

FALL 2019

# EMORY LIBRARIES



LIBRARY  
EXHIBIT TRAVELS  
TO SCHOOLS  
TO INSPIRE  
A NEW  
GENERATION

## A Leap Forward

SPOTLIGHT ON 'SHADOWS' | DIGITIZING RARITIES | TEACHING WITH TECHNOLOGY



FRAMED SHADOWS

PHOTOS SPOTLIGHT HUMANITY OF  
AFRICAN AMERICAN NANNIES, P. 8



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# EMORY LIBRARIES

FALL 2019

## **Robert W. Woodruff Library**

Emory University  
540 Asbury Circle  
Atlanta, GA 30322

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## **ON THE COVER**

Dance performance inspired by the traveling  
exhibit at King Middle School

## **INSIDE FRONT COVER**

Curator Kimberly Wallace-Sanders with  
'Framing Shadows' images

## **BACK COVER**

Sheet music for 'New England Harmony' by  
Timothy Swan



EMORY  
LIBRARIES &  
INFORMATION  
TECHNOLOGY



In many ways, the impact of the Emory Libraries is clear the moment you walk through our doors. Students are working with their peers or absorbed in studies, faculty are focused on teaching or research, and countless users are engaged with the myriad of resources and services we provide.

Yet elsewhere, the value of our work may be harder to see at first glance. Away from public view, our staff members are busy with day-to-day operations and projects that reverberate across and beyond our campus.

In this issue, we take note of the impact of those accomplishments and the benefit that users derive from our efforts. “One Emory: Engaged for Impact” forms the university framework for how we approach our mission, and that philosophy guides everything we do.

As we describe in these pages, our work has the power to shape success both individually and collectively. A single moment can change the course of a student’s life when they view a historical photograph or hold a rare book or manuscript in their hands. Years after graduation, our students still use lessons learned in our library as they navigate through their lives and careers.

In Atlanta schools, students are now able to discover African American artists and role models due to our emerging traveling exhibition program, and the impact was transformed into creative performances of theater and dance.

Through digital projects, we’ve connected researchers in Atlanta and across the world to materials they discover through the internet.



And with high-tech tools, we’ve empowered faculty and students to present their ideas in exciting and meaningful ways.

As President Claire E. Sterk has noted, “At the heart of Emory’s impact is a distinct purpose: to think beyond oneself.” I’m proud that our staff does that every day in the work they do and the innovative projects they have been able to develop with the support of our friends and supporters. All efforts end with a commitment to enriching generations.

YOLANDA COOPER  
DEAN AND UNIVERSITY LIBRARIAN

**Our work has the power to shape success both individually and collectively.**

# African American exhibit inspires student outreach and creative collaborations

**W**hen an Emory Libraries exhibit opens in Drew Charter School in January, its students will encounter African American art and activism perhaps more personally than they ever have. Instead of hurrying them down the hallways, teachers will ask students to slow down, take note, and try to connect the past with their futures.

Its Drew unveiling will be the second incarnation of “Speak What Must Be Spoken,” a traveling exhibit and community outreach program that debuted at Dr. Martin Luther King Jr. Middle School last fall. There, the pilot project was so successful that organizers immediately knew they’d unlocked a way to expand the impact of library materials—by placing them directly in Atlanta schools.

The result: not just classroom and hands-on lessons based on the exhibit, but an outpouring of student-generated creativity, including dance, music, poetry, and theater performances inspired by the materials.

The spark for this program came from Emory Libraries’ “Still Raising Hell: The Art, Activism, and Archives of Camille Billops and James V. Hatch,” a 2016-2017 exhibition that showcased the Billops-Hatch collection from the Stuart A. Rose Manuscript, Archives, and Rare Book Library. Hatch and Billops spent more than 40 years creating and collecting African American art and art history and documenting the work of other writers, dancers, and artists.





**“The exhibit increased their curiosity about how people in the African American community laid the foundation for more opportunities for them.”**

**BARBARA COBLE ,  
GRADUATION GENERATION  
EDUCATION PARTNERSHIPS  
MANAGER**

The show’s themes of black art and activism seemed perfect for student engagement.

“We have very deep collections that a lot of these kids may not ever have a chance to see,” said Dean and University Librarian Yolanda Cooper. “It’s important for Emory to have this kind of connection with the community. The university, through its strategic plan, supports new outreach activities like these traveling exhibitions.”

The project team for the “Speak” traveling exhibit includes Rose Library curator of African American collections Pellom McDaniels III; Libraries and Information Technology Services exhibitions manager Kathy Dixson and team members Caroline Corbitt and John Klingler; Emory Graduation Generation Education Partnerships manager Barbara Coble;

and LITS Campus and Community Relations director Leslie Wingate.

“This exhibit and the curriculum materials give students a chance to see themselves in these black artists and activists,” McDaniels said. “They can see people who look like them and have had great careers in the arts, which will allow them to think about their own potential opportunities.”

Studying the artists and their activism affected the King Middle School students on many levels, recalled Coble. The students learned about role models both known and unknown to them: writer James Baldwin, singer Aretha Franklin, poet Maya Angelou, and other black artists and activists in artist Keef Cross’s portrait series; the groundbreaking work of choreographers Carmen de Lavallade and Geoffrey Holder, and the Alvin Ailey dance company; and the stories of artists Benny Andrews, Romare Bearden, and Samella Lewis.

“The King students were enthusiastic about learning how to respond to issues of social injustice in a positive and effective way,” Coble said. “The exhibit increased their curiosity about how people in the African American community laid the foundation for more opportunities for them.”

The Drew Charter School exhibit will feature many of the same components as the one at King Middle School. Included will be “A Change Is Gonna Come,” a portrait series of black activist-artists created by Cross, and the “Brotherman” comic book interactive 3-D experience.

Guided by their teachers, Drew







The King Middle School traveling exhibit included portraits of black activists and artists, left, and a 3-D interactive experience, above.

Charter students started working on the related lessons in September, using the Billops-Hatch online exhibit to study and answer questions about black artists, playwrights, sculptors, and poets—and even to write their own one-act plays.

Opening night of the exhibit at Drew Charter is tentatively scheduled for January. The school is planning a program that will include the one-act plays written

by students and a dance presentation inspired by the exhibit. The entire Drew Charter community will be invited and will have a chance to tour the exhibit.

“The ‘Speak What Must Be Spoken’ exhibit had such a positive impact on so many students, parents, staff, and faculty at King Middle School, and for our project team as well,” said Wingate. “The most impactful outcome of this project for me were the

relationships we built with the middle school partners and the connections we forged between Emory Libraries and the Atlanta K-12 community.”

*Maureen McGavin is a writer for Emory Libraries.*

*For more information about traveling exhibits, contact Kathy Dixson at [kathryn.v.dixson@emory.edu](mailto:kathryn.v.dixson@emory.edu).*

# Exhibit brings nannies out of the shadows

To spend time in the exhibit “Framing Shadows: Portraits of Nannies from the Robert Langmuir African American Photograph Collection” is to enter a world few people think about. Its studio portraits from the 1840s to the 1920s, showing African American childcare workers holding their white charges, encourage visitors to think beyond the devoted, selfless stereotype and consider the relationship from the nanny’s point of view.

Exhibit curator Kimberly Wallace-Sanders, associate professor of American Studies and African American Studies at Emory, asks viewers to examine the portraits, read the captions, and ask themselves questions. What were the lives of these women like? Did they have families of their own? Who took care of their children?

“Clearly, there was a bond established. But I think we have to ask better questions about that bond from the perspective of the African American women,” she said.

