The Library Development Review 2017-2018

University of Tennessee Libraries

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I have been thinking a lot about this quotation over the last several months. The author of this statement is R. David Lankes, director of the School of Library and Information Science at the University of South Carolina and a well-respected scholar in the field of librarianship.

I love this notion of great libraries as builders of community. In very few words, Lankes reminds us precisely what is most important about our work. But some have taken exception to this statement, objecting to what they perceive as a dismissal of collections. I take Lankes to mean that collections are important but are not, and never have been, an end in themselves. For me, his statement highlights (perhaps a little provocatively) a higher purpose.

Libraries have always built and should continue to build collections—this is our core purpose, the very reason libraries came into being and continue to exist. However, we don't build a collection as an end in itself. Libraries build collections as a way of preserving and sharing . . . community.

One dictionary definition describes community as a common set of attitudes, interests, and goals. We could add to that such factors as history, culture, character, and values. These are some of the things that unite us and allow us to aspire to greater heights—the sort of things we want to cultivate in ourselves and pass on to future generations. Without community, we are nothing.

Our libraries acquire, preserve, and make available the facts, theories, ideas, discoveries, and advances in science and art that this university and all institutions of higher education were created to foster and share. But assembling the scholarly record is not the ultimate objective. Our collections are the means to a higher, and far more important, purpose: to nurture community.

Steven Escar Smith
Dean of Libraries
When you give to the University of Tennessee Libraries, do you ever wonder what, precisely, your gift supports? As a matter of fact, many of the programs and collections featured in this issue of the Library Development Review were made possible by gifts from our donors.

If you make an undesignated gift to the UT Libraries, it is pooled with like gifts in what we call (rather prosaically) the College Fund. Don’t be disheartened by the uninspired name. We draw on the College Fund to sponsor some pretty exciting projects.

For example, for the kickoff of our new program Boundless: Artists in the Archives, we commissioned two songs by a couple of local musicians. The College Fund underwrote both the commissioned works and the occasion of their debut performance. The fund also subsidized a presentation by legendary poet Nikki Giovanni and an event celebrating 50 years of singing “Rocky Top” at UT games.

You will read in this issue how students are helping us plan a new library makerspace—a sort of workshop for hands-on problem solving. We’ve already invested in some exciting technologies to equip the makerspace. Virtual reality equipment was purchased with monies from the Dixie Marie Wooten Endowment. David and Debbie Wooten established the endowment in 2007, in part to fund technology in the libraries.

This year the UT Libraries printed its first limited-edition fine press book. The Elaine Evans Gift Fund underwrote the letterpress printing. The handsome edition is a fitting project for the fund established by the late Elaine Altman Evans, a curator at UT’s McClung Museum for more than 40 years.

Special Collections holds the archives of David Van Vactor, the late composer and longtime conductor of the Knoxville Symphony Orchestra. A selection of his scores have been digitized and made available online. The digital collection was created with support from the Margaret Graeme Canning Endowment, which honors the Knoxville-born opera singer.

In case you haven’t noticed, there’s a distinct musical theme running through this Library Development Review. And that 45 RPM record in your copy—that’s our gift to you.
Walk across campus and you will notice students looking at their smartphones—sometimes even more than they look at each other. The use of social media has exploded over the past 15 years, and we at the UT Libraries have embraced the trend. We hope to actively engage students and play a positive role in the social media environment where students spend so much of their time.

Today’s typical undergraduates were born around 1998, which means that Facebook was launched at about the same time they were starting elementary school. They grew up thinking of social media as a more relevant and useful communication method than letters or phone calls. They’re constantly aware of live updates made by friends, family, and the organizations and brands they choose to follow, and they are empowered to make in-the-moment decisions based on the messages they receive.

These students adapt quickly to the evolution of social media, learning the ins and outs of new platforms. As the manager of UT’s main social media accounts always says, “UT is a very social campus.” A high volume of social media messaging takes place on and around our physical campus as well as through our huge, worldwide alumni network.

Through the libraries’ social media, we have a unique opportunity to develop a voice that inspires and prompts students to pursue their passions and interests. We can not only spark their curiosity but also fuel it by leading them to the expansive resources the libraries offer. We have librarians for every subject area. We have more than 3.3 million volumes in our collections. We have remarkable items in our Special Collections.

Yes, We’re Social

by Sarah Zimmerman

And we have access to 778,000 e-books, 141,000 e-journals, and millions of other online resources.

We can use social media to share these amazing resources—many of them literally at students’ fingertips—and to help students take constant strides toward success. As we expand our social media audience and build relationships with students online, we build trust in the relevance of our message and open up new opportunities to connect with students in person.

The UT Libraries has had social media pages for several years now, but we’ve only recently invested in a dedicated effort to communicate regularly and strategically through these platforms. My position was added to the libraries’ marketing and communications team in late 2017. As digital media specialist, I weave our messages into a constant stream of social media updates.

We’re dedicating time and resources to this effort to reach students in an effective and measurable way. Throughout the year, we regularly track online engagement levels and in-person responses to our promotions to refine our messaging and reach students in the most meaningful ways. One of our objectives
for the near future is to engage students from the Dean’s Student Advisory Committee as social media ambassadors for the libraries so we can incorporate their perspectives into the telling of our story.

I think you might enjoy checking in occasionally to see what activities and information we’re featuring on our Facebook, Twitter, and Instagram accounts. Some highlights we’ve shared recently include a humorous video about the heavy entrance doors at Hodges Library (they were replaced over the summer) and a feature story about a student who used our Studio to produce a highly effective sexual assault awareness video. The former reached more than 150,000 people and was featured on the local news, illustrating the power of social media to translate into success in other forms of communication as well.

Do you have ideas for the UT Libraries’ social media accounts or simply want to engage with us? Share your thoughts with us on Facebook, Twitter, or Instagram by tagging @UTKLibraries in your post.

We’d love to hear from you!
**Current Totals**

- **64** collections available to the public through digital.lib.utk.edu
- **30,000** total items currently digitized and available to the public in our 64 collections, with more items being added regularly
- **18,652** UT items currently shared with Digital Public Library of America (DPLA) worldwide
- **31,822** users — new and returning visitors to the website
- **14,300** people in Tennessee viewed materials in UT Libraries' digital collections
- **2,522** users from over 100 countries including Australia, New Zealand, Africa, South Africa, the UK, and China
- **476,703** pageviews — instances of a page being loaded or reloaded in a browser

**New Digital Collections**

- **265** items
  - David Van Vactor Music Collection
    A selection of musical scores from the late composer and conductor of the Knoxville Symphony Orchestra. The handwritten scores show the composer’s annotations, comments, and deletions.
- **209** items
  - Senator Howard Baker Speeches and Remarks, 1966-1985
    Transcripts of speeches given by Howard Baker during his tenure in the US Senate. Many of the documents contain Baker’s additional comments, emphases, and edits.
- **42** items
  - University of Tennessee Men’s Swimming-Diving Media Guides
    The media guides for the highly successful—gold medal-winning—Men’s Swimming-Diving squads provide a colorfully illustrated overview of the teams from 1968 to 2011.

