

University of Tennessee Library Development Review 2020 - 2021

BE CREATIVE

UT Libraries staff are nothing if not creative! Learn about our new virtual events, our digital publishing ventures, and our reading challenge to fifth graders at the Green Magnet Academy.

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ON March 16, 2020, Chancellor Donde Plowman announced that the university would transition to online learning. The coronavirus pandemic had reached Knoxville, but there had not yet been a single confirmed case on campus. Protecting the health and safety of students and employees was paramount, and the university leadership had been preparing for this eventuality. For the remainder of the semester, students would study from home and staff would work remotely.

In fall 2020, our community returned to a very different on-campus experience that relied on extensive procedures and restrictions to minimize the spread of COVID-19—including wearing masks, social distancing, daily self-screenings, pooled testing, and contact tracing. Many students and staff continued to study and work remotely.

As I write this, UT students are back on campus for the 2021-22 academic year, looking forward to traditional campus life with in-person activities. But I would like to take a moment to look back and brag on our library staff for their remarkable resilience during the year that normal campus life was suspended because of the pandemic.

Suddenly sequestered at home in spring 2020 (many home-schooling children, caring for family members, or working from makeshift offices), staff nonetheless were relentless in their efforts to ensure that UT students stayed on track toward success. Some volunteered to staff our chat service to help students navigate online library research. Others created new online workshops for student scholars or digitized teaching collections of primary resources so online learners would have the same robust library experience as earlier classes. Normal library tasks continued, from purchasing library materials to offering research assistance. At the same time, a number of library staff volunteered to act as COVID contact tracers or call center operators, to serve on university task forces, or to provide technical support for the new classroom technology needed to deliver remote learning.

If anything, demands on library staff only escalated. But challenges were met with creativity and dedication.

The sudden change to remote work was disorienting, but so was the return to our offices. As we began a phased return to the libraries, staff encountered new stresses. Throughout it all, staff remained optimistic and highly motivated. And, quite possibly, we emerged from this strange, disjointed year closer to our library colleagues than ever.

Supporting the needs of student and faculty scholars is a perennial challenge. No doubt, new and unforeseen obstacles to meeting that obligation will test our mettle. But our library staff is equal to the task. I look forward to the year ahead knowing that no matter the challenges we face, we will be guided by our chancellor's appeal: "**Be creative. Be compassionate. Be flexible.**" I have this confidence because of the resiliency and dedication I have witnessed among our staff members over the last year and a half.

Steven Escar Smith, Dean of Libraries

CONNECTING GLOBALLY FROM THE COMFORT OF HOME

by Casey Fox,
Martha Rudolph,
Annamarie Russell,
and Christine White

Faculty and staff at UT Libraries cherish every opportunity for connecting with members of the Volunteer community. Throughout the 2020–21 academic year, library faculty and staff remained focused on providing uninterrupted library services despite the obstacles posed by the COVID-19 pandemic. We were also determined to carry on with the libraries' many engaging events. Transitioning a full schedule of in-person events to a virtual setting was a formidable challenge, but reimagining our events gave us a chance to get creative and learn new skills—and ultimately to enhance connections with library lovers on a global scale.

When the traditional event season kicked off in the fall semester, there was a new buzzword floating around: Zoom fatigue. Everyone was bemoaning the time spent on Zoom. It quickly became apparent that a different platform for delivering events might help differentiate our content from the typical work or school day. After exploring the available options, the event team decided to try out the livestreaming platform StreamYard. The key reasons for road testing this new-to-us technology were ease of use, integration with various social media platforms that many were already using for entertainment and connection, and StreamYard's built-in opportunity for enhanced audience engagement. Adopting this new platform helped us premiere a new event series in 2020: *In Conversation*.

In Conversation

On Tuesday, August 18, more than 100 book lovers and library supporters tuned in through either YouTube or Facebook for UT Libraries' first-ever virtual literary event. In partnership with Union Ave. Books in downtown Knoxville, we welcomed authors **Ron Rash** and **Crystal Wilkinson** for a conversation about Rash's newly released collection, *In the Valley: Stories and a Novella Based on "Serena."*

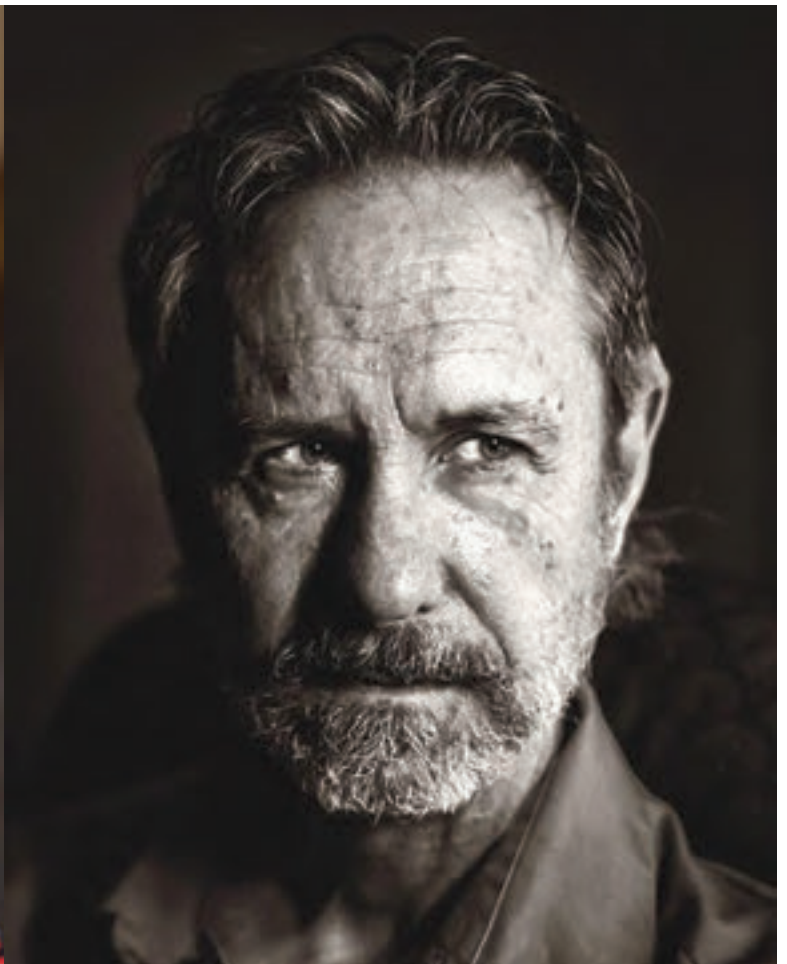
Rash is the Parris Distinguished Professor in Appalachian Cultural Studies at Western Carolina University as well as a *New York Times* best-selling author. His books *Serena* and *Chemistry and Other Stories* were both PEN/Faulkner Award finalists.

Wilkinson is an associate professor of English in the Master of Fine Arts creative writing program at the University of Kentucky. She is the author of short stories, poems, and essays, and her novel, *The Birds of Opulence*, won the 2016 Ernest J. Gaines Prize for Literary Excellence.

The largely unmoderated conversation between Rash and Wilkinson gave audience members the chance to feel like flies on the wall as the two colleagues discussed their craft. Rash began by reading an excerpt from *In the Valley*, and the authors discussed his motivations for revisiting the character of Serena Pemberton and the influence of *Macbeth* on narrative structure and character development. The conversation continued, weaving through a variety of topics including

Appalachian identity, the writing process, and the environment. Davis Shoulders from Union Ave. Books joined the conversation at the end to pose some of the thoughtful questions that audience members had submitted via Facebook and YouTube during the live event.

The feedback we received after this inaugural event was overwhelmingly positive—including that we received from the authors. Rash stayed on after the broadcast went dark to the public eye and chatted for a while longer with the event's emcee and producer, reflecting on the evening and the world at large. Audience comments emphasized the ease of attending and the casual nature of the event, with numerous inquiries as to when the next *In Conversation* event would be held.





Bettye Kears and **Robert Bland** headlined the second event of the series, which aired live on December 8.

"I learned that wherever African slaves once walked, history had tried to erase their footsteps," Kears told our audience. "I also learned that enslaved people were remarkable individuals who possessed inner strength and extensive hope, by which they survived, and many talents, by which they contributed tremendously to America." She and Bland, an assistant professor of history and Africana studies at UT, were discussing Kears's book, *The Other Madisons: The Lost History of a President's Black Family*.

According to family legend, Kears is a descendant of President James Madison and his enslaved cook and half-sister, Coreen. *The Other Madisons* traces her quest to learn more about her ancestors.

Kears was a retired pediatric physician and geneticist when she became the eighth griotte, or oral historian, for

her family. "I knew that through their words alone, West African griottes and their male counterparts, griots, have preserved entire cultures for thousands of years," she said. Kears's mother, who took great pride in their family's descent from one of our nation's founders, passed the torch of family pride and history to Kears.

"My family's credo—'Always remember: You're a Madison. You come from a president and African slaves.'—has been a source of inspiration and pride for more than 200 years. But when I became the griotte, I began to question why the credo should make me proud. For me, it resounded with the abuses of slavery. So in 1992 I began my journey of discovery—of my ancestors, our country, and myself."

To construct a narrative of her family's history, Kears undertook an odyssey from the cradles of the West African slave trade to the Southern plantations where her ancestors had been enslaved. "These travels were important to me in understanding, or trying

to understand, a vital part of who I am and how I became who I am. I always had the advantage of being safe. I could always walk away. But this was the closest I could come to understanding what my enslaved ancestors had experienced and how those experiences had helped shape me."

More than 500 people tuned in to the event, including viewers from outside the US. Toward the end of the evening, one audience member made a surprising discovery. During the Q&A segment, she and Kears realized that they share a common ancestor and are, in fact, distant cousins. Cousins, unknown to each other an hour before—the event organizers were touched by this unexpected finale to our virtual event.

The highly successful event was produced in partnership with Union Ave. Books, the UT Black Alumni Council, and UT's Division of Diversity and Engagement and Office of Multicultural Student Life.

The StreamYard platform allowed UT Libraries both to experiment with new events and to maintain the momentum of beloved events such as *Boundless: Artists in the Archives* and the annual Wilma Dykeman Stokely Memorial Lecture.

Boundless: Artists in the Archives

The *Boundless* series highlights the cultural and research value of UT Libraries' special collections by commissioning musicians and other artists to explore our archives and translate their insights into the language of their craft. Knoxville musician **Marcel Holman** was the featured artist at a livestream event on November 19. It was the third musical performance in the *Boundless: Artists in the Archives* series—and our first ever online.

When we invited him to participate in the *Boundless* program, Holman—a veteran of the Vietnam War—chose to delve into some of the soldiers' memoirs and wartime correspondence preserved in the Betsey B. Creekmore Special Collections and University Archives. There he discovered a cache of letters written by a soldier deployed to Vietnam, Dannie Arthur Carr, to his high school sweetheart back in Sevierville, Tennessee.

In composing the two songs that premiered during our broadcast, Holman drew on those letters. "[Dannie Carr] was writing his sweetheart a letter every three to four days," Holman told our audience. "On [July 2] of the year of his tour, that was the last letter that he wrote. And he was telling her that he was hoping that he could spend time with her and do all the things they wanted to do together. . . . It was really touching. . . . July 2 was the day of his last letter. And sadly, on July 3 he lost his life in combat. . . . That was the major inspiration for 'All I Have to Give.'"

Introducing his second song, Holman explained, "I thought I would write another composition that would not necessarily be as melancholy as that. I wanted to write something that gave a ray of hope even though the situation was dire and you were in combat. . . .

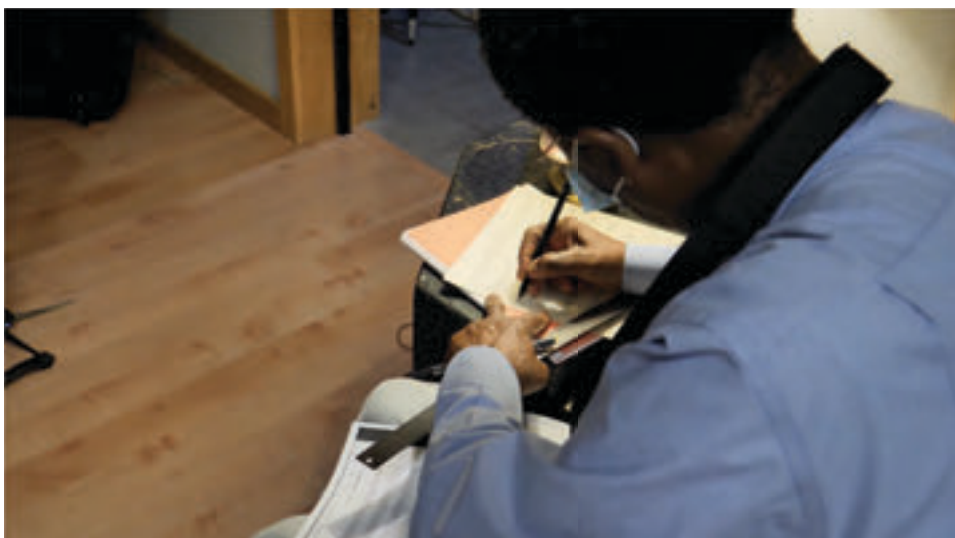
Never let go of hope. So the title of this is 'Never Gonna Let It Go.' . . . It's talking about the hope of humanity. Even though things may be dark . . . look for the ray of sunshine or the sunrise or the hope to come."

The evening included live interviews with Holman interspersed with pre-recorded studio performances of the songs, featuring local R&B and jazz musicians, and an opportunity for audience questions. During the Q&A, Dean of Libraries Steve Smith asked Holman, "Have you ever used letters or historical artifacts to inspire your songwriting before? How did this project differ from your normal writing process?" Holman replied, "It didn't differ

very much—because normally I listen to things around me, then I formulate compositions according to my environment, whatever I'm hearing or seeing or involved in."

What felt strange was stepping into the role of songwriter. "I'm not writing lyrics every day. I prefer to stick to the music—the harmonies and melodies." There was no doubt that Holman was up to the challenge. Comments posted by audience members were overwhelmingly positive and full of genuine appreciation for the talent and creativity of all the musicians involved.

Our evening with Marcel Holman was co-sponsored by the UT Veterans Resource Center.



Wilma Dykeman Stokely Memorial Lecture

The 2021 Wilma Dykeman Stokely Memorial Lecture, featuring authors **Wiley Cash** and **Frank X Walker**, live-streamed on the evening of March 9. The lecture honors Wilma Dykeman Stokely (1920–2006), writer, speaker, teacher, historian, environmentalist, and longtime friend of the Knox County Public Library. Her papers are part of UT's Betsey B. Creekmore Special Collections and University Archives. The event is hosted annually by the Friends of the Knox County Public Library and the John C. Hodges Society of the UT Libraries.

Walker was the first African American writer to be named Kentucky poet laureate and currently heads the MFA creative writing program at the University of Kentucky. A founding member of the Affrilachian Poets, he has published 10 collections of poetry. Cash is a *New York Times* bestselling novelist and serves as the writer in residence at the University of North Carolina–Asheville. The two have worked together before, and the ease of their friendship and their broad-ranging talents helped us to successfully transition another traditional event to a virtual setting.

During the event, Walker read several poems from his newest collection, *Masked Man, Black: Pandemic and Protest Poems* (a title inspired by Paul Laurence Dunbar's poem "We Wear the Mask"). The book gathers poems Walker began writing last year while sheltering in place and—like all of us—dealing with the dual pandemics of COVID-19 and racial unrest. "I posted them every day on Facebook for the whole month of April—a very early raw form of everything I wrote . . . I knew other people were suffering too, and I wanted to give people an outlet, to have some point to talk about it and to see what other people are experiencing. . . . It's almost like a documentary."

Walker tried to find something positive in the experience of the pandemic. "It's a really difficult place to look for something that qualifies as a silver lining," he said, but after being sequestered at home, "I found myself with

this unexpected bounty of extra time to read more and to write more. . . . And the most positive thing that happened for our family was we started gardening."

Cash, too, found a silver lining in sheltering in place: "I'm a full-time writer. But what that means is I teach, I edit manuscripts, I do workshops, I travel for readings . . . I do a whole bunch of things to sustain my writing. . . . I don't punch a time clock to go in at nine and get off at five. I wish I did. But the pandemic allowed me to do that."

Cash read excerpts from two of his novels—first from *The Last Ballad*. Set in Gaston County, North Carolina, where Cash grew up, *The Last Ballad* recounts the struggle of the labor movement in early 20th-century America through the story of mill worker Ella Mae Wiggins. Cash also read from the opening chapter of his forthcoming novel, *When Ghosts Come Home*, set in coastal North Carolina, and explained its genesis.

"I'm the kind of person that feels a deep connection to region," Cash said. "It dawned on me that my children are growing up on the coast of North Carolina. And it is a landscape, it is a culture, it is a pattern of weather, it is a geography that is, has been, and I imagine will continue to remain very foreign to me. And I constantly find myself trying to make sense of this place. And I have a bit of anxiety in my darkest moments that my daughters' experience of growing up here is going to be so different from my own experience of growing up west of here that there is going to be some kind of irrevocable difference in our understanding of the world.

"And so I thought maybe I should write about this part of the state. And maybe I should write about eastern North Carolina's history, especially the racial legacy of a place like Wilmington, Brunswick County, New Hanover County—the site of the only successful coup in American history, in 1898, when a race massacre overturned a locally elected government . . . site of the Wilmington Ten, one of the great injustices of the

civil rights movement. . . . It's a coastal novel. And this novel is my attempt to make sense of this place."