Wallace-Sanders curated the exhibit to bring these women out of the shadows and give them credit for their hard work and sacrifice. She hopes it will inspire relatives of those who served as nannies to contact her with photos and stories about their experiences. And many people have, emailing her pictures of and comments about African American caregivers in the family.

“This is just excellent,”

Sandra M. Francis, Journeys of Reconciliation coordinator in Emory’s Office of Spiritual and Religious Life, said in an email to Wallace-Sanders after visiting the exhibit. “My own grandmother, who came over here at 16 from St. Croix, was in the same role. You are right that you have honored their memories.”

In a guest book on a small table in the gallery, visitors describe the exhibit’s impact on them. For many, it provided another lens on the long history of racism in America. For several, the images and narratives brought back memories of relatives who served as nannies to white families.

“This exhibit helps us all to look deeper, to ask better questions both about the past and its deep impression on the present,” wrote Lori Surmay of Atlanta. “It also gives back to these African Americans some dignity of which they were stripped.”

“As a native Southerner growing up in the 50s, I saw

“I know how important this work is, and I know what it means to people.”

EXHIBIT CURATOR KIMBERLY WALLACE-SANDERS, ASSOCIATE PROFESSOR OF AMERICAN STUDIES AND AFRICAN AMERICAN STUDIES

firsthand how black women were assumed by white people to have no other role to fulfill but that of ‘domestic’ servant to white families,” another visitor wrote. “It is important for people to understand that, even after Lincoln’s Emancipation Proclamation, black people were still treated as property, not human beings with emotions, thoughts, and lives of their own.”

Others described the exhibit





From left, WABE's Rose Scott leads a conversation between Wallace-Sanders and Mary Schmidt Campbell.

as an eye-opener. "I've never seen photographs like these," wrote a visitor from Minnesota. "As a white person, I am in awe of the forbearance of these women working under such a heavily oppressive system. Very powerful exhibit. Thank you."

Students in class tours, both from Emory and from schools in Atlanta, have come through the exhibit to discuss the content and their perceptions. "It shows the flip side of a very one-sided narrative I've been told my whole life. Dr. Wallace-Sanders has, in one semester, fundamentally changed how I view race, privilege, and gender," wrote Emory sophomore David Shainberg, a student in the professor's African American Studies freshman seminar class in spring 2019.

Perhaps the most powerful moment came after Wallace-Sanders and Mary Schmidt Campbell, president of Spelman College, took part in a Creativity Conversation last May to discuss African American photography and the images in the "Framing Shadows" exhibit. Wallace-Sanders recalled how Campbell noticed the room was slow to empty after the event ended. As she made her way through the room, Campbell could hear attendees on their cellphones all around her, saying, "I just came from this talk. Do you remember the woman who took care of us? Do you remember the woman we used to talk about?"

"These snippets of conversations were going on after the conversation," Wallace-Sanders

said. "People were calling family members to say, I'm thinking about this in a different way, and I want some information. People couldn't even wait to get to their cars."

"I love that. That's so powerful," she continued. "I know how important this work is, and I know what it means to people."

*Maureen McGavin is a writer for Emory Libraries.*

*"Framing Shadows" is open in the Corridor Gallery, off the Woodruff Library's Schatten Gallery, until Jan. 5, 2020, after which it will travel to the Oxford College Library. For more details, contact Kathy Dixon at [kathryn.v.dixon@emory.edu](mailto:kathryn.v.dixon@emory.edu).*

# Solving for the X factor in business

Emory business students discover how crucial the Goizueta Business Library is to their future careers when their research abilities are put to the test. Working with the librarians gives students a solid foundation in business research skills, including how to structure queries and ferret out the answers to give clients the best advice.

Amanda Lintelman, right, a strategy and operations consultant at Slalom Consulting in Washington, DC, has maintained her post-MBA relationship with Goizueta Business Library director Susan Klopper, emailing her for research advice on more than one occasion since graduating from the Goizueta Business School three years ago.

“She was such a good student of learning how to use resources and thinking about using credible resources to solve problems. She absorbed and learned and transferred that knowledge,” Klopper said. “That’s our ultimate goal, which is when the students graduate, that they’re able to take those skills with them and apply them in their real-world experiences.”

Klopper helped Lintelman, a 2016 graduate of the GBS One-Year MBA program, become a research-savvy business consultant. When she first enrolled, Lintelman already had been working as a consultant and business analyst at IBM for five years. She recalled that she gained some research experience as an undergraduate at the George Washington University, using library research



tools such as EBSCO while working on her economics thesis.

“Working with Susan and the other business librarians at Emory was key to several classes while I was at Emory,” Lintelman said. “The librarians taught us how to use various research tools and how to craft inquiries to find the best results. I feel that as a result, I’m able to leverage those experiences in my current role with Slalom.”

Since students no longer have access to all the Emory-licensed databases once they graduate, Klopper helps Lintelman think through her questions and find comparable resources that will provide the answers.

“One of the things I’m most appreciative about is that Susan continues to make herself available to me as an alum when I have research questions,” Lintelman said. “I continue to learn from her in each interaction.”

Lintelman’s success is just one example of the many ways in which Goizueta business

librarians help students learn lasting skills that serve them well in the business world. The library subscribes to more than 90 commercial and academic business databases that current students can access. Librarians also work closely with GBS faculty on class projects that teach students how to use databases, translate business problems into queries that can be solved with the right research, and distinguish between credible and questionable sources of information.

Librarians have put together online toolkits for current students, interns, and graduates. And they are always ready with advice on best practices for conducting solid, credible research, free from bias (even the researcher’s own).

“It’s great when alumni keep in touch and occasionally ask for advice; that lets us know that they retained the research skills they learned and they continue to use them and improve upon them,” Klopper added. “It’s always exciting and gratifying when you have a student who incorporates using library resources in a smart way, applies that across their degree program, and continues using the research strategies they learned from our librarians in their careers.”

*Maureen McGavin is a writer for Emory Libraries.*

*For more information on the Goizueta Business Library, please contact Susan Klopper at [susan.klopper@emory.edu](mailto:susan.klopper@emory.edu).*

# Oxford's photo collections lead to a future in research

**A**s many researchers know, and Emory students discover, exploring in the archives can lead you down different and exciting paths.

Emory University junior Tiera Ndlovu found that out as she worked with the Culbreath Photograph Collection at Oxford College Library last year. Her initial research led to discoveries that

have shaped her future.

The art history major participated in Visual Narratives of Early Emory, a project in the Oxford College Research Scholars Program. Tasha Dobbin-Bennett, assistant professor of art history and studio art, runs the project, which involves research into photographic collections in the Oxford library's archives.

Ndlovu worked with the

collection of Ervin and Claude Culbreath (1902-1907), brothers and Kappa Alpha Order (KA) members who attended Emory at its original Oxford location. It contained photos of friends and fraternity brothers.

"What drew me to the Culbreath collection were the inscriptions on the back of each photograph," Ndlovu said. "They were very endearing messages. I compared it to how I felt during my first year at Oxford, the same kinds of relationships that are fostered in a small community."

She examined not only those connections, but the way the men presented themselves in the photographs – formally dressed, with stoic expressions and stately postures, as if to stake their positions in society. But while researching online, she also found something troubling—a Ku Klux Klan reference in the national KA directory (1865-1922) online, which noted both organizations formed around 1866 with a similar interest in "the defense of Southern culture." That connection will impact her future research, she said.