**Digital Libraries and Projects**

- **26** collections migrated to our new platform
  - Football Programs
  - Volunteer Yearbooks
  - UT Theatre Playbills
  - Mugwump
  - Anna Catherine Wiley Sketches
  - Knoxville Gardens Slides
  - Nineteenth and Early Twentieth Century Images of Egypt
  - Photographs of the Ruskin Cooperative Association
  - + more

Migrating older digital collections improves appearance, interoperability, and discoverability. This means our systems communicate with other systems and software better and thus have the potential to reach even more users.

- **26** total items migrated
- **15,909** total items added
- **84** items added to Children's Defense Fund
- **1,383** items added to Postcards from the Great Smoky Mountains
- **1,895** items added to Albert “Dutch” Roth Photograph Collection

Photographs of the Great Smoky Mountains from before the establishment of the national park through the 1960s.

**Long-term preservation**

We create digital objects and metadata to nationally-recognized standards. To ensure secure, long-term preservation of our content, we currently have 2 terabytes of digital objects preserved with the Digital Preservation Network. We are adding to it all the time.

digital.lib.utk.edu
MUGWUMP
University of Tennessee
PRICE
25¢
Co-ed Number
MARCH
The University of Tennessee Marching Band, better known as the Pride of the Southland, is one of the oldest and most prestigious collegiate band programs in the country. The band celebrates its 150th anniversary in 2019.

Organized following the Civil War, in 1869, the band was originally part of the Military Department on the Knoxville campus and comprised a small corps of male cadets. Initially an all-cornet ensemble, the marching band featured a drum major and was directed by a student cadet leader.

The cadet band really started to take shape in 1871 with the appointment of the university’s first professor of music, Gustav Knabe, a graduate of the famous Leipzig Conservatory. Under Knabe, the cadet band grew in numbers and began performing for commencement and other collegiate activities across campus. In 1892, the band was reorganized and Ernest H. Garratt, an experienced musician who served as UT’s organist and Glee Club director, was named the first official bandmaster.

Another change came at the turn of the century, when William A. Knabe, son of Gustav Knabe, took over leadership of the band. He held the position of bandmaster until his death in 1914. Under William Knabe’s leadership, in 1902, the band made its first appearance at a football game, a contest between UT and Sewanee. With the support of the band and the cheering fans, UT prevailed, 6–0.

Following Knabe’s passing, the band searched for a new leader, eventually appointing William Crouch as the third bandmaster in 1917. Under Crouch’s direction, the band doubled in size to 30 members, wore surplus World War I uniforms, and routinely played at football games. Some members marched in the band and played on the football team.

The marching season of 1920 got off to a particularly rocky start at Wait Field. As the band readied to perform, the section of the bleachers they occupied collapsed, and some members slid down the hill unceremoniously. Luckily, no one was hurt, and the band played from the sidelines in borrowed chairs.

The band continued to grow, by 1925 numbering more than 80 members. The fourth bandmaster, Ernest Hall, who joined the program in 1925, ushered in several changes. The band added a female drill team, the Volettes; introduced a new fight song arranged by Hall, “Fight, Vols Fight!”; and in 1939 named the university’s first majorette, Mildred Alexander. Hall also broke new ground by inducting the first female musicians into the marching band: Martha Carroll and Peggy Calloway on the lyre and Marjorie Abbott on the marimba. In 1939, the band made its first appearance at the Orange Bowl.

Major Walter Ryba became UT’s fifth bandmaster in 1941. Ryba, a former French hornist with the famed John Philip Sousa Band, served for two decades as UT’s band director. Under Ryba’s direction, the band increased its enrollment and introduced themed halftime shows with guest artists. In January 1953, the band marched in the parade at President Dwight D. Eisenhower’s first inauguration. It was during Ryba’s tenure that Knoxville Journal sports editor Ed Harris, in his November 1, 1949, “Top o’ the Morning” column, dubbed the band the “Pride of the Southland.”

Between 1949 and 1959, the marching band was again an all-male preserve. In 1960, after 91 years as a component of the ROTC program, the band was moved administratively into the Department of Music Education and then the Office of the Chancellor.

With Ryba’s retirement at the end of 1960, a new era in the band’s history began. For the next three decades, the Pride of the Southland Band, under the direction of the sixth bandmaster and director of bands, W. J. Julian, grew substantially in numbers, musical ability, and complexity of marching drills. Julian’s vision, organizational skills, teaching abilities, and unwavering pursuit of excellence enabled the transformation of a military band into a nationally prominent university marching band.
During his first year, Julian changed the band’s look. Bright orange coats replaced the old stiff black-and-cream coats trimmed in orange, and new hats mirrored the shakos of the band color guard. These same uniforms remain a standard for the band today. In fact, many of today’s most beloved traditions began during Julian’s tenure. Julian, with the help of head football coach Doug Dickey, instituted the pregame ritual of running through the T. Well known for his innovative style, Julian also developed the now-iconic Circle Drill, a unique routine that is one of the most difficult in the country. UT’s unofficial fight song, “Rocky Top,” first debuted as part of a tribute to country music during the band’s halftime show at the October 21, 1972, Alabama game. Julian established the first band scholarship and initiated the Over the Hill Alumni Band, composed of band alumni who perform at the Homecoming game each year.

Julian finished his remarkable career in 1993 after guiding the Tennessee band program for 32 years and garnering many local and national accolades. He had a flair for creating exposure for the band program. With guest performances by notable artists and more than 50 television appearances, the band gained national acclaim during Julian’s tenure.

The W. J. Julian Professorship of Bands, the first endowed professorship in the history of the UT School of Music, was established in 2010 in honor of the legendary marching band director. Gary Sousa, who was UT’s bandmaster from 1997 to 2013, was the first recipient of the professorship.

Management of the band returned to the School of Music in July 2013, the same month that the school moved into the new Natalie L. Haslam Music Center. In 2013, Donald Ryder, conductor of UT’s Symphonic Band, was made interim director of bands. In 2015, Ryder’s appointment was made permanent, and he became the 10th director of the Pride of the Southland Band and the second W. J. Julian Professor of Bands.

Under Ryder’s leadership, the band started a new tradition with the football team, the Circle of Life, as a part of the team’s warm-up on the field. In January 2017, the Pride of the Southland Band marched in the inaugural parade for President Donald Trump. The band played “Rocky Top,” “Down the Field,” and “Fight, Vols, Fight!”

