

A photograph of a library's metal shelving system. The shelves are filled with various items, including stacks of books with green and blue spines, and numerous yellow folders or documents. The perspective is from a low angle, looking down the length of the aisles, creating a sense of depth. A red banner is overlaid on the left side of the image.

FALL
2023
V.36

UNIVERSITY OF GEORGIA LIBRARIES

BEYOND THE PAGES



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UNIVERSITY OF GEORGIA

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A Message from the
University Librarian

The slogan “Powerhouse in Academics and Athletics” encapsulates UGA’s high level of excellence as a top-20 public university. Likewise, our University Libraries push the needle nationally in areas we care about most – ones that directly affect the experience and success of our students and faculty. **UGA ranks 2nd nationally in student visits to library facilities with almost 90% of UGA students regularly using the Libraries. We have a high commitment to teaching, ranking 7th nationally in the number of student participants reached with research instruction (30,000 students). We are 14th nationally in use of the scholarly journals that underpin research at UGA.** The Libraries’ efforts extend beyond the Athens campus, as well, reaching people across the state and the wider world through our vast digital collections and other outreach. In these pages you will find examples of the work taking place at the Libraries in stories written by interns, librarians and archivists, faculty members, and even a documentary filmmaker. I hope you are inspired by these stories and enjoy learning more about the variety of our work and the way it supports the University’s teaching, research, and service mission.



Calling All *Reel* Friends! A Race Against Time

By Leandra Nessel

It is commonly acknowledged that history is best studied through primary sources, those immediate, first-hand accounts of a topic or an event from people who had a direct connection with it. It seems a cruel twist of fate that all of the mediums used to document our history are all so ephemeral; paper, photographs, audiotape, videotape, and film, among others, are all subject to deterioration, decay and destruction.

An archivist's job is often a race against time to find, stabilize and preserve these materials before they are lost or destroyed. Often when collections come to us, they've been stored in someone's hot attic or damp basement, conditions that are bad for almost every format, but that are particularly detrimental to film, audio, and videotape.

If you open a film reel and the smell of vinegar greets you, that's a bad sign, and one that the Brown Media Archivists are all too familiar with. Or they'll open a video or audiotape with spots of mold. Vinegar syndrome results in brittle, shrunken film, while mold can ruin the image and sound of the video or audiotape.

Fortunately for BMA staff and our collections, the cold temperature and low humidity of the Special Collections Libraries vault is the ideal environment to slow the deterioration of archival media, and there are also freezers to store the most at-risk film materials while the staff work diligently to digitize their holdings.

But it is a race against time. The BMA currently holds more than 350,000 items in film, video, audiotape, transcription discs, and other recording formats dating from 1917 to the present. Even stored in the perfect environment of the vault, they will continue to age and slowly deteriorate.

"It's just an unfortunate fact of the medium," said Ruta Abolins, director of the BMA. "Film and other forms of media are more sensitive in many ways than paper, and even the smallest amount of deterioration can affect our ability to view or retrieve the content."

"And," Abolins continued, "we must also consider the fact that legacy equipment that we use to view and digitize some of these materials is obsolete. In fact, nobody makes playback machines for any of the video formats we have. So, there is an urgent need to get videotape digitized



▲ A reel of film with vinegar syndrome



▲ These are just a few of the different kinds of equipment BMA uses to access its holdings, many of which are becoming obsolete.



▲ BMA newsfilm collections contain footage of everything from historically significant events like the Civil Rights movement to a 1963 beauty queen from Albany, GA. In the photo on the left are pictured Dr. Martin Luther King, Jr. (left) and Ralph David Abernathy (right) from the WSB-TV collection. The photo of the beauty queen in the center photo is from the WALB-TV collection.



▲ A home movie collection from Augusta, GA included footage from a soapbox derby.

because of that. This is not just an issue for BMA, but the whole moving image archives community. A lot of videotapes will be lost because there are only so many playback machines left to do the work."

When these items are lost, we lose important historical material. For example, many of the items on videotape and film in the Peabody Awards Collection Archive may be the only surviving copy of the documentary, television or news show, or public service programming in existence.

"The newsfilm collections in particular are an incredibly powerful educational resource vividly documenting so many major historical events, and certainly those in the state of Georgia and across the southeast, from the late 1940s on," said University Librarian Toby Graham. "They can help students and others be nearly eyewitnesses to history. At the same time, our newsfilm and other media holdings

are the Libraries' most at-risk and difficult collections to preserve."

The BMA staff are digitizing as much as they can in-house (see Spring 2022 issue of Beyond the Pages), but it is a difficult and time-consuming task. To speed up the digitization rate, they send items to off-site archival digitization labs that have more machines, more staff, and longer hours to accommodate mass digitization projects, but this option is expensive.

"It is an expensive undertaking," said Abolins, "but digitizing the collection not only helps to preserve it, but it also allows us to make it available to a much wider audience via the internet. There is unique content in our collections, and we want to make it as widely available as possible for research and study."

To support BMA's digitization efforts, the Libraries have launched *Reel* Friends.

Any gift to the Brown Media Archives between now and February 28, 2024, will be used to support the on-going preservation efforts," said Lee Snelling, senior director of development for the Libraries. "As an extra incentive, we've got some fun swag for those who give at the \$250+, \$500+, or \$1,500+ level. This is a massive project, but one of utmost importance, and we hope that people will not only make a gift to Reel Friends, but that they will also encourage their friends and family to give as well. This is our history and we need your help to save it.

▲ If you would like to support the Brown Media Archive's efforts to preserve and digitize its holdings, you can make a gift online at <https://t.uga.edu/9oD> and search for the Walter J. Brown Media Archive in the designation drop down menu.

Gifts of \$250+ will receive a Reel Friends pin.



Gifts of \$500+ will receive a Reel Friends tote bag.



Gifts of \$1,500+ will receive a Brown Media Archives ceramic mug.



Highlights from the Collection

Peabody Awards Collection

The Peabody Awards Collection consists of over 90,000 titles, with radio programs dating from 1940 and television from 1948. The collection consists of almost all the entries to the awards program since its beginning in 1941. There are radio transcription discs, audiotape, audiocassettes, 16mm kinescopes and prints, 2" videoreels, videocassettes, websites, and objects associated with the collection. Many of the programs in the collection may be only surviving copies of the work, especially in the case of local radio and television broadcasting.

Newsfilm

Newsfilm was used in broadcast for television newscasts from 1948 until the 1970s. These collections are remarkable because the film reels contain not only the edited stories seen on the nightly news but also the raw footage shot out in the field. BMA holds millions of feet of newsfilm in its collections. The BMA currently holds collections from the following stations:

WSB-TV (Atlanta)
WALB-TV (Albany)
WRDW-TV (Augusta)
WMAZ-TV (Macon)
WTOG-TV (Savannah)

Arnold Michaelis Library of Living History

The collection consists of hundreds of hours of Arnold Michaelis' audio, film, and video interviews with the world's leading political and cultural personalities recorded since 1958. Martin Luther King, Jr., Adlai Stevenson, Dean Rusk, Ronald Reagan, Eleanor Roosevelt, and Indira Gandhi are just a few of the men and women interviewed by Mr. Michaelis in their own homes. The bulk of the collection is made up of films, television programs, and radio programs that Michaelis produced, and elements used in those productions. The majority of the audiotapes in the collection consist of interviews, edited and unedited, with celebrities and political figures.



▲ Michaelis (left): Eleanor Roosevelt was just one of the hundreds of interviews Arnold Michaelis completed over the course of his career.

Home Movies

Home movies have immense cultural and historic value. Among the BMA home movie collection is the earliest known footage shot in Georgia at Pebble Hill in Thomasville in 1918; the Kaliska-Greenblatt Home Movie Collection, which dates from the late 1920s to the mid-1930s and include the earliest known films of the UGA campus; and the Andrew Avery Home Movie Collection that documents the people and events of Bainbridge, Georgia and Decatur County from 1934 to the early 1950s in over 8000 feet of film; and many others.



▲ An atomic bomb test in 1953 was found in footage in the home movie collection of Louis C. Harris of Augusta, GA.

Georgia Folklore Collection

This collection contains audio field recordings made in coastal and North Georgia by Art Rosenbaum, primarily between 1976 and 1983, with one each from 1955 and 1966. Musicians were recorded in their homes and churches. Genres represented include old-time string band music, gospel, ballads, blues, work songs, shout songs, banjo picking, and religious singing. Performers include the McIntosh County Shouters, Howard Finster, Neal Pattman, Gordon Tanner, Joe Rakestraw, Jake Staggers, the Eller Brothers with Ross Brown, Doc and Lucy Barnes, and W. Guy Bruce.