Audience members found solace in discovering that both writers used their craft to make sense of and begin to process their personal experiences of living through a pandemic. Feedback following the event included repeated declarations from audience members of their plans to begin journaling and writing to help process their own thoughts and experiences during these unprecedented times.



When the UT Libraries events team reflected on the past year, we all reached similar conclusions: Virtual events opened the doors to welcome Volunteers around the world and created new outreach opportunities. We genuinely missed the face-to-face connections and palpable excitement that in-person events create. But virtual events bring their own treasured moments. During a test run a few weeks before the Wilma Dykeman Stokely Memorial Lecture, the UT Libraries' special events coordinator, Annamarie Russell, was joined onscreen by her younger daughter. Russell introduced Wiley Ruth Ann to Wiley Cash and Frank X Walker, revealing that it was little Wiley's first birthday. This led to a conversation about children and yet another moment during the pandemic when formalities were dropped and working lives blended with our everyday living.

In the future, the events team hopes to hold hybrid events, giving everyone a chance to be a part of some of the special moments that UT Libraries events create—wherever they take place.

Stay connected with @UTKLibraries on Facebook, Instagram, and Twitter for the most current event information.

CREATE

The Reading Design Challenge, a collaborative project between UT Libraries and Knox County's Green Magnet Academy, began in the summer of 2020. Tiffany Collins, a teacher from Green Magnet, invited Thura Mack, coordinator of community learning services and diversity programs at UT Libraries, to help the school create and implement a fun and dynamic program to promote a love of reading. Knowing that the pandemic would continue to affect education, the program was created to be virtual yet engaging for the student learners.

We formed a Reading Design Challenge team to create the curriculum and get the program off the ground. In addition to Mack and Collins, the team included two UT students—graduate student Tori Gilkeson and undergraduate Chloe Freeman—and Amanda Goodwin of Barnes & Noble. The program's objectives were to have students read three books and complete a design challenge based on each book. The team wanted to be sure that students were doing more than just passively reading by asking them to engage with the text and apply their learning and thought process to a creative project.

Reading design challenges are not unique to UT or Green Magnet Academy, but this particular program was created to meet the specific needs of the Green Magnet students based on their interest in various book genres. Because Green Magnet is the only magnet elementary school in Knox County focused on STEAM (science, technology, engineering, arts, and mathematics), the team worked to integrate STEAM principles into the reading program. For example, check-in questions, surveys, and challenge design planning throughout the program incorporated the engineering design process, a set of established steps for solving engineering problems.

For the pilot program in 2020–21, we decided to focus on fifth-grade students as the target audience, with approximately 50 students in four

THE READING
CHALLENGE
Thura Mack, Tori Gilkeson, Chloe Freeman, and Tiffany Collins



classes. Selecting the right book for the launch of the program was essential, and after much discussion we decided on *New Kid* by Jerry Craft. The graphic novel format was unique, and the students would have the opportunity to meet the author virtually through a Barnes & Noble livestreamed event planned for that fall.

DESIGN

The Reading Design Challenge was designed to give the students a voice and to allow them to share their thoughts and creativity with their peers. We wanted the students to be active participants and to feel a sense of ownership over the program. Student feedback throughout the challenge demonstrated their understanding of the books and allowed us to make adjustments based on teacher and student needs. Interactive workshops encouraged discussion, built relationships, and prompted students to share their individual experiences related to the books they read. We met simultaneously with students both in person and virtually through Microsoft Teams to make sure all learners had an opportunity to participate and be involved in each session.

Students took a positive approach to the program, demonstrated by their willingness to answer questions and the favorable and enthusiastic feedback given to their peers and the challenge facilitators. The copies of *New Kid* distributed to the students were originally intended to be kept at school, but the students were so excited that many requested and received permission to take the book home and read ahead. After the students completed their projects for that first book, part of the celebration was learning that they would be able to keep their copy. Upon hearing the news, the students roared with excitement and cheered, with big smiles visible all around the room.

Conferring with our teacher liaison about the next book adventure, we decided to tie our spring Reading Design Challenge to the statewide STEM Design Challenge. The statewide challenge this year asked students to

come up with a business idea for a social enterprise and draft a business plan and product. We knew the students would be excited about having the chance to present their ideas and receive mentorship from the Tennessee STEM Innovation Network. We selected a nonfiction book about entrepreneurship, *Kidpreneurs*, to accompany that assignment and to offer a contrast to the fictional first read. The students had lots of time to focus on brainstorming and inventing their business, and we created supplementary materials to help them organize their ideas and devise a cohesive business plan.

The students were looking forward to this challenge, and they were especially thrilled by the idea of being able to make a little money for themselves. To allow the students to share their ideas, we set up a virtual *Shark Tank*-style competition with our team, school administrators, and guests from the community as judges. Students didn't receive rankings, but the judges asked questions and gave feedback to help them prepare to submit their project to the statewide challenge. Four sets of students participated and shared their business ideas. Given the imaginations of those fifth-grade students, the sky was the limit as they shared their products and business plans.

The final book of the year was picked by the school as part of a new One Book, One School program. Educators selected *The Wild Robot* for its STEM themes and direct relevance to the school's goal of increasing student awareness of STEAM-related careers along with fostering a love for reading. As a way to support fluency and comprehension in reading, we produced recordings of each book chapter for the students. We also hosted an end-of-year celebration with certificates for each student, teacher, and facilitator who worked on the program.

At the end-of-year wrap-up meeting and celebration, we asked for reflections on the year and what advice the students would give to the upcoming fifth-grade class. Almost unanimously, the students let us know that the graphic novel *New*

Kid was their favorite book. But the most popular challenge was definitely the business plan that accompanied *Kidpreneurs*—we seem to have some young entrepreneurs on our hands! The students were surprised to be left with one final challenge from the librarians: to get a public library card over the summer. And Amanda Goodwin discussed the Barnes & Noble summer reading program and the opportunity to get a free book. The liveliest part of the celebration was our activity: playing “Would You Rather?” with questions such as “Would you rather be a student at Jordan's school in *New Kid* or be an animal on the island in *The Wild Robot*?” The students responded enthusiastically and confidently with their choices. They knew exactly what they wanted and enjoyed, and no one seemed to be waiting for classmates to respond first before making a choice. It was a wonderful culmination of a great year and a successful program.

INVENT

As part of the Reading Design Challenge, students created pages from graphic novels, movie trailers, business plans, and other related projects. While reading *The Wild Robot*, they built cardboard robots. The students' personalities shone through in every project they crafted.

Students worked individually and in collaborative groups, and they were able to see the creations in their imaginations come to life—which ultimately meant the program was a success. The students' creative output demonstrated that they were understanding and applying what they had learned to solve real-world problems—social, environmental, and cultural—based on books from the school year. The quality of work improved and increased in complexity as the program progressed.

CHALLENGE MET!

Reading is important for young people, and instilling a love of reading and good reading skills at an early age can set them up for success in the future. Reading challenges such as the one we presented at Green Magnet Academy

can help kids learn and practice critical thinking skills as well as creativity, adaptability, and problem-solving. Books can be a source of knowledge but also a creative outlet for students to showcase their imaginations, gifts, and talents as young learners. Having a creative component to the program suited this age group well and helped them reflect on a lesson learned from their reading and recontextualize it within their own lives.

Over the course of the year, the library partners in the reading challenge built relationships with the students and teachers, continually refined our plans, and had lots of fun. The students were consistently enthusiastic and willing to take on challenges, persevere, and maintain a growth mindset each time. The program was tweaked and improved as it went on, and while the next year may bring many changes, we look forward to continuing the Reading Design Challenge.

Open to All

by Rachel Caldwell

Opening the door of a library is an act full of promise. Synonymous with knowledge and education, the open doors of a library invite and welcome everyone to a world of ideas.

But in the digital world, the phrase *open doors* means something very different: access to digital resources not bound to a building or limited to a local community. For example, many articles and data sets in the sciences are increasingly open access—available online without a fee and licensed to allow various kinds of reuse. Open access means that researchers, practitioners, and students anywhere in the world can read and build upon new and freely available research. For scholars in the humanities, however, books and monographs (not articles and data) are the most relevant publications—and they are rarely open access.

Initiatives such as Project Gutenberg and the Internet Archive, among others, have been digitizing and sharing books for years, focusing on those published decades ago that are no longer under copyright protection. But new scholarly monographs by current faculty—typically in the humanities and often published by university presses—are rarely open access.

While these books are invaluable to researchers in a discipline, it is usually only major research libraries that purchase them; most small academic and public libraries do not. And scholars who work in low- or middle-income countries, as well as the libraries that serve them, may not be able to afford them. With a diminishing number of buyers for scholarly monographs, university presses that publish these

books are often operating at a deficit.¹ This cycle leads to an uncertain future for scholarly monographs and university presses, both of which are vital to scholarship.

Enter the publishing initiative called TOME: Toward an Open Monograph Ecosystem, a project that brings together university presses, academic libraries, and institutions of higher education to make new books open to all, digitally, through a collaborative effort. TOME's funding model requires the author's institution to pay an up-front fee in exchange for open-access publishing of their book. UT is one of 21 universities currently participating in this carefully considered experiment in scholarly publishing, with partners from the Association of University Presses, the Association of Research Libraries, and the Association of American Universities.

The new funding model will be strengthened by feedback from TOME partners and by data gathered on costs, sales, and usage. As more presses and universities become involved, there will be additional lessons to learn about broadening readership and making new business models productive—thus informing creation of a sustainable future for open-access monographs.

Projects like TOME are not just experiments. We know that open access fosters a longer, richer life for books and the ideas in them. Open monographs reach a greater number of readers. They can be

assigned in classrooms to support equitable access to education. They may be cited by other scholars more often than print-only books. In other words, open access helps realize the long tail of scholarship.

To date, two open books by UT faculty have been published through TOME, funded with generous support from UT Libraries and UT's Office of Research, Innovation, and Economic Development. You can find—and read in their entirety—Sara Ritchey's *Act of Care: Recovering Women in Late Medieval Health* (Cornell University Press) and Maria Stehle's co-authored work *Precarious Intimacies: The Politics of Touch in Contemporary Western European Cinema* (Northwestern University Press) in TRACE² and other open access collections worldwide. Print copies can also be purchased from the publishers. Be on the lookout for additional titles in the coming years.

Participating in TOME widens the reach of our campus authors' research and scholarship and strengthens our commitment to community engagement. It demonstrates another way UT Libraries is embracing the reinvention of libraries, with collections we fund, vet, and make open to anyone, anywhere, through the open doors of digital access.

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Learn more about TOME at openmonographs.org.

¹ See *The Costs of Publishing Monographs: Toward a Transparent Methodology*, doi.org/10.18665/sr.276785. Also: *A Rational System for Funding Scholarly Monographs*, available at arl.org.

² trace.tennessee.edu/utk_tome



Gottfried Galston at the piano. Drawing by Jean Veber, 1909.

Studienbuch von Galston Gottfried

In 1907, the eminent pianist Gottfried Galston began his famous Cycle Concert, a series of five recitals devoted to the great masters Beethoven, Chopin, Liszt, Bach, and Brahms. Each piano recital lasted four or five hours and was performed entirely from memory. Galston presented the Cycle to great acclaim in London, Paris, Amsterdam, Berlin, and Vienna. He was rewarded with many honors—including a rare and impressive invitation to perform at the Paris Conservatory, where silver medals were struck in 1907 and 1909 to commemorate the success of his virtuoso performances. In 1910, following his celebrated European tour, Galston penned a study book that articulates his interpretations of the Cycle repertoire.

Near the end of his glowing review of Galston's *Studienbuch* in July 1912, music critic and fellow pianist Leonard Liebbling writes, "I hear that the 'Studienbuch' is to be translated into English very soon. . . . I advise no piano students and teachers to miss the English version if they are unable to decipher the present German one."¹ Unfortunately, a very long wait was in store for those who were eagerly anticipating the promised English edition.

While a second German edition, personally corrected by Galston, was published in 1921, an English edition has not been forthcoming until now.

UT Libraries' online imprint, Newfound Press, will soon publish a dual-language version of the *Studienbuch*. The new edition will include a facsimile of each page from the 1910 German-language edition side by side with the English translation.

The German-language pages are reproduced from a singular specimen of the *Studienbuch* that resides in UT Libraries' Betsey B. Creekmore Special Collections and University Archives. That unique copy of the 1910 publication, which includes Galston's handwritten notations, is believed to be a copy sent to Galston by the publisher of the later 1921 edition for the author's

corrections and updates. Our copy of the *Studienbuch* is part of an extensive collection of materials donated to UT Libraries by Galston's widow, Helen Galston Tibbe, who became the steward of her husband's archives following his death in 1950.

Thanks to Mrs. Tibbe's personal connection with two professors of piano at UT's School of Music—William Carter and his wife, Patricia Carter—UT Libraries acquired the extraordinary

¹ Leonard Liebbling, "Variations" (column), *The Musical Courier*, July 3, 1912, p. 27.

collection of scores, writings, letters, photographs, programs, and other memorabilia that document Galston's life and career as well as the life and career of his friend and musical confidant Ferruccio Busoni. The donation also includes Galston's collection of about 1,500 scores for piano covering the major repertoire for virtuoso pianists of the late 19th and early 20th centuries, including many first editions of music by composers of this period. These materials cover a period from 1897 to 1927, the year the pianist began teaching at the St. Louis Institute of Music in St. Louis, Missouri. (The Carters were both students of Galston there.) The University of Tennessee celebrated the gift of the collection on the afternoon of October 26, 1975, at UT's Music Hall. The event featured a dual piano recital performed by William and Patricia Carter.

In 1978, Pauline Shaw Bayne, then head of the George F. DeVine Music Library, compiled *The Gottfried Galston Music Collection* and the *Galston-Busoni Archive*, which serves as an introduction and preliminary catalog for these collections. (An online finding aid to the Gottfried Galston Music Collection and the Galston-Busoni Archive is available on the Betsey B. Creekmore

Special Collections and University Archives website, lib.utk.edu/special.)

While many individuals played a role in the donation, acquisition, and processing of the Galston-Busoni Archive, no one has been more instrumental to the publication of the Newfound Press digital edition of the *Studienbuch* than Patricia Carter, who recognized its utility for concert pianists and commissioned Rosemarie Greenman to create the first known English-language translation. In 2019, Carter—now retired—proposed that UT Libraries' online imprint publish an English-language edition of the *Studienbuch* featuring the Greenman translation. This current edition would not exist without Carter's steadfast belief in the performance techniques of her former professor shared with the world in the *Studienbuch von Gottfried Galston*.

Galston intended for his study book to both instruct and inspire. As he wrote in the foreword to the *Studienbuch*: "For a long time I have been wondering why no virtuoso has decided to record, in a separate and independent form, the varied ideas and experiences that inevitably come to his mind while studying and performing his repertory pieces. While studying a work, every

thoughtful artist experiences a whole world of emotions, forms perceptions and makes decisions, finds and defines the points of attack, discovers hidden pivotal points around which the entire work turns, secretly identifies the treacherous spots in order to be armed against them, and much more. . . . There may be great value in what is said *about* the works of a composer, or in what is inspired, felt, and expressed by these works. These experiences and perceptions ought to be recorded in 'study books.'"

In his 1912 review of the *Studienbuch*, Liebling proclaims that Galston "branches out into a new field of musico-literary endeavor, and gives a detailed record of his interpretations, with the reasons for the things he does, and the experiences and impressions undergone at the piano during his preparation of the five tremendous programs . . . [T]hese 'confessions' of Galston are to me the most interesting notes ever published on the art of piano playing."

An e-book of Gottfried Galston's *Studienbuch* will soon be available at newfoundpress.utk.edu.

Complementing the soon-to-be published e-book, a richly illustrated digital exhibit will showcase Gottfried Galston's *Studienbuch* alongside a selection of materials from the Gottfried Galston Music Collection and the Galston-Busoni Archive, providing a broader context about Galston and his work.

The exhibit platform makes use of IIIF (International Image Interoperability Framework) to deliver the project's digital resources. For the casual visitor, the Mirador IIIF viewer provides paged navigation along with zoom and pan of the images. For scholars, students, and others wanting to make further use of the digital resources, IIIF offers advanced interactive functionality for viewing, comparing, manipulating, and working with digital resources on the web. Users will be able to easily incorporate our content into their own exhibits, digital humanities research, and other projects while maintaining clear attribution of the source material. In addition to increasing the usability of our digital collections, IIIF will allow UT Libraries to draw on content created by others to enrich our own digital exhibits as we build a dynamic exhibits program.

The new exhibit will soon be available at digital.lib.utk.edu/exhibits/galston.

—Emily Gore and Louisa Trott

Op. 25, Nr. 7, Cis-moll.

Diese wundervolle Komposition ist nicht lyrischen, sondern dramatischen Gehaltes. Kein Lied, sondern eine Arie.

Takt 1: Ich schließe mich der Ansicht Bülow's an, dessen „rhythmische Regulierung“ ist:



Jeder Zweivierteltakt hat die Dauer eines früheren Dreivierteltaktes: also die Sechzehntel langsamer nehmen, als sie der Dreivierteltakt erfordern würde.

Takt 8, Ausführung des Trillers:

Fixiere den Angelpunkt A!

Takt 11/12. A!

Takt 65/66. A!

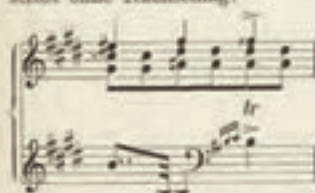
Takt 14—16: Das *a* der Oberstimme kann nicht so lange seinen Klang behaupten. Ich schlage vor, dieses *a* auf dem dritten Viertel des Taktes 15 noch einmal (weich) anzuschlagen.