Over its 150-year history, the Pride has marched in 15 inaugural parades—more than any other civilian organization—and has appeared at more than 40 bowl games. What began as a small all-male military band has grown to a university marching band of more than 300 members, known worldwide for its outstanding musical performance and precision marching.

The band’s rich history and long-standing traditions are documented in our UT Marching Band Collection. The newly available collection holds historical material dating back to 1901. The archive contains newspaper clippings, awards and certificates, drill charts and scripts, and unique band memorabilia. Highlights of the collection include a wealth of photographs and audio and video recordings of band performances. Recordings include pregame and halftime shows at regular season football games and bowl games as well as special performances. These and many other historically valuable records of the University of Tennessee are preserved in the Betsey B. Creekmore Special Collections and University Archives.
On a hallowed hill in Tennessee
Like a beacon shining bright
The stately walls of old UT
Rise glorious to the sight.

What torches kindled at that flame
Have passed from hand to hand!
What hearts cemented in that name
Bind land to stranger land!

O, ever as we strive to rise
on life’s unresting stream
Dear Alma Mater, may our eyes
Be lifted to that gleam!

refrain

So here’s to you old Tennessee,
Our Alma Mater true
We pledge in love and harmony
Our loyalty to you.
Poet Nikki Giovanni can be profane, irreverent, and risqué—all while delivering a sincere and loving message.

The renowned poet and activist spoke at the Bijou Theatre in Knoxville on April 5. Her presentation was the 2018 Wilma Dykeman Stokely Memorial Lecture, sponsored by the Library Society of the University of Tennessee and the Friends of the Knox County Public Library.

Giovanni is the author of 28 books, including three best-sellers, and the recipient of numerous awards and honors that include a Langston Hughes Medal for Outstanding Poetry, seven NAACP Image Awards, and the first Rosa Parks Woman of Courage Award.

The evening began with the conferral of yet another honor. Knox County Commissioner Evelyn Gill read a proclamation on behalf of Knox County Mayor Tim Burchett, recognizing Giovanni for her “esteemed accomplishments and success as an American poet, activist, and educator” and declaring that April 5, 2018, “will forever be Nikki Giovanni’s day.”

Maggie Carini, president of the Knox County Public Library’s friends group, introduced the poet and promised, in addition to poetry, “an intimate, affecting, and illuminating look at her personal history and the mysteries of her own heart.” And Nikki Giovanni delivered.

Giovanni read half a dozen poems and prefaced each with a candid digression on subjects that ranged over the history of civil rights, the origins of the Delta Sigma Theta sorority, her father’s abusive relationship with her mother, and much more.

Giovanni, a native Knoxvillian, introduced her poem “Tennessean by Birth” by reminding us that, because Tennessee had ratified the 14th Amendment, it was the only former Confederate state not put under military control during Reconstruction: “Here in Knoxville, these are great people. These are people who stood up. I’m not here to give a lecture on slavery. . . . I just want to remind you that there was a greatness in you.”

She challenged the audience to fulfill the debt each of us owes to pioneering civil rights activists. Noting the brave example of Fannie Lou Hamer, Giovanni told the audience, “Somebody paid a price for segregation. . . . And I say to you, the youngsters in this room, that you have to be registered to vote, and you have to vote, because Ms. Hamer took a terrible beating to make sure that that happened.”

She urged us to be open and inclusive and lauded the magnanimity of black women, suggesting that they should be our ambassadors to space. A joke about procreating with aliens became a parable about love: “What I like about black women is that, whatever it is that we birth, we will name it and we will love it. And the world needs to learn from black women that that’s what you do with that life that’s around you: you name it and you love it.” She followed this preamble with a reading of “When God Made Mountains.”

Giovanni does not shy from recounting intimate personal experiences that inform her poetry. She prefaced a reading of “I Married My Mother” with a very personal narrative of finally bringing her abusive father to heel. Nor does she shy from political parody. Her prescription for making schools safe from gun violence was, rather than giving teachers guns, to have everyone take their clothes off before entering the classroom!

Her presentation received a rousing reception from the hometown crowd. Watch the Nikki Giovanni event: tiny.utk.edu/giovanni
Volunteers who returned to campus last fall to take part in the Homecoming pageantry had another cause for celebration, the 50th anniversary of UT’s unofficial fight song, “Rocky Top.”

“Rocky Top” was the creation of the late Felice and Boudleaux Bryant, the songwriting duo who also composed familiar ‘50s hits like “Bye Bye, Love” and “Wake Up, Little Susie.” The couple’s sons, Del and Dane Bryant, served as grand marshals for the Homecoming parade and were the featured speakers at a celebration hosted by the UT Libraries. The highlight of that event was the unveiling of the original handwritten manuscript of “Rocky Top,” which was on loan to the libraries for display in the Elaine Altman Evans Exhibit Area in the John C. Hodges Library.

Del Bryant told the audience that his parents wrote “Rocky Top” in 10 minutes in August 1967 while staying at the historic Gatlinburg Inn.

For a song that was dashed off in 10 minutes, “Rocky Top” has had tremendous staying power. “Did we get lucky with our fight song or what?” UT senior Beverly Banks asked the fans gathered at Hodges Library on the evening of November 3. She suggested that “Rocky Top” is the best-known college fight song in America: UT fans and opponents alike know the words by heart.

“Say ‘Rocky Top’ and everyone, everywhere, knows you mean Tennessee,” Kari Alldredge said. Alldredge, who is UT’s vice provost for enrollment management, shared with the crowd one way that UT has capitalized on the “Rocky Top” tradition. “When a student gets admitted to the University of Tennessee, the first piece they get in the mail is a card that opens up and actually plays ‘Rocky Top.’ We hope they’ll carry that memory forever: ‘Rocky Top, you’ll always be home sweet home to me.’”

For the evening’s finale, Del and Dane Bryant unveiled the Celebrating 50 Years of “Rocky Top” exhibit at Hodges Library. In addition to the “Rocky Top” manuscript, the Bryant family lent the libraries the guitar that was used to compose the song and other memorabilia from Felice and Boudleaux Bryant’s legendary songwriting session at the Gatlinburg Inn. As the brothers swept aside the black velvet curtain, the UT Pep Band marched up and surprised the assembly with a grand rendition of “Rocky Top,” bringing with it a wave of energy, excitement, and Volunteer spirit.
This limited-edition 45 RPM of Boundless, Vol. 1 by Count This Penny is our gift to you. Read the feature on the following page to find out why the UT Libraries commissioned the songs.

Side 1: “An Even Draw” Side 2: “Broad River”
A wealth of manuscripts, personal papers, and other primary sources awaits researchers who visit our Special Collections—enough to inspire several generations of university faculty.