Oxford's library resources and staff expertise were instrumental in the Visual Narratives project's success and made a positive impact on Ndlovu's research. Ndlovu said she felt welcomed and comfortable using the library's resources, and Dobbin-Bennett credited Kitty McNeill, Oxford College Library dean, and Kerry Bowden, archives



**"This has completely changed my view of what I can do. Now I have the opportunity to get a PhD and make a difference in a field I love. This is a really validating experience."**

TIERA NDLOVU



Tasha Dobbin-Bennett runs the project that led to Ndlovu's research in Oxford's photograph collections.

and special collections coordinator, for sharing their knowledge.

"We are blessed to have truly amazing support from the library. Whenever we need something, Kitty makes it happen," said Dobbin-Bennett. "Kerry was incredible with these students. She spent hours with them, working on the metadata."

Ndlovu's work with Bowden included creating accurate metadata so future researchers can find the images, and learning how to digitize, research, and handle the delicate photos. This kind of hands-on help is just one example of how the Oxford College Library staff assist students and faculty every day.

Bowden said it was meaningful to her to teach the students new skills and watch them apply that new knowledge on their own.

Ndlovu's work in the Oxford library's photographic archives and other resources has ignited a love for research in her. Her project won the Rose Library's 2019 Alan Rackoff Prize, awarded for the best research use of its primary source material.

Ndlovu became a Mellon Mays Undergraduate Fellow in May and took part in its Summer Institute in June, which included mapping her research for the next two years. The MMUF program provides a stipend and encourages its fellows to pursue a PhD,

providing partial tuition reimbursement.

"This has completely changed my view of what I can do," Ndlovu said. "Now I have the opportunity to get a PhD and make a difference in a field I love. This is a really validating experience."

*Maureen McGavin is a writer for Emory Libraries.*

*Read more about the Visual Narratives project at [bit.ly/VisualNarrativesOxford](http://bit.ly/VisualNarrativesOxford). For more information about the Mellon Mays Undergraduate Fellowship program, visit their website at [www.mmuf.org](http://www.mmuf.org).*

# The creative lab

Academic Technology Services makes digital media projects a reality

**E**mory University's Academic Technology Services (ATS), located in the Woodruff Library, have helped faculty, staff and students use technology to present ideas in creative and meaningful ways. Whether it's making quirky videos to help anatomy students remember difficult subjects, creating podcasts in the library's production studios, or editing videos with one of several software programs in the MediaLab, ATS is ready to help with expertise and resources.

Below, we hear from two Emory faculty members and one student who recently shared how ATS and its resources have made an impact on their work. Here are their condensed responses.

**"We benefited from the opening of the new Emory recording studio in Woodruff Library that provided the students with a real-world experience."**

SHEILA TEFFT,  
SENIOR LECTURER IN THE  
WRITING PROGRAM



SHEILA TEFFT, senior lecturer in the Writing Program, has had students produce their own podcast episodes in several courses she has taught over the years, including a recent Podcasting on Health class. Podcasting was a part of the former journalism program at Emory, which closed in 2014. She began teaching her Multimedia Journalism course that year, the same time podcasts were becoming popular.

**What have you learned over the years and how has your approach changed?**

We've watched as podcasting has become a national phenomenon and practitioners have experimented with various formats. Podcasts have found their way into many fields such as science and health and are key to communicating complex topics.

I was asked to teach a specialized podcasting course on health in spring 2018. I saw this as an opportunity to experiment with various podcast formats and included audio and video on the syllabus. One innovation—I believe it was the first time tried at Emory—was a RadioLab-style podcast in which two students interview an expert and then weave into the sound bites an informal banter as the narration

for the piece. We benefited from the opening of the new Emory recording studio in Woodruff Library that provided the students with a real-world experience.

**How did students learn the tools and technologies they needed to complete the assignment?**

I have benefited from the support of the classroom technology staff in teaching students how to use equipment and obtain the best quality sound they can. To learn about the technology and audio production, my students extensively use the excellent lynda.com (now LinkedIn Learning) tutorials available through Woodruff Library. The availability of these top-of-the-line educational videos has transformed teaching technology in the classroom.





“[APT] suggested many creative script, character, camera angle, and sound ideas. I took time to meet and revise a few times before we filmed. I also trusted the crew as a team and encouraged them to run with a few ideas that really improved the project.”

TED PETTUS, ASSISTANT PROFESSOR OF ANATOMY AND NEUROSCIENCE

TED PETTUS, assistant professor of anatomy and neuroscience at the Emory University School of Medicine, worked with the Academic Production Team (APT) to create a series of videos on human anatomy content that his students struggle with the most. The videos used humor and role-playing to make the content more memorable and engaging.

**Describe the project you’re working on with the Academic Production Team. What inspired your project?**

I am producing entertaining videos that teach human anatomy to medical and allied health students. With the healthcare students I teach, they are often exhausted with no capacity for focus by the end of the day, when they need to be studying and preparing for the next day. I wanted to provide an activity to help them focus on some difficult topics even while tired.

**How did you overcome any challenges during the process?**

I went through the script with the APT crew, and we brainstormed. They suggested

many creative script, character, camera angle, and sound ideas. I took time to meet and revise a few times before we filmed. I also trusted the crew as a team and encouraged them to run with a few ideas that really improved the project.

**What have you learned working with APT?**

It’s crucial for academics to consult with creative people trained in production. I can get a tripod for my cell phone and describe some anatomical models, but it is worth the time to create a product that will hold the attention of the students who do not already have an A. If one takes the time to make a good movie, it can be reused infinitely.



TOMI IDOWU is a senior majoring in Media Studies with a minor in African Studies. As a technology specialist in the library's MediaLab, Idowu helps users with post-production video and graphic design. Last spring, he taught a workshop on Adobe Premiere Pro. Idowu has used the Woodruff Library's Student Production Studio (SPS) and MediaLab for various projects.

**What class assignment or project did you use SPS and MediaLab for?**

I used the SPS for several videos. Some of them were personal projects and one was for a video for my Guerilla Political Videography class. For most of my media projects, ranging from editing photos to creating flyers and editing some of the videos, I use the MediaLab.

**What specific tools and technologies did you use, and how did you learn to use them?**

In the SPS, I used both the Sony and Canon cameras, lights, green screen, mics, and tripods. In the MediaLab, I used Adobe apps like Premiere, Photoshop, Illustra-

tor, and Lightroom. I initially learned Premiere in my FILM 107 class. I've continued to improve at it through classes on LinkedIn Learning and repeated use of the app. Photoshop, Illustrator, and Lightroom I learned by taking a LinkedIn Learning class.

**What advice do you have for other students working on similar projects?**

There's an answer to any question you might have online, and don't let fear prevent you from taking that creative jump.

*Compiled by Lee Clontz, Alex Kyrychenko, Tara McCurley, and Shannon O'Daniel.*

**“Don't let fear prevent you from taking that creative jump.”**

TOMI IDOWU IS A SENIOR MAJORING IN MEDIA STUDIES WITH A MINOR IN AFRICAN STUDIES

*For more information on Academic Technology Services, contact ATS director Kim Braxton at [kim.braxton@emory.edu](mailto:kim.braxton@emory.edu).*

# Building capacity and community in the humanities through open access

What could draw more than 30 humanists from six Atlanta-area graduate institutions over the course of two days, four panels, and one do-a-thon? The answer is open. To help graduate students discover ways to be more open in their publishing, use of research tools, scholarship, and career planning, Emory Libraries hosted the 2019 Open Humanities Graduate Student Workshop (OHGSW) this fall, co-sponsored by our Scholarly Communications Office, the Emory Center for Digital Scholarship, and the Bill and Carol Fox Center for Humanistic Inquiry.