Takt 21 pedalisire:



Takt 26: Die rechte Hand nach Mikuli, nicht wie der Urtext schreibt, in der linken Hand spiele ich einen Vorschlag aus

drei Noten und bringe ihn vor dem dritten Viertelschlag. Den Triller selbst ohne Nachschlag:



Takt 27: Die sechs letzten Zwei- und dreißigstel dieses Taktes spiele ich (nachdem bereits ein beträchtliches ritardando vorausgegangen ist) ganz wuchtig, *ff*, hämmernd und immer langsamer. Der Takt 28 muß hierauf quasi *a tempo* einsetzen und in gleichmäßigen rhythmischen (Achtel-) Schlägen durchgeführt werden. Ein Schwanken, Ritardieren, würde das Festlich-Pompöse dieses Taktes beeinträchtigen. Die Es-dur-Skala der Linken zu Anfang des Taktes 28 so schnell wie möglich. Dieses Maximum bestimmt dann das gleichmäßige Tempo des

nur der
König von
sein sollte:
schon bei

Ercheinung
lt. ihm die
ing, Tulligant,
als solcher
von: die
drei Schaffens-
Fähigkeiten,
er sie seiner
Tüchtigkeit
das „Lügen-“

Verachtung
er strebt für
denn, ein
wären.
er geworden,
er, dann

13.

by Richard Sexton

3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING

To prevent the spread of COVID-19 on campus, last fall the University of Tennessee turned to community sampling methods. By monitoring wastewater in residence halls for markers of the virus, the university was able to find and suppress outbreaks of COVID-19 even before infected students exhibited symptoms.

Processing wastewater samples involved pasteurizing the bottled samples in a heated water bath before testing for the presence of the SARS-CoV-2 marker. When biologist Kurt Ash realized he needed a way to stabilize the bottles in the water bath, he reached out to Pendergrass Agriculture and Veterinary Medicine Library for help. Ash, a postdoctoral fellow in civil and environmental engineering, supervised the diagnostic analysis of wastewater samples for COVID-19 surveillance testing at UT.

Ash needed a rack that would hold the bottles in place during pasteurization. Without a rack, the bottles would float on top of the water, impairing their ability to reach the pasteurization temperature of 60 degrees Celsius. Simply placing a weight on top of the bottle was not an option: the bottles expanded upon heating and the bottoms bulged out, causing them to tip over. Ash tried a few different methods to stabilize the bottles but was having little success keeping the samples in place.

Ash knew about Pendergrass Library's 3D printing service. He asked if the plastic used in the library's 3D printers was

suitable for use in such an environment and whether it would be possible to produce some sort of rack to hold the samples during immersion and pasteurization. As the library's makerspace and technology coordinator, I responded with data on the temperature tolerances of the plastics and offered suggestions about ways to stabilize the bottles. After discussing Ash's needs and gathering measurements and specifications, I set out to design a custom rack for the bottles.

We brainstormed possible solutions that ranged from using large rubber bands and zip ties to creating custom-designed plastic racks. Ash provided specifications for the heated bath and sample bottles, and I used a 3D modeling application known as TinkerCAD to develop custom racks that could be assembled with zip ties. The final design was simple, using five racks to hold 15 bottles in sets of three that fit inside the bath. Each rack has three parts: an upper frame with openings to accommodate the bottle lids, a middle shelf with openings to accommodate the bottles themselves, and a lower mesh support to act as a floor.

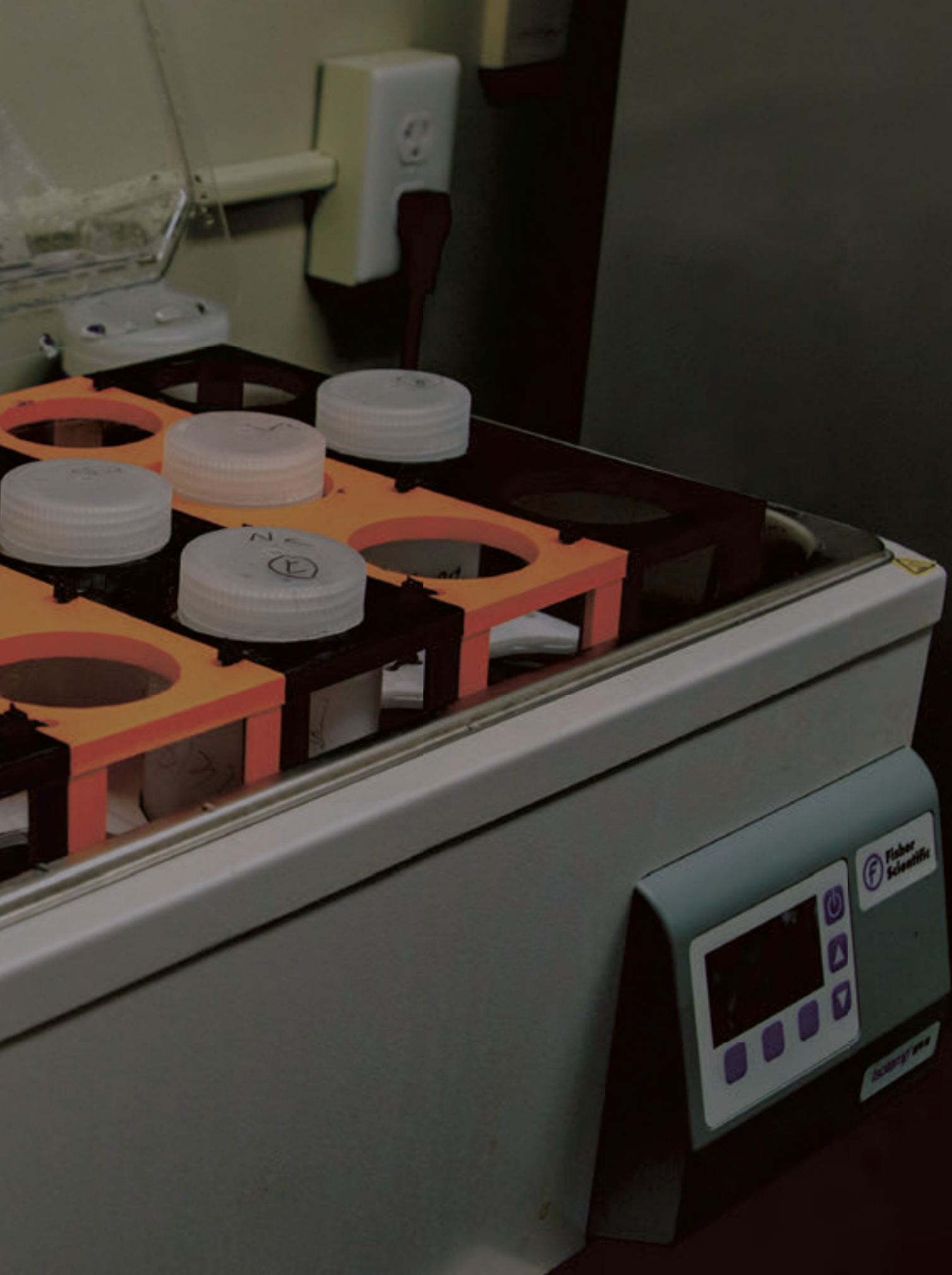
I designed the upper and middle racks, while the lower mesh floor was created by modifying an existing design from Thingiverse. Once a complete set had been produced, it was assembled and tested for fit and function. This process resulted in a minor design change that was easily implemented, allowing for the final production run of parts to commence.

Due to pandemic pod scheduling, in which we worked in small groups on certain days of the week, it was necessary for my Pendergrass colleagues to operate the 3D printer on days when I was working remotely. Zoe Bastone and Jeffrey Hines stepped up to the challenge and were invaluable in keeping production on schedule.

The final design met expectations and performed the needed function, allowing the lab's wastewater testing to continue unimpeded. Together with my colleagues at Pendergrass Library, I am glad to have been a part of an important project that benefited all members of the UT community.



3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING 3D PRINTING AND CAMPUS TESTING



A brown cardboard box sits on top of my desk. “Moldy(?) papers” is scrawled on the side in thick black lettering, and a small handwritten note is taped to the top: “To Preservation.” That’s all the information given. I don my crisp white lab coat, put on eye protection, glove up with my trusty purple nitrile gloves, and prepare the work space by the vent hood. I carefully remove the box lid and am greeted with the smell of musty papers soaked in history. I’m lucky this time: there’s no mold—just dirt and a sprinkle of insect carcasses.

H D

by Amanda Richards





OPEN
MUSEUMS

Mold on paper
Health Hazard
Alex Haley Papers
1970

Pest Traps
Health Hazard
Preservation Review
2020

WWII Grenades
Explosives
Roland Duncan Collection
1945?



Swords
Cut risk
Roland Duncan Collection
WW2 era

Normandy Invasion Film Recording
Respiratory hazard
Uncatalogued gift
1944

Mold on small audio reels
Health Hazard
Alex Haley Papers
1960s

Lead Time Capsule Box
Heavy Metal Poisoning
University Archives
1906



Pest Traps
Health Hazard
Preservation Review
2020



My job as preservation technician in the Betsey B. Creekmore Special Collections and University Archives is infinitely thrilling. I get to interact with rare and valuable materials in ways that not many people have the opportunity to experience—which is exciting but also an immense responsibility. Not all the hazards in the collection are obvious.

What do you mean, you work with hazards? What kinds of dangerous things could you possibly have in an archival collection? How do you take care of these hazardous things? Aren't you scared?

Whenever I talk about the amazing or unconventional things I encounter in our collections, these are the types of questions I inevitably am asked. One aspect of my job that I particularly enjoy is talking to others about what I am privileged to do every day. And the dangerous bits always catch and hold attention. But it's a delicate balance to convey the potential dangers along with assurances that every precaution has been taken to ensure staff safety, the safety of the collection, and of course my own safety. So, as you read on, please know that everyone's health and safety are always foremost in my mind and that all appropriate safety measures have been taken.

Firearms, knives, swords, and explosives are the most obvious hazards that come to mind. Sometimes the donor places these things in our care knowingly, such as swords and a decommissioned grenade. But there are times we acquire boxes that haven't been opened in years—and a pistol is tucked neatly under stacks of notebooks and papers. On those very rare occasions, we alert the UT Police, which takes custody of the firearm. Meanwhile we make arrangements to safely transfer it to the McClung Museum of Natural History and Culture for safekeeping. Bladed weapons such as knives, swords, letter openers, and the like are treated differently. The weapon is gently cleaned, and a custom enclosure is built to house it safely and prevent the blade from accidentally coming into contact with unsuspecting hands.

Mold is another expected hazard; many people are familiar with the health risks associated with inhaling mold spores. Again I don all my PPE, including an N95 mask, while working with suspected mold. For modern materials, I can remove the mold using a variety of methods. On the other hand, for historical or extremely fragile items we consult a conservator who can safely take more drastic action.

Encountering pests is just another part of the job.

Collection pickups and new acquisitions are the most likely culprits for introducing active pests. I've encountered snakes, rats, lizards, frogs, and spiders while attempting to pick up collections from storage locations. I've also had the pleasure of being bitten by a spider while processing a new collection. (Much to my dismay, I did not acquire any special powers.) It never hurts to know how to identify your local venomous spiders and snakes on the off chance that you have to seek treatment. Best to know which creature you came into contact with!

I repeatedly remind my students about the hazards of rust. It's one of the first silent dangers we're likely to encounter. Tetanus isn't limited to rusted nails in your garage; you can easily become infected from a rusty staple that's fastening a few documents together. It's always a great idea to stay up to date on your tetanus booster (every 10 years).

Old medicine is another hazard that you might not expect to show up in a collection. My favorite example:



While reviewing a box of items that was marked as possibly moldy, I came across an envelope stuffed with folded letters. At the center was a piece of newsprint folded into a small packet. Inside that parcel were small white pill-shaped balls with what looked like mold on top. I was able to deduce from the letters found inside the same envelope that these were cholera pills dating to the Knoxville cholera outbreak of 1873. Due to the nature of the items and our inability to clean them, we called a chemical disposal company to discard them—after taking copious photographs, of course.

Now that we've covered the items that are perhaps more obvious, let's jump into the things that might truly surprise you. Several chemicals we now consider poisons or carcinogens were once used liberally in everyday items. And many times these poisons show up in unexpected places. Any collection materials suspected to contain a hazardous chemical get tested, properly labeled with clear handling instructions, and stored in the safest manner possible.

For at least a century, one of the most common pesticides for books—as well as a main ingredient in a vivid green dye called Paris green—was arsenic. The green dye was used in everything from paint to clothing. Because of the highly toxic nature of arsenic, it was a superb pesticide and helped to keep bugs from feasting on books and furniture. While most people knew arsenic was toxic, they believed it was dangerous only if ingested. Sadly for those who covered their homes in beautiful green wallpaper or wore evening gowns colored with arsenic-laced dyes, arsenic can be absorbed through the skin, and in humid climates it can off-gas and be inhaled.

Another reason the color green in the archive always makes me nervous is that it can be an indicator that an item is radioactive. This concern particularly applies to glass that fluoresces under a black light, luminescent watch faces and paints from before the 1960s, certain glazes on ceramics, and some photographic prints. For the most part these items are very stable—unless they are chipped or peeling.

Another old-time poison is asbestos. While its use in building construction is quite commonly known, I tend to look for it in other places. Since its discovery, asbestos has been used as a fantastic fire retardant and as such is found in a plethora of vintage items. It was easily added to fabric to help fireproof the cloth for various reasons. Blankets, firefighters' suits, babies' pajamas, gas masks from World War II, thread for clothing, curtains, ironing board covers,



“
FIREARMS,
KNIVES,
SWORDS, AND
EXPLOSIVES ...
”

and even oven mitts are all examples of items that could easily contain asbestos.

For the most part these artifacts are completely harmless to anyone visiting our special collections. Items are cleaned and housed in a manner that limits exposure and are labeled appropriately. With those precautions, they can help new generations of researchers learn from the past in countless unexpected ways.

This job of mine is endlessly fascinating—especially for someone like me who loves a good mystery.



March 2020 took us all for a spin. As we all tried to get into a new groove and learned how to work remotely, the libraries' human resources team faced a daunting task: how do we keep library staff connected to their coworkers while we are apart?

With a little bit of brainstorming and a lot of "Do you remember?" conversations, we kicked off our new virtual world with a nod to MTV's *Cribs*. The libraries' administration played along, and several members of the administrative suite welcomed colleagues into their new homebound workspaces with short videos. Some scenes opened on a backdrop of the outdoors, with a colleague soaking up rays. Others featured new coworkers—pets! Those makeshift workspaces were pressed into service for far longer than initially expected. Once the welcome-to-my-crib videos were uploaded and shared

with library employees, we asked others to participate by submitting a video of their own space or completing a "Get to Know Me" card.

Not knowing how long this new virtual work life would last, library HR created new and different activities for our traditional Monthly Mingle, which we held on a biweekly basis throughout the summer of 2020. We hosted virtual bingo; lunches, including a Bring Your Kid to Lunch Zoom event; library HR trivia; and even virtual office hours with many departments. While we received positive feedback on our efforts, we soon had to remind ourselves of Dean Steve Smith's words of caution: this was a marathon, and we were going to burn ourselves out if we continued at this pace.

Monthly Mingles then became just that—monthly events for library employees. But even on a monthly

basis, sitting in front of a computer screen to interact with our coworkers via Zoom was starting to take its toll. Asking ourselves "How can we continue to connect with everyone while reducing Zoom fatigue?" we decided to hold a photo contest. Staff were given five categories (pets, Big Orange spirit, past travel, home library, green thumb/plants) and invited to submit their photographic creations. Photos were uploaded to a file-sharing site, and all library employees were invited to vote for the winning entries. The contest was such a hit that we have held more photo contests with different subject categories.

We found other ways to get to know our coworkers—such as a holiday cookie recipe exchange—without the demand of attending scheduled activities. Our focus for 2021 turned to employee spotlights. Library employees could submit answers to a questionnaire, attaching a photograph if they desired, and each month during the spring 2021 semester library HR shared spotlights on participating staff members.

Still needing that face-to-face connection, we continued virtual Monthly Mingles by trying out a new platform. While there were positives, everyone who participated agreed Zoom was best for our purposes. Library HR mailed hot chocolate packets to all staff members with an invitation to attend a virtual hot cocoa social, and we held a virtual open house with our colleagues at UT Press to get to know our newest department within the libraries.

As we move closer to a new normal, we look forward to having more employees physically present in library buildings so we can resume in-person programming. And, as always, we will be looking for creative ways to engage our coworkers, no matter where they work.



UT Libraries

BINGO

Monday, April 20th - 3:00 PM -

If you would like to play along, email okellyl@utk.edu for your UT Libraries Bingo Card!

JOIN YOUR COWORKERS IN SHOWING OFF YOUR UTK ORANGE



Big Orange Spirit



Post your submission of your best UTK big orange spirit on the shared google drive by June 26, 2020.

- Photos should be uploaded with a file name that includes your name & description of the photo.
- Entries may not contain the following: alcohol, drugs, or any kind of illegal or inappropriate behavior.
- Entries that contain any inappropriate material will be disqualified

SHOW US YOUR GREEN THUMB!

Employee Photo Contest

Submit your photo of your favorite plant to the shared google drive by June 26, 2020.

- Photos should be uploaded with a file name that includes your name & description of the photo.
- Entries may not contain the following: alcohol, drugs, or any kind of illegal or inappropriate behavior.
- Entries that contain any inappropriate material will be disqualified.



Photo entries will be judged based on creativity, originality, and responsiveness to the prompt.

Employee Photo Contest

SHARE YOUR BEST PAST TRAVEL PHOTO

Share your best past traveling photo to the shared google drive by June 26, 2020.