Most of us lack the time or the scholarly credentials to translate the raw material of scholarship into new insights. We subscribe to the popular journals or wait for the Ken Burns film. But Dean of Libraries Steve Smith had a fresh idea to allow those who are simply curious to delve into the treasures of the archives: why not ask artists to explore our special collections and translate their insights into the language of their craft? Thus was born the UT Libraries’ new program Boundless: Artists in the Archives.

The first artists to partner with the UT Libraries to celebrate our unique collections were Amanda and Allen Rigell, the Knoxville singer-songwriter duo known as Count This Penny. They composed two songs inspired by materials in the Wilma Dykeman and James R. Stokely Jr. Papers, which are preserved by and housed in our Special Collections.

Library friends who attended a November 16 event in Special Collections heard the first public performance of those works. “An Even Draw” is inspired by Dykeman’s writings on the Appalachian region, and “Broad River” is based on her profile of early 20th-century civil rights activist Will Alexander. These beautiful songs are available online for the public to hear and enjoy at tiny.utk.edu/boundless.

Our videographer followed the Rigells through the archives and into the recording studio to document their research process and production of the songs. The video, which also includes a clip of their Special Collections performance, is available at tiny.utk.edu/countthispenny.

To continue the series, the UT Libraries will periodically commission a work of art or music inspired by the unique items in our Betsey B. Creekmore Special Collections and University Archives.

Amanda and Allen Rigell created the “Boundless” title for our Artists in the Archives program. It was a brilliant touch: given the scope of our special collections and the depth of our local talent pool, the program is indeed boundless.

Husband and wife James Stokely and Wilma Dykeman, whose archives inspired the new songs, collaborated on several books about civil rights and the South, including their award-winning Neither Black Nor White (1957). Dykeman was also a noted novelist, historian, and journalist. She taught creative writing at UT for more than 20 years. Dykeman’s best-known books include the novel The Tall Woman (1962) and The French Broad (1955), part of the Rivers of America series.
For several years my colleagues and I have flirted with the idea of sharing some of our remarkable primary collections through the medium of fine press publications. This year we selected a handwritten letter from among the thousands of items in our special collections to be the centerpiece of a limited-edition monograph, *The Spot Marked Alpine: A Story of Names, Mountains, and Men*. The starting point for *The Spot Marked Alpine* is an 1858 letter written by the state geologist of Tennessee, James Merrill Safford, regarding the Smokies peak we now know as Clingmans Dome. Woven around this letter from our collections is the intriguing tale of a controversy that played out in North Carolina’s newspapers in the late 1850s over who should receive credit for identifying and measuring the highest peak in the Smoky Mountains.

Our distinctive publication features a facsimile, as well as a transcription, of Safford’s letter. Also illustrating the book are Safford’s 1855 *Geological Map of the State of Tennessee* from the Tennessee State Library and Archives, a portrait of Safford from Vanderbilt University Special Collections and University Archives, and photographs of Clingmans Dome from the Thompson Brothers Digital Photograph Collection. An essay by Ken Wise and Ann Bridges, co-directors of our Great Smoky Mountains Regional Project, recounts the dispute over the naming of Clingmans Dome.

Arion Press of San Francisco was selected to design and print the keepsake edition because of their long and distinguished history as a leading publisher and printer of fine press books in America. The team of artists at Arion printed the text by letterpress using type cast by the firm’s foundry, M & H Type. The specialty papers chosen by the Arion design team—such as the muted brown wrapper with its woody texture—evoke a feeling of ruggedness appropriate to the book’s theme, and the typefaces allude to the historical period of Safford’s letter. A limited edition of 1,000 copies were printed and hand sewn into the paper wrappers.

The libraries’ graphic designer, Cathy Jenkins, was the managing editor for this project, and Martha Rudolph, our publications specialist, was copy editor. Cathy worked closely with Blake Riley at Arion Press to coordinate and oversee every detail of the production. We couldn’t be happier with the beautifully designed and expertly crafted book that emerged from all their work!
University presses were established as a vehicle for extending the reach of an institution's research, scholarship, and creative activity far beyond the university and its community members. Over time, the mission of university presses shifted as both presses and authors gained prestige through their alliance. Many presses have come to be known for their publications in particular subject areas. Some publish only scholarly books, while others also produce journals, textbooks, and trade publications.

Today, many university presses face growing financial pressures. Discussing the economics of scholarly publishing would take more space than is available here. But, focusing on only a few implications of the current publishing environment, here are three trends:

- University press closures
- University press and library mergers
- Emergence of the library as publisher

Peruse the archives of the *Chronicle of Higher Education* and you will find grim reports of university press closures. Rice University Press announced in 2006 that it would become the first all-digital university press and then ceased operation altogether in 2010. The University of Missouri announced that its press would close in 2012, but it lives on as a result of strong public outcry. Early in 2018, the University Press of New England, a press consortium, announced that it would close, and the governor of Kentucky sought to eliminate the University Press of Kentucky. The reason given in each instance was financial.

Rather than seeking to maximize profits or pay dividends to shareholders, university presses work to further the university mission to educate. However, like all publishers, nonprofit university presses require access to capital. It can take years to produce a single scholarly monograph, at a cost of thousands of dollars. Often a scholarly book will sell only one or two hundred copies.

In this fragile business environment, academic and research libraries—already deeply involved in the scholarly communication process—have begun to explore ways that they can support the creation, certification, and dissemination of research, scholarship, and creative activity. Rather than shut down their university's press, some institutions have merged the press with the library. The reasons for these mergers vary; they include decreased operating costs, streamlined administrative functions, and a common purpose. Universities at which the library dean or director holds responsibility for the university press include Penn State, Purdue, Michigan, Georgia, and Kentucky, among others.

Even when presses and libraries do not reside on the same branch of an org chart, there is room for collaboration. The University of Tennessee Libraries.

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"It is one of the noblest duties of a university to advance knowledge and to diffuse it not merely among those who can attend the daily lectures but far and wide."

– Daniel Coit Gilman, president of Johns Hopkins University, upon the founding of America's oldest university press in 1878
launched its digital imprint, Newfound Press—
newfoundpress.utk.edu— in 2005, and UT Press has contributed to the success of the digital imprint in many ways. UT Press provides the platform for print-on-demand sales of selected Newfound Press titles, and their staff quite generously share their expertise in all aspects of publishing, sometimes referring worthwhile projects that are not a good fit for UT Press (for example, Interviews with David Madden, published in 2014).

UT’s Department of History is home to two editorial projects tasked with collecting and publishing a complete literary record of US presidents Andrew Jackson and James K. Polk. Newfound Press is helping to introduce the Andrew Jackson Papers and the James K. Polk Project to new readers. UT Press publishes The Papers of Andrew Jackson, and Newfound Press distributes digital versions of out-of-print volumes of the Jackson papers. The final volume of the Correspondence of James K. Polk, published up to now by UT Press, will be released by Newfound Press in 2019 as a digital-only publication.

