A Short Look Back and The Long View

A little over six months ago, I arrived in Austin to join a great university and lead one of its greatest institutions — the University of Texas Libraries. I came to an organization that has been masterfully fostered by several exceptional leaders, and was offered the opportunity to bring to bear upon these Libraries a perspective I have carved from a lifetime of experience in academic settings.

One semester later I have had a chance to wade into a new environment and familiarize myself with the people, the place and the philosophy of this great state and its most outstanding university; I am ready to move forward with my colleagues to build upon the legacy of the Libraries. To do that, we must reorient ourselves to new realities in the world of research libraries; we will need to do some different things, and we will need to do some things differently in order to succeed at the task before us. I am very

“We will need to do some different things, and we will need to do some things differently in order to succeed at the task before us.”

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excited and truly appreciative of the people who are already contributing time in support of efforts to begin to transform the University of Texas Libraries.

We have identified four principle priorities – purposeful pathways – based on external reviews, reports from library workgroups and changes at the University of Texas.

The first, and perhaps most comprehensive of these, is to develop deep and meaningful campus collaborations in support of research, teaching, and learning. Our focus will shift to the interconnectivity and interdependence of our collective work to fuel and advance research, energize learning and enhance teaching at UT. It’s exactly the mission of the University of Texas Libraries, and informs all of the work we do. It is our vision to become a pre- eminent and active partner within a rich and diverse learning and research ecosystem.

The collections — the backbone of these Libraries, well-known across this country and around the world — are the subject of our second pathway. As information has become ubiquitous and ephemeral we must adapt our collection development practices to consider content in all formats, commercial and non-commercial. Our focus will shift to address gaps in our holdings by acquiring items of distinction to maintain our margin of excellence that makes this a pre- eminent library.

The third pathway involves Digital Scholarship — an area that has become central to the work of the modern research university. Our highest priority is to recruit an Associate Director in IT and Digital Initiatives to provide strategic leadership in this area at UT Libraries. We will focus on increased accessibility of UT’s research and scholarship, supporting research data management, developing capacity for Digital Humanities and Social Sciences.

And — finally — to make all of the other pathways possible, we need to have the space, infrastructure, skillsets and resources necessary to support our efforts. Increasing the value of the onsite user experience will require that we rethink our spaces for innovative services and technology. Supporting our librarians and staff to train and retool for new work will be a priority. It will also require that we align our resources with our priorities.

To negotiate these pathways, we will engage in targeted, defined efforts through library work groups to focus our energies on a series of actions that we will begin to phase in this fall.
NEH Grant Bolsters Primeros Libros

by Susanna Sharpe

The University of Texas at Austin is one of six recipients of a Digital Humanities Implementation Grant award from the National Endowment for the Humanities (NEH). The grant of $215,000 will fund “Reading the First Books: Multilingual, Early-Modern OCR for Primeros Libros,” a project to extend the capabilities of current open-source optical character recognition (OCR) technology for use in the transcription of sixteenth-century texts. LLILAS Benson Latin American Studies and Collections will administer the grant as part of its new Digital Scholarship program.

The tool developed under the project will be used to produce transcriptions of the digitized books in the Primeros Libros de las Américas collection, which currently includes over 330 copies of books printed in the Americas before 1601. Books in the collection include text in Spanish, Latin, and several indigenous Latin American languages, including Nahuatl, once spoken by the Aztecs and still spoken by some 1.5 million people. The University of Texas Libraries are founding members of the Primeros Libros consortium, along with Texas A&M University and the Biblioteca José María Lafragua at the Benemérita Universidad Autónoma de Puebla. The consortium currently has over 20 member libraries from throughout the Americas and Europe, including the John Carter Brown Library, Monterey Institute of Technology and Higher Education (ITESM), and the Universidad Complutense in Madrid.

The ability of scholars and students to work with ancient texts in digital form has been limited by the challenges of transcribing early modern books: printed long ago, they contain variable typefaces, typesetting, spelling, and multilingual text that is not recognized by conventional OCR software. The goal of this project is to develop and implement groundbreaking methods in the automatic transcription of early modern printed books. This will help scholars to shine a light on a period of history that saw a transition away from oral culture, the rise of literacy, and the birth of the scientific method.