Other collection highlights include: Town films, the Nixon/Gannon interviews; Protestant Radio and Television Center Collection (see pp. 18-19); Atlanta Gas Light Company Collection; The Museum of Television Radio Collection.



EXHIBIT SCHEDULE

The Special Collections Exhibit Galleries featuring items on display from the collections of the Hargrett, Russell, and Brown Archives are open Monday, Wednesday and Friday from 8:00 A.M. to 5:00 P.M. and on Tuesdays and Thursdays from 8:00 A.M. to 7:00 P.M. Be sure to check our social media regularly for gallery spotlights and virtual tours!

SIDNEY SAMUEL THOMAS ROTUNDA

Legacy: Vince Dooley, 1932-2022
Through May 2024



HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY

Exploring St. Catherines Island
Through December 2023

House Party: Digging into House Show History in Athens!
Through December 2023

Sunken Treasure: The Art and Science of Coral Reefs
January 26 - July 5, 2024



WALTER J. BROWN MEDIA ARCHIVES AND PEABODY AWARDS COLLECTION

Elephant 6 Collective
Through December 2023

HBO at 50: The Rise of Prestige Television

Ted Turner Gallery
Through June 2024



photo credit Patrick Glennon

RICHARD B. RUSSELL LIBRARY FOR POLITICAL RESEARCH AND STUDIES

Paving the Road to Progress: Georgia Interstate Highways
Through April 2024

For All the People: A Century of Citizen Action in Health Care Reform
May 2024 - October 2024



Exploring the Past, Preserving for the Future

By Mackey Alston



▲ (left to right) Co-directors Selina Lewis Davidson and Macky Alston - Acts of Reparation; Hanging a show at the Greene County African American Museum, Greensboro, GA; Magnolia Cobb, Alice Sanders Alston, Macky Alston, Diane Sanders holding Brian Sanders - Penfield, GA 1975.

As a filmmaker, as a Georgian, and as an ancestor-to-be, I found a home for all that I have made and all who made me in the UGA Libraries Special Collections - the Hargrett Rare Book and Manuscript Library and the Walter J. Brown Media Archive. Over the past year, my family donated the papers of our Georgia ancestors to UGA. I also donated the footage of my career as a documentarian, including work that focuses on Georgia history.

I was not the first in my family to entrust my footage and the records of my people to the UGA archive. As I conducted research for my current film, I found traces of my great-great-grandfather and moving images of myself in the magical stacks of UGA, thanks to the previous donations of two of my relatives. The collections they donated provide evidence of who they were and from whence they came. As a result, I, their descendant, now know aspects of where and who I come from and better know who I am.

I am a documentary filmmaker. My parents are from Georgia - my mother grew up in Monroe and my father in Decatur. Both were born into families that trace their histories back to planters and pastors, educators and enslavers, soldiers and colonizers in the early years of the state. The first film I directed, FAMILY NAME (1997), was about my father's side of the family. It examined how the Alstons, Black and white, talk together about the legacy of slavery evidenced in our common name. The current film that I am co-directing with Selina Lewis-Davidson, ACTS OF REPARATION (2024), focuses on what we can do to heal and repair the harm done by enslavement and colonization. The film spotlights the legacy of the lives of Selina's Black ancestors, the Fords of Monroe, Louisiana, and white ancestors of mine on my mother's side of the family.

My mother's family comes from Penfield, in Greene County, Georgia, 35 miles south of Athens. Like Athens,

Penfield was established to serve as a center of higher learning in a time when the options were scarce and far afield. Mercer University was established in Penfield in 1833. Its first president was my great-great-grandfather, the Rev. Billington McCarty Sanders. All my life I have spent holidays at the home that Billington and the people of African descent he enslaved built in the 1830s. It is the site of many of my fondest memories and also the atrocities of my ancestors.

As I strove to understand the life and times of my ancestors, I was astonished to find records of the eldest son of Billington Sanders in the Hargrett Rare Book and Manuscript Library, Dickerson Holliday Sanders, including a photograph that allowed me to see my face in his. It knocked me out to find my grandmother Cookie Sanders' home movies from the 1940s through the 1970s which had been donated by my uncle to the Walter J. Brown Media Archive. Online,



▲ (left to right) Hand of Mamie Hillman holding document signed by Abram Colby, GCAAM, Greensboro, GA; Mamie Hillman and daughter Lea Smith; Mamie Hillman at the Penfield cemetery.

I was able to access moving images of myself at the Penfield home, as well as images of the sharecropping families who still lived on the land, descendants of those my family enslaved.

Part of my work toward repair has been to support the founder and director of the Greene County African American Museum (GCAAM), Mamie Hillman, in her effort to preserve and share Black history in the county as well as to restore a recently rediscovered African American cemetery in Penfield and reunite descendants with their ancestors buried there. In the records my family has kept in shoe boxes and trunks over the centuries as well as in county courthouse file cabinets, we have located traces of the lives of the families the Sanders enslaved. We have been working with Mamie Hillman to provide those records to descendants of those named in them through genealogical platforms and societies.

We are taught that it is necessary to "know thyself" in order to be fulfilled, and that in order to know ourselves, we must know where and who we come from. Tragically, when we seek to understand the worlds of those who came before, too often the material evidence that could have opened up their lives and stories to us has been lost.

The fact that the footage I have shot in my thirty year career and the material culture of my ancestors collected by my family for generations are housed under the same roof comforts me beyond measure. Those who entrusted their stories to my film teams - stories that gave my life meaning - can now know that their truths and cherished memories are safe for generations to come. And so are the stories of those who actually gave me life.

The archivists at UGA - Ruta Abolins, Margaret Compton, Mary Miller, Kat Stein - are my heroes. I honor and celebrate their capacity and appetite to preserve our past and present,

and to partner with us in our efforts to recover our history. Support the archive. Consider it a place where you might entrust your own story. And I invite you to visit and come to know some of the people who have meant the most to me: Mamie Hillman, my grandmother Cookie Sanders, and so many more.

The Brown Media Archives is planning a screening of Alston's film *Love Free or Die* in June 2024. Be sure to check our events calendar at <https://www.libs.uga.edu/scl/about/events>



▲ Photo of Dickerson Holliday Sanders from the Hargrett Library.



▲ The Sanders home, Penfield, GA.

Complex Cloth: Weaving Historical Threads and Tangible Artifacts into Engaged Learning

By Jane McPherson



▲ Students visit the Special Collections Libraries as part of the Capstone course for the Masters of Social Work degree, allowing them to learn about the people who worked in the Athens Factory, now home to the School of Social Work, and the challenges they faced.

When I arrived at the University of Georgia in the fall of 2015, the School of Social Work, where I am now an associate professor, was just settling in to its new location in a remodeled cotton mill on the banks of the North Oconee River. The Athens Factory, as the mill was once known, began manufacturing thread and cloth in 1833; our current building, which sits on the foundation of the first, was erected in 1858 after a catastrophic fire consumed the earlier structures.

The “Complex Cloth” project grew out of my curiosity about the mill and the people—including enslaved individuals and children—who worked within its walls. To explore how these histories could become an intentional and powerful part of my social work teaching, I applied to become a Special Collections Libraries Teaching Fellow in 2019 and — with the assistance of Special Collections librarians — Complex Cloth has grown way beyond its initial scope. As librarians guided me through the collections at the Hargrett Library, I realized that “social work” in Athens actually began with outreach efforts to the white families who worked in the Athens Factory and other nearby mills: The Bessie Mell Home was

established around 1890 to provide employment for women who were not physically able to work factory jobs but still needed an income; a few years later in 1897, the Night School was established so that children (and some adults) who worked in the mills could get an education; and in 1914, the Night School expanded into the Neighborhood House, a settlement house and social center for East Athens mill families.