- Photos should be uploaded with a file name that includes your name & description of the photo.
- Entries may not contain the following: alcohol, drugs, or any kind of illegal or inappropriate behavior.
- Entries that contain any inappropriate material will be disqualified.

PHOTO ENTRIES WILL BE JUDGED BASED ON CREATIVITY, ORIGINALITY, AND RESPONSIVENESS TO THE PROMPT






SHOW US YOUR BEST PET(S) PHOTO

EMPLOYEE PHOTO CHALLENGE




POST YOUR PET PHOTO ON THE SHARED GOOGLE DRIVE BY JUNE 26, 2020.

- PHOTOS SHOULD BE UPLOADED WITH A FILE NAME THAT INCLUDES YOUR NAME & DESCRIPTION OF THE PHOTO.
- ENTRIES MAY NOT CONTAIN THE FOLLOWING: ALCOHOL, DRUGS, OR ANY KIND OF ILLEGAL OR INAPPROPRIATE BEHAVIOR.
- ENTRIES THAT CONTAIN ANY INAPPROPRIATE MATERIAL WILL BE DISQUALIFIED.

PHOTO ENTRIES WILL BE JUDGED BASED ON CREATIVITY, ORIGINALITY, AND RESPONSIVENESS TO THE PROMPT.




LIVE FROM THE PAN- DEMIC

by Robin A. Bedenbaugh

Fall 2020: Members of the university community are studying and working remotely, marooned at home by the pandemic. Everyone is exhausted, screen-weary, and unable to focus. Student researchers need inspiration as badly as they need a reliable internet connection and ready access to library resources.

The libraries' marketing and communications team quickly realized that the situation demanded fresh ideas for connecting with our student audience. At the time, podcasts were soaring in popularity, and our team thought a podcast might be a great way to give students a deep dive into the research process. Then we stumbled into the world of livestreaming. The StreamYard platform, we discovered, offered not only a means to broadcast events but also a behind-the-scenes production studio that would allow us to transition seamlessly between prerecorded video clips and live guest interviews.



The moment was right for launching the new live-stream show, which we titled *For Your Reference*. The show is dedicated to media and information literacy—teaching students not only how to access information but also how to be critical consumers of that information. Three episodes of *For Your Reference* aired during the 2020–21 academic year.

The show uses a conversation between two guest scholars to present a unique perspective on a timely topic, while librarians act as guides to finding additional information and ensuring that information sources are credible.



Episodes of *For Your Reference* are divided into NPR-style segments, the first of which—a brief introduction to the topic of the day—was hosted this year by librarians Robin Bedenbaugh and Ingrid Ruffin, along with the libraries' director of advancement, Casey Fox.

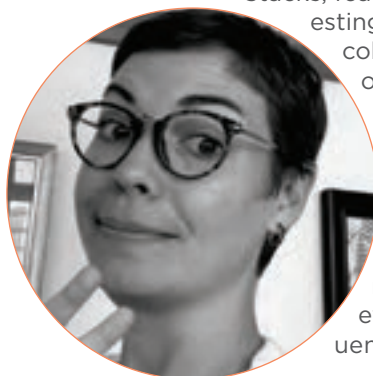
We called the second segment Reviewer 2. Reviewer 2 is one of those inside jokes across academia: a fellow academic who has been asked to review the research paper you submitted for publication, the dreaded reviewer who totally misconstrues your premise or (worse yet) points out the fatal flaw in your theory—and does it with extreme prejudice. *For Your Reference* turns that trope on its head, celebrating the confident and curious subject-matter expert who helps us understand current topics or events at a deeper level.



During the Reviewer 2 segment, two experts in the field conduct an in-depth exploration of a newsworthy topic. One shares the relevant scholarship on the subject; the other asks questions to inspire a nuanced discussion of the topic.

Paris Whalon, our media literacy librarian, hosts the segment that follows, called Check This Out, in which she explains how to find and evaluate information on the topic of current interest.

Sometimes a librarian who specializes in the relevant subject area joins her in conversation. The final segment, Stories from the Stacks, features Ruffin and a guest discussing some interesting, strange, or topical artifact from our special collections, or a pertinent snippet from the history of the University of Tennessee.



During the inaugural season, our Reviewer 2 scholars turned a spotlight on some intriguing topics. For the pilot episode on November 12, two professors of political rhetoric, Stephanie Martin and Allison Prash, examined the narratives that drive the voting behavior of evangelical Christians. As a political constituency, evangelicals are often portrayed as an

implac-
able voting bloc
animated solely by opposition to
a progressive agenda. In Martin's words,
"There's a sort of assumption embedded in our
culture that evangelicals are a politically obsessed
subgroup in the United States that vote based on
abortion, and marriage equality, and wanting to turn back
the clock to the 1950s." Martin's research indicates otherwise.

Amy Young and Jennifer Mercieca joined the crew in episode 2, on January 14, to call for faculty scholars to engage more directly with the public. University faculty study and write about issues of vital importance to society. Their insights should be part of the public discourse on current events and policies. "We don't engage with the public, and then the public doesn't think that what we do has any value. And then—even worse than that—they are suspicious of us and our motives," Young said. Young and Mercieca suggest that, in addition to publishing in academic journals, faculty scholars should present their research in public spaces such as social media, podcasts, and interviews with the popular press.

Leandra Hernandez and Sarah De Los Santos Upton rounded out the first season on March 10 with a conversation on the intersection of reproductive justice and human rights at the US-Mexico border. Noting that the concept of reproductive justice goes far beyond a woman's right to choose, Upton said, "Reproductive justice goes beyond having autonomy over your own body—it's about families. . . . Reproductive justice also includes the right to parent your children in safe communities."

Revisit Season 1 of *For Your Reference* at youtube.com/utklibraries. And stay tuned for Season 2.

CHRONICLING COVID-19

March 28

My mom said I should write more about the current pandemic because people in the future will want to know what it's like. Well, I think we're all pretty nervous about how long this is going to last and what the consequences will be, but mostly it's just ~~for~~ boring. I miss seeing my friends. I miss going places. It's strange how quickly all of our lives have just grinded to a halt. Two weeks ago, I was still going out. The term "social distancing" is part of everyone's everyday vocabulary now. And I know I'm lucky just sitting at home doing school-work and watching Northern Exposure with my family. Some people are sick and dying (obviously), some people are quarantined alone, and a LOT of people have lost their jobs or are losing a ton of money because they can't go to work. But I think the biggest thing you ought to know, reader, if you ever go through something like this, is that there will be a run on grocery stores, and you

suddenly won't be able to get anything (well, certain things). Here are some things that have become impossible to get:

- toilet paper
- hand sanitizer
- sanitizing wipes

Here are some things that have become harder to get:

- bread
- certain frozen things, esp. vegetables
- baking supplies (yeast, etc.)
- tissues
- paper towels
- sanitizing spray (like Lysol)
- food service gloves
- face masks

So now you know. Stock up on these things quickly, but don't hoard too much, because that just makes things worse.

April 26

I keep dreaming about floods, and I know it's because of the pandemic. We're still quarantined. The first dream was a few weeks back - I dreamed that I'd gone out to dinner with my family, and there was a horrible storm going on, so we really shouldn't have left the house (which was what I was thinking when we celebrated my actual birthday, but because of the virus, not because of a storm. We only went to my grandparents' house, but it was still risky). In the dream we'd gone to a restaurant on what I think was Market Square, only it looked all wrong, because, you know, dreams. The flooding was so bad that the whole square was covered with water, and waves were rolling across the square. We were in a little vestibule waiting to be seated, and the water was seeping in under the door. My uncle, Pannie Smith decided he wanted to see the flood up close (he would), and I ran after him, basically asking if

he wanted to die, and telling him to come back inside.

My other two flood dreams were this week. In the second, the woods behind our house were flooded, and again, the water was so high it was making waves. It was bringing all this detritus into our backyard. I was watching from my window and saw a Native American canoe wash up, like it had been unearthed - unmoored? - from some riverbed (this was surely because we've been rewatching "Northern Exposure"). I was afraid someone would steal the canoe, so I went down to the backyard to get it, and indeed, there was a kid picking around all the stuff in our yard. I basically told him to get lost. In this dream, it was Christmas time for some reason, and we were hanging our wreaths, and I saw that there were lots of kids on the street all dressed the same. My dad also yelled at some of them to get out of the yard, but then we saw their van had the name of a church on it, and we realized they were carol singers and felt

bad for yelling at them. I don't know what all that means, but it must have been pandemic-related, because the 1st & 3rd flood dreams definitely were.

The 3rd one, I had last night. I was in New York City, which is kind of the epicenter of the virus in the U.S., and all these apartment buildings were flooding and people had to evacuate.

That's all I really remember. Maybe has to do with the fact that Bill had to leave NYC and come back here because of the virus.

The COVID-19 global pandemic challenged our university in unprecedented ways. To preserve the history of the pandemic's impact, University Archives has spent the last year gathering submissions that document our campus community's personal lived experiences. These journal entries, creative works, and answers to an online questionnaire highlight the strength, resilience, and grief experienced by our Volunteer family. Journal entries such as graduate student Holly Gary's will be housed in the Betsey B. Creekmore Special Collections and University Archives so that future generations will have insight into this significant moment in campus, state, and global history.



RIISING FROM

THE CHIMNEY TOPS 2 WILD

A photograph of a forest fire. Thick, white and grey smoke billows upwards from a dense forest of tall, thin trees. The smoke fills the upper half of the frame, creating a hazy, dramatic atmosphere. The trees in the foreground are dark and silhouetted against the bright smoke.

FROM THE ASHES

FIRES ORAL HISTORY PROJECT

On November 23, 2016, an uncontained wilderness fire on the summit of Chimney Tops in the Great Smoky Mountains National Park, aided by winds approaching 90 miles per hour, jumped the park boundary and descended upon the tourist town of Gatlinburg. The fire wreaked so much destruction that it was later identified as the deadliest wildfire in the eastern US since the 1940s and one of the largest natural disasters in Tennessee history. Fourteen people perished, more than 200 were injured, and thousands were forced to evacuate. Over 17,000 acres were burned, and nearly 2,600 buildings and homes were damaged or destroyed. The social, cultural, economic, political, and natural impacts of this event are still being calculated.

The Chimney Tops 2 wildfire was for East Tennessee an event of historic proportions. As an academic institution, UT Libraries has a mission of collecting, preserving, and making accessible primary source material for future research and has developed a definitive collection of Great Smoky Mountains material. For both of these reasons, it was obvious to the libraries that an oral history project should be undertaken; thus, in August 2019, the UT Libraries, in partnership with the City of Gatlinburg and the Anna Porter Public Library in Gatlinburg, launched Rising from the Ashes: The Chimney Tops 2 Wildfires Oral History Project to collect, preserve, and make accessible personal stories of this historic event.

Over the past two years, Rising from the Ashes has documented the immediate and ongoing impacts of the fires—recording interviews, primarily through video, with individuals who have firsthand experience of the wildfires. To date, the project has collected interviews with nearly 140 individuals who had to evacuate, those who lost homes and businesses, first responders, recovery specialists and representatives from charitable and volunteer organizations, government officials, fire and forestry experts, scientists, artists, lawyers, journalists, clergy, health care and mental health professionals, educators, and many others. Interviews are preserved for posterity in the UT Libraries' Betsey B. Creekmore Special Collections and University Archives. The collection will be made available to researchers on premises and online at rfta.lib.utk.edu in November 2021, on the fifth anniversary of the wildfires.

UT Libraries' previous efforts to build Great Smoky Mountains collections

and its well-established connections with the City of Gatlinburg and community leaders were very helpful in starting the project. The Anna Porter Public Library also proved to be an ideal partner. In the months immediately following the wildfires, our partner library had collected more than 40 audio interviews with people who had lived through the fires, many of whom had lost their homes and businesses. When the project launched, the Anna Porter Public Library donated copies of these interviews to become part of the Rising from the Ashes collection.

Once a partnership with the City of Gatlinburg had been established and the project team was in place, the team began reaching out to people in the community in the hopes that they would be willing to share their stories. The team initially separated the population of potential interviewees into several groups: government officials, business owners, homeowners, first responders, clergy, journalists, artists, schoolteachers, health care professionals, scientists studying the environmental impact of the fire, and so forth.

Because of the UT Libraries' long-standing commitment to preserving the history of the Great Smoky Mountains region, the libraries already had some connections who helped with recruiting participants. Early on, the libraries established an advisory committee of well-connected people in the community who helped us reach out to their neighbors and other people they knew had a story to share. The team encouraged interviewees to identify others to contact, and in many cases they followed through

and helped recruit additional participants. The City of Gatlinburg, as well, provided suggestions for people to interview. The team also established connections with the American Red Cross and Samaritan's Purse, both of which were on the ground providing assistance and recruiting volunteers in the days immediately following the wildfire.

To identify additional potential interviewees, the team reviewed media coverage and articles from the time period. We also searched Twitter and Facebook for public posts made by individuals and organizations during and after the fire. Through these efforts, the team was able to reach out to organizations such as the Appalachia Service Project, which was helping people who had lost their homes to rebuild, and to individuals such as environmentalist Mary Anne Hitt and climatologist Jessica Moerman, both of whom were from the Gatlinburg region but had since moved away to work in environmental advocacy efforts (for the Sierra Club and the Evangelical Environmental Network, respectively). We reviewed proceedings of scientific conferences that took place in the region in the years following the Chimney Tops disaster to identify experts engaged in research on the fire. And finally, news articles and evening news segments covering the oral history project prompted several overtures from people who wished to share their stories with us.

We were asking people to relate to us, on the record, their personal experience of a traumatic event during which many people lost their homes and

businesses. While each interview was unique and recorded the experience of the individual, the interviewers followed a consistent structure, guiding the interviewees through the telling of their stories from the days leading up to the fires and their experiences during the fires to their experiences in the aftermath of the event and upon later reflection. It is understandable that sharing the details of such a difficult experience on camera could be intensely emotional or even impossible for some, even more so as the team continued to record remote interviews during the COVID-19 pandemic—yet another traumatic event for so many.

Success in identifying prospective interviewees, as well as the hope of obtaining any kind of meaningful interview, depended on the ability to establish trust within the community. In sharing the objectives of the project, the project team made clear that our goal was simply to serve as facilitators for interviewees to share their story in their own words, in the way they wanted it told. Much to the credit of the people of Gatlinburg, the early success of this project is largely due to the trust they put in us and their willingness to share their stories with us.

From September 2019 through March 2020, the team recorded between seven and 12 interviews each month in Knoxville and in Gatlinburg. In mid-March 2020, the COVID-19 pandemic spread across the country. In order to continue preserving stories from the wildfire event while prioritizing the health and safety of the team and the interviewees, the team was forced to shift its approach. With the foundation of this project being intimate in-person interviews, the pandemic required the team to pivot the interviewing workflow quite a bit. Beginning in late March 2020, UT Libraries made the decision to discontinue in-person interviews and begin recording remote interviews using Zoom. While this approach allowed the project to proceed, the team experienced some difficulties.

The remote interviews presented added technical challenges: Many people in the Gatlinburg and mountain area don't have high-speed

internet. Additionally, Zoom yields a lower production quality. The inability to control the physical space meant there could be more distractions present for all involved. The team found that in some cases virtual interviews made it harder to develop a rapport with the interviewee; the loss of most nonverbal communication seemed to lead to shorter and less personal interviews. Obtaining release forms and biographical forms at one remove also proved to take more time than during in-person interviews. Above all, it was important for the team to remember that they were asking people to relive a tragic event while currently living through another traumatic time. In most interviews that took place during the COVID-19 pandemic, interviewees referred to or referenced the pandemic and the situation in which we were living at the time—many had been affected in one way or another.

On the other hand, there were some unexpected benefits to virtual interviews. For some, the setting was less intimidating, and there were interviewees who declined in-person interviews but were willing to talk remotely. The new approach also opened the opportunity to interview people in other parts of the country. In total, 40 interviews were conducted while local communities were still experiencing pandemic-related shutdowns.

UT Libraries is currently in the early stages of a grant project funded by the National Endowment for the Arts that will use art to raise awareness of the wildfires and the emotional and environmental scars left in their wake. Illustrators and editorial cartoonists Paige Braddock, Marshall Ramsey, and Danny Wilson will create artworks inspired by the personal stories captured in this oral history collection. The artwork will be featured in forthcoming exhibits, and the libraries will host public programming with the artists. We hope that this project will demonstrate interesting and meaningful uses of archives and special collections to bear witness to historical events, to engage the community, and to foster understanding and healing from disasters such as the Chimney Tops fires.

In spring 2020, with the support of a grant from UT's Division of Diversity and Engagement, we hired a Spanish-speaking student from Gatlinburg, who is conducting interviews in Spanish to ensure inclusion and representation of Gatlinburg's Latinx population and other immigrant communities.

Rising from the Ashes is also helping to set a framework for future digital storytelling projects. UT Libraries' digital initiatives team is designing an interactive digital collection with searchable transcripts and rich metadata that will showcase the project's unique video and audio collection.

As communities are increasingly faced with disasters fueled by climate change, librarians and archivists can serve as early responders to these events. By documenting personal experiences of climate disasters, oral history can become a medium for understanding the impacts on individual lives, public policy, and the environment—as well as a pathway to community recovery.

We invite you to read more about the Rising from the Ashes oral history project at Speaking Volumes, volumes.lib.utk.edu.