The two-year project, begun on September 1, 2015, will be overseen by Sergio Romero, assistant professor at the Teresa Lozano Long Institute of Latin American Studies (LLILAS) and the Department of Spanish and Portuguese, and by Kent Norsworthy, LLILAS Benson digital scholarship coordinator. The project further develops a prototype of Ocular, a new OCR tool developed by Taylor Berg-Kirkpatrick at UC Berkeley and adapted
It’s certainly the case that our perception of the world’s geography is rooted in our experience with the maps we’ve encountered, developed and designed over eons by both hand and machine. Even though we may have become increasingly reliant on disembodied voices to lead us where we need to go, the archetype for understanding the concept of location which we carry in our minds was instilled by the road guides of family vacations, massive retractable world maps of the elementary classroom and spinning globes of our past.

Equal parts art and science, maps are one of the most effective methods for conveying information visually in virtually any field of inquiry. In the miniaturization of space that is necessary to explain vast areas on a personal scale is a documentation of history and of change; of character and personality, value and values; of plant and animal; of health and illness, feast and famine; of motion and stasis; and of nearly any aspect of life and place that can be categorized for better understanding the world in which we live.

And that, perhaps, is what makes the map collection at the Perry-Castañeda Library so incredibly valuable. Its scope in both size and subject is immense enough to maintain an intrinsic value — both as historical artifact and as a tool of modern research and

“Who does not have etched in the mind images of countries and of the world based on maps?”

– John Noble Wilford, The Mapmakers
reference — that goes unaffected by the passage of time.

Though the Perry-Castañeda Library Map Collection is considered a general collection, it’s anything but. Residing on the first floor of the university’s flagship library, it features more than 250,000 cartographic items representing all areas of the world. And its online component is not only one of the most highly visited websites at the university — garnering nearly 8 million visits annually — but is in the top ten most popular results for a Google search of “maps.”

The university began informally collecting maps previously — at the General Libraries, but also through efforts at the Geology Library, the Barker Texas History Center and the Benson Latin American Collection — but it wasn’t until the PCL opened in 1977 that the Map Collection was established on the first floor of the building as an independent collection.

The core of the collection emerged with the acquisition of the U.S. Geological Survey topographic maps, which date from the late 19th century and cover the entire United States, U.S. territories and other parts of the world where governments contracted U.S.G.S. for mapping, such as Saudi Arabia.

Since then, the collection has grown to feature military maps from various conflicts around the world, government nautical and aeronautical charts, topographic collections, city maps representing over 5,000 cities around the world, aerospace navigation charts, data and demographic maps, and just about every other conceivable type of physical cartography.

The collection also houses an extensive collection of atlases, from a street atlas of El Paso to the National Atlas of India. The library also purchases commercial and foreign government-issued topographic map series, country, city and thematic maps. The collection also includes a small but popular collection of plastic raised-relief maps and globes, not only of earth, but of the Moon, planets and other various celestial bodies.

Most of the maps in the collection date from 1900 to the present, and the collection is constantly being updated with newer materials, and complements a number of significant historical map collections housed on campus in the Center for American History (historical maps of Texas), the Benson Latin American Collection, the Harry Ransom Center and the Walter Geology Library.

Paul Rascoe — the Libraries Documents, Maps, & Electronic Info Services Librarian — has been the driving force behind the collection at PCL, especially in the formulation and execution of the collection’s online component. And it hasn’t hurt to have the planets align, at times.

“In 1994, we decided that we were going to scan maps,” says Rascoe. “We had a Macintosh computer and a Mac scanner, which I believe cost $100. We had a plan to put them in sort of a web menuing system called Gopher, but fortunately, simultaneously with our wanting to put maps online, the first web browser was introduced in that year.”

Fortuity aside, the decision of which maps would serve as an initial foray into digitization for the Libraries stirred up interest from an unexpected party. Rascoe started with some pretty rudimentary maps from the Central Intelligence Agency, which made sense given the storage limitations at the time.

“The CIA called me and asked, ‘How do you get our maps to look so good online?’,” relates Rascoe. “So I put my student assistant on the phone to give them some photo editing techniques, which is

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unusual because they create born-digital at CIA. But they’ve come a long way...we’ve all come a long way since then.”

To date, more than 70,000 maps from the printed collections have been scanned and added to the digital side of the PCL Map Collection, providing access to a vital resource not just to the university community, but to a global audience. And Rascoe says that more maps were scanned last year than in all previous years combined, so there’s both a will and a mechanism to expand access to the collection.

One of the benefits the PCL Map Collection has over similar collections is its location within a top-ten research library where thousands of additional maps reside in books and journals as fold-outs and plates that are easily accessible and duplicable.

“We’ve been able to go through our government documents and our impressive book collection in the library, actively looking for public domain maps that are hidden in books,” explains Rascoe. “One of