These local social work histories—and other histories related to factory labor and production, life in the mill villages, and racial segregation—have become part of our Masters of Social Work (MSW) Capstone course. When Capstone students visit the Hargrett, they have the opportunity to engage with these materials directly: they read the names of Ezekiel, Dinah, and other enslaved workers in the Athens Factory “Minute Book”; they explore the intersections between factory and university leadership; they examine Lewis Hine’s portraits of child laborers in Georgia; they admire photos of Judia Jackson Harris, a Black educator and community organizer who helped Black farmers buy hundreds of acres of Clarke County land; and they read



▲ A “doffer boy” at work in one of Georgia’s textile factories c. 1910. The back of the photo states, “The appearance of his cap suggests the lint-laden atmosphere of the cotton mill.” (Source: Hargrett Library, Lewis Wickes Hine photographs)

correspondence from Louie Lane, a Progressive Era reformer known as “the Jane Addams of Athens.” They read, they engage, and they find meaning in these items together.

Students report that these materials help them “think deeper about social work,” both in the past and in the present. As one student wrote:

Engaging with tangible artifacts and documents provided me with a physical connection to the communities most impacted by oppressive social and political systems. Seeing these historical pieces elicited in me experiences of pain, suffering, resilience, and community.... I think it is important all social work students see and engage in this history.

With help from the Special Collections Libraries, Complex Cloth is also bringing tangible history to the School of Social Work: as of August 2023, a crocheted afghan that once belonged to Louie Lane has been framed and hangs in the School foyer—alongside the story of “Miss Louie’s” efforts to assist the children and families who worked in the Athens Factory.

*For more information about Complex Cloth,
please visit the website: www.complexcloth.org*

If you would like to support the Faculty Fellows program, please contact Lee Snelling at (706) 542-0628 or snelling@uga.edu.



1. The 1885 Sanborn Fire Map shows the Athens Manufacturing Company mill complex; UGA School of Social Work now occupies the L-shaped buildings at the center, which were used for carding and weaving. (Source: Digital Library of Georgia)

2. The East Athens Night School opened in 1897 to educate children working in the local cotton factories. Night School students attended classes 6 nights a week from 6:30 pm to 9 pm — after working 11-hour shifts at the factory. (Source: Georgia Historic Newspapers)

3. Judia Jackson Harris (center), an 1894 graduate of Atlanta University, opened the Model and Training School in rural Clarke County in the early 1900s. She also helped Black farmers cooperatively save for and purchase hundreds of acres of land. (Source: Hargrett Library, James Reap Collection)

4. The Athens Industrial Home was founded in 1890 to dispense “charity to the sick and work to the strong.” According to the Rules for Inmates, women “living in a disreputable manner” were not admitted. (Source: Hargrett Library, Nina Wilkins Scudder papers)

EXPLORING *St. Catherines Island:* Using Archives to Tell the Story of a Place and Its People

By Sydney Makepeace

In June of 2019 I was approached by Hargrett Rare Book and Manuscript Library about the opportunity of working as a student curator for an upcoming exhibit. The topic? St. Catherines Island. As an undergraduate student at UGA, I had not only processed Hargrett Library's *St. Catherines Island Archive* but had tailored my undergraduate coursework to focus on coastal archaeology in the Southeastern United States.

The job presented itself as an irresistible chance to marry my academic and professional experience, but it came with its own unique set of challenges.

I began the project by writing exhibit text that defined key archaeological terms and processes, and described the life of the Guale, Native Americans who inhabited

the island. Next, I was tasked with conducting archival research at both the UGA Special Collections Libraries and the UGA Laboratory of Archaeology to identify items in the collections that could bring this text to life inside the gallery. While I was familiar with both institutions and their holdings, acting as a curator presented a unique new challenge.

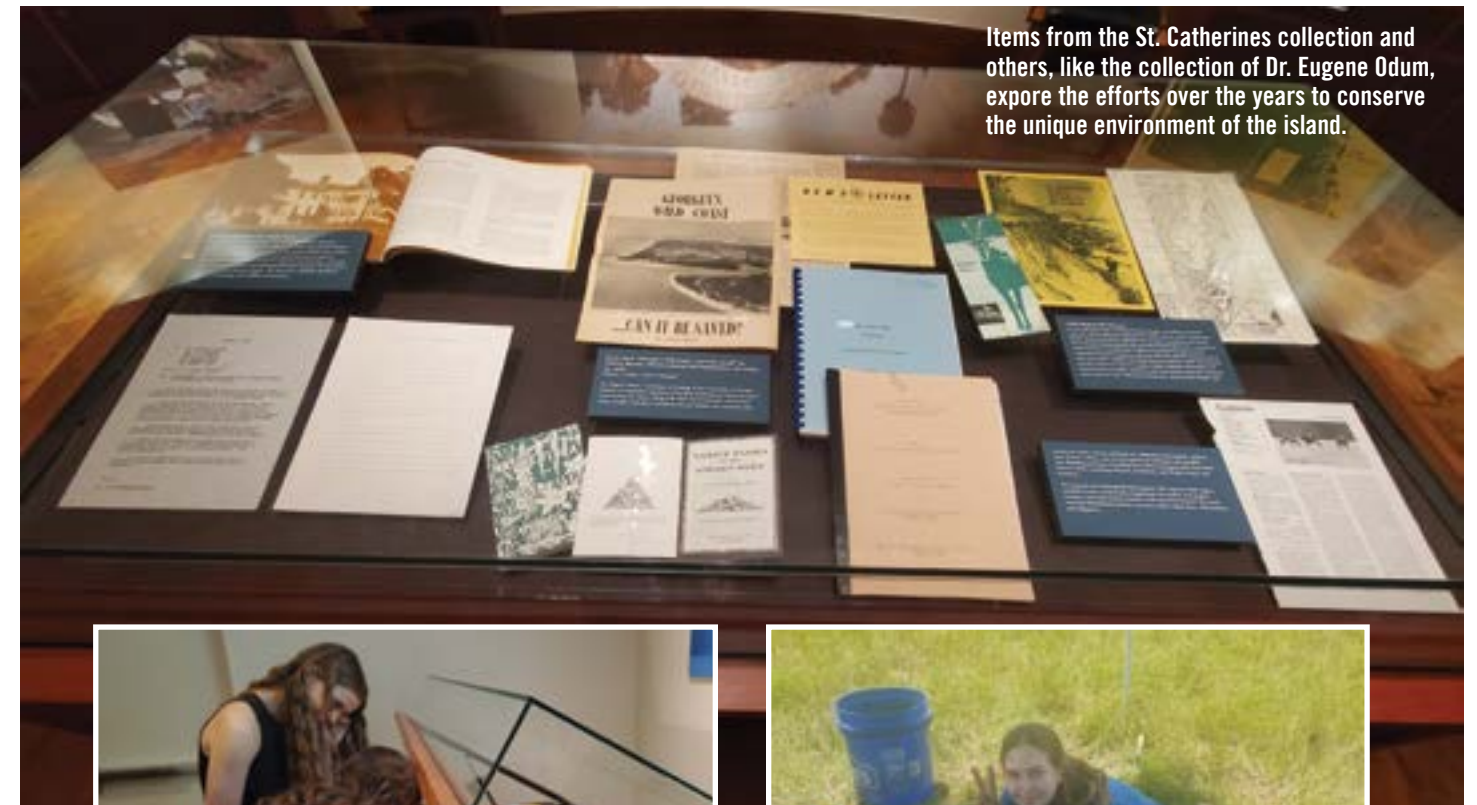
Curation turned out to be a deceptively tricky task. I had to think of not only how I might experience something, but how a general, diverse audience visiting the exhibit might as well. It required that I think outside of myself and do so



▲ Photograph from Ossabaw island, in direction of St. Catherines Island, 2018



▲ Items found during archaeological digs on St. Catherines are on loan for this exhibit from the Laboratory of Archaeology at UGA.



Items from the St. Catherines collection and others, like the collection of Dr. Eugene Odum, expore the efforts over the years to conserve the unique environment of the island.



▲ Sydney Makepeace (R) and student worker Grace Holland-Givens (L) worked over several days to install the exhibit, which occupies four galleries.



▲ Sydney Makepeace standing in a shovel test survey pit on Ossabaw Island, 2018.

critically. Who is the target audience and what do I want them to remember about the subject? Does this item or artifact contribute to the exhibit as a whole, or is it merely reflective of what interests me? Jan Hebbard, the exhibition coordinator, and Dr. Nathan Dixon, then a graduate student working as an exhibition intern on the project, offered not only their expertise but also their patience in this endeavor.

In choosing what to include in the exhibit I decided to follow archaeology's lead – organizing cases by archaeological time period, each one representative of significant cultural change on St. Catherines. The use of time periods to describe cultural change can obscure some histories, hiding them behind inaccurate generalities. With this in mind, I worked to present material that was representative of the periods as we understand them generally and true for the Guale, who inhabited the island.