The growth of libraries as publishers is rooted in the earlier ventures of academic libraries in digital library development and support for open access to knowledge. Having already invested resources in creating online databases of unique library collections, as well as establishing digital repositories that provide open access to their institutions’ research and scholarship, academic libraries began to host journals, textbooks, and electronic theses and dissertations. Eventually, they began to support a wide range of publishing activities.

Neither academic libraries nor academic presses typically assess charges when providing publishing services to their campuses. But library presses benefit from existing infrastructure and staffing. There is less financial risk involved, which encourages experimentation. Thus, while there is often a shared mission, there are distinct differences between the library press and the university press.

The UT Libraries was an early entrant into library-based publishing, having founded Newfound Press in 2005. In 2012 the UT Libraries was a founding member, along with 18 other institutions, of the Library Publishing Coalition. The coalition—which now has 76 members, primarily in the US and Canada—is a collaborative network of research libraries that have or are considering library publishing programs.

The history of our Newfound Press is one of experimentation. We have published traditional, peer-reviewed, and editorial board-approved scholarly monographs. We have explored multimedia formats as well as companion databases to the traditional text. Our recent innovations hark back to the original purpose of the university press: to disseminate the knowledge created at the institution. Newfound Press has a decidedly East Tennessee and Volunteer focus. Our measure of success is not the number of volumes purchased or even the number of books published, but the quality of the work we produce.

One exciting work in progress is an online encyclopedia of UT history compiled by Betsey Creekmore, formerly an associate vice chancellor at the university. This is an example of a work that would not be financially feasible to produce in print—it would total more than 2,000 pages! As a digital publication, it will be an easily searched reference source for UT facts and trivia and will include images from the University Archives. The online format will also allow periodic updates without the need to publish new editions. Look for Volopedia to be published in 2019.

Newfound Press recently published Toward Justice: Reflections on “A Lesson Before Dying,” a collection of essays by students, university faculty, and local community leaders in response to our city’s “Big Read” of the Ernest J. Gaines novel. One of the joys of hosting a library digital imprint is being able to publish a worthwhile project such as this one, which would be unlikely to be accepted by a traditional press. Read more about Toward Justice on the following page.

Newfound Press continues to extend the frontiers of learning by publishing works in all disciplines, encompassing scientific research, humanistic scholarship, and artistic creation. We want to help authors realize a creative vision for their scholarship—and to diffuse knowledge far and wide.
The National Endowment for the Arts (NEA) sponsors a community reading program known as the Big Read. With Big Read funding from NEA, community members come together at book discussions, film screenings, lectures—even communal suppers—to hold conversations on themes that emerge from their common reading of a selected book. Thanks to the leadership of the Knox County Public Library, in 2016 Knoxville hosted a Big Read of A Lesson Before Dying, Ernest J. Gaines’s novel about a young black man wrongfully sentenced to die in the electric chair. During a month-long colloquy, Knoxvillians explored the book’s themes of racism and social justice at events organized by community partners. One of those partners, UT’s Clarence Brown Theatre, produced Romulus Linney’s adaptation of A Lesson Before Dying as part of its 2016 season.

David Byrd, then managing director of the theater, approached the libraries’ marketing team to discuss how we might further the community conversation. Given the UT Libraries’ ventures in publishing through its online imprint, Newfound Press, it seemed the perfect opportunity for a new experiment—publishing a book.

Our objective for the ensuing book project was to preserve at least part of the timely discussion on social justice that unfolded during the Big Read.

We issued a call for papers to both the university and the broader community, and we sent a personalized invitation to each book discussion leader, speaker, and panelist featured at a Big Read event. Our call elicited a broad range of responses. A student who acted in the campus production of A Lesson Before Dying explained how staging and nonverbal communication revealed racism and changes in characters’ attitudes. A public health professor examined social determinants of health and disease through an analysis of the novel’s main character. Several essayists reflected on their first experiences of racism, recent public tragedies of unarmed black men shot by police, or the partisan response to “taking a knee.” Ralph Hutchison, a panelist at the Big Read’s Community Leaders Forum, wrote a particularly eloquent essay on racism’s pernicious effects. For our book, we paired essays with artworks created by students at Austin East High School, providing an illustrated backdrop to what was already a powerful volume.

We titled our collection Toward Justice: Reflections on “A Lesson Before Dying,” with a nod to a well-known quote from Martin Luther King Jr.: “The arc of the moral universe is long, but it bends toward justice.”

While the libraries’ marketing team has edited and designed publications for many years, this is the first time the team, in partnership with Newfound Press, has produced a book from concept to hard copy. A small print run was issued, and the book is now available online at newfoundpress.utk.edu.

Inspired by the success of this pilot project, the team is currently hard at work on a second volume in what we hope will become an ongoing series. The call for papers asked for reflections on the subject of our community’s most recent Big Read, Station Eleven by Emily St. John Mandel. Stay tuned to see what Knoxville and the UT community have to say after contemplating a global pandemic.
“A MAKERSPACE IS A PHYSICAL LOCATION WHERE PEOPLE GATHER TO SHARE RESOURCES AND KNOWLEDGE, WORK ON PROJECTS, NETWORK, AND BUILD.” WHETHER LOCATED IN A COMMUNITY CENTER OR ON A COLLEGE CAMPUS, MAKERSPACES PROVIDE TOOLS AND WORKING ROOM FOR INQUIRY-BASED LEARNING.

Have you ever taken a quiz in a magazine or on the internet to find out which type of dog breed matches your personality or which leadership style suits you best? Thinking about our personalities from this oblique perspective can be fun and can sometimes reveal things to us that we would not discover otherwise. We used similar fun yet informative mental exercises to capture the student vision for a library makerspace.

In fall 2017, the dean of libraries commissioned a team to study the need for makerspaces and other active learning areas within the libraries. Keeping library spaces in line with trends in technology as well as teaching and learning has long been a priority for the UT Libraries. Assessing the need for active learning spaces was the logical next step in supporting the campus’s Experience Learning initiative, a long-term plan to facilitate opportunities for students to learn by doing.

First, the study team took an inventory of maker-type spaces and services in the libraries, on campus, and in the greater community. Spaces such as the Studio in Hodges Library have long provided students with hands-on opportunities to create and edit images, music, and film. Since 2013, a small makerspace in the Pendergrass Agriculture and Veterinary Medicine Library has provided rapid-prototyping capabilities including 3D printing. Departmental labs across campus also offer technologies to support innovation for their particular majors.