The workshop idea emerged from my experience at OpenCon 2018, a conference for early career academics related to all things open. I attended thanks to a generous travel scholarship offered through the Libraries' Scholarly Communications Office. OpenCon's massive global multidisciplinary community served as a mirror by which I could better interrogate the open landscape in my home discipline—the humanities. By talking to and learning about the concerns of natural and social scientists—who were so engaged and committed to issues of open in their disciplines—I realized how little humanists engaged with open-access tools, methods, and research. I returned to Emory wanting to inspire the same passion for open in fellow humanists that I observed in the social and natural scientists at OpenCon.

Co-organizer Melanie Kowalski and I took this need for more open training in the humanities and developed the OHGSW workshop, which spanned two days and featured a keynote by Dean Michael Elliott, panel discussions featuring graduate student and faculty open experts from Emory, Kennesaw, Georgia State, and University of Georgia, and a two-day applied session on HTML and CSS for professional development.

Jesia Cobb, a doctoral candidate in history at Georgia State University, found the array of panelists an essential draw of the OHGSW. The workshop, Cobb said, helped create networks and community because it “brought a lot of different professionals around who were willing to help, who were willing to give out their email, who were willing to say this is what you can do and also to let us know that it is okay to make mistakes and it's okay to ask for help and where to go for that help.”

The purpose of the OHGSW was to build capacity in graduate humanists to incorporate open practices in their teaching, scholarship, publications, and future careers. For Rebecca McGlynn, a doctoral candidate in English at Emory, the workshop changed her understanding of the publishing landscape. “I have a couple of articles that I am currently working on that I am trying to decide where to place, and learning about open publish-

ing, which I have never really heard about before, is kind of a game-changer for me.”

Events like the OHGSW help close the gap between the humanities and open practices by linking students with essential campus services like the Scholarly Communications Office or the Emory Center for Digital Scholarship. Palak Taneja, a doctoral candidate in Emory's English department, was grateful to not only learn about Emory resources, but to share her newly acquired knowledge with others. She found that “connecting to the resources that we do have at Emory that we did not know about is going to help me and hopefully the people I talk to and tell about this initial event.”

This workshop demonstrated that graduate students are eager to learn about and pursue open practices in their work. Amy Li, a doctoral candidate in English at Emory, reflected the general sentiment of participants when she said, “I think if this workshop were to continue, it would be a really valuable asset to students.”

Offering similar programming for graduate humanities students to build open capacity and competency while networking and collaborating across disciplines and institutions can help ensure a more open future for the humanities.

*Stephanie Larson is a doctoral candidate in English and bioethics.*

# Building primary resource collections at Emory Libraries

**“Not only does it contain materials—published books and unpublished manuscripts—that my students (both grad and undergrad) can use in their work, it also contains materials that I myself plan on using.”**

TONIO ANDRADE,  
ASSOCIATE PROFESSOR  
OF HISTORY

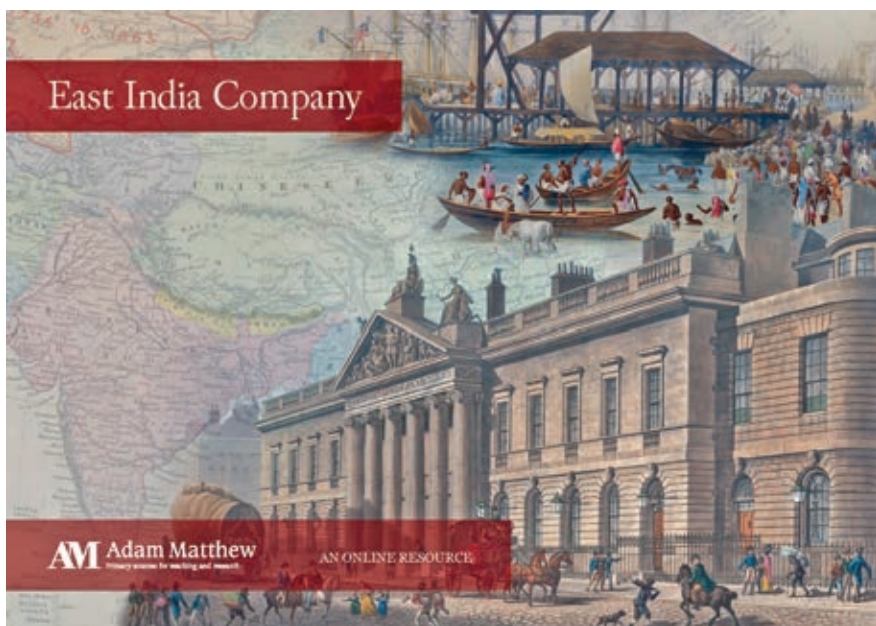
The Emory Libraries heavily invest in building primary collections, both through creating locally digitized print resources and through selecting and acquiring commercial primary source collections. With a goal to support and enhance faculty and student teaching and research, our subject librarians engage closely with faculty and the classes they teach to identify these materials and to promote their use in the classroom.

The last few years have seen the purchase and expansion of these primary resources to cover new and existing areas of study at Emory and have emphasized the growth of interdisciplinary and cross-cultural inquiry. For example, the recently acquired East India Company Records supports the Department of History’s research and graduate instructional focus

on nations and empires, one of the themes the department is emphasizing as it looks to supplement traditional geographic approaches. Other recent notable collections supporting interdisciplinary and cross-cultural inquiry include church missionary periodicals, histories of the LGBT social and political movement, and historical African newspapers.

Emory faculty are already envisioning incorporating many of these materials in their courses. For example, Tehila Sasson, assistant professor of history, plans on utilizing the East India Company archival collection in future courses such as “The Origins of Human Rights,” “Global Aid in an Unequal World,” and “Britain, Empire, and the World,” where she works closely with students on how to analyze primary sources. Tonio Andrade, associate professor of history, notes that the East India Company database is tremendously useful in that “not only does it contain materials—published books and unpublished manuscripts—that my students (both grad and undergrad) can use in their work, it also contains materials that I myself plan on using. I’ve very pleased to have it added to our digital collections.”

The digitization of special and unique print collections from across Emory Libraries strives to uncover, preserve, and increase accessibility of these rich resources for the Emory community and the broader



scholarly community through dissemination via HathiTrust, the Internet Archive, and new Emory Digital Library repository, set for launch in summer 2020 (see related story). These digital collections (comprising text, audiovisual, and image content) include unique Emory collections in Methodism, 19th century British pulp fiction (yellowbacks), Civil War era documents, and African American life and culture (Langmuir Photograph Collection), and medical artifacts, in a variety of formats.

These locally digitized collections serve as the foundation for further research and use through tools such as Readux (see related story). For example, Kim Collins, subject librarian for art history, in conjunction with Walter Melion, professor of art

history, has been instrumental in identifying and purchasing emblem books, which have subsequently been digitized for use and research in Melion's courses. Other notable examples include the ongoing digitization and expansion of our rich print collections of artists' books and rare Roman urban geographic surveys and plans.

The Libraries' investment in creating primary resources in digital formats promotes new and expanded ways for faculty at Emory to engage students with these materials and for scholars at Emory and across the globe to discover and engage with these unique collections.

*Chris Palazzolo is the head of collections, with Andrew Zonderman, PhD candidate in history*



A page from an emblem book digitized for Walter Melion's courses

## Digital library extends access to unique holdings

The Digital Library Program (DLP) is a multi-year Libraries' initiative to build infrastructure and technology to curate, preserve, and deliver long-term digital access to unique cultural heritage and scholarship collections from Emory University. After an extensive planning and discovery phase involving more than 50 stakeholders from across the university, the program began its first phase of technology implementation in 2019.