Our partnership with the Laboratory of Archaeology was instrumental to the creation of the St. Catherines Island exhibit. They assisted with my research at the lab, shared ideas and digital content, and served as our liaison with the Muscogee (Creek) Nation, the Seminole Tribe of Florida, the Seminole Nation of Oklahoma, and Thlopthlocco Tribal Town with whom we sought consultation. All-important to my work were laboratory directors Dr. Victor Thompson and Dr. Amanda Thompson, laboratory manager Kristine Schenk, and archaeology graduate student Chris Saunders. Their contributions, along with the support of the Hargrett Library staff and funding from the Stephen E. Draper Center and Archives for the Study of Water Law and Policy and the James W. Woodruff, Sr. Center for Natural History in Georgia helped to make this exhibit possible.

PARDON OUR PROGRESS:

Capitol Renovations Require Flexibility

By Karin Johnston

In 2011, the General Assembly authorized transfer of the Georgia Capitol Museum from the Office of the Secretary of State and the Georgia Archives to the Board of Regents of the University System of Georgia and, specifically, the University of Georgia Libraries. In January 2013, the University Librarian transferred management of all GCM activities and staff to the Richard B. Russell Library for Political Research and Studies, a department of the University of Georgia Libraries.

GCM staff manages the museum's collection of artifacts including works of art, historic flags, and material culture. Researchers can view the Capitol Museum collection online via the Virtual Vault at <https://vault.georgiaarchives.org/>. For questions related to the collection, please contact Karin Johnston Dalton at kjohnsto@uga.edu.

In early 2023, the Georgia Building Authority (GBA) began an interior painting project of the Georgia State Capitol that is scheduled to be completed by October 31, 2023. On short notice, Georgia Capitol Museum (GCM) staff arranged protective coverings for 10 plaques and 20 busts that have remained in place and de-installed 95 portraits and 43 exhibit cases, placing those items in onsite storage. This included 4 large portraits of George Washington, Thomas Jefferson, Benjamin Franklin and the Marquis de Lafayette that hang some 30 feet in the air on the upper level of the Rotunda. To assist in this endeavor, Superior Rigging built scaffolding and worked with Classic Design Services to safely lower and place the items into storage. These professionals handled the objects with care while making their job look easy. Museum staff are now waiting to reverse the process in November! For anyone interested in watching what it takes to relocate some of our founding fathers, please visit our Youtube channel: <https://www.youtube.com/@georgiacapitolmuseum3963>

The renovations have also altered the way GCM staff interact with Capitol visitors. The museum was able to maintain its normal tour schedule during May and June by simply avoiding those areas closed to the public. Thanks to adjustments by museum staff,



We welcomed
1,409 visitors over
the months of June
and July 2023.

these renovations did not negatively affect visitor numbers. We welcomed 1,409 visitors over the months of June and July 2023—higher than the same period the previous year.

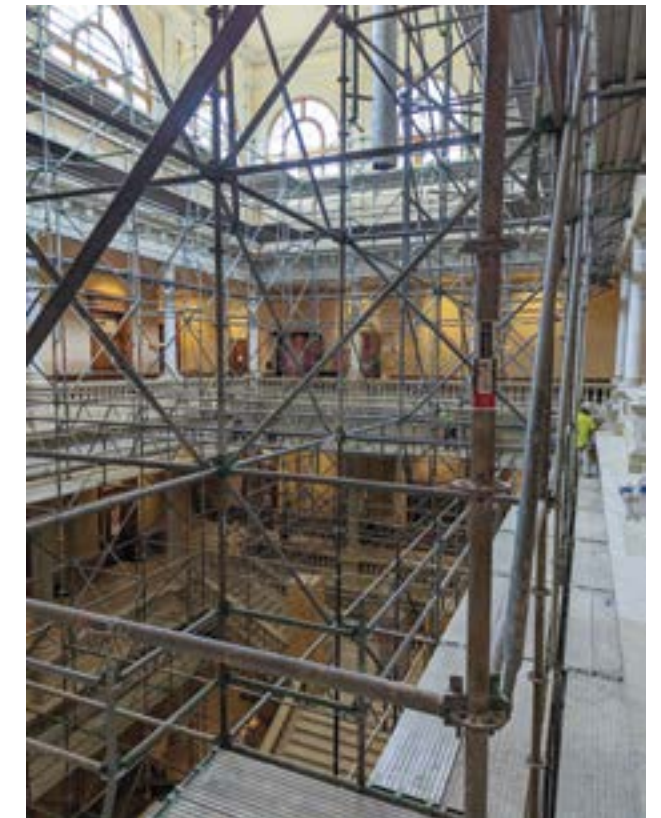
Although the Capitol building remains open to the public, the GBA announced in June that guided tours were prohibited. Since construction had closed off additional portions of the Capitol building to visitors and staff alike, this directive came as no surprise, but one area placed off limits was our tour desk, and with it the phones and computers GCM staff use to answer calls and manage the calendar.

GCM staff now confronted new challenges: how to serve Capitol visitors without giving guided tours or occupying its workspace. Fortunately, the Capitol Museum received a Georgia Humanities grant in 2018, a portion of which helped purchase a laptop. GCM staff members set up shop in the first floor snack bar which allowed staff to respond to emails while remaining physically present to answer visitor questions.

The museum has also established specific times when the House and Senate public galleries are open. These times are available online since the galleries are only open when a member of staff is available. Although museum staff can no longer give guided tours, they can still answer questions and remind guests of the chambers' rules.

As construction progressed, it became unfeasible for staff members to remain on the first floor so staff relocated to the chambers' public galleries. This has allowed the galleries to remain open longer than usual and enabled staff to interact with visitors as they entered the public galleries rather than at set times. So far, visitor numbers have actually exceeded those from previous years.

The beginning of the school year has led to a significant drop in visitors to the Capitol since school tours are currently on hold. Indeed, annual visitor numbers will likely be down overall since guided tours will not resume until November. Despite the construction, GCM virtual resources remain available and free to the public. The Capitol Museum's website includes worksheets, infographics, lesson plans, and educational videos on a variety of topics. To view these resources, please visit: <https://www.libs.uga.edu/capitolmuseum/education/index.html>



Documenting Congress:

Oral Histories Document Important Work of Archives

By Ashton Ellett

The Russell Library has launched and expanded a series of new oral history projects since the onset of the Covid-19 pandemic. The Documenting Congress Oral History Project is one of the latest initiatives. It captures the memories and insights of the “founding generation” of archivists, historians, and librarians who have toiled over the past half century to raise the profile of, promote access to, and develop best practices for preserving and providing access to congressional papers and collections. This collection will help preserve these individuals’ memories and institutional knowledge for the benefit of future generations of archival professionals around the country.

The Russell Library is a founding member of the Association of Centers for the Study of Congress (ACSC), and its staff has a long history of service and leadership in the Congressional Papers Section of the Society of American Archivists (SAA). Founded in 1984, the Congressional Papers Section is among the most active in SAA—the oldest and largest professional association for archivists in North America. The Russell Library Oral History Program, therefore, is uniquely suited to carry out this important project, which promises to boost the Russell Library brand and reaffirm its status as the state and region’s preeminent center for congressional research.

The inspiration for this project came during the 2023 ACSC meeting at the Tom and Ruth Harkin Center at Drake University in Des Moines, Iowa. In addition to the usual panels and roundtables, attendees were treated to a conversation featuring retired U.S. Senator Tom Harkin, Ray Smock, former Historian of the U.S. House of Representatives, and Don Ritchie, Historian Emeritus of the U.S. Senate. This trio of Capitol Hill veterans shared some excellent anecdotes and humorous memories, but their primary goal that evening was relating their efforts to preserve and provide access to the personal papers of former members of the U.S. House and Senate for the benefit of students, scholars, and others interested in the work of Congress. Here were two prominent historians of Congress—as well as a former, high-ranking senator—speaking extemporaneously on the incalculable value of archival labor and the historical records. But how had they reached those conclusions? Had they always felt this way about congressional records? What challenges and triumphs had they experienced in their long careers? Had that work informed their opinions?