The UT Libraries is committed to serving all disciplines, and it was critical for our study group to consider how the libraries could bring the greatest variety of technologies and services to all students to encourage collaboration across disciplines.

After taking stock of existing spaces and services, the team gathered feedback from a range of campus stakeholders. Academic partners such as Teaching and Learning Innovation, First-Year Studies, and others quickly identified teaching styles that made use of flexible spaces and technologies. Simulation and gaming were terms frequently invoked to describe activities in the envisioned library spaces. Faculty across campus readily expressed a need for space that encouraged teamwork, skill building, and visualization of research and data. Eager to share their ideas, faculty and academic partners tied their ideas for makerspaces to the curriculum in ways that would support experiential and service-learning opportunities in the classroom.

While faculty and academic support staff on campus had no trouble articulating teaching and learning needs, seeking the student voice called for more creative measures. It was important to hear from students in all disciplines, from first-year students to seniors and those in graduate school. To reach students across the academic spectrum, the libraries’ marketing and communications team devised an advertising and information-seeking campaign to engage students in imagining new library spaces. The clear message from the start was that the UT Libraries cares about creating environments to support student exploration and innovation.

The first group of students to provide input was our Dean’s Student Advisory Committee, composed of undergraduate and graduate students from across colleges and disciplines. The marketing team designed colorful posters with eye-catching graphics and the recurring phrase A Space for the . . . (A Space for the Problem Solver, A Space for the Visionary, etc.). From the giant octopus symbolizing the multitasker to the Rubik’s Cube representing the problem solver, students were to assume an identity and describe their vision of the perfect lab for that persona.

To encourage openness and creativity, we asked students to identify as mad scientists, adventurers, gamers, poets, or visionaries, among other options. After choosing their inspiring persona, students described their ideal work spaces and tools for tinkering, inventing, creating, and building. This approach created a rich environment for students to imagine the possibilities for future library spaces. Members of the makerspace study team placed our various posters around the room and
divided students into groups. Tasked with describing their ideal workspace, the mad scientists envisioned a room filled with inspiration—in the words of one student, “things that stimulate one’s mind.” They visualized a lab decorated with the graphic creations of scientists and artists, with games and puzzles deployed around the room, and movable spaces for taking conversations from whiteboards to 3D printers. The problem solvers needed room to think and pace. They wanted papers, pens, and large tables to support sketching and collaboration. The gamers asked for a room filled with monitors, ergonomic seating, and lighting control. They saw themselves “coding, playing games, taking breaks, and developing new games.”

Students unable to attend the meeting were invited to go through the same exercise individually. Several students requested furniture and activities to promote wellness and stress relief, such as exercise balls, puzzles, and coloring books. Choosing personas such as inventor, other students asked for craft materials and props that evoke retail products. One student who identified as an adventurer saw a room embellished with windows, pictures, and interesting facts for exploring the local area and beyond. Her vision included technology to support Google maps and virtual reality (VR) simulations from around the world. Alongside VR headsets, she imagined a tack board with a physical map on which students could plot their own travels. Her space was furnished with hammocks and comfortable seating, shelves stocked with travel books, and monitors showing news and landscapes from around the globe.

The second phase of our information-gathering campaign involved a week-long event with interactive displays throughout the libraries. National Library Week in April offered an opportunity to introduce the future makerspace to students and to solicit their suggestions for its design. All week long, the second-floor concourse in Hodges Library was lined with booths that featured maker activities such as 3D printing and video game making, along with more traditional crafts like book binding and origami. The UT Print Club joined us to screen-print T-shirts branded with one of our makerspace personas. Any student who filled out our makerspace survey earned a ticket for a free T-shirt adorned with our “A Space for the Mad Scientist” design. Pendergrass Agriculture and Veterinary Medicine Library and the DeVine Music Library also featured maker displays and gave away their own limited-edition T-shirts, featuring “A Space for the Naturalist” and “A Space for the Visionary” designs. In return, we received hundreds of suggestions that will help us create the master plan for a makerspace where students can turn daydreams into successes.

The contours of our future makerspace are beginning to take shape as seen through the eyes of adventurers, gamers, visionaries—and, yes, mad scientists.

THE CHIEF ADVANTAGE OF LIBRARY MAKERSSPACES THAT ARE OPEN TO ALL STUDENTS IS THE OPPORTUNITY FOR MULTIDISCIPLINARY COLLABORATION. BRINGING TOGETHER STUDENTS WITH DIFFERENT SKILL SETS AND DIFFERING PERSPECTIVES CAN SPARK INNOVATION.

a space for the

MULTITASKER
Often research assistance starts with our website and self-guided resources, such as video tutorials and online guides that organize informational resources relevant to a topic. Sometimes the assistance is unseen by students: librarians work with academic departments to develop collections that meet the curricular and research needs of students and faculty from each discipline. They also work with departmental graduate coordinators to ensure that graduate students acquire information literacy skills and understand scholarly communications.

Most students—even graduate students—are unaware of the many ways the library can save them time and further their success. The UT Libraries provides a dizzying array of services and resources, and one of our challenges is to make sure that graduate students know which library resources will be useful for their particular projects. For this reason, we have a designated liaison to each academic department on campus. These liaison librarians are subject specialists in the disciplines they serve and are available for in-depth research consultations.

Several years ago, the UT Libraries established a new service, the Scholars’ Collaborative, to help faculty and advanced students tackle some of the complexities of modern scholarship. The librarians who make up our Scholars’ Collaborative are experts in scholarly communication, data management, media literacy, and other emerging forms of scholarship. They are available to help graduate students as well as faculty to increase the visibility and impact of their research, understand their rights as authors, preserve the data generated by their research, and integrate media or geospatial data into their research or teaching.

Even the libraries’ space planning has a new focus on graduate students. In fall 2018, the John C. Hodges Library will cut the ribbon on a graduate student commons that will support the unique needs of postgraduates as they engage in writing, studying, and research.

We frequently talk about library services. Yet in many important ways that concept fails to fully capture the benefit students derive from interaction with a librarian. Whether in an orientation; as part of a class; through email, chat, phone, or video conferencing; or in a one-on-one in-person consultation, it is often a librarian who provides the information, technology, and skills that help college students become successful lifelong learners.
The David Van Vactor Music Collection

by Chris Durman
Knoxville has long been a town rich in music and talented musicians. And the University of Tennessee has both benefited from and contributed to the musical heritage of the region.

One musician who has had an almost immeasurable impact on the musical culture of our region is the late composer, conductor, flutist, and UT professor David Van Vactor. The archives of the longtime conductor of the Knoxville Symphony Orchestra and founder of UT’s Fine Arts Department (now the School of Music) reside in our Special Collections. An ongoing digitization of the David Van Vactor archives soon will allow musicians and musical enthusiasts to easily explore his award-winning and highly respected work.