Conceived as a platform of inter-related software products, the DLP will launch three products: a digital front door through which Emory and the broader research community can discover, download,

and interact with digital collections; specialized software for curation of digital assets by library staff; and a gateway for scholars and creators from the Emory campus to submit digital materials for long-term preservation. The Digital Library technology infrastructure is built upon the community-developed Samvera digital repository framework, leverages new content sharing frameworks such as IIIF (International Interoperability Framework), and is additionally hosted by the AWS at Emory service, a newly launched, Emory-supported cloud-hosting platform.

The DLP plans to launch a beta release of its products in 2020,

providing access to more than 14,000 digital objects in five pilot collections from across the Emory Libraries, including the Robert Langmuir African American Photograph Collection, the Oxford College Collection of Asian Artifacts, and more. Visitors to the digital library will experience enhanced interfaces to discover, view, share, and download selected content from our collections. The vast majority of the launch collections' content will be available not only to the Emory community but also to the public.

*Emily Porter is the digital repository program manager.*

# Making rarities accessible with Readux

In early September, for the first time, Emory University hosted the United Sacred Harp Musical Association's annual convention, which brought together singers of historical shape-note music from across the globe. In no small part, that was due to *Sounding Spirit*, a digital collection of rare shape-note, gospel, and spirituals songbooks from the Pitts Theology Library and archives at three partner institutions. The books are being digitized and placed into a Readux collection, making the music freely accessible to singers of this vernacular American sacred music around the world.

Readux, an open-source software platform developed by the Emory Center for Digital Scholarship (ECDS), provides a way to read, annotate, and publish digitized books and share them with others. Other university libraries have installed Readux, which will soon get an update; Readux 2 will allow any institution to use Readux to share its own collections and to present them alongside digitized books from other institutions.

Jesse P. Karlsberg, Readux and *Sounding Spirit* project director and ECDS senior digital scholarship strategist, came up with the idea for Readux as a graduate student at Emory in 2010. He was working on a project to mark the centennial of a particular shape-note music book. He wanted to go beyond scanning and digitizing it to incorporate commentary and audio—but there were no platforms to make his plans a reality.



Two Atlanta-area singers, David Smead and Catherine Bonk, examine J. S. James's *Union Harp and History of Songs* (1909), which will be included in *Sounding Spirit*.

“I proposed this method of annotating digitized books, and ECDS picked it up” around 2013, he said. Karlsberg created the National Endowment for the Humanities–supported Sounding Spirit project using Readux. He then encouraged convention organizers to hold the event at Emory this year to share Sounding Spirit with the international community of singers that treasures these historic books.

“Singers care deeply about the history of their music,” said Nathan Rees, an assistant professor of art history at the University of West Georgia who attended the convention. “When we gather to sing at longstanding conventions, like the one just held at Emory, Readux’s capacity to access and annotate meaningful historical tunebooks like those in Sounding Spirit enriches our experience of our own tradition.”

Emory’s Readux now contains 19 collections, including 19th-century African American literature and travel guides, Emory yearbooks, Atlanta city guides, Early Northern European emblem books, Georgia government documents, and more than 1,200 Victorian-era yellowback novels. All materials are accessible as PDFs and many can be browsed and annotated online.

Among the Emory faculty members using Readux with their classes: Cassandra Quave, a medical ethnobotanist and assistant professor at Emory School of Medicine and at Emory’s Center for the Study of Human Health. She noticed that Readux’s Medical Heritage col-



Cassandra Quave researches medicinal uses of plants in historical botany books, which have been digitized into Readux.

**“Readux’s capacity to access and annotate meaningful historical tunebooks like those in Sounding Spirit enriches our experience of our own tradition.”**

**NATHAN REES, ASSISTANT PROFESSOR OF ART HISTORY  
AT THE UNIVERSITY OF WEST GEORGIA**

lection included historical botany books about medicinal uses of plants. Her students use Readux as part of their research to find new ways to combat antibiotic-resistant bacteria.

Walter Melion, Asa Griggs Candler Professor of Art History and director of the Fox Center for Humanistic Inquiry at Emory, uses the Early Northern European Books collection in Readux for emblem book research. For his fall 2018 undergraduate/graduate student seminar “Allegorical Usage in the Low Countries, 1550-1700,” the students used selections from the collection to research catalogue entries for “Through a Glass, Darkly: Allegory and Faith in Netherlandish

Prints, 1500-1700,” the current Carlos Museum exhibition co-curated by Melion.

Readux enabled his students to drag and mark both texts and images and to annotate them extensively, Melion said. “I am immensely grateful to ECDS for its development of Readux, which is a brilliant editing tool,” he said. “What I came to realize during the fall-term seminar is that Readux is an equally brilliant pedagogical tool.”

*Maureen McGavin is a writer for Emory Libraries.*

*For more information, visit [readux.ecds.emory.edu](http://readux.ecds.emory.edu) or send an email to [ecds@emory.edu](mailto:ecds@emory.edu).*

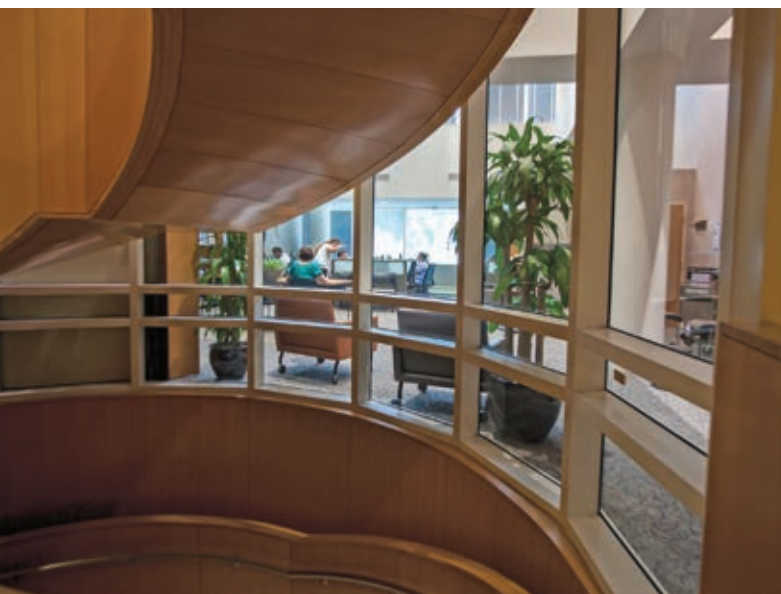
As the intellectual commons of the university, the Emory Libraries offer resources and programs that promote interdisciplinary scholarship and academic excellence; distinctive collections that attract outstanding students, faculty, and staff; technology-rich spaces and digital tools that enable new forms of scholarship; public programs and exhibitions that help connect Emory University with its larger community; and the preservation of rare materials that document the full range of the human condition.



Emory University's main library, the **ROBERT W. WOODRUFF LIBRARY**, provides a place for learning, research, quiet study, collaboration, and technology for its students, faculty, and staff, as well as the Atlanta, state, national, and international communities.

**THE GOIZUETA BUSINESS LIBRARY** (top, left) provides resources, research, and career preparation support and a collaborative workspace for the business school's students, faculty, and alumni.

**THE STUART A. ROSE MANUSCRIPT, ARCHIVES, AND RARE BOOK LIBRARY** is a place of discovery, where students, faculty, scholars, and other visitors can browse rare books, examine original letters and photographs from manuscript collections, and study the documents and records of groundbreaking organizations.