These were just a few of the questions I wanted to ask, but it would take me more than a short question-and-answer segment. Only the sustained, long-form conversation that transpires during an oral history interview would



▲ Donald A. Ritchie



▲ Michael L. Gillette



▲ Karen Paul

do. After receiving encouragement from Russell Library director Sheryl Vogt and U.S. Senate archivist Karen Paul, I decided to move ahead with what would become the Documenting Congress Oral History Project.

I recorded the first batch of oral histories in the Washington D.C. area during Congress’s annual August

recess. That weeklong trip took me to Shepherd University’s Robert C. Byrd Center for Congressional History and Education to meet with Ray Smock, Bethesda, Maryland, to interview U.S. Senate Historian Emeriti Richard Baker and Don Ritchie, and the Office of the Senate Historian to record Karen Paul’s interview. I also managed to squeeze in a Two-Party

Georgia oral history with renowned pollster and consultant Whit Ayres, who broke into Georgia politics on Paul Coverdell’s successful 1992 U.S. Senate campaign. In September, I traveled out west to interview Herb Hartsook, retired founding director of the South Carolina Political Collections at the University of South Carolina, and Michael Gillette, former director of the Center for Legislative Archives. Gillette also served for over a decade as the Chief of Oral History and Acquisitions at the Lyndon B. Johnson Presidential Library in Austin, Texas.

These remarkable conversations demonstrate how varied everyone’s path to a career in congressional papers and political archives really is. They have reiterated to this political historian that the resources I often took for granted—online finding aids, digitized images and objects, the Biographical Directory of the United States Congress, congressional research centers, and the *Encyclopedia of the United States Congress*—required years of hard work to make possible. These past accomplishments also remind us that the archives of the future will require at least an equal measure of their dedication to serve our increasingly diverse communities of stakeholders. To learn more about this project and the Russell Library Oral History Program, please visit <https://georgiaoralhistory.libs.uga.edu/>.

If you would like to support the Russell Library’s oral history programs, please contact Lee Snelling at (706) 542-0628 or snelling@uga.edu.

Getting Saved: Special Project Preserves Protestant Radio & Television Center Collection

By Margaret Compton

Sometimes, great treasure is rescued as it's headed for the trash. In 2001, Brown Media Archives (BMA) was able to acquire and save the archives of the Protestant Radio & Television Center (PRTVC) when its headquarters, located near Emory University, was being demolished. The materials, which included not only film, videotape, and audiotape, but papers and photographs were going to be discarded if a home could not be found for them. Chris Lott of the Hargrett Library and I worked for 6 months this year on a special project to bring order to all this material.

As the Hargrett finding aid to the collection states, "The Protestant Radio and Television Center was founded in 1945 in Atlanta, Georgia, through a collaboration between the Presbyterian Church, the United Methodist Church, the Lutheran Church, and the Episcopal Church. The center produced a number of religious radio and television programs, the most famous of which was 'The Protestant Hour,' a combination of hymns, choral music, and sermons by prominent church leaders. At its height, during the 1950s and 1960s, nearly 600 radio stations across the United States as well as the Armed Forces Radio Network, broadcast "The Protestant Hour." In 1984, "The Protestant Hour" won a Peabody Award for broadcasting excellence."

"The Protestant Hour" is owned by Day One Media of Atlanta, who preserved those radio programs in 2011 and holds rights to them. The rest of the PRTVC output is considered orphaned and includes other radio and television programs, filmed sermons, educational films, and profiles of everyday people living and working with a Christian ethic, the first of which was about Bobby Dodd. The bulk of these holdings are film production elements, i.e., the materials created when making a film: audiotapes, negatives, and workprints, which are then duplicated, edited, and compiled to make a finished production.

The project began with sorting and assessing more than 1,500 film cans or boxes of films, setting aside vinegared materials and scanning items in good condition. My interest was piqued when I discovered a can marked "Mercer



▲ **Cookie Sanders (left), grandmother of documentary filmmaker Macky Alston whose article appears on pp. 8-9, appeared in "The Mercer Message," which was filmed at Penfield, GA.**

Soundstage and Penfield." In 1963, PRTVC made a film called "The Mercer Message," and Penfield, Georgia, is the site of Mercer University's founding. It is also the ancestral home of documentary filmmaker Macky Alston. Macky's family's home movies are preserved in our archives along with all of his documentaries, so we have worked with him for a while. He is currently working on a film about reparations (see article on pp 8-9) that will use his own Penfield footage, but I knew he would be interested in



**In 1984, "The Protestant Hour"
won a Peabody Award for
broadcasting excellence.**

seeing any 1963 Penfield footage, so I inspected these reels of film to see if there was anything Macky could use. As it turned out, Mercer made an annual "Pilgrimage to Penfield" in the 1950s and 1960s and Macky's grandmother, Cookie Sanders, was then living in the family home at Penfield and appears in PRTVC's footage. We scanned several reels so that Macky could use them in his film.

We also have footage of the groundbreaking for PRTVC's headquarters; college profile and development films about Sweet Briar, Sewanee, Mercer, Millsaps, Berry College, Davidson, and Wittenberg University, among others; films about three orphanages, The Methodist Children's Home in Decatur, Thornwell Orphanage in Clinton, SC, and the Georgia Baptist Children's Home; and commercial jobs the film crew worked on including a promotion for Delta Airlines starring actor Victor Jory. And we discovered that the movie, "The Great Bank Hoax" (1977), was filmed in part at PRTVC's soundstage, as a group of 35mm color slides in the collection attest, showing behind-the-scenes shots of the production and stars, including Ned Beatty, Burgess Meredith, and Paul Sand.

Many of the films are still in excellent condition with beautiful Kodachrome and Ektachrome color as vivid today as it was in 1954 or 1963. The quality of the filmmakers' work is very high and the productions show the care and time they spent crafting the PRTVC message of service and worship and giving back to one's community. We are pleased to be able to preserve this unique archive.

If you would like to view items from the PRTVC collection, visit <https://libs.uga.edu/media> and enter Protestant Radio and Television Center in the search field. A final print of the 1963 Mercer Message can be viewed at <https://t.uga.edu/9k5>.

If you would like to support the preservation efforts of the Brown Media Archives, please contact Lee Snelling at (706) 542-0628/snelling@uga.edu or make a gift online at <https://give.uga.edu/story/uga-libraries/>. Choose Walter J. Brown Media Archives from the dropdown menu under "Which designation?"



▲ **One of the actresses in "The Mercer Message" was then Brenda Storey, who became Brenda Storey Bynum, a well-known actress in Atlanta.**



▲ **Georgia Tech football coach Bobby Dodd was the subject of the first "A Christian Layman's Witness," footage of which can be found in the collection.**

HANDLE WITH CARE

What I Learned in the Archives

By Fulton Collins

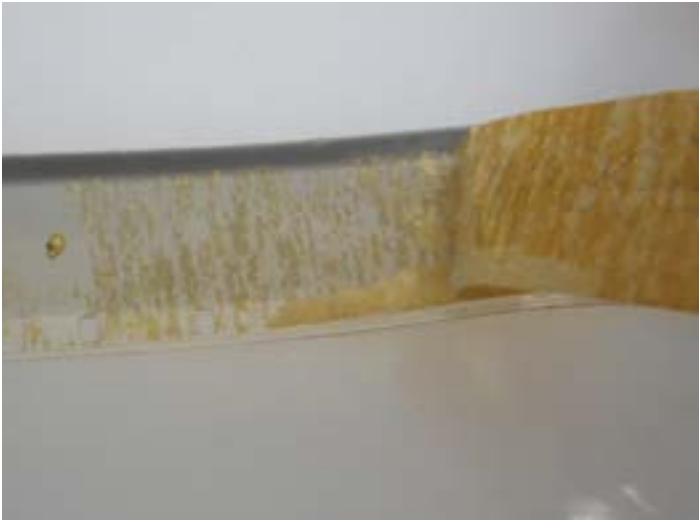
During my second year at the University of Georgia, I took History of Cinema 1 to learn more about the origins of film style and filmmaking. This class taught me more about the material used to make films and just how fragile it is if not taken care of. Due to lack of care given to some film reels, they have been lost to time. The contents of these film reels, famous or not, are still physical embodiments of history. This spurred me to want to learn more about film preservation because these pieces of history need to be preserved.

Wanting to pursue film archiving as a career, I applied to work at the Brown Media Archives to gain more experience in this field. I was hired in February 2023 to work with Margie Compton, the film archivist. I have been processing large numbers of audiotape in the PRTVC Collection and the



Center for Teaching & Learning (CTL) Collection, and a donation of high school football game films, itemizing and barcoding each item so it can be stored in the vault and its information made available in the Media Archives online database.