While it’s nearly impossible today to imagine UT without a School of Music or the Pride of the Southland Band, music education was not offered throughout much of the university’s early history. The roots of the Pride of the Southland and of music education at the university began in 1869, when a cadet marching band was organized by the Military Department. From then until 1902, when the Summer School of the South opened and began to offer training to schoolteachers in subjects that included reading, arithmetic, and music, the band remained the sole university activity offering any formal training in music.

Finally, in 1946, the College of Education hired two professors of music education, Lester Bucher and John Clark Rhodes, to teach a full range of music classes. This was followed in 1947 by the creation of a Department of Fine Arts within the College of Liberal Arts and David Van Vactor’s appointment as head of the newly created department. Van Vactor had also come to Knoxville to conduct the Knoxville Symphony Orchestra, which he would lead for the next 25 years. Along with his talented family, Van Vactor brought with him to Knoxville another gentleman who would influence music in Knoxville for generations to come—his friend, musical colleague, fellow educator, and copyist, George F. DeVine. DeVine taught theory and musicology at UT from 1947 until his retirement in 1985. The university’s George F. DeVine Music Library is named in his honor.

Born in Plymouth, Indiana, in 1906, Van Vactor earned a Bachelor of Music degree from Northwestern University in 1928 and a Master of Music from Northwestern in 1935. He also attended the Wiener Akademie (now University of Music and Performing Arts Vienna) in Austria and the Ecole Normale de Musique de Paris. At those institutions, as well as in private lessons, he studied with an impressive group of musicians, including flutists Arthur Kitti, Josef Niedermayr, and Marcel Moyse and composers Arnold Schoenberg, Franz Schmidt, Leo Sowerby, and Paul Dukas. Over his long career, Van Vactor was a friend, colleague, and mentor to many prominent musicians, including composers Virgil Thomson, Henry Cowell, Percy Grainger, and Paul Hindemith.

Van Vactor’s professional career commenced in the midst of his formal studies. In the fall of 1930, he was hired as the band and orchestra director at Glencoe High School in Glencoe, Illinois. He soon resigned, however, to assume the position of second flutist in the Chicago Symphony Orchestra. Within a brief period, in addition to performing with the Chicago Symphony, he began teaching music theory at Northwestern and conducting the Northwestern chamber orchestra. He successfully combined work and study while playing in the Chicago Symphony, eventually becoming understudy to conductor Frederick Stock and conducting the Chicago Symphony’s chamber orchestra.

In 1941, while still based in Chicago, Van Vactor joined four other composers (Adolph Weiss, John Barrows, Robert McBride, and Alvin Etler) to form the American Composers Quintet. The quintet toured Central and South America on a concert tour sponsored by the League of Composers and the US State Department’s Committee for Inter-American Artistic and Intellectual Relations. This South American tour led to other opportunities for Van Vactor, including guest conducting the orchestras of Rio de Janeiro and Santiago de Chile and teaching at the University of Chile in 1945 and 1946. From 1943 until 1947, he taught at the Conservatory of Music of Kansas City while also serving as assistant conductor of the Kansas City Philharmonic Orchestra.
In 1947, he left Kansas City to come to UT, where he taught until his retirement in 1976, and to lead the Knoxville Symphony Orchestra, which he conducted until 1972. He conducted the Knoxville Symphony Orchestra in the first performances of many of his own compositions.

The earliest songs in the Van Vactor archives held in our Special Collections date back to the mid-1920s. His first orchestral work, Chaconne for String Orchestra, was composed in 1928, the same year the work was performed by the Rochester Symphony. The latest works in the collection are Van Vactor’s Symphony no. 7, published in 1982, and Knoxville Symphony Orchestra Fiftieth Anniversary Suite, which was commissioned by the orchestra and conducted by Van Vactor in December 1984 during its 50th anniversary season. Van Vactor composed prolifically throughout the interval between these mileposts, writing works in many genres and for a variety of ensembles. Many of his compositions were performed and acclaimed far outside of Knoxville.

Van Vactor’s Symphony no. 1 in D, completed in 1937, won a competition sponsored by the New York Philharmonic Orchestra. At Carnegie Hall in January 1939, Van Vactor conducted the New York Philharmonic in the first performance of the work. Quintet for Flute and Strings, written in 1932, won the Society for the Publication of American Music Award in 1941. Overture to a Comedy no. 2, composed in 1941, received the Juilliard Publication Prize in 1942 and subsequently was performed by numerous orchestras, including the Montreal Symphony, the Philadelphia Orchestra, the San Francisco Orchestra, and the National Symphony Orchestra.

These awards and performances enhanced Van Vactor’s reputation and led directly to many commissioned works and sponsored performances. Credo (1941) was commissioned by the Indianapolis Symphony, Music for the Marines (1943) by the 6th Marine Corps, United Nations Fanfare (1944) by the Kansas City Philharmonic, Prelude and March (1950–51) by Northwestern University’s Centenary Committee, Fantasia, Chaconne and Allegro (1956) by the Louisville Orchestra, and Cantus Inauguralis—Cantus Triumphalis (Andreae Holt) (1960) by the University of Tennessee for the inauguration of university president Andrew Holt. Sinfonia Breve (1964) was commissioned by Brevard Festival Orchestra; Holy Manna (1974) by the Baptist Sunday School Convention; Symphony no. 5 (1975) by the Tennessee Arts Commission with the support of the National Endowment for the Arts as part of the observance of the American Bicentennial, and Episodes—Jesus Christ (1977) by the Knoxville Choral Society. A particularly notable recognition of Van Vactor’s stature came in 1975 when the Tennessee legislature bestowed on him the honorific title of composer laureate.

After his retirement from the university in 1976, Van Vactor and his wife, Mary Virginia (Ginger) Van Vactor, remained in Knoxville for several years before moving to California to be near their daughter, Raven Harwood. David Van Vactor died on March 24, 1994, in Century City, California. His obituary was included in Flute Talk, Flutist Quarterly, the Knoxville News-Sentinel, the Los Angeles Times, and the New York Times. In May of that same year, the Knoxville Symphony Orchestra dedicated the season finale concert to their former conductor, opening with Van Vactor’s Salute to the Fiftieth Anniversary of the Knoxville Symphony Orchestra.

Van Vactor’s archives have been at the UT Libraries since he donated them in 1986. His longtime publisher, Roger Rhodes—son of early UT music educator John Clark Rhodes—has made sure that all available recordings and published scores are donated to the David Van Vactor Collection in Special Collections and to the George F. DeVine Music Library, where they are available to current students in UT’s School of Music.

