robinson

Michael Rogers
Martha Rudolph
Ingrid Ruffin
Dennis & Cathy Rush
Annamarie Russell & Cory Rimmer
Daniel & Sarah Sanders
Tyler & Cristine Schlandt
John & Sharon Sexton
Kyle & Allison Shepard
Kathryn Shepas
George Shields & Jordan Frye
Leigh Shoemaker
Taylor Simms
Cloid & Carolyn Smith
R. Larry & Sharon Smith
Sining Song
Janet Spahr
Donna Spencer
Normann Sprinz
Kelly Steele
Scott & Julie Stewart
David Stiefel
Dykeman Stokely
Larry & Beverly Strange
Gary Taylor
Angela & William Thacker
John & Jeannie Tobias
Gilbert & Ruth Van Over
Ann Viera & David Wilson
Stacey Wade
Mary Walker
Erick & Laura Weber
Sarah Weeks
Carlos & Gail Williams
Jason & Maleia Wood
Susan Wood
Joyce York
Hayley & John Young
Xiaojuan Zhu

COLLECTIONS MATERIALS DONORS

Rebecca Fogle Anyi
William R. Black
Tyler Boyd
Frank Brannon
John Burkhart
Ernest Cadotte
Bill Eigelsbach
Jim Farmer
Lynn Faust
George & Juanita Fox
Fulton High School Comics & Manga Club
David Gaffin
Glenmore Preservation Society, Inc.
Great Smoky Mountains Conservation Association
William Haley Jr.
Deborah Henry
Jennifer Hill
The Irving Club
Johnson University
Ruth Kriz
Michael Lofaro
Douglas McKamey
Allison McKittrick
Kathryn Powell
DeLane Randolph
Jane S. Row
Smoky Mountains Hiking Club
Jared Sprecher
Harry Trythall
Alfred Watson

IN HONOR OF

Shelley Binder
Charles Brakebill
Anne Bridges
Natalie Bumgarner
Andrew Burns
Betsey B. Creekmore
Regina Dean
Albert Hill Jr.
Sarah Hillyer
Ashleigh Huffman
Glenn & Carole Myers
Mark & Gretchen Neisler
James Newburn
Donde Plowman
Natalie Rice
James & Jane Scott
Sharon Smith
Steven E. Smith
Cynthia Tinker
Megan Venable
Ann Viera
Christine Vossler
Robert Wake
Jack Williams

IN MEMORY OF

Margo Akerman
Peggy Atchison
David Craig
Hugh Jaynes
Elizabeth Jones
Frank Murtaugh Jr.
Betty Neal
Martha Osborne
David Powell
John Quinn
Wilma Dykeman Stokely
Mary Traylor

Alpha Kappa Alpha Sorority (image from the Beck Cultural Center), *Volunteer Voices* digital collection. This collection houses materials from archives, historical societies, libraries, and museums from across the state.

THE UNIVERSITY OF TENNESSEE KNOXVILLE
UNIVERSITY LIBRARIES

1015 Volunteer Blvd.
Knoxville, TN 37996-1000

NONPROFIT ORG.
US POSTAGE
PAID
PERMIT #481
KNOXVILLE TN

STAYING CURRENT. STAYING CONNECTED. SPEAKING VOLUMES.

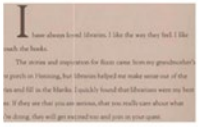
Share in the stories of the people and the collections that have helped shape the university, Knoxville, and Tennessee. Get behind-the-scenes details on the events and the projects we're working on now by visiting *volumes.utk.edu*.

Entering the Vault: An Interview with Brooke Gross, Graduate Student Assistant for Rare Books

CHRIS CALDWELL

Chronicling COVID-19: An Update from University Archives

BECKY BECKER



New Acquisitions Update – Fall 2020

JENNIFER BEALS

Reflecting on our Foundations: Native Stories and Voices

MARTHA RUDOLPH

The University of Tennessee is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA institution in the provision of its education and employment programs and services. All qualified applicants will receive equal consideration for employment and admission without regard to race, color, national origin, religion, sex, pregnancy, marital status, sexual orientation, gender identity, age, physical or mental disability, genetic information, veteran status, and parental status. The university name and its indicia within are trademarks of the University of Tennessee.