I will graduate soon but still needed an experiential learning credit for my film studies major, which I was allowed to fulfill at the Media Archives at the end of the spring semester. For this project, I worked with old Telenews clips from the early 1960s, primarily about the Kennedy administration and



▲ Tape can wreak havoc on film, leaving behind a sticky residue.



▲ Collins worked primarily with Telenews film reels during his experiential learning opportunity. These reels, dating from the 1960s, covered the Kennedy administration and other global news stories from that decade.



▲ Fulton Collins completed his experiential learning requirement in the Brown Media Archives lab.

other global news of those years (<https://t.uga.edu/9tp>). I learned how to properly handle film and how to remove residue such as old tape stuck on the film. Cleaning off this residue helps preserve the cleanliness of the image and makes for a better digital scan. I worked in the film lab and spent many hours splicing individual film clips together, cleaned the films, fleshed out the minimal information about each clip, compiled them onto larger reels, and then learned how they are transferred on a film scanner into a digital format, which was a highlight of the project. This project really expanded my ongoing experiences with a variety of media formats and how to care for them.

As I mentioned above, film that hasn't been taken care of can be fragile and requires care. My time at the Media Archives has definitely confirmed that and is the reason this job is very fulfilling to me. While cleaning film stock, the film can break from projection wear and tear, heat damage, not being properly ventilated, old tape splices coming apart, etc. It's satisfying to clean up these films because of what they offer researchers. This glimpse into history, whether personal or more broad, is why I want to continue to pursue my studies of film archiving. My time at the Media Archives has given me a good base of knowledge to build on.

FROM MICROFILM TO BORN DIGITAL COLLECTION: The Evolution of the Georgia Newspaper Project

By Sheila McAlister

Georgia's newspaper publishing history began in 1763 with the establishment of the state's first newspaper, the *Savannah Gazette*, but efforts to preserve the state's print journalism heritage began much later. In 1953, the Georgia Newspaper Project (GNP) began when the UGA alumni association provided funds to establish the program. (By 1951, The Georgia Department of Archives had already begun their filming of city, county, and church records.) The first issues were filmed in December 1953, and that year, the UGA library staff began to collect backfiles of newspaper titles from throughout the state for filming. As a member of the National Endowment for the Humanities (NEH) program the United States Newspaper Project, GNP received \$557,550 of support for the cataloging and filming of Georgia newspapers. In 2000, it was estimated the project had filmed 24 million pages. We have created almost 25,000 reels of newspaper microfilm, just over 3000 of which are available via our Georgia Historic Newspapers (GHN) database.

The GNP follows international microfilming standards to create high-quality and long-lasting film. The process is very time consuming with each page being handled multiple times throughout the process from check-in to cutting to flattening to filming to quality control. For each new source reel, GNP staff also creates a copy negative that serves as the duplicating source for any public access film that is distributed through standing orders and special orders. The original source film is transferred to the State Archives for safekeeping while the duplicating negative remains in the GNP.

The unit has two full-time staff members and three to five student workers handling all steps in the preservation process. The current average backlog for titles filmed by the GNP is 11 years. Pre-COVID, GNP staff on average filmed 400 reels of new titles each year, approximately 480,000 pages. We currently film just over 120 newspaper titles, 100 of which have standing orders.

As technology changes, so should our newspaper preservation methods. The project needs to adapt to current technology while providing as much access as possible to current issues. Microfilming is a time-intensive process that is approaching obsolescence. It is increasingly difficult to obtain supplies, and they are increasingly expensive. Upkeep of equipment is difficult as parts and repair people are few and far between. The GNP is not the only newspaper preservation project to face these issues. Both the Library of Congress and the National Archives have ceased filming newspapers as have state-wide newspaper projects in Louisiana, Kentucky, and Virginia. Even projects that continue to provide microfilm (such as Wisconsin and Minnesota) no longer microfilm. Instead, they write scanned images or born-digital issues to microfilm, an expensive process.



▲ Digital deposit issue of the *Islander*.



▲ Microfilmed image of the *Islander*.

To meet these challenges, the GNP began to explore alternative, more efficient ways to preserve Georgia's newspapers. In 2021, the GNP piloted a born-digital deposit program. Twelve newspaper titles began providing current issues. After an embargo period of less than a year, GNP staff added the issues to the Georgia Historic Newspapers site. The process is less time-consuming. We made over 6500 issues dating from as early as 2001 freely available via GHN. The pilot allowed us to streamline workflows to make the process as easy as possible for the publishers and our staff. Jim Quinn, *Lee County Ledger* editor and pilot participant commented on the process. "The Georgia Newspaper Project has been an ease to work with. Once a week I upload my pages to their site and that's all the work that's required of me."

Papers from the following counties participated in the pilot:

- Banks, Barrow, Jackson, Madison, and Pickens in North Georgia
- Jenkins in East Georgia
- Lee and Toombs in South Georgia
- Lamar in Middle Georgia
- Pike County in West Georgia

In some cases, we received runs of newspapers from as far back as 2001. In addition, the issues included in the GHN website that we receive via born digital deposit retain their original color, unlike microfilmed issues.

In Spring 2023, GNP staff began to roll out the new process more widely. 34 current newspapers are enrolled in the program. Several titles, including two legal organs, the *Times* (Gainesville) and the *Sylvester Local News*, had not previously participated in the GNP. We will continue to work with local publishers to ensure the preservation of the state's newspaper heritage.



▲ Cities whose newspapers have joined the new digital deposit program.

Current Digital Participants

1. Advance (Vidalia, Ga.), 2021-
2. Atlanta INtown
3. The Banks County News. 2008-
4. Barrow News-Journal, 2016-
5. Braselton News, 2007-
6. Braselton Reporter
7. Buckhead Reporter
8. Carroll Star News
9. Champion Newspaper, 2014-
10. The Commerce News, 2007-
11. Dawson News
12. Dunwoody Reporter
13. Fayette County News
14. Flagpole
15. Forsyth County News
16. The Georgia Post. (Knoxville, Crawford County, Ga.), 2013-
17. The Herald-Gazette (Barnesville, Ga.), 2021-
18. The Islander (St. Simons Island, Ga.), 2008-
19. Jackson Herald. (Jefferson, Jackson County, Ga.), 2009-
20. Jenkins County Times
21. The Lee County Ledger, 2001-
22. Madison County Journal (Hull, Ga.), 2009-
23. The Millen News, 2009-
24. The Monroe County Reporter. (Forsyth, Ga.), 2008-
25. Oglethorpe Echo (Crawford, Ga.) 2021-
26. Pike County Journal and Reporter (Zebulon, Ga.), 2021-
27. Sandy Springs Reporter
28. Silver Streak
29. Sylvania Times
30. Sylvester Local News
31. Taylor County News and the Butler Herald
32. The Times (Gainesville, Ga.)
33. Tribune & Georgian (Saint Marys)
34. The True Citizen (Waynesboro, Ga.), 2009-

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NATIONAL BOOK AWARD FINALIST

Tripas

poems by Brandon Som

With *Tripas*, Brandon Som follows up his award-winning debut with a book of poems built out of a multicultural, multigenerational childhood home, in which he celebrates his Chicana grandmother, who worked nights on the assembly line at Motorola, and his Chinese American father and grandparents, who ran the family corner store. Enacting a *cómo se dice* poetics, a dialogic poem-making that inventively listens to heritage languages and transcribes family memory, Som participates in a practice of *mem(oir)*, placing each poem's ear toward a confluence of history, labor, and languages, while also enacting a kind of "telephone" between cultures. Invested in the circuitry and circuitous routes of migration and labor, Som's lyricism weaves together the narratives of his transnational communities, bringing to light what is overshadowed in the reckless transit of global capitalism and imagining a world otherwise—one attuned to the echo in the *hecho*, the oracle in the *órale*.