Special Collections holds Van Vactor’s correspondence as well as catalogs of his works, concert programs, newspaper clippings, and reviews. Multiple drafts and final editions of works from all stages of his career as a composer, including all of the works mentioned in this article, are also available for study in Special Collections. Now anyone interested in the late composer’s works can access a selection of his scores online as one of the UT Libraries’ digital collections. As the digitization project continues, audio recordings of Van Vactor’s works will be added.

Explore the David Van Vactor Music Collection at digital.lib.utk.edu/vanvactor.
Selected Scholarly Work

*UT LIBRARIES FACULTY AND STAFF NAMES IN ORANGE

books, chapters, and research papers


Steven D. Milewski and Jeanine M. Williamson. “Developing a Reflective Practice Template for Citation Management Software Instruction.” Reference and User Services Quarterly.


journal articles


presentations


Kris Bronstad. “Special Collections and General Education at UT Knoxville.” Panel presentation at the annual meeting of the Society of American Archivists.


Regina Mays, Michelle Brannen, and Manda Sexton. “We Have a Strategic Plan—Now What?!” Presentation at the 2017 Southeastern Library Assessment Conference.

Anna Sandelli. “In Their Own Words: Conversations, Culture, and Lessons Learned from Whiteboard Ethnographic Research.” Presentation at the University of Tennessee Mic/Nite.

Louisa Trott. “Community AV Archiving Fair: Film Inspection.” Workshop presentation at the annual meeting of the Association of Moving Image Archivists.


Louisa Trott, our digital projects librarian, made a presentation at New York City’s Museum of the Moving Image about the home movies of Walther Barth, a physicist at the Agfa film factory near Leipzig, Germany, in the 20s and 30s. Her presentation was part of the 2018 Orphan Film Symposium, at which scholars of the moving image explore neglected works. Trott leads the team that digitizes and preserves the libraries’ analog treasures, and her research focuses on historical moving image and photographic processes.

Holly Dean was honored with the Faculty Environmental Leadership Award by the UT Office of Sustainability for her efforts in starting a seed library.

Thura Mack received a mini-grant from the UT Office of Community Engagement and Outreach to support a STEM outreach initiative for Tennessee teachers and educators.

The Libraries’ Diversity Committee, led by Thura Mack, received the Dr. Marva Rudolph Diversity and Interculturalism Unit Excellence Award at the Chancellor’s Honors Banquet.

Holly Mercer was recognized for Extraordinary Collaborations in Research Compliance and Safety by the UT Office of Research and Engagement.

Anna Sandelli was honored as ACRL Librarian of the Week in the November 21 issue of ACRL Insider. Anna also completed the ALA Emerging Leaders program.

Rachel Caldwell, our scholarly communication librarian, leads free workshops to help nonprofit organizations gain access to academic research. Because most research publications are hidden behind a paywall, many small nonprofits cannot access the peer-reviewed journal articles that can bolster their requests for grant funding and help them make informed decisions for their clientele. At the Accessing Academic Research workshops, staff from East Tennessee nonprofits receive training and one-on-one help with literature searches.

Chris Eaker, our data curation librarian, helps researchers preserve and share data generated by their research. This year, for example, he worked with Jeff Moersch, a professor in the Department of Earth and Planetary Sciences who studies the geology of planetary surfaces using remote sensing instruments on NASA spacecraft missions. Data from his current research, which examines water and minerals in a shallow layer of Mars’s subsurface gathered from the Mars rover, are now available to other researchers.

grants and awards

Melanie Allen, Erin Horeni-Ogle, and Teresa Walker worked with the University of Tennessee Foundation to procure a 3D virtual anatomy table. Grant awarded by the Gladys Brooks Foundation.


Thanks to the work of librarians Rachel Caldwell and Anna Sandelli, the Student Government Association named UT Libraries the SGA Campus Partner of the Year.
The University of Tennessee, Knoxville, is on a journey to become a preeminent public research university.

Since the beginning of the Join the Journey campaign, the University Libraries has raised $18.5 M towards our goal of $20 M. With the support of our friends and alumni, like you, we can continue to grow our exceptional collections, transform our spaces, and offer ever-evolving expert research help to current and future Vols.

Thank you!

Join our journey by making a gift. tiny.utk.edu/GiveToLibraries
Endowments and Gifts

We know our donors give to make a true difference in the lives of our students, faculty, staff, and the larger communities they influence. More than any other single entity, the library is the heart of a university. Your gifts are vital to our ability to provide high quality resources, technology, and services to our students. Inspired by your Volunteer spirit, we strive to be good stewards of the gifts entrusted to us. Over the past year, we have used your gifts to propel the UT Libraries and the University forward by providing the best resources, spaces, and services to ensure our students have the tools they need to succeed. Every gift to the Libraries helps to prepare the leaders of tomorrow. Thank you for making our work possible.

If you have questions or would like more information, contact:
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Knoxville, TN 37996-1000
865-974-0055
ehoreni@utk.edu
Annual income from endowments allows the University Libraries to add to our physical and digital collections, enhance library spaces, access cutting-edge technology, and provide guidance for student success and professional development for faculty and staff. Endowments begin at $25,000, and donors may make a single gift or build an endowed fund over time.

### Collections—Humanities

- **Gene “Mac” Abel Library Endowment**
  East Tennessee history

- **Dr. Paul Barrette Music Library Endowment**
  Music

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

- **James Douglas Bruce Endowment**
  English

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

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

- **Durant DaPonte Memorial Library Endowment**
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- **Richard Beale Davis Humanities Library Endowment**
  Humanities

- **Clayton B. Dekle Library Endowment**
  Architecture

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

- **Roland E. Duncan Library Endowment**
  Latin American history

- **Dr. Harold Swenson Fink Library Endowment**
  Medieval history

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

- **Hodges Books for English Endowment**
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- **Paul E. Howard Humanities Collection Library Endowment**
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- **Agriculture and Veterinary Medicine Library Endowment**
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- **Stuart Maher Memorial Endowment**
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William Elijah and Mildred Morris Haines Special Collections Library Endowment
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Paul M. and Marion T. Miles Library Employee Incentive Award Endowment
Paul E. Trentham Sr. Library Staff Award for Exemplary Service Endowment
UTK Library Friends Service Endowment
The James D. Hoskins Legacy Circle honors our friends who have included the University Libraries in their estate plans or other deferred gift arrangements. These gifts help to sustain the library by establishing collection, service, and scholarship endowments to continue a legacy of support for the University Libraries. We would like to thank the following friends who made gifts before June 30, 2018. If you have included the University Libraries in your estate plans or would like information on how to do so, please contact Erin Horeni-Ogle at 865-974-0055.

Anonymous (4)
Jeff & Denise Barlow
Daniel & Anne Batey
Pauline Bayne
Helmut & Claudine Boehme
James & Shirley Bridges
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This year, gifts were received from the estates of:
Mary Lutz
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