**THE WOODRUFF HEALTH SCIENCES CENTER (WHSC) LIBRARY** (bottom, left) connects the WHSC and Emory communities with information and knowledge to support education, research, and patient care. Electronic collections, information management and analysis tools, technology-rich collaborative spaces, and a team of subject experts promote evidence-based care and interdisciplinary study and research.

**THE OXFORD COLLEGE LIBRARY** offers a powerful combination of traditional resources, technology, and well-designed spaces to build community, increase communication, and inspire achievement in a liberal arts-intensive environment. By providing innovative resources, agile services, and teaching and learning opportunities, we preserve and promote the diverse intellectual and cultural heritage of Oxford College for the Emory University community.



**THE MARIAN K. HEILBRUN MUSIC & MEDIA LIBRARY**

provides visual, sound, print, and online resources as well as media equipment and course reserves. It houses the MediaLab, where students and faculty can use a variety of media software with staff assistance available.

**THE SCIENCE COMMONS AT THE ATWOOD CHEMISTRY CENTER**

(right) serves the fields of chemistry, physics, math, computer science, and environmental sciences. The space provides an opportunity for students and faculty of the various disciplines to interact and collaborate. The on-site collection includes current journals, popular science magazines, leisure reading, and current and core chemistry titles.

**THE COMPUTING CENTER AT COX HALL** combines flexible space with integrated technologies to encourage collaboration and facilitate faculty/student interactions. Creative lighting, large computer workstations, LED display screens, classrooms, and comfortable seating all combine to form a modern, relaxed atmosphere perfect for group study or individual work. In the center's TechLab, faculty and students can find help with 3-D printing projects.

**THE LIBRARY SERVICE CENTER** (below) is a state-of-the-art facility created by Emory University and the Georgia Tech Library to house millions of books and other materials in optimal conditions. Located on Briarcliff Road, the climate-controlled 55,000-square-foot facility, with a capacity for four million volumes, currently holds more than 1.6 million items. Operated by Georgia Tech, it is open to students, faculty, and staff from both universities, who can request items that are quickly delivered from their individual library's catalog system.



## Other Emory University libraries

**THE HUGH F. MACMILLAN LAW LIBRARY** supports fully the scholarly pursuits of the faculty and students of the School of Law. To fulfill its mission, the MacMillan Law Library offers an active program of legal research instruction, an experienced and helpful staff, and extensive collections of law and law-related information.

**THE PITTS THEOLOGY LIBRARY** supports the Candler School of Theology and Emory University with its distinguished collections of rare books, archives, and other theological materials. Its 600,000 volumes, vigorous exhibit program, opportunities for volunteers, and instructional programs engage the entire university.



**JODY BAILEY** became the head of scholarly communications in research, engagement, and scholarly communications in November 2018.

Previously, she spent 10 years at the University of Texas at Arlington, most recently as the director of publishing. Born in Richmond, Virginia, she earned a BA in English literature from the University of Louisiana at Monroe, her MLIS at Wayne State University, and an MA in English from Louisiana State University.



**JONATHAN COULIS** became the coordinator of the Emory Oral History Program in January. He assumed this role after working as a Woodruff Fellow while completing his PhD. A native of Ontario, Canada, Coulis earned his BA in history and English from McMaster University in Hamilton, Ontario, his MA in history and international development from the University of Guelph, and his PhD in modern Latin American history from Emory.



**JINA DUVERNAY** started as the Rose Library's visiting archivist in January. Before coming to Emory, she spent three years as a special collections librarian at Alabama State University. Originally from Long Beach, California, DuVernay earned her BA in English language and literature from Troy University, her MA in liberal arts from Auburn University at Montgomery, and her MLIS from the University of Alabama.



**ADRIENNE BUTTON HARMER** became the new head of library teaching and outreach of the Oxford Library in August. She comes to Emory Libraries after spending 11 years as associate professor and instruction coordinator for the Kaufman Library at Georgia Gwinnett College. A resident of Cumming, Georgia, Harmer received a BA in history from University of Georgia, an MLIS from University of South Florida, and graduate degrees from Kennesaw State University and the University of West Georgia.



**KAT HART** became head of electronic and continuing resources in May. She spent more than nine years as the electronic and continuing resources librarian at Georgia State University. Previously, she was the ordering manager in the serials department at the University of Georgia's main library for five years. A native of Atlanta, Hart earned her BA in graphic design at the Savannah College of Arts and Design and her MLIS from Valdosta State University.



**CARI LOVINS** became the assistant director of digital product strategy in Library Technology and Digital Strategies in January. Previously, Lovins was a project manager in the IT division at Georgia Tech. In her 14 years at Tech, Lovins also served as a service delivery manager. Born in Westminster, Colorado, Lovins earned a BA in hospitality management from Metropolitan State University in Denver and her MLIS from Florida State University.



**MICHAEL LUTHER** became the head of assessment and user experience in February. He comes to Emory after spending six years as the assessment librarian at Kennesaw State University. He also spent a year as a reference librarian at the Atlanta University Center and as a para-professional in the rare books library at Cornell University. Born in Concord, North Carolina, Luther earned a BA in sociology from Georgia State and his MLIS from Syracuse University.



**SARAH MORRIS** became head of instruction and engagement in research, engagement, and scholarly communications in November 2018. She also serves as a subject librarian for English. Before coming to Emory, she spent time as the learning and assessment librarian at the University of Texas and the first-year-experience librarian at Loyola University. Morris earned her BA in history at Southwestern University, an MA in humanities from the University of Chicago, and her MLIS from University of Texas-Austin.



**JESSICA PERLOVE** was promoted to the position of coordinator of the Music and Media Library in March. She previously held the position of privileges and accounts specialist in Emory Libraries, spending the past 11 years in that role. A native of Miami, Florida, Perlove earned a BA in English literature from Florida International University. She also recently completed Emory's Aspiring Leadership program.



**GAUTHAM REDDY** joined Emory as the new South Asian studies librarian in July. Previously he taught courses at the University of Chicago, while studying as a PhD student and working in the library as a research and cataloging assistant and volunteer archivist. Born in Breaux Bridge, Louisiana, Reddy earned a BA in Asian studies and religious studies from St. Olaf College and an MA in history of religion from the University of Chicago.

Charitable gifts enable the Emory Libraries to play key roles in the life of the campus and community. Gifts fund new materials and digital innovations, enable the libraries to build expertise, strengthen rare and unique collections, and support collaboration. Among the greatest beneficiaries are students, all of whom depend on the libraries for learning and academic success.

From annual financial contributions to donations of books or materials, gifts of all kinds help the Emory Libraries continue to grow, preserving our intellectual heritage, providing access to scholars, and creating knowledge for generations to come.

Visit [emorylib.info/libraryfall2019](http://emorylib.info/libraryfall2019) and make a gift today to one of the following funds:

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To support the Emory Libraries through life insurance benefits, a bequest, a retirement plan, stock, real estate, or another type of planned gift, contact **Emory's Office of Gift Planning** at 404.727.8875 or [giftplanning@emory.edu](mailto:giftplanning@emory.edu), and explore giving strategies with experienced professionals versed in finance and tax law.

For more information about in-kind and financial gifts or to learn about other philanthropic opportunities, contact **Erin Horeni-Ogle, director of advancement, Emory Libraries**, at 404.727.5386 or [ehoreni@emory.edu](mailto:ehoreni@emory.edu).