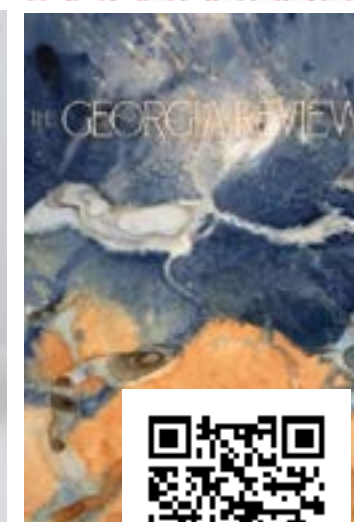
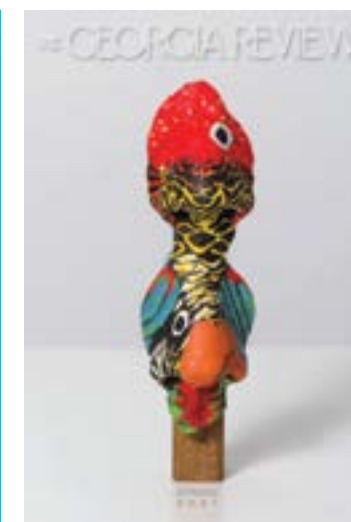
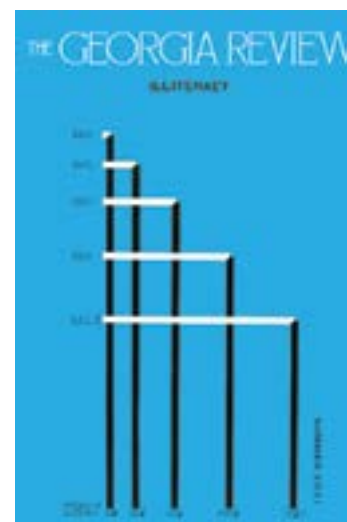
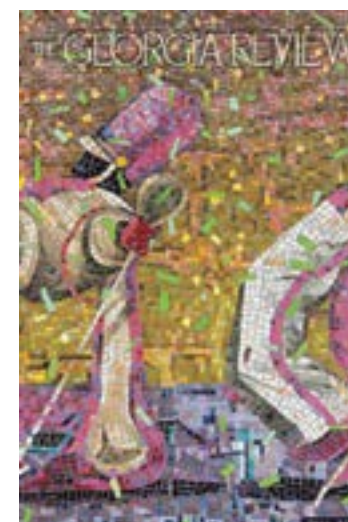
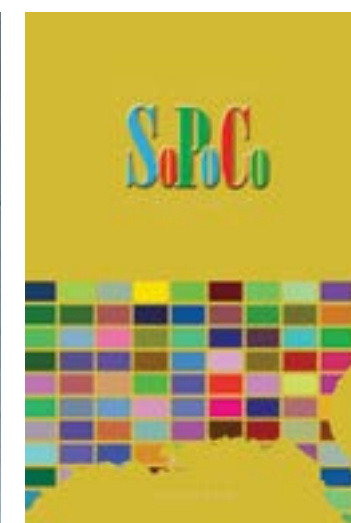
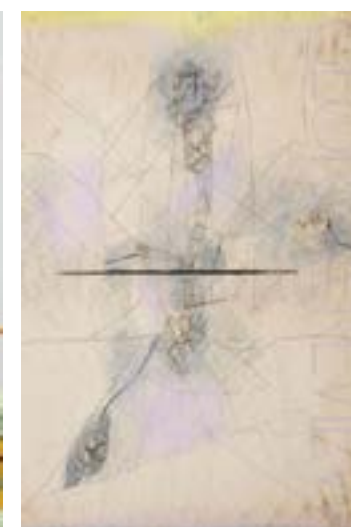
"What is it we keep? What is obsolete?" Brandon Som's *Tripas* shows us the insides of conversations, family lineage, and technological objects as a line in itself—everything connected—the wires, the "piecework," the harmonics of English, Spanish, and Chinese, and the people in his family whose labor and language are tied and inextricably linked to material and matter. As the daughter of a microchips assembly line worker, I have been waiting for this book from the grandson of a Motorola plant worker, and I see how these poems are fragments that are not fractured, but found, heard, recorded. Som's poems are a ledger of love that shifts, traces, extends that which telephones often do: split distance and cut across time to bring us closer to what is created.

—Janice Lobo Sapigao, author of *Microchips for Millions*

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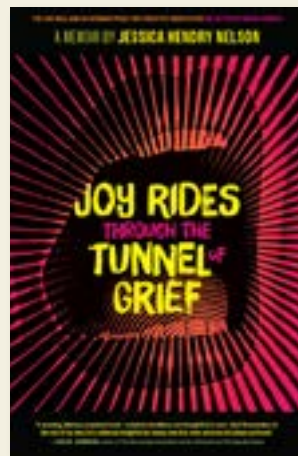
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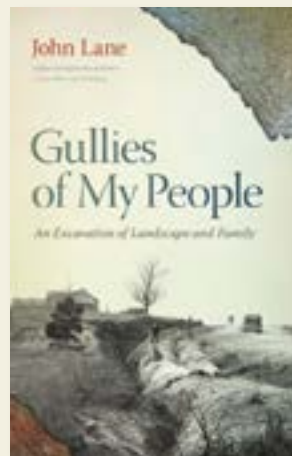
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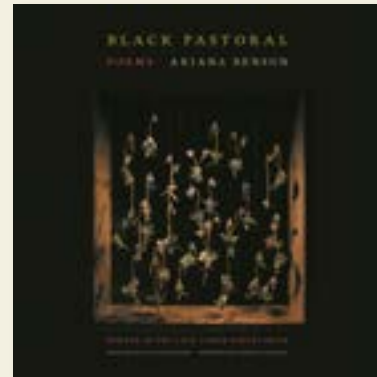
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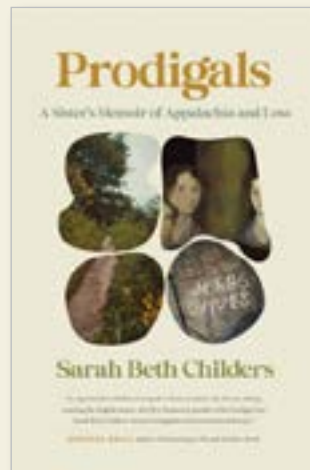
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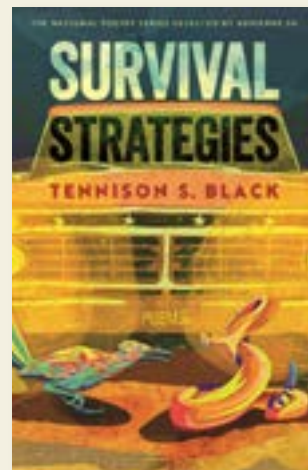
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Dear Friends,

With immense pride and gratitude, I am pleased to report that in the past fiscal year the UGA Press has witnessed unparalleled growth, new initiatives, and an ongoing commitment to scholarly publishing excellence.

As we reflect on this collective achievement, we are doubly honored to recognize a visionary whose service has played an instrumental role in shaping the Press's growth and stability over the past two decades. It is with great respect and admiration that we honor Craig Barrow III, the founding Chair of the UGA Press Advisory Council and a guiding force whose influence has touched every facet of our work.

When then-Press Director Nicole Mitchell created the Press's fundraising board in 2004, she knew that if she found the right person to lead it, great things would follow. With his family's long-standing commitment to the University of Georgia, Craig Barrow was that person. In addition to assembling a stellar group of Press supporters, Craig and his wife, Diana, have always been first in line with gifts and support for the Press.

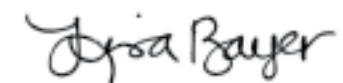
They funded the Wormsloe Foundation Nature Books imprint with a gift of \$100,000, creating a successful model that inspired four such additional funds to be established. Through FY23 we have transferred more than \$3 million in royalty payments to these funds, which in turn have underwritten the publication of hundreds of award-winning, field-advancing books on natural history, preservation, the environment, African American history and culture, southern studies, foodways, photography, poetry, and more.

Craig's enthusiastic advocacy and ambassadorship in the state of Georgia and beyond have enabled the Press to support groundbreaking research, fund professional internships for UGA students, and publish works of enduring significance. His personal leadership has guided me through challenges, inspired innovation, and fostered a culture of collaboration, excellence, and entrepreneurship that continues to define the identity of the University of Georgia Press.

On behalf of the UGA Press and the UGA Press Advisory Council, I want to express our gratitude to Craig Barrow III for enriching our organization and the scholarly and philanthropic community at large. As we embark on a new year, Advisory Council Chair Peggy Heard Galis will carry forward the torch ignited by Craig, knowing that our shared commitment to scholarly excellence will lead us to even more lasting contributions to knowledge and learning.