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By the Rising from the Ashes team at the UT Libraries:

Jennifer Benedetto Beals, Assistant Dean and Director of the Betsey B. Creekmore Special Collections and University Archives

Emily Gore, Assistant Dean, Digital Initiatives and Technology Infrastructure

Casey Kaufman, Oral History Producer, Rising from the Ashes: The Chimney Tops 2 Wildfires Oral History Project

Olivia Kelley, Administrative Specialist
Holly Mercer, Senior Associate Dean

Laura Romans, Manuscripts Archivist, Betsey B. Creekmore Special Collections and University Archives

Steven Escar Smith, Dean of Libraries

Ken Wise, Humanities Librarian



As the COVID-19 pandemic drew nearer to Knoxville in early 2020, normal campus life was suspended. The university asked students not to return to campus following spring break. Then the chancellor announced that classes would stay online through the spring semester and that most staff would work remotely.

Those were challenging times. The chancellor called on the faculty and staff to keep our students on track toward success. And the Learning Commons team, which I lead, worked to figure out how to best serve library users in this new environment—both while students were studying from home and after their anticipated return to campus the following fall.

The Learning Commons team includes the public services staff at Hodges Library as well as commons librarians who provide research assistance and instruction in using library resources. Their roles were essential to keeping students on track during the remainder

of the spring semester. And my staff and I resolved to maintain a consistently high standard of service to students who were already struggling to complete their courses.

Nonetheless, my first concern was always the health and safety of my own staff. Of course, I knew that if I took care of my team members, they would take care of the students.

My team and I were making critical decisions in the midst of a national health emergency. One of the easiest decisions was to allow as many staff members as possible to perform their jobs remotely.

Meanwhile, we had to reimagine research assistance as an entirely online service. The libraries had the advantage of long having offered

research assistance online through our chat service. (Unlike the chatbots one encounters on commercial websites, students who use our chat service are engaged in a dialogue with a real person. *No bots here!*)

After the university moved to online learning, we were determined that students would continue to have a positive library research experience. We worked with other library departments to make sure our online resources were updated and to provide research assistance services. To allow more in-depth face-to-face collaboration while students were sequestered at home, we integrated tools such as Zoom into the chat service. This change improved the user experience and added a level of comfort for students who were, in many cases, navigating online learning for the first time.

We expanded the online chat service to be available 14 hours a day Monday through Friday and 12 hours a day on weekends. We also recruited staff from other library departments to help offer research assistance. As luck would have it, one of the commons librarians, Kat Brooks, had been working on a program to train library staff who offer research assistance to students. We

immediately implemented her curriculum, requiring all our volunteers—even library faculty members—to go through a rigorous training program.

These initial changes to our operations were quickly accomplished. But planning for fall semester continued throughout the spring and summer.

Until the campus reopened in fall 2020, only university employees were allowed access to their respective campus buildings. You might be thinking that at that point the public services half of my team were able to simply kick back and cool their heels. Nothing could be further from the truth. In fact, they were racing to set policies in place that would ease the burden on anxious students.

A few days after the university transitioned to online classes, we announced that due dates for all loaned materials would be extended until the beginning of fall semester. Greg Womac, our director of public services, took the lead in trying to ease the stress on students' finances. He worked with the Bursar's Office to make sure that no student's graduation would be delayed on account of unpaid library fines. All fines for overdue books were waived. And students received emailed instructions on how to return long-overdue books through their local UPS Store, with the UT Libraries assuming the shipping charges. Faced with a succession of decisions, in each instance we asked ourselves, "What is the most generous and compassionate way to respond?"

Public services team members were among the small percentage of university staff who, from day one, continued to work from their campus offices rather than from home. And when library staff began a phased return to campus in late summer 2020, Learning

Commons staff were among the first to return to Hodges Library.

The group's usual base of operations is the heavily trafficked public services counter, which is clearly visible from the main library entrance. And my team's work spaces were crowded too closely together for proper social distancing. Before students returned to campus in the fall, we installed plexiglass shields in front of all public service stations. In planning for Learning Commons staff to return to the library, we created a pod schedule for those working on site, allowing for a small number of employees to work together on certain days of the week. This guaranteed that there would be team members available to cover in-person shifts at the library in the event that an entire pod needed to quarantine. I made a resolution: if any of my team members were to contract COVID, it wouldn't be because they had come to work at the library! While we maintained a quorum of Learning Commons staff on site at Hodges Library, on any given day over the past year most were working from home.

These innovations allowed us to safely staff a central public service point, manage circulation of library materials, and deliver top-notch in-person and online research assistance. From the library patron's point of view, our services continued uninterrupted.

At the request of students who were back on campus but still taking online classes, the large group study and flexible programming space in 209 Hodges Library was converted to an online learning lab.

Throughout the 2020–21 academic year, both internal and external communications were critical and ongoing. With each change in operations, we sought feedback from library staff.

We conferred with the Library Commons partners—such as the Academic Success Center and the Math Place—to determine whether or not they wished to offer in-person services. And as we transitioned back to campus in the fall, we continually took the pulse of the student body, holding discussions with the Dean of Libraries' Student Advisory Committee and using social media to see how students were bearing up under the stresses and strains of pursuing a college education in the midst of a pandemic. We worked with the libraries' facilities staff and the marketing team to create signage and messaging that would communicate expected behaviors intended to protect the safety of all library visitors (*Masks up!*).

It's been a difficult year, to say the least. But our team persevered and remained flexible and agile in responding to changing circumstances. We met this defining moment by keeping regard for human life at the forefront.

I look forward to a far better 2021–22 academic year. Whether the pandemic is in retreat or in resurgence, I have enormous faith in my staff and in the leadership of the libraries to make wise and compassionate decisions.

by Ingrid Ruffin

A Year Together, Apart

In a year that was upended in so many ways, the University of Tennessee Libraries has received remarkable support from our alumni and friends. Our supporters have shown their Volunteer spirit by joining us as we entered the world of virtual events, by sharing our stories on social media, and through gifts—large and small—that help make the UT Libraries an ever more outstanding resource for our students, faculty, and community.

The year 2020 provided many of us an opportunity for self-examination, thereby prompting us to make some changes to better serve Library Society members. Supporters of the UT Libraries represent a diverse range of backgrounds and experiences, but all share an appreciation of the libraries' vital role in the Volunteer community. With this common thread in mind, Dean of Libraries Steve Smith and the Library Society Advisory Board chose to honor some of these supporters by renaming the Library Society

and one of its giving circles. The Library Society was rechristened the John C. Hodges Society of the University of Tennessee Libraries. The new name honors John Cunyus Hodges, UT English professor, author of the famed *Harbrace Handbook* widely used in English composition classes, and one of the UT Libraries' earliest and staunchest

advocates. Additionally, members of the Hodges Society who contribute \$25,000 or more to UT Libraries during their lifetime are now welcomed into the Felicia Circle. Our honored friend Felicia Harris Hoehne became the first African American UT Libraries faculty member when she joined the university in 1969 as a reference librarian. She retired from the libraries as a professor in December 2013.

JOHN C. HODGES

SOCIETY

UNIVERSITY LIBRARIES

We also created new branding to go along with our new names. And I must say we are enjoying our fresh look! We hope you are, as well.

Another change, made necessary by the coronavirus pandemic, was our pivot to virtual events. We kept in touch with many of you via our new *In Conversation* event series, which included discussions with authors Ron Rash, Crystal Wilkinson, and Bettye Kears, as well as virtual installments of our annual Wilma Dykeman Stokely Memorial Lecture and *Boundless: Artists in the Archives*. Many of you who live in other cities and states joined us for the first time. In a year of physical distancing, it was wonderful to be able to share these experiences with you.

We're pleased to report that 694 of you joined the Hodges Society or renewed your membership in 2020-21, and your combined gifts totaled

\$1,751,178. Your generosity during this exceptionally difficult year is an eloquent statement of your enthusiasm for libraries and learning.

We are thrilled to have so many friends supporting us—all of your skills and achievements make us look good by association. This year, for example, the university presented Accomplished Alumni Awards to two dedicated Hodges Society members: Marilou Awiakta, a poet whose work draws on her Cherokee ancestry and Appalachian roots, and federal magistrate judge Cynthia Wyrick. We celebrated both recipients at special events.

You also showed true Volunteer spirit during 2020's Big Orange Give, UT's annual day of giving, which took place on November 18. Our champion, Professor Emeritus William M. Bass, challenged us to raise \$20,000 with the promise of an additional \$10,000

when we reached our goal. We not only met that goal but blew past it to raise more than \$45,000!

There have been many challenges this year, but the John C. Hodges Society's mission to support the UT Libraries stays strong. With the help of each of you—our donors, partners, and friends—we are confident in the libraries' ability to support research, learning, and discovery on our campus for years to come. Thank you for your support.

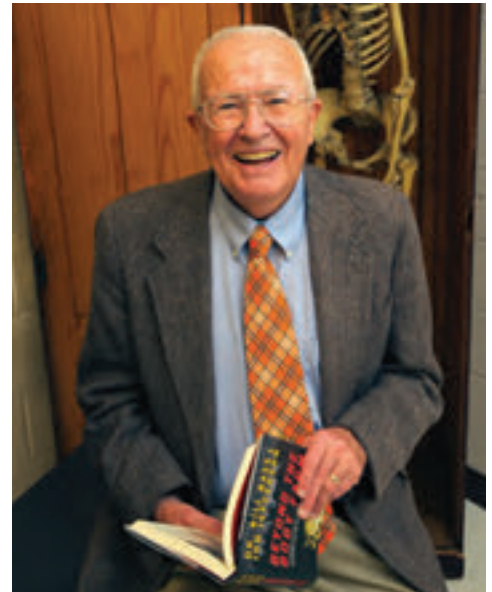
by Casey Fox



Marilou Awiakta



Cynthia Wyrick



William M. Bass

by Casey Fox

perfect harmony

A Music Student and a Library Scholarship

"Oh, my gosh, this is one of my favorite stories to share."



Will T. Eakin makes no secret of the important role UT's libraries have played in his life. Early in his career as a music composition major, the George F. DeVine Music Library became his safe space. "I dealt with some mental health issues, and so a lot of the time I would end up in the music library because it was the place where I felt comfortable and safe," Eakin says. "Because there are all these scores, all of these CDs, all these people that I knew."

In addition to his fellow music students, Eakin began forging relationships with the staff. And so, when he submitted an application to be a student library assistant, it was readily accepted. Eakin was a perfect fit for the music library community, making use of skills learned as a composer to assist his fellow music students. "Will has unique talents that have proven invaluable to our library, particularly his ability to navigate and troubleshoot complex music notation software," says music librarian Nathalie Hristov.

The SLA position not only provided Eakin with a job and an

opportunity to share his knowledge but also opened his eyes to a new career path. He gradually became more involved in his work and has now become an indispensable contributor to music library projects. He played a special role in a project to digitize the David Van Vactor music collection. Eakin engraved the music notation for Van Vactor's *Quintet for Flute and Strings*, which was performed by members of the Knoxville Symphony Orchestra at a special event celebrating the project's completion. "I was using my music skills and talents with my library work," Eakin recalls, "and I was like, 'This is phenomenal!'" He began to consider a career in music librarianship.

Eakin's supervisors at the music library were aware of his growing interest in library work and encouraged him to apply for the Red and Theresa Howse and Jim and Betty Papageorge Library Scholarship. This scholarship—the only scholarship affiliated with UT Libraries—was established by Beth Howse Baldwin (business administration, '82) in memory of her parents and in honor of her aunt and uncle. The award provides tuition assistance for a student library worker. Eakin decided to apply and was awarded the scholarship for the 2019–20 academic year. Getting the Howse–Papageorge Scholarship solidified Eakin's emerging interest in librarianship as a career. "When I got that scholarship," he says, "I felt like it was the universe saying, 'You should probably pursue library science—you really enjoy this, and your work is valued.'"

Supporting students and fanning those sparks of inspiration is exactly what Baldwin hoped to accomplish when she created the scholarship in 2006. Her parents, Red and Theresa Howse, met while attending the University of Tennessee, and she is proud to have continued the legacy. "I don't think I

could have gotten a better business degree anywhere," says Baldwin, a financial advisor with Edward Jones in Gainesville, Georgia.

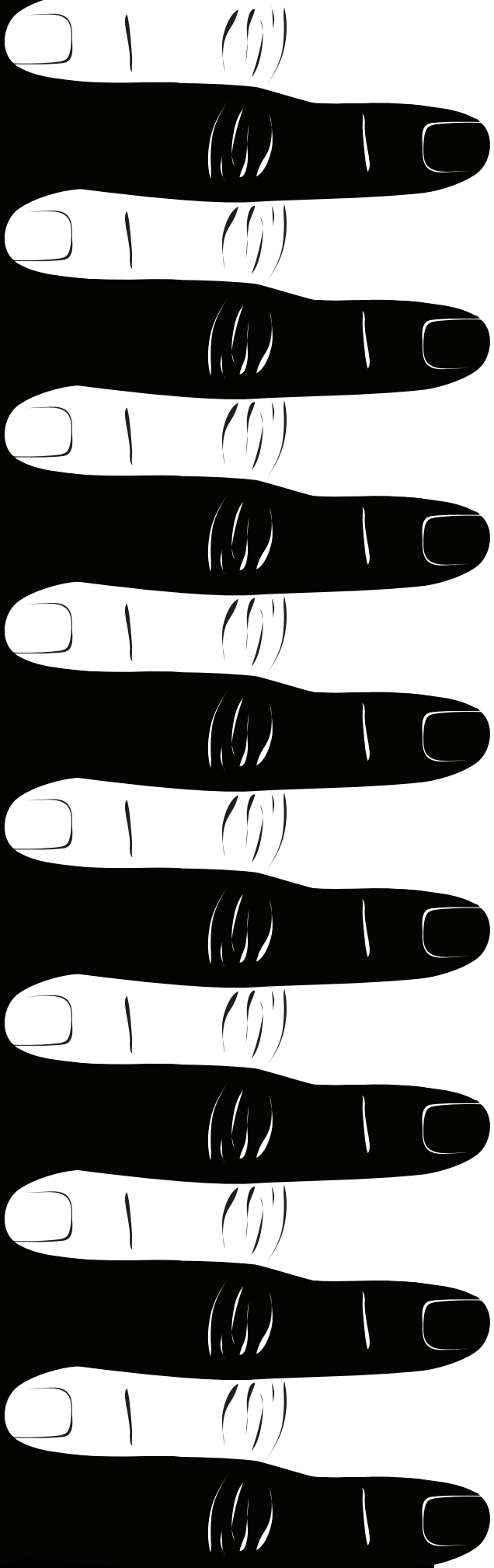
Baldwin's aunt and uncle Jim and Betty Papageorge lived in Washington state but were very close with her parents, and the two couples would often travel to Knoxville to attend football games together. Baldwin loved these lively visits—Jim was also a Vol, and he, Red, and Theresa still had many friends on Rocky Top. In fact, they remained so closely connected that it wasn't uncommon for Beth to run into them unexpectedly at parties.

These family football experiences were always special, but they became even more cherished after Theresa was diagnosed with cancer. She passed away the summer after Baldwin's junior year. Baldwin took a hiatus from her studies to be home with her family during this time then returned to finish her degree, lovingly supported by her father, Jim, and Betty.

Baldwin earned her MBA from Brenau University and found success as a financial planner. Her father passed away in 2002, and again Jim and Betty were there for her. Baldwin began thinking about a way to memorialize and honor these special people in her life—and what better way to do it than to establish a scholarship at the university where they had so many shared memories? She and her sister, Ava White, worked with the UT Office of Advancement to find the right fit, and they landed on the libraries. Baldwin established an endowment to fund the Red and Theresa Howse and Jim and Betty Papageorge Library Scholarship, which is open to all applicants who are enrolled at UT, are currently working as student library assistants for UT Libraries, and have demonstrated successful academic performance.

A total of 10 students have been awarded the Howse–Papageorge Scholarship since it was established, and Baldwin is incredibly moved that she found a way to honor her loved ones and make a difference for future generations of young Volunteers. "My parents always said you have to give back," she recalls—and she certainly has.

Will Eakin graduated with a degree in music composition in May of 2021 and continues to pursue his passion for music librarianship here on Rocky Top. He began the MSIS program in UT's School of Information Sciences this fall. "Receiving the Howse–Papageorge Library Scholarship opened my eyes to my career path," he says, "and I am so grateful to the donor who gave me this opportunity."



MAINTAINING HARMONY IN A DISCORDANT YEAR

THE MUSIC LIBRARY BY KATHRYN SHEPAS

The George F. Devine Music Library is unique in the sense that we share the home of our core group of users: the students, faculty, and staff of the School of Music. Our collections and services are just down the hallway from the classrooms, practice rooms, performance studios, and other specialized facilities of the Natalie L. Haslam Music Center. Our team of librarians, library supervisors, and student library assistants create a personalized experience for all who enter our space—meaning that our library, in a normal year, isn't merely transactional but is a welcoming environment where relationships are built, learning occurs, and music students decompress from their many hours of practice and rehearsal.

In March 2020, the music library, along with the rest of the University of Tennessee, closed in-person services. For the remainder of the academic year, the once harmonious space more closely resembled a performance of John Cage's avant-garde silent musical composition *4'33"*. Only this time the silence would last much longer. Within the first weeks of working remotely, the staff had brainstormed ways to keep our student library assistants, or SLAs, engaged and working. We struggled with uncertainty and working from home, but a glimmer of hope and spirit seemed to emerge from our weekly SLA meetings via Zoom. We

kept our team strong by having open and honest conversations and sharing funny stories about critters and pets.

In June, we slowly began reinhabiting our offices so staff could provide scan-on-demand services. And in August, we reconstructed our facility to adhere to CDC guidelines. The DeVine Music Library became a space that might have looked cold and unwelcoming to a passerby. Our entrance changed. The stacks were closed to students. Study tables that once seated two to five students were stacked one atop the other. The carpets were marked with orange arrows and social distancing guidelines. The computer lab gathered dust. The music library—once filled with student energy, anticipation, studiousness, laughter, and music—essentially became a drive-through window for limited library services.