DONOR PROFILE

## Bill and Anne Newton

For Bill Newton 75C 76G and Anne Newton 76G, giving runs in the family. Bill’s parents created a scholarship fund at another college, and his brother and sister-in-law support students who attend a summer music institute. “Having these examples of generosity in our own family made it easy for us to realize that it was within our reach to make an impact at Emory,” Anne said. In 1977, the couple made their first gifts to Emory University, and in the four decades since, they never stopped giving.

Anne Newton grew up in libraries. As a girl, she hung out in Dooley’s Den with her brother while her mother, Ethel Williams 44G 62G, studied for an Emory degree in librarianship. “After that, my whole life seemed to revolve around libraries,” she said. When her mother went to work in their church library and at Anne’s elementary school, Anne loved to help and developed a deep appreciation for books and reading. She met Bill while the two were students in Emory’s former Division of Librarianship.

Bill studied history at Emory College and decided to pursue librarianship after briefly working in the manuscript collection for a historical society. He was the first graduate assistant to be assigned to Emory’s special collections, now known as the Stuart A. Rose Manuscript, Archives, and Rare Book Library. While there, he developed a passion for reference librarianship that ultimately led him to take a job with The Coca-Cola Company, where he served in many roles before becoming the executive assistant to Roberto Goizueta, who was chairman and chief executive officer.

“Mr. Goizueta became my role model for understanding the importance of charitable giving,” Bill said. “Later, when I worked with the late Bill Fox and eventually served two terms on the Emory Alumni Board, I gained an even greater appreciation for why giving is so crucial to our society.”

Bill began serving on the Emory Alumni Association Board of Governors in 1988 and joined the Emory Alumni Board in 2010. These groups were



instrumental in helping the university acquire David Walker’s 19th-century anti-slavery book *Appeal* and materials for the Sojourner Truth exhibit. Earlier this year, Bill and Anne served as chief revelers for the 19th-annual 12th Night Revel. They have given to many funds over the years, including the Emory Alumni Board Leadership Scholarship Endowment, the board’s first university-wide student assistance program. In 2012 they created their own fund, the Anne and Bill Newton Endowment for Emory Libraries, which supports the work of fellows in the Rose Library.

“My Emory experiences gave me the training and skills to know how to find out anything,” Bill said. “It has been an invaluable gift, and along the way I have had a lot of fun. We want to give future students the same opportunities that we enjoyed. We see our giving as a way to show appreciation for everyone who has helped us along our journey of life.”

“Staying connected to Emory through the library has been a source of enrichment throughout my life,” Anne said. “I’ve enjoyed the friendships and the intellectual stimulation of a university connection long past graduation. I’d just like to do a little good while I’m here. We’ve been fortunate in our lives, and it’s time to pay it forward.”

## DONOR PROFILE

# Marc J. Lewyn

Marc Lewyn's family has been connected to Emory University since 1919, when his great-great uncle, Rabbi Tobias Geffen, opened the university to Jewish students by requesting an exemption to a policy that made it impossible for many to attend.

At the time, classes were held from Tuesday through Saturday to allow Methodist students a day off following Sunday services. Rabbi Geffen asked that his son be exempted from taking classes on Saturday when his faith required that he refrain from taking notes, sitting for exams, or even getting to the university by bus or streetcar. His request, which was granted, made it possible for all Jewish students to attend Emory.

Rabbi Geffen also helped Marc's father, Bert, immigrate to the United States. Bert Lewyn had lost nearly his entire family in the Holocaust, surviving by hiding in Berlin for two and a half years until the war ended. Bert later conducted extensive personal research to write a memoir about his experiences in collaboration with Marc's wife, Bev Saltzman Lewyn.

Much of Marc's family history, including the materials used to write his father's memoir, are held in the Stuart A. Rose Library. In 1989, his cousin, Rabbi David Geffen, donated the Geffen papers, a tremendous collection of personal, professional, and religious material, to the Rose Library. In 2010, Marc's mother added the Lewyn papers. These papers were an extraordinary addition to the library's collection of Southern Jewish history, but for years they sat in the archives unprocessed.

Processing archives is a timely and costly endeavor because an archivist first must survey and arrange the collections and then make it easy for researchers to find documents within them by writing descriptions, creating finding aids, and cataloging them. Unprocessed collections are difficult for students and researchers to use.

To correct this issue, Marc recently made a gift to fund the processing of materials related to Southern Jewish history, including his family's history contained



**“For my family and for the larger world, I want this history to be preserved in an easily accessible place so that future generations will understand who their forebears were.”**

in the Geffen and Lewyn papers.

“For my family and for the larger world, I want this history to be preserved in an easily accessible place so that future generations will understand who their forebears were,” he said. “Those papers document the lives of a few individuals—it is super important to learn from history, and we can learn a lot from these lives.”

## Bricktop papers inspire play

Researchers come to the Stuart A. Rose Manuscripts, Archives, and Rare Book Library to use our unique collections for many different scholarly endeavors. Some are students writing papers for a class; some are scholars writing an article or book for publication. Cathey Sawyer, producing artistic director of the Greenbrier Valley Theater in Lewisburg, WV, came to work on a different type of scholarly endeavor – to write a play.

Greenbrier Valley Theater is in the same area where the performer known as Bricktop was born in 1894. The theater

decided it wanted to write a play about their local celebrity and proceeded to come to the Rose Library, which holds the Bricktop (Ada Beatrice Smith) papers. Sawyer did her research on Bricktop at the Rose Library, learning all about the African American performer who went on to open a successful, international set of nightclubs.

Sawyer used all she learned at the Rose Library about Bricktop's life and career and wrote the original play, "Bricktop: Legend of the Jazz Age." The Greenbrier Valley Theater hosted a successful production of the play in November 2018, and the play



was performed as a feature at the National Black Theatre Festival in 2019. Of her work with the papers, Sawyer says, "The collection of her papers at Rose was tremendously helpful to me. I am very grateful for the help I received from the staff at Rose and for the care with which you have preserved Bricktop's material."

Donor support helped make the acquisition and preservation of the Bricktop papers possible. Gifts like these to the Rose Library make an impact here at Emory and far beyond.

## Awards fund undergraduate research

For the past 11 years, the Libraries' Elizabeth Long Atwood Endowment has been funding three undergraduate research awards. Students from any undergraduate discipline are eligible to apply for the awards. A panel of judges from the Libraries and faculty from Emory College determine the winners based on their use of Libraries' resources

and collections in the research project and the student's research process, which should show evidence of critical analysis. Winners receive a \$500 award and are honored by the Libraries each spring.

In 2019, the three students honored include a first-year student and two third-year students. Their projects spanned a range of disciplines. The winners, pictured left to right, and their projects were:

Ellie Coe, class of 2022, history and Russian and East European studies major, for "The Soldier's Queue in the Eighteenth Century."

Hannah Fuller, class of 2020, history major, for "Jemima Wilkinson: The Genderless Feminist of the Enlightenment."

Jennifer Wang, class of 2020, neuroscience and behavioral biology major, for "Cities Within Cities: A Comparison of Rockefeller Center and Peachtree Center."

Funding from the Elizabeth Long Atwood Endowment make these awards possible. Wife of the late President Emeritus of Emory University Sanford S. Atwood, Betty was the recipient of an honorary degree from Emory in recognition of her outstanding service to the University. She valued the role of the Libraries in the life of the University and loved supporting our work. Her gifts continue to make a tremendous impact to this day through the Libraries' Elizabeth Long Atwood Undergraduate Research Awards.