▲ Left to right: Craig Barrow III, Press Director Lisa Bayer, and University Librarian and Associate Provost Toby Graham. Photo credit: Peter Frey.



Director, University of Georgia Press



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DEVELOPMENT LETTER

The students are back! At the time of writing this, the new academic year has just kicked-off. A vibrancy has returned to campus, and the sense of anticipation and excitement is palpable. I have spent the entirety of my career in higher education and it is largely due to the energy that a university exudes. Within a day, the Main Library came alive again with students filling our halls like an army of ants. Our coffee shop had a queue extending out the door. Study rooms were once again fully occupied. And our amazing team of librarians were busy assisting in a myriad of ways to acclimate new students to our beautiful campus and to our libraries.

As we enter fall, I invite you to come visit us. There truly are few better places to be than Athens this time of year. Join us for an opening reception for one of our new exhibits at the Russell Special Collections Libraries. There is something for everyone. Our Georgia music exhibit coordinator, Ryan Lewis, has opened an exhibit focused on the Athens house party scene through the decades. If you

love the Georgia coast, we have the St. Catherines Island exhibit that has incredible artifacts that depict the history of this golden isle. Lastly, in our rotunda, there is an exhibit dedicated to Coach Vince Dooley that explores his life as a coach, historian, and gardener. When not on display, these items, and thousands more, reside in our thirty thousand square foot vault. If you have never explored this space, and you are now intrigued, send me an email and I would love to show why jaws tend to drop when one walks into the vault.

If you are on south campus you may notice that the Shirley Mathis McBay Science Library is undergoing a renovation, focusing on improving the study spaces available to students. If you are interested in supporting this effort there are naming opportunities available. Speaking of study rooms, because they are such a hot commodity, we have introduced new technology to assist students with locating available spaces at the Miller Learning Center (MLC). A new app and large digital screens



▲ Lee Snelling

provide up-to-date availability of group study rooms throughout the building. Regarding the MLC, it is celebrating its 20th anniversary this year. Welcoming over two million visitors, per year, it remains the most active facility at UGA.

I am only scratching the surface of what is transpiring currently at the UGA libraries. The DigiLab is evolving to better serve our students and faculty. The art library located in the Lamar Dodd School of Art has aspirations of its own to evolve and become a more conducive creative space. If you would like to learn more about how you can make a difference please reach out to me or to Leandra Nessel. We look forward to hosting you and finding a way you can make an impact. Until then, go Dawgs!

STUDENT SPOTLIGHT

NICHOLAS DIETZ

By Elham Taghizadeh

Nicholas Dietz, a senior at the University of Georgia, has woven himself into the vibrant tapestry of UGA Libraries, particularly at the Special Collections Library. His journey into the realm of historical treasures and knowledge began in 2021 when he applied for a job through Handshake, UGA's online job platform.

Nicholas's engagement with the Special Collections Library swiftly evolved from a single job application to a diverse range of roles. From manning the front security desk to delving into the vault, Nicholas's work has taken him to various corners of the library including the planning and execution of events like the Medieval Family Day in Fall 2022. Moreover, his academic pursuits have led him to classes involving original research, which use Special Collections materials and collaborations tied to ongoing exhibitions. He eventually interned at the Russell Library for his Museum Studies Certificate Program, where he curated a captivating display of baseball cards from the early 1900s.

Nicholas stumbled upon Senator Russell's remarkable baseball card collection through a flyer at the Reading Room reception desk. The collection, boasting over a thousand Dead-Ball era (1900-1920) baseball cards, captured his imagination and his work with this collection unveiled to him the importance of preserving historical artifacts. Each card tells a unique story, not just about players and teams, but also about early 20th-century photography, printmaking techniques, and the roots of card-collecting as a hobby.

For Nicholas, his journey at UGA Libraries provided hands-on insight into careers in librarianship, historical preservation, archives, and exhibition curation. Working within the Special Collections vault has offered him a backstage view of how historical documents and artifacts are cataloged, stored, and processed, and this hands-on learning experience has influenced his professional aspirations.

Beyond personal growth, Nicholas emphasizes the richness within UGA Libraries' offerings. He urges students and



faculty to explore the Special Collections building, unearth its hidden gems, and tap into its wealth of resources. His most rewarding experiences have been the connections he's fostered there. The supportive and friendly staff at Special Collections have enabled him to thrive in various capacities, and he envisions these connections being a vital resource for his future endeavors.

Nicholas recognizes the vital role that alumni play in the functioning of UGA Libraries. He underlines that their support not only sustains essential services but also drives the expansion of the library's catalog, acquisitions, and preservation efforts, enriching the academic experience for current and future students.

If you would like to support a student like Nicholas, please contact Lee Snelling at (706) 542-0628 or snelling@uga.edu.

RECENT ACQUISITIONS

BROWN MEDIA ARCHIVES

Atlanta Association of Black Journalists Awards Videotape Collection: This is a collection that was found in the UGA Libraries off-site repository that arrived before the Brown Media Archive was in existence. It consists of 55 videotapes of Black journalists from Atlanta in the 1980s and the entire collection is currently being digitized for online access.

Bill Cody Collection: Bill Cody is a writer, producer, filmmaker and his collection consists primarily of content used to create his best-known film about the Athens, Georgia music scene, the seminal, Athens, GA: Inside/Out (1986).



HARGRETT RARE BOOK AND MANUSCRIPT LIBRARY

Fables de Florian jigsaw puzzles (1842-1856: This collection contains two chromolithographed jigsaw puzzles on two cards of printed fables by French writer Jean-Pierre Florian in a decorative box, printed by Englemann & Graf, Paris. Puzzle images illustrate the fables which are printed on a card beneath them. The puzzles are very fragile and need to be handled with care under supervision.

Sharpless Clayton patented false teeth (1855): This collection includes upper and lower sets of partial denture plates each with four porcelain teeth mounted on thin metal sheets molded to the roof and floor of the mouth, and a single loose bottom tooth in a small cardboard box. Also included is an informative pamphlet by Sharpless Clayton of West Chester, Pennsylvania.



RICHARD B. RUSSELL LIBRARY FOR POLITICAL RESEARCH AND STUDIES

Chattahoochee Riverkeeper Records: Chattahoochee Riverkeeper (formerly Upper Chattahoochee Riverkeeper) was established in 1994 by a group of Atlanta environmentalists, scientists, and community activists. Modeled after New York's aggressive and successful Hudson Riverkeeper, this environmental advocacy organization with over 10,000 members is dedicated solely to protecting and restoring the Chattahoochee River Basin. Owing to sprawling development and growth, the Chattahoochee River is one of the most endangered rivers in the United States due to poor water quality. The organization actively uses advocacy, education, research, communication, cooperation, monitoring, and legal actions to protect and preserve the Chattahoochee and its watershed. Working strategically and aggressively, professional staff and committed volunteers have protected the river, which is the primary drinking source for about 4 million Georgians, Alabamians, and Floridians. In twenty years, the Chattahoochee Riverkeeper has won many victories, including a \$10 million Clean Water Act settlement in 2015—one of the largest in Georgia's history. Chattahoochee Riverkeeper Records include program files, photographs, newspaper clippings, newsletters, media, event-related material, legal case files, among other materials.

B. Kent Felty Legal Files: Having grown up in south Louisiana in the 1960s and 70s, B. Kent Felty received a bachelor's degree in 1984 from Louisiana State University in Baton Rouge. and his law degree from the University of Tulsa in 1993. Felty has been a solo practitioner for most of his career, which began in Oklahoma. Currently, Felty lives in Denver and limits his practice to Immigration Law, with a focus on family based adjustments of status, consular processing, removal defense, naturalization and asylum. Felty is internationally recognized for his pioneering work in the area of human trafficking. He donated his legal files from his cases that obtained a verdict in excess of one (1) million dollars for 50 Indian men vs. the John Pickle Co. of Tulsa, Oklahoma, and the successful application of civil RICO theory to human trafficking, presenting oral argument in the United States Court of Appeals for the 5th Circuit—representing over 200 Indian men in South Louisiana.



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The Libraries' Board of Visitors includes alumni and friends from across the state and around the country. The board has been a tremendous help to us in securing the private funding for the Special Collections Libraries Building as well as various library projects including an endowment for the Miller Learning Center, enhancing our collection endowment, and acquiring special materials for our collections. We wish to acknowledge and thank this devoted group of volunteers whose efforts will have a lasting impact on the success of the University of Georgia Libraries.

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