Even though the music library looked lifeless on the outside, on the inside were the same librarians, supervisors, and student workers showing up for every shift, masked and ready to work, providing the community with the same welcoming and personalized library experience.

We took note of our new circumstances and improvised a new tune with our outreach efforts. We filled our walls and display boards with

history, performers, composers, and, of course, musical scores and books. We celebrated Hispanic Heritage Month, LGBTQIA+ History Month, and Black History Month, and we honored the UT Symphony Orchestra by creating a yearbook of past Concerto Competition winners. The physical displays were replicated in an online subject guide for all those unable to visit campus. We kept music playing on a speaker to enliven the atmosphere while continuing to serve our community in-person and online.

The Black Musicians Alliance, the UT Libraries, and the School of Music presented a virtual panel discussion, "Let's Talk: Diversity in Music Libraries." We missed the libraries' international coffeehouses that highlighted a different country each week, but instead of mingling with students around our popular displays, we provided PowerPoint presentations on the music of the featured regions. The DeVine Music Library found a way to reach the community virtually.

So what makes a year like this successful despite the unanticipated challenges? It is in the attitude and perseverance of the team. And our student library assistants deserve a large share of the credit. They staffed the front lines with *DeVine* spirit during this very challenging academic year.



Hive White
Life of a New Hire
by Christine

Digital Connections in a Pandemic World:

Job seeking is as thrilling as it is nerve-racking. You find the perfect job (on paper, at least) and apply, obsessively checking your email or cell phone each day for a response to that perfectly crafted resume.

Response received!

Your heart skips a beat as you open the email with clammy hands and discover that human resources would like

to schedule an initial phone interview. An internal squeal in your head erupts before reality sets in: you have to respond. In a calm, relaxed tone—eager, but not overly so. Within a reasonable amount of time—but not immediately. You finally write a response reflecting all of these things—the right level of professionalism, continued interest, and a nonchalant attitude—and the date is confirmed.

You're grateful that the first interview is on the phone because you don't sleep at all the night before. The bags under your eyes aren't visible, but your voice cracks with nervous energy a time or two. You quickly develop a warm

rapport with the HR representative, and hearing more about the job helps you realize it sounds even better than the written description.

Thank-you note sent.

Days go by and you are met with silence. Just when you've convinced yourself that your third voice crack probably made the interviewer question your confidence or overall capabilities in speaking effectively, you get a second interview request.

This time, the squeal is out loud and accompanied by stomping feet (rivaling the speed and intensity of those same feet when you ran downstairs on the morning of your fifth birthday).

Another phone interview? But of course! This time with your potential boss and teammates.

And so the interview dance continues. Phone interview completed and then another wait. A lengthy round of final in-person interviews comes next, all as you are led from one conference room or office to another, getting lost in what could (maybe, possibly, one day?) be your new work home.

Thank-you notes sent. Then the world goes silent.

Literally. Because the campus is shut down. UT Libraries has closed its doors. Knoxville has gone dark. And the world has gone home.

But the offer still comes. And the job is

still started—without getting lost in the stacks or stairwells because you have forgotten which floor your office was on.

It's started at home.

I began working as a member of the UT Libraries marketing and communications team on April Fools' Day in the year 2020. And no matter how ominous it sounds, onboarding during a pandemic was a memorable adventure—an adventure that began when I signed my new-hire paperwork on top of the electrical transformer in front of Hodges Library, socially distanced from members of the libraries' human resources team due to the campus-wide closure.

Most can relate to feeling like an outsider when it comes to starting a new job, but as I walked back to my car after signing that paperwork, I knew that onboarding was going to look significantly different during a pandemic.

Most people entrusted with the task of communicating on behalf of an organization know that storytelling is key. As a newly dubbed Volunteer storyteller now working from the comfort of my own home, I was stumped. How could I possibly begin to tell any stories when I had no personal experience with the UT Libraries? After all, my very first visit to Hodges Library had been only a few days before my in-person interview (to ensure I didn't get lost—as well as taking the opportunity to get a feel for the library itself). Thankfully, I realized that the answer was right in front of me: I needed to get the stories from those who have had the experiences, the very people who are responsible for providing the

UT Libraries' resources and services.

But I was immediately faced with yet another hurdle: how can I do that when I have absolutely no relationships and no professional network to turn to in this new job?

At the suggestion of my supervisor, I began setting up one-on-one Zoom calls with some of the key stakeholders and leaders across the libraries. I used the same five questions during each meeting—and I find that, to this day, these are fantastic conversation starters. Some folks were quite technical in their responses, naturally assuming I understood the many acronyms that abound within academic librarianship. Others used our time together as a more casual opportunity to connect with another human. I firmly believe that having these meetings with my new colleagues and coworkers, who were all incredibly generous with their time and patient with my seemingly never-ending list of follow-up questions, wouldn't have happened so intimately had I onboarded in person. After all, how many of your coworkers' pets do you know by name? Could you recognize if a colleague got a new houseplant or rearranged an at-home office unless you had interacted through a screen?

Now, reader, if you've made it this far, please don't assume that this story serves as an ode to a fully digital workplace (although as one who works directly within it, I may be more than a bit partial). During my first year as a Volunteer, I missed out on water-cooler chat as well as the chance encounter and brief question on the stairwell. Unless I was lucky enough to have scheduled a Zoom meeting

on a day when every participant was feeling abundantly creative, many of those spontaneous brainstorming sessions simply didn't happen. During this past year, time with others in a shared communal space was lost—both professionally and personally—for everyone.

But just as words on the page of your favorite book weave a comforting tale, I hope we have all learned that connections can be forged, maintained, and grown within a digital space. And those very same spaces will help us all stay connected in the future—no matter how far apart we are.

I am truly grateful to the University of Tennessee for reimagining my onboarding process and helping me to understand what it means to be a Volunteer.

After all, a smile and a kind word provide the same welcoming feeling to the newbie at the workplace—whether pixelated or not.

PENDERGRASS LIBRARY

ACCESS IS PROVIDED FROM PENDERGRASS LIBRARY INTO CONCOURSE

SIMULATION LAB

WHITE OAK SCREEN PROVIDES CONTROLLED VIEWS INTO SIMULATION LAB

GL

SOFT LOUNGE SE
VIDES

PENDERGRASS LIBRARY---

BY ZOE BASTONE



GROUP STUDY AREAS

STUDYING WITHIN THE CONCOURSE PROVIDES OPTIONS FOR GROUP STUDY

QUIET STUDY AREAS

BANQUETTES WITH FLEXIBLE TABLES PROVIDE OPTIONS FOR QUIET STUDY SPACE

The 2020–21 academic year held many surprises. As the COVID-19 pandemic arrived in March 2020, the Webster C. Pendergrass Agriculture and Veterinary Medicine Library was already planning for a major change to its operations with construction of the College of Veterinary Medicine's new Teaching and Learning Center. The new structure will provide much-needed classroom and gathering space. This 19,375-square-foot addition will be integrated into the building's current entranceway.

With construction taking place in front of Pendergrass, along with the social distancing imposed by the pandemic, our team began to consider how to best support the teaching, research, and learning needs of the UT Institute of Agriculture. To do this, we instated a number of changes:

Virtual consultations. A major shift for our operations occurred when we initiated Zoom consultations for faculty, staff, and students. Utilizing Microsoft Bookings, library users were able to schedule virtual meetings to discuss their research needs, design a poster or 3D print, or get help with software and other technologies.

Flexibility in staffing. Working together, the team planned for staffing the library while continuing to provide support virtually. We adopted a hybrid model and formed a schedule that provided opportunities to work in the library and from home, while also allowing for the flexibility to alter schedules if needed.

Creating the Herbert Virtual Learning Commons. As an alternative to in-person academic support, we launched the Herbert Virtual Learning Commons. This interactive website serves as a one-stop portal for students in UTIA's Herbert College of Agriculture to connect with academic services that frequently use Pendergrass as a meeting space, such as the Academic Success Center, Judith Anderson Herbert Writing Center, and the Office of Multicultural Student Life. Creation of the portal was a collaboration between Zoe Bastone, student engagement librarian, and Sharon Couch, the Herbert College of Agriculture's coordinator for student life and diversity.

Heading into the 2021–22 academic year, construction of the teaching and learning center will be in full swing. In addition to the challenge of an ongoing construction project, we face the uncertainties of the COVID-19 pandemic as we begin to plan how to return to campus safely. While many changes are sure to come our way, one thing is certain: the Pendergrass Library team will move forward with compassion to its users, creativity in meeting the challenges ahead, and the flexibility to enact changes that support both the main campus and the UTIA community.

UT PRESS IN TRANSITION

ONE YEAR ON

BY SCOT DANFORTH

UT Press began reporting to the University Libraries on July 1, 2020. A little more than a year before, the press had been involved in a strategic planning process, facilitated by the UT System Office of Human Resources. The outcome was a wide-ranging report issued in May 2019. Part of the process was a two-day retreat at which our staff tried mightily to identify who we are and where we want to go. I think we were initially apprehensive about these meetings. But in the end, they reinforced our confidence that we, as a staff, shared a common vision for our future, one that included a variety of ways to arrive at worthy goals.

Our brainstorming session included throwing out all kinds of ideas, partly in an attempt to step out of our usual head-down, get-the-job-done patterns. I have a photograph of these ideas. It's an image of a whiteboard on a wall with several categories—Value Added, Aspirations, Strategic Initiatives—along with a mess of big colorful Post-it notes under each category, in the unique handwriting of several staff members. Under Strategic Initiatives, there's a Post-it note that says this:

Reorg to Campus.

So there it is. I don't recall that we talked too much about this possibility during our debriefing session with Vice President of Academic Affairs and Student Success Linda Martin,

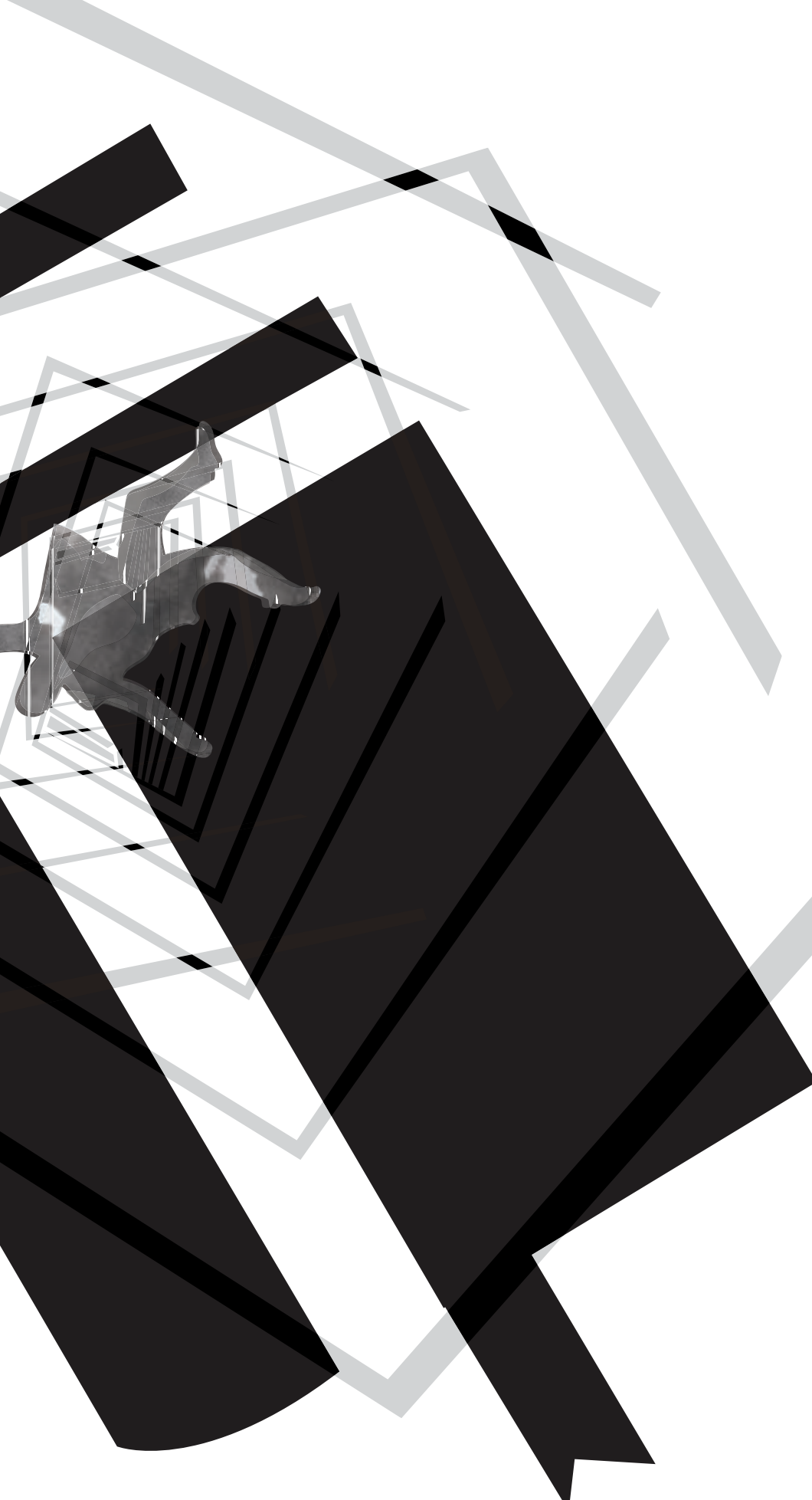
to whom we reported when we were a UT System entity. But it must have stuck in the back of her mind. Dean of Libraries Steve Smith could give more details, but the idea of moving the press to the libraries (both physically and organizationally) started in a series of conversations between him and Vice President Martin. To be sure, it has been a trend in recent years for university presses to join with libraries. We had had some preliminary discussions about what it might look like to have the press join the libraries when Linda Phillips was interim dean of libraries back in 2010. We also discussed deeply held commitments the libraries and the press share. Both are businesses that have books at their core. Both have a devotion to facilitating scholarly communications. Both recognize that the forms of scholarly communication are changing dramatically in an era of rapid technological innovation. The timing seemed just right.

Initially, prior to our joining the libraries, we had some great getting-to-know-you meetings with the libraries' executive director, Elizabeth Greene, and other senior staff. We talked about moving our offices; we got a rundown on many exciting things going on in the libraries; we started dreaming about new tools we might be able to use and interesting ways we might collaborate; we were planning what a campus home might look like.

Then the timing for everything else went wrong. The first of July coincided with the darkest days up to then of the COVID-19 pandemic. Like many of our new colleagues, we had to retreat and work mostly from home. Renovations were happening all around our offices in the conference center, and we didn't really have a place to go to be with our new teammates.

I can't speak for my entire team, but I felt a bit like Joseph, the central character in Saul Bellow's first and most obscure novel, *Dangling Man*. Joseph is a young man of draftable age during World War II. He expects to be inducted at any moment, so he is unable to take a job. Through the bureaucratic bungling characteristic of





a suddenly bloated US Army, Joseph's draft notice is delayed time and time again so that his relationships, job prospects, and his life itself are suspended indefinitely.

The press's work continued, of course, since of making books there is no end. And our staff adapted to working mostly from home, in some cases caring for or sometimes merely enduring our children, in other cases renewing our relationships with our cats and dogs, who began to consider themselves colleagues—though mine, at least, have done no work.

The feeling of suspension, thankfully, was in many ways short-lived. Library T-shirts, bottles of hand sanitizer, and the best anti-COVID masks we had encountered began arriving in the mail. Departments reached out to introduce themselves and offer Zoom tours and support. One of our chief anxieties about joining the libraries, going from a staff of nine to one of 150, began to dissipate as we realized that even the "whole library" meetings are fairly informal affairs that are inviting rather than daunting.

Near the beginning of 2021, I proposed to Steve Smith that the press hire an outside consultant—a fellow press director whose press had long reported to its university's library—to provide guidance on how to get off to the best start in this new relationship. As I recall, I made this recommendation in an email on a Friday. By Monday, Steve and Senior Associate Dean of Libraries Holly Mercer had signed him up. As of this writing, we anticipate a detailed report soon, based on extensive interviews this consultant did with press staff, libraries staff, and various stakeholders across the campus and system.

We are grateful for the enthusiasm so many of our new colleagues have shown us. I know all that has happened in the last year means we must still seem pretty mysterious to them; likewise, we are very aware of how much we have to discover about each of them. In reflecting on our first year and what we have survived together, I can only envision a bright future indeed.

We used to joke

“There are no *library* emergencies.”

The pandemic forced us to reconsider that old proverb. Leading our libraries through the COVID-19 crisis drew upon everything we had learned as educators and managers—pushing us to grow (quickly) in new ways.

The well-being of employees and customers was our first priority. Making data-driven and informed choices was critical to the success of keeping full range of research and learning. Because of our library staff's attention, communications, and well positioned to make to the campus COVID expertise also meant Smith, was drafted at the campus

first priority. Making data-driven and informed choices

library locations open while providing the services in an online environment.

cumulative expertise in information-delivering services, we were substantive contributions response. However, that that our dean, Steve for a leadership role level.



From Holly Mercer,
Senior Associate Dean of Libraries
(Acting Dean of Libraries,
March–December 2020)

Acting dean is a peculiar position to hold in an organization, even in the best of circumstances. The title acknowledges that someone else is the authentic dean, while the title holder is merely playing a part. I was asked to take on this responsibility not only during a pandemic but *because* of the pandemic. There were many unknowns, but it was my task to inspire confidence among those who worked in the libraries as well as within the university administration and the broader campus community.

Increased communication was essential, even just to report “no changes” or “no new information.” Because of the rapidly changing knowledge about COVID-19 and evolving safety guidelines, it was important to keep the lines of communications open at all times. Any updated guidance on how the virus was spread potentially created a change in our provision of services, which in turn prompted a new external communication. An early lesson of leading during the pandemic was to ensure that staff were well informed without being overwhelmed by all of the rapidly changing information.

By fall 2020, while most classes were being held virtually and most of campus worked from home, the libraries were open to the public. We did reduce hours at all locations, and many services were delivered online or by appointment. But students were present in Hodges and Pendergrass Libraries, studying and socializing. Among SEC university libraries, only the University of Florida’s was open more hours than UT’s. We were committed to serving our university community, but planning was critical. Planning for summer and fall 2020 focused our attention on what was within our control and freed us to think creatively about how to deliver library services safely.

Having our plans in place provided a structure for our operations, but within that structure we remained as flexible as possible. We made sure library

staff had what they needed to work remotely. Not everyone could do 100 percent of their job remotely. To ensure that operations ran smoothly, a small number of staff reported to Hodges or a branch library anywhere from one day a week to full time. We maintained a people-first approach that empowered departments to find creative solutions. And we gave individuals the opportunity to accomplish their work in online and socially distanced environments. Our groundwork to ensure continuity of operations did not go unnoticed.

Library staff volunteered to help with the campus COVID-19 response, acting as contact tracers and staffing the university’s call center. The Mary Greer Room in Hodges Library was even converted to a COVID testing site for commuters. As acting dean, it was gratifying to see how important the libraries were to the campus—both as an academic resource and for our contributions to campus operations during the pandemic. As the saying goes, it was the role of a lifetime. All accolades go to the UT Libraries cast and crew—the staff and faculty who embraced the chancellor’s call for compassion, creativity, and flexibility.

From Teresa Walker,
Associate Dean of Libraries

As associate dean, I felt a responsibility to connect library expertise to campus operations. It was important to deliver library services that aligned with new ways of supporting teaching, learning, and research in a pandemic environment. Of greatest importance was ensuring safety in our spaces. As part of the campus COVID response, I served on the Residence Hall and Student Spaces Subcommittee, which developed recommendations for the safe operation of student spaces and services. That work set guidelines and messaging for room capacity, social distancing, face coverings, and sanitization in shared spaces. My participation gave the University Libraries a voice and a leadership role in setting expectations for safe behavior in

student-focused spaces on campus.

The University Libraries has always supported enhanced teaching and learning in and beyond the classroom. During the pandemic, that support was critical to the teaching mission of the university. Classrooms in Hodges Library became teaching studios equipped with Zoom-ready technologies for delivering instruction online. The libraries scheduled and provided technical support for the teaching studios where instructors delivered courses live online and recorded lectures for later viewing. The libraries worked with the campus to obtain and lend cameras, microphones, and other equipment so instructors could record lab sessions and other demonstration-based courses. All library departments and branches worked together to ensure that electronic resources, instruction sessions, and research consultations could be delivered online and integrated into the campus learning management system.

Employees in Hodges, Pendergrass, and DeVine Libraries met the needs of customers in both online and in-person environments. In addition to their regular duties, library staff found themselves in the difficult role of enforcing limits on occupancy of study rooms and study carrels as well as monitoring student behavior within those spaces. It was difficult for many students to practice social distancing, and they tired of wearing masks for long periods of time. Some students were apprehensive about studying in close quarters with others and had expectations that safety guidelines would be enforced. Library staff not only walked the floors reminding students to wear face coverings and social distance but also gathered data on compliance. Their efforts allowed the library administration to make informed decisions about space usage and gain support for library policies. For people accustomed to supporting and encouraging students, these uncomfortable interactions were very stressful. Staff admirably did the hard work to keep the libraries open and operating safely.

I echo the assertion that communication was key to continuity of operations in a constantly changing environment. Our pandemic communications were

not one-sided: we took regular pulse surveys within the libraries to stay in touch with how people were feeling and learn what they were observing. Over the course of the pandemic, we saw improved communication within departments but challenges in communicating across departments. The university administration's communication with the libraries was more streamlined and direct.

Conducting business in new ways gave us new skills and options for collaborating. Some of the lessons we learned are being implemented now, including shortened meeting times and meeting-free days, adoption of digital work practices and collaboration tools, and a commitment to continued investment in electronic resources for greater and more equitable access for distance and online students.

The University Libraries took a leading role in external communications as well—for instance, by helping develop a tiered communications plan to identify what should be communicated, when, and to whom in a rapidly changing environment. To support scenario planning at the campus level, we created a resource guide on COVID-19 and higher education that outlined local and national guidelines and research for the chancellor and COVID response committee members. We also produced a campus guide on the intersection of pandemic and race as higher education grappled with inequities exacerbated by COVID-19.

The past year has taught us many things. We can speak up in any environment to advocate for the libraries. We can use data-driven evidence to make sound decisions. We can rely on all library staff to show up, in person or online, to support university students, faculty, and staff. In the end, we can solve most problems together—even library emergencies.



Teaching, learning, **AND** INNOVATING during a Pandemic

by Anna Sandelli

Each year, UT librarians lead customized instruction sessions, create learning resources, and contribute to teaching opportunities that advance student success. In a typical year, much of this activity happens in face-to-face interactions. But as the university shifted to remote learning during the COVID-19 pandemic, classrooms took the form of computer screens, cell phones, and Zoom sessions. And librarians adapted by creating engaging online learning experiences to help students navigate research and scholarship.

Many undergraduate students are introduced to the libraries as part of their first-year composition coursework. A team of UT librarians facilitates one-shot information literacy sessions that provide an orientation to UT's libraries, teach students to find and evaluate sources, and foster students' confidence in their own roles as scholars and information creators.

For the 2020–21 academic year, rather than making a direct shift from nearly 200 face-to-face one-shots to an equivalent number online, the libraries' General Education Committee developed a new workshop model. Charissa Powell,

student success librarian for information literacy, and Amber Sewell, teaching and learning librarian, built a blueprint for the fall 2020 Workshop Wednesdays series, with significant contributions from graduate teaching assistant Leah Valletta, colleagues in teaching and learning programs, and assistant librarians in the learning commons, special collections, and Pendergrass Agriculture and Veterinary Medicine Library. Brief weekly workshops provided a way for students to attend live or to watch a recording posted on the libraries' YouTube channel. The series covered subjects such as topic selection, navigating a research rut, and deciding when to cite a source.

The recorded workshops also prevented Zoom fatigue—for both students and librarians—and made incorporating library instruction into coursework easier for faculty members who had to rapidly shift to teaching online.

Students and instructors alike welcomed the workshop series. The recorded sessions enabled participants to learn at their own pace and—for learners who were not on campus—avoided the problems of unreliable internet access or lack of a quiet space for class participation. The workshop model also allowed librarians to share content that would be challenging to fit into the span of a single 50- or 75-minute session. Although the workshops were geared toward early-career undergraduates, the YouTube recordings made them accessible to all members of the Volunteer community, broadening the reach of information literacy instruction beyond the traditional classroom.

The series' success led to a second iteration, titled Students as Scholars, during spring 2021. This second series



incorporated additional contributions from the libraries' liaison programs, special collections, and the Studio, including workshops focused on subject-specific databases and on media literacy and technology as well as a deeper dive into topics such as information privilege and algorithmic bias.

In a normal year, hundreds of English 102 students visit the Betsey B. Creekmore Special Collections and University Archives to learn to use primary sources in their research. In 2020–21, students needed a way to experience the archives remotely. Allison McKittrick, assistant librarian for special collections outreach, and Alex Sabau, graduate research assistant, developed and enhanced online research guides, or LibGuides, that provided easy access to the digital primary sources English 102 students would need to complete their required archival research projects. At a time when remote learners couldn't visit the collections in person, these resources helped bring the past to life.

One LibGuide highlighted local resources on the 1918 influenza pandemic for a popular research assignment on past pandemics, epidemics, and disease. Video tutorials and individualized Zoom instruction sessions offered alternative ways for students and their instructors to engage with primary sources. At the end of spring 2021, members of the Dean of Libraries' Student Advisory Committee reflected on the past year, and several graduate students voiced their appreciation for these resources during a time when remote learning added another dimension of complexity to their roles as new graduate teaching assistants.

Creating and enhancing LibGuides provided another opportunity to meet learners where they are. For a number of years, librarians have created LibGuides to help both undergraduate and graduate students navigate a specific course, discipline, or type of research. Throughout the pandemic, these online guides provided a central link to electronic articles and books, databases, and digital collections, while also connecting each student to the subject librarian who specializes in their discipline. Increased use of LibGuides led to creation of a LibGuides Working Group. The group—which is co-chaired by Elijah Dies, instructional designer and developer, and Niki Kirkpatrick, health sciences librarian, and includes representatives from multiple library departments—prioritizes an inclusive user experience through development of best practice guidelines and trainings. Recent work has focused on accessibility—in particular, on making LibGuides content screen-reader friendly and more easily viewable on a range of devices.

Like LibGuides, self-paced tutorials have been a mainstay of the libraries' teaching tools for years. During the past year, librarians expanded these tutorials and made them more visible through a web page that provides details about the content and format of each scholarly database or other library resource. Many tutorials are interactive, offering students a chance to test their knowledge and learn as they go.

At a time when face-to-face orientations and tours were inadvisable, librarians also used their creativity to develop game-based “choose your own adventure” introductions to the Hodges and Pendergrass Libraries and

to navigating the libraries online. These experiences both made learning fun and helped alleviate library anxiety for those new to the university or unsure what to expect during the pandemic. Librarians also created a “no-touch tour” video and several guides focused on stress relief and wellness.

Online learning librarians Allison Shepard and Grace Therrell developed resources to assist librarians as they worked with students and faculty, including a guide for being embedded as a librarian in the university's learning management system, Canvas. Canvas is the primary mechanism for students to engage with individual course content and assignments. Librarians knew that an increased presence here would connect students with relevant resources and expertise at their point of need. Therrell also created an internal teaching tool kit to help librarians more easily identify resources and activities for instruction.

While the next academic year may offer more options for in-person instruction and engagement, takeaways from unexpectedly online semesters continue to inspire librarians' planning. Future Student as Scholars workshop iterations may provide a self-paced resource to support student learning, and a commitment to enhancing LibGuides is built into the libraries' diversity action plan. Although the specific implementation may change from year to year, a creative vision of student success remains at the center of our instructional strategy.

SO A FLAT BUDGET, A SUBSCRIPTION INCREASE, AND A PANDEMIC WALK INTO A LIBRARY*

BY JENNIFER A. MEZICK AND ELYSSA M. GOULD

In March 2020 it was clear that the university was going to close the physical campus and that the pandemic would very likely cause several tough economic years for higher education.

THE PORTION OF THE UT LIBRARIES' COLLECTIONS BUDGET AVAILABLE TO PAY FOR JOURNAL AND DATABASE SUBSCRIPTIONS AND OTHER RECURRING FEES WAS ALREADY AT A BREAKING POINT.

Annual cost increases from publishers and other library vendors had taken their toll. What would happen if effects from the pandemic forced a budget decrease? There would be no quick fix. Library staff who manage the collections budget could not simply produce a list of resources that could be readily discontinued. Meanwhile—given that all UT students were completing spring semester entirely online—the demand for online electronic resources was higher than ever before.

By mid-April several realities were known: The university would be returning over \$35 million in student fees. Campus would be closed through the

\$35 MILLION RETURNED

summer, resulting in lost revenue from canceled summer camps and events. Unspent funds from the current budget year would go toward balancing revenue losses rather than being retained in the same budget lines to supplement

allocations for the following year. There would be no budget increases for the 2020–21 budget year—and a budget cut was possible.

None of those realities was good, but the scariest was the possibility of a budget decrease—not only because it would mean less funding for the collections budget but also because it was impossible to predict its extent. Even without a decrease, library staff estimated that subscriptions up for renewal in the 2020–21 budget year would exceed budget allocations by at least \$250,000. This realization left no wiggle room to respond to user needs for new subscriptions or other recurring fees.

We immediately took several cautionary steps:

- Librarians in the Assessment Programs and Collection Strategy Department began compiling usage data on journal packages and individual journal titles and created an interactive report that would allow any library staff member to quickly search and review journal usage over the past few years. (This work was later used as part of the subscription renewals workflow in the 2020–21 budget year and saved staff countless hours.)
- Staff from three departments teamed up to select a few key subscriptions to be prepaid from current funds to help reduce the financial strain on the upcoming budget.
- For a one-time fee, the libraries purchased a collection containing hundreds of playscripts, giving theatre students and faculty access to scripts in an online format for the first time.
- Two department heads created projections for the anticipated impact of varying levels of budget cuts on the libraries' ability to build and maintain collections. Their projections were shared with subject librarians, who became invaluable partners in making decisions on which resources to renew and which to cancel.



SUBSCRIPTIONS ... IN THE 2020–21 BUDGET YEAR WOULD EXCEED BUDGET ... BY AT LEAST \$250,000

■ Polly Taylor, a graduate student library assistant, researched and wrote a literature review covering the impact of past economic crises on academic libraries.

■ Course reserves (library materials set aside at the request of a course's instructor) were purchased in electronic format whenever available.

At the beginning of the 2020–21 budget year, librarians created a process for reviewing all of the 2,400 library subscriptions due for renewal. Over the course of the fall semester, staff and students in assessment programs and collection strategy compiled usage data and calculated the cost per use for each resource. Staff in acquisitions and continuing resources would consult that cost-per-use data before renewing a resource. If the cost per use was considered high or questionable, librarians in liaison programs (subject experts who act as liaisons to academic programs across campus) were asked to evaluate the resource from the perspective of their users.

They considered a number of questions:

- Is the resource no longer needed?
- Is the resource needed but the cost too high?
- Is the resource needed regardless of cost?

Where retention of a resource was preferred but the current payment was too high according to the cost-per-use data, librarians across two departments split the time-consuming task of renegotiating prices with publishers and vendors. UT Libraries was far from alone in renegotiating the price of electronic resources, and many publishers and vendors worked with us to retain resources. As part of our pandemic-times renewal process, staff routinely asked vendors to extend the previous year's renewal rate, and most publishers and vendors were willing to comply.

These initiatives represent countless hours of work and the contributions of more than 40 staff members across four departments. Discontinuations of subscription resources removed almost \$200,000 in commitments from the collections budget, and price renegotiations provided more than \$350,000 in savings.

In early 2021—with spring semester enrollment strong and state funding secure—fears of a budget cut were relieved. In addition, investments continued to provide healthy earnings for our endowment funds. Endowments are typically used for one-time purchases. However, until the 2021 spring semester, we had left the libraries' endowments virtually untouched,

DISCONTINUATIONS OF ... RESOURCES REMOVED ALMOST \$200,000 IN COMMITMENTS FROM THE ... BUDGET \$200,000

reserving the earnings as a backup source of funding in the case of a budget decrease. With the collections budget safe and under control, efforts turned toward providing new online resources, including these:

■ App access to Visible Body, allowing nursing students to consult this virtual anatomy resource on their smartphones

■ Additional modules of Drama Online, adding thousands of play-scripts, more contemporary plays, and more diverse dramatic voices

■ A digitized historical archive of the *International Herald Tribune* in facsimile format

■ The Literature Resource Center, a database of literary criticism and literary biographies across genres and from all time periods (formerly available through the Tennessee State Library and Archives and heavily used by UT students)

■ *Socialism on Film: Wars and Revolution*, a collection of films from socialist countries, 1918–1989 (part of a coordinated purchase of primary source collections in collaboration with the Association of Southeastern Research Libraries, which provided UT access to 26 additional collections at no cost)

■ The Geofacets database of almost two million maps, discoverable through a location-based search and integrated with GIS programs

■ Almost a thousand e-books and streaming videos purchased to support online learning during the pandemic

These efforts, although arduous, were worthwhile. Our 2020–21 collections budget was balanced; materials no longer needed were deselected; new materials that were needed for online teaching and learning were acquired. Unlike many other university libraries, we were fortunate to avoid a budget cut—and what we have gained from this experience will better prepare us for whatever walks into the library next.

So what happens when a flat budget—with potential cuts—subscription increases, and a pandemic walk into a library? The tongue-in-cheek answer is that librarians sit down with them to discuss their research project, help them frame their research questions, ponder keywords, identify potential resources, and discuss research methods. In reality, more than 40 staff members work together to rightsize the collections budget. Creative problem solving happens as people brainstorm ways to obtain crucial materials quickly, figure out how to work within our existing collection to fulfill needs, and ask vendors to meet our budgetary constraints in new ways.

*

COLLECTIONS

Total physical volumes:

2,543,938

Total e-books:

1,216,165

LIBRARY INSTRUCTION

Received research assistance:

7,170

Participated in library classes:

2,400+

Library instruction classes taught:

200+

FUNDRAISING

Donations:

\$1.75 million

Individual donors:

694

VISITORS

Hodges:

541,657

Pendergrass:

17,960

DeVine:

5,830

CIRCULATION

Total electronic resource usage*:

6 million+

Downloads from TRACE**:

2,913,347

Total physical item circulation:

31,214

* Includes database searches, e-book usage, and full-text article downloads

** Tennessee Research and Creative Exchange (TRACE) is UT's open access repository, a publicly-accessible archive featuring research and creative work by UT scholars and researchers.

Stats from July 1, 2020 – June 30, 2021

A Legacy of Giving

Deciding to give to my undergraduate alma mater years ago was a no-brainer. I grew up in a home graced by a colorful framed map of the small college town in Minnesota where my parents met; my brother is their favorite professor's namesake. My parents' modest, but regular, giving was part and parcel of our family life. When they passed away, decades ago and sixteen years apart, each was honored by a small student scholarship to be used for purchasing textbooks. I learned early on how powerful the imprint of one's college experience can be—on one's life, hopes, and values.

Never was there any pressure, nor any expectation, that either my brother or I would choose our parents' college as our college. And neither of us did. Yet, their example of giving to benefit those following influenced us greatly. Our respective college educations ensured that we would be able to follow our parents' example—to support, through regular giving, the universities we attended.

Just like my earlier resolution to give to the University of Tennessee, it was an easy choice to direct a large portion of that giving to the University Libraries. As the only unit that serves every member of the university community without regard to title, status, major, or residence, the University Libraries represents the best investment one can make in our university's future.

It seems that you agree.

On behalf of the Advisory Board of the John C. Hodges Library Society, thank you for your generous support—past, present, and future. Together we will continue to build legacies of giving for generations to come.

With gratitude,
Linda S. Lee

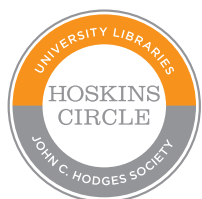
Chair, Hodges Society Advisory Board

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

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, 2021. If you have included the University Libraries in your estate plans or would like information on how to do so, please contact Stacy Palado, Director of Advancement, at 865-974-0055.

Anonymous (4)
Reba Absher*
Charles Anderson III*
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
Ada Campbell*
Margaret Graeme Canning*
Betsey B. Creekmore
Margaret S. Crowe*
Anthony Crunk
Kenneth Curry*
Winston Davis
Jay & Diane Desvaux
William & Barbara Dewey

Lea* & Mary Jo Dougherty Jr.
Audrey Duncan
Elaine Evans*
Mildred Fair*
John W. Fisher*
Catherine Fly
Nathan & Mary Ford
Don & Suzanne 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 Jr.
Charles B. 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
Joyce Mays
Seth B. McGaughran*
Willa McKinney*
Bunker Medbery
David Meriwether*
Paul & Marion* Miles
Jeffrey Miller
Wayne* & Jeannine* Mitchell
Katherine Moore*
Stanton* & Margaret* Morgan
Donald Nathan
Jane Ann Evans Nielsen*
Kenneth Aaron Pace*
Margaret Payne
Linda Phillips & Ken McFarland
Delane & Shirley Randolph
Les & Marilyn Schreiber
Scott & Kathryn Selbach
Curtis Shelton*
Sara Shipley*
Laura Simic
Don & 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
Shan & Evelyn Wilcox
Michael & Martha Wilds
Edwin Wright III*

*denotes deceased Legacy Circle members



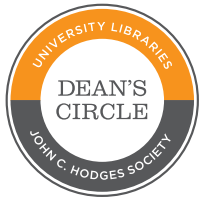
Felicia Circle

Lifetime giving to UT Libraries of \$25,000+

Members at this level receive the benefits of membership in the Hodges Society with lifetime borrowing privileges at the University Libraries (borrower's card must be renewed annually) and invitations to University Libraries and Hodges Society events.

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 & Sandra Gamble
 Jerry Gibbs
 Gladys Brooks Foundation
 Graduate Student Association
 Mary Greer
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BOOKS AND CHAPTERS

Shaina Destine. "HBCU Connections at Iowa State University." In *Cardinal Tales: Highlights from 2018*. Iowa State University Digital Press.

Shaina Destine. "The Martin Family." In *Iowa State University History through a Diverse Lens*. Iowa State University, Emerging Leaders Academy.

Shaina Destine and Shaneda Destine. "Black Joy as Emotional Resistance: A Collaborative Auto-Ethnography of two Black Queer Married Academics as Contingent Labor." In *The Emotional Self at Work in Higher Education*. IGI Global.

Chris Durman. Foreword to *Studienbuch by Gottfried Galston*. With an English Translation by Rosemarie S. Greenman. Edited by **Martha E. Rudolph**. Knoxville, TN: Newfound Press.

Chelsea Heinbach, Hailey Fargo, and **Charissa Powell.** "Uneven Expectations: Gender, Whiteness, and the Wobbly Tripod." In *Deconstructing Service in Libraries: Intersections of Identities and Expectations*. Library Juice Press.

Nathalie Hristov. "The Life and Work of Gottfried Galston, 1879–1950." In *Studienbuch by Gottfried Galston*. With an English Translation by Rosemarie S. Greenman. Edited by **Martha E. Rudolph**. Knoxville, TN: Newfound Press.

Jennifer A. Mezick and **Elyssa M. Gould.** "Investigating Communication Breakdown Between Technical Services Departments and Subject Librarians." In *Telling the Technical Services Story*. ALA Editions.

Ingrid Ruffin and **Charissa Powell**, eds. *The Emotional Self at Work in Higher Education*. IGI Global.

ARTICLES

Rachel Caldwell. "Guest Post: Evaluating Publishers as Partners with Libraries and Higher Education." *The Scholarly Kitchen* (blog).

Lizzie Cope and **Elyssa M. Gould.** "Access Fees: Controlling the Snowball." *Against the Grain*.

Melanie Dixon, Niki Kirkpatrick, et al. "Providing Consumer Health Information to the Underserved Public at Remote Area Medical Events in East Tennessee." *Journal of Hospital Librarianship*.

Brianne Dosch and Tyler Martindale. "Reading the Fine Print: A Review and Analysis of Business Journals' Data Sharing Policies." *Journal of Business & Finance Librarianship*.

Chris Durman. "Which Side Are You On? 20th Century American History in 100 Protest Songs." Book review, *Notes 77*.

Christopher Eaker. "The Curation Process Adds Value to Primary Research Data and Is Key to its Usability." *Against the Grain*.

Peter Fernandez. "Pandemic Response Technologies: Tracking Technologies and Artificial Intelligence." "Legal Foundations of the Internet, Part 2: Information Ecosystems and Anti-trust." Column: Through the Looking Glass: Envisioning New Library Technologies, *Library Hi Tech News*.

Elyssa M. Gould, Jennifer Mezick, et al. "Reports of Conferences, Institutes, and Seminars." *Serials Review*.

Meredith Hale. "Data Feminism." Book review, *ARLIS/NA Multimedia and Technology Reviews* (Art Libraries Society of North America).

Niki Kirkpatrick and **Melanie Dixon.** "An Academic Library Utilization of Research Guides to Disseminate Consumer Health Resources." *Journal of Consumer Health on the Internet*.

SELECTED SCHOLARLY WORK FROM OUR FACULTY

Laura Romans. "Hiring Student Workers as Subject Experts in Archives: A Case Study." *Provenance, Journal of the Society of Georgia Archivists*.

Anna Sandelli, et al. "Five Things: Learning about Trauma-responsive Pedagogy." Report of the Instruction Section Research and Scholarship Committee, Association of College and Research Libraries.

Anna Sandelli, et al. "Research Agenda for Library Instruction and Information Literacy." Report of the Instruction Section Research and Scholarship Committee, Association of College and Research Libraries.

Anna Sandelli, et al. "So You Want to Publish: Becoming a Researcher." *College & Research Libraries News*.

Amber Sewell. "Creating a Choose-Your-Own-Adventure Library Orientation: The Process of Using a Text-based, Interactive Storytelling Tool to Take Your Orientation Virtual." *Journal of New Librarianship*.

Julie Sweetkind-Singer and **Gregory March.** "Acquisition of World War II Captured Maps: A Case Study." *Journal of Map & Geography Libraries*.

Jeanine M. Williamson and **Anchalee Panigabutra-Roberts.** "An Analysis of STEAM Disciplinary Interrelationships Described in Abstracts of Higher Education Articles." *Impact: The Journal of the Center for Interdisciplinary Teaching and Learning*.

PRESENTATIONS

Mark Baggett and Emily Gore.

"Reimagining the Digital Library of Tennessee with the IIIF Change Discovery API." Virtual presentation to the 2021 IIIF Annual Conference.

Mark Baggett and Emily Gore.

"Leveraging the IIIF Presentation v3 API to Deliver the 'Rising from the Ashes' Oral History Project." Virtual presentation to the 2021 IIIF Annual Conference.

Mark Patrick Baggett and Meredith Hale. "RDF Roadmap: Creating a Mapping for Linked Data Adoption." Virtual presentation to the 2021 LD4 Conference on Linked Data.

Robin A. Bedenbaugh. "Discipline and Publish: A Critical Crossroad for the Scholarly Communication System." Virtual presentation to the National Communication Association Conference.

Michelle Brannen, Melanie Dixon, Niki Kirkpatrick, Thura Mack, and Megan Venable. "Misinformation and Your Health: An Exploration of Where We Find Information Culturally." Virtual presentation to the 16th Annual Black Issues Conference: Manifesting Hope, Health, and Healing.

Michelle Brannen, Charissa Powell, Allison Shepard, and Paris Whalon. "Workin' on the Net: A Crowdsourced Listicle on Tech and Tools Discovered while Working from Home." Virtual presentation (Adobe Spark Page) to The Connection, the annual conference of the Library Collective.

Kris Bronstad. "Estes Kefauver: Crime Hunter." Virtual presentation to Caught Red Handed: True Crime in the Archives, University of North Texas Libraries.

Rachel Caldwell. "Using Shared Values to Evaluate Publishers as Partners with Libraries, Institutions, and Researchers." Webinar presented to the Association of Southeastern Research Libraries (ASERL).

Shaina Destine. "The 1619 Project: A Conversation." Invited presentation, Pellissippi State Community College Black History Lecture Series.

Shaina Destine and Allison Sharp. "Thinking of a Master Plan: Designing and Creating Engaging LibGuides." Invited presentation at the virtual SpringyCamp, The New Now: Promoting Access and Redefining Service (SpringShare).

Melanie Dixon and Niki Kirkpatrick. "Anatomizing Libraries: An Exploration of 3D Virtual Anatomy Tables in Academic, Medical, and Health Sciences Libraries." Virtual presentation at the University of Tennessee Mic/Nite.

Melanie Dixon, Niki Kirkpatrick, et al. "POC in LIS Cohorts." Virtual presentation to the People of Color in Library and Information Science Summit.

Chris Durman. "Howard 'Louie Blueie' Armstrong and the Louie Blueie Music and Arts Festival." Invited presentation to the Tennessee Artists Association.

Elyssa M. Gould. "Using E-Resource Troubleshooting Data in Collection Evaluation and Assessment." Virtual presentation to the Core Collection Evaluation and Assessment Interest Group, Core Interest Group Week.

Elyssa M. Gould and Lizzie Cope. "Access Fees: Strategies and Ideas for Controlling the Snowball." Virtual presentation to the 2021 Electronic Resources and Libraries Conference.

Meredith Hale. "Making an Impression: Teaching Letterpress History and Technique through Fostering Local Collaboration and Student Creativity." Virtual presentation to the Art Libraries Society of North America Conference.

Meredith Hale, et al. "Power and Respect: Giving Back IP Rights to Vulnerable Communities." Virtual presentation to the Visual Resources Association Conference.

M. Nathalie Hristov and Allison L. Sharp. "Librarians as International Liaisons: Serving International Music Students through Engaged Learning and the Formation of Social Bonds." Virtual presentation to the annual conference of the International Association of Music Libraries.

Thura Mack, et al. "Creating a Crosswalk through Engaged STEM Scholarship." Virtual presentation to the Tennessee STEM Education Research Conference.

Thura Mack, et al. "Students as Knowledge Producers: A STEM Design for High Schools." Virtual presentation to the Innovative Teaching and Learning Conference: Lighting the Way to Deeper Learning.

Holly Mercer, et al. "Some for Now and Some for Later: How Are Libraries Facing Patrons' Changing Accessibility and Discovery Needs?" Virtual presentation to the Charleston Conference.

Anchalee Panigabutra-Roberts. "Building Wikidata One Branch of Knowledge at a Time." Virtual lightning talk to the Semantic Web in Libraries Conference.

Charissa Powell and Tara Coleman. "Creating New Seminar Courses: Making Magical One-Credit Courses." Virtual presentation to the 40th Annual Conference on The First-Year Experience.

Tara Coleman and **Charissa Powell.** "I Want to Poke My Eyes Out! Why Meetings are Painful and Tips on How to Make Them Better." Virtual presentation to The Connection (annual conference of the Library Collective).

Charissa Powell, Amber Sewell, and Leah Valletta. "When One-Shots Won't Work: Transforming Information Literacy Instruction into a Workshop Model." Virtual presentation to the Library Instruction Tennessee Conference.

Ingrid Ruffin and **Anna Sandelli**. "Writing the Unwritten: Creating a Roadmap of Success for Yourself." Virtual presentation to the LOEX 2021 conference.

Anna Sandelli, et al. "The First Next Step: Getting Started with Research and Writing." Virtual presentation to the Rhode Island Library Association Conference.

Amber Sewell. "Choose Your Own Library Adventure: Taking the Library Orientation Virtual." Lightning talk to the ACRL/ALA-RUSA Joint First Year Experience Virtual Program.

Grace Therrell. "Projects, Positions, and Persistence: Finding Identity and Focus in a Time of Transition." Virtual presentation to the Library Instruction Tennessee Conference.

Louisa Trott. "The Start of the Rainbow: Possibilities of Color Motion Photography for the Amateur." Virtual presentation at Colour Photography and Film: Sharing Knowledge of Analysis, Preservation, Conservation, Migration of Analogue and Digital Materials, Gruppo del Colore, Florence, Italy.

POSTER PRESENTATIONS

Melanie Dixon et al. "Cats, Dogs, and Chronic Disease—The Good, the Bad, and the No Association: A Systematic Review." Virtual poster presentation to the American Public Health Association Annual Meeting.

Melanie Dixon, **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 and Brittany Waltemate. "What Do Researchers Know about and Need from their Campus Library? A Focused Needs Assessment to Improve and Measure Liaison Librarian Impact."

Virtual poster presentation to the American Library Association Annual Conference.

Brianne Dosch and **Paris Whalon**. "Oh the Places Media Literacy Can Go! Developing Media and Data Literacy Resources at an Academic Library during the 'Infodemic.'" Virtual poster presentation to the Charleston Conference.

Thura Mack, Chloe Freeman, and Tori Gilkeson. "BOSS STEM Outreach: Moving from Brick and Mortar to Virtual." Virtual poster presentation to the UT Engagement and Outreach Conference.

Anchalee Panigabutra-Roberts. "Zitkála-Šá: Images and Representation Matter." Virtual poster presentation to the 2021 LD4 Conference on Linked Data.

Grace Therrell. "The Teaching Bridge: Building an Online Space for Collaborative Teaching." Presentation to the ACRL Distance and Online Learning Section virtual poster session.

GRANTS, AWARDS, AND SERVICE

Michelle Brannen is serving on the Diversity, Equity, and Inclusion Taskforce, Association of Southeast Research Libraries, 2020–2022.

Michelle Brannen and **Mat Jordan** completed UT's Inclusive Leadership Academy.

Brianne Dosch was awarded a Visiting Representative Fellowship from the Inter-university Consortium for Political and Social Research. The ICPSR fellowship will fund creation of a virtual guide to unrestricted and openly available data sets.

Emily Gore served on the Board of the Islandora Foundation, April 2020–June 2021, and was elected to the Leadership Group and the Steering Group of Fedora (term 2020–2022). Islandora and Fedora are open-source platforms.

Emily Gore serves as a member of the RightsStatements.org International Steering Committee and as chair of the Implementation Working Group.

Meredith Hale was appointed ARLIS/NA Commons Manager on the Art Libraries Society of North America editorial board.

Nathalie Hristov was elected Secretary of the Service and Training Section of the International Association of Music Libraries.

Niki Kirkpatrick was chosen as a fellow of the Medical Library Association's 2021 Research Training Institute. She will receive research methods training and mentoring for one year while completing a research project.

Thura Mack was selected to serve as the University of Tennessee's Macebearer for the 2021–22 academic year—the highest honor the university bestows on a faculty member. Her duties as Macebearer will include leading the commencement procession and recession as carrier of the Mace.

Thura Mack is Senior Personnel on a National Science Foundation grant, CAREER: Black and Latinx Parents Leading chANge and Advancing Racial (PLANAR) Justice in Elementary Mathematics. Francis Harper, UT Department of Theory and Practice in Teacher Education, is principal investigator on the \$697,306 grant, which will focus on racial and social justice in K–5 mathematics.

The Marketing and Communications team won an Arlie at the 2021 Association of Research Libraries Film Festival. Our Best Performance winner, "We Got Your E-Books," is a rap song created to promote HathiTrust, the digital repository that during the pandemic gave UT users emergency temporary access to more than a million e-books.

Holly Mercer will chair the Board of Governors of HathiTrust through 2022. HathiTrust, a partnership of major academic and research libraries, preserves and provides digital access to scholarship.

Holly Mercer is a member of the 2022 UT Executive Leadership Institute. She is one of two campus leaders nominated by Chancellor Donde Plowman to participate in the year-long institute sponsored by the University of Tennessee System.

Charissa Powell was a 2021 recipient of the Outstanding Professional Development Award, University Libraries Section, from the Association of College and Research Libraries. The award recognized efforts to create and promote an online community of practice for librarians through The Librarian Parlor.

Anna Sandelli was invited to serve as a Faculty Leader (Inclusive Teaching track) at UT's Course Redesign Institute, hosted by Teaching and Learning Innovation.

Allison L. Sharp was elected Member-at-Large, 2021-2023, of the International Relations Round Table Executive Board, American Library Association.

The copy you hold in your hand may be unique. We're all aware that the pandemic wreaked havoc on the global supply chain. Shortages, backlogs, and delayed deliveries have impacted every corner of the economy—including the printing industry. Rather than demanding our favorite paper products, we told our printer, Use whatever papers your warehouse can supply! So, enjoy what may be a one-of-a-kind specimen of the *Library Development Review*.

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