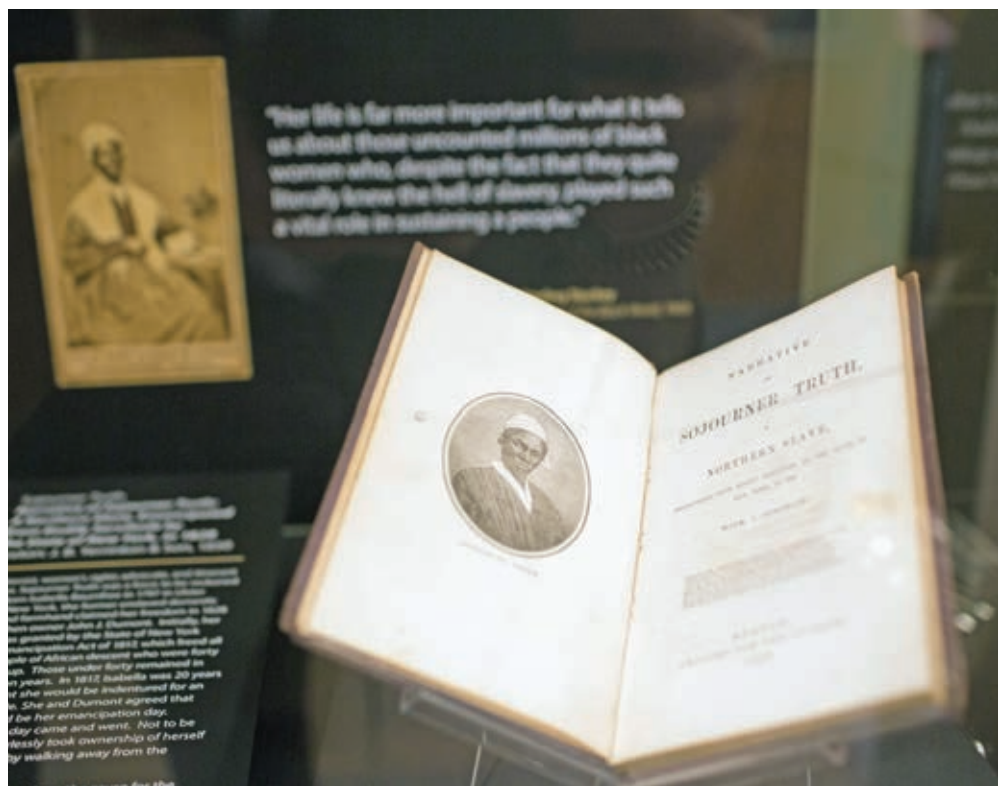
# Library guests contribute to rare book purchase

Each February, Emory Libraries hosts its annual 12th Night Revel. This convivial tradition is an opportunity for library donors and friends to gather and celebrate poetry and the growing literary collections in Emory's Stuart A. Rose Manuscript, Archives, and Rare Book Library.

At the event, guests are given the unique opportunity to help the Rose Library make a significant acquisition.

Previous acquisitions include the *Narrative of Henry Box Brown, who escaped from Slavery, enclosed in a box* and W.E.B. DuBois' signed copy of David Walker's *Appeal*. Published in 1829, it is one of six extant copies. This past February, guests were asked to help the Rose Library obtain a very rare and important piece of literature, the *Narrative of Sojourner Truth*.

Published in 1850, the *Narrative of Sojourner Truth* is the autobiographical account of the life of the abolitionist, women's rights advocate, and itinerant minister. Born Isabella Baumfree in 1797, she took up the cause for the abolition of slavery and expanding the rights of women. She resolved herself to fight for racial and gender equality. In 1843, she declared herself a sol-



dier of God, changed her name to Sojourner Truth, and began attending revivals, abolitionist meetings, and women's rights conferences. One year after Frederick Douglass published his famous *Narrative* in 1845, Truth decided that she too had a story to tell. Unable to read or write, she enlisted abolitionist Olive Gilbert to record her story and Boston publisher George Brown Yerrinton to publish the manuscript. What is even more impres-

sive, in 1850, when the book was finally published, she acted as her own publicist, bookseller, and distributor.

The Rose Library is grateful to all of our donors who helped acquire this important slave narrative. The continued support of our special collections enables the library to obtain, preserve, and make available these historic documents to students, faculty, researchers, and the larger public.

# Grants invest in innovative projects

Gifts to the Libraries Fund for Excellence make a huge impact on our ability to innovate and grow. These unrestricted gifts, from donors giving small and large amounts, support the Libraries' Innovation and Mini Grants programs.

Dean and University Librarian Yolanda Cooper believes that innovation needs to be an essential element of the Emory Libraries' DNA. With this as the goal, in 2017 she created the Innovation and Mini Grants programs. These programs encourage staff members to apply for grants to advance their innovative ideas for programs, equipment or services they believed would make a difference for the university community.



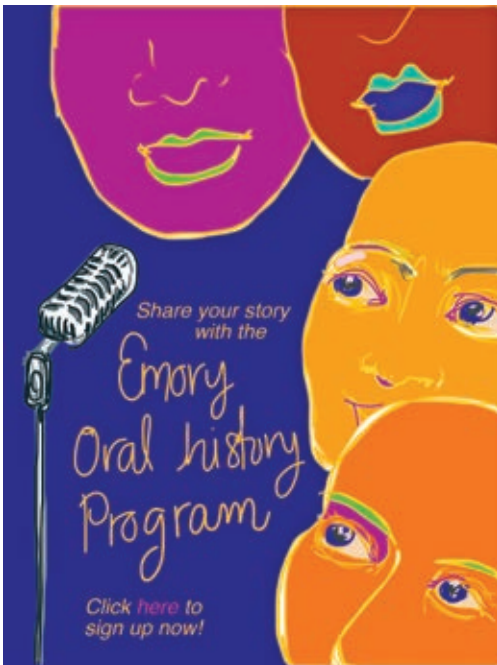
Since 2017, the grants committee has given 6 to 10 grants each year to support compelling and innovative ideas throughout the Libraries.

Funds have assisted a variety of projects, from purchasing virtual reality equipment for checkout to programs like the Oral History Program at the Rose Library. The Oral History Program grew from its initial grant and became an ongoing program to record the experiences of people who compose the Emory community. This project holds that individual stories are important and need to be preserved through dynamic recorded interviews. Its current focus is on underrepresented voices and on inviting students to share their experiences.

In 2018, the Innovation Grant program funded a

Wikipedian in Residence at Emory Libraries. Wikipedia, according to Caroline Scheving, pictured above, the student who served as the Wikipedian in Residence, is "the world's biggest digital scholarship project." Throughout her term, Caroline worked to improve and enhance Wikipedia using the Libraries' unique resources. You can see some of her great work at [emorylib.info/beverlylong](http://emorylib.info/beverlylong), which she was able to do using the Beverly Long papers at the Rose Library.

Donors of gifts both large and small make these and many other innovative projects happen at Emory Libraries. We are tremendously grateful, and we look forward to the incredible projects that will move the Libraries ahead because of the Innovation and Mini Grants programs.





**Philanthropic support** enables Emory Libraries to serve a vital role in the academic and cultural life of the campus.

Annual financial contributions and donations of rare books, manuscripts, or other materials help the Emory Libraries continue to grow, preserving our intellectual heritage, providing access to scholars, and creating knowledge for generations to come.

**MAKE A GIFT TODAY AND JOIN THE COMMUNITY OF DONORS WHO ARE MAKING A DIFFERENCE AT EMORY LIBRARIES.**

For more information on giving, contact Erin Horeni-Ogle, director of advancement, Emory Libraries, at 404.727.5386 or [ehoreni@emory.edu](mailto:ehoreni@emory.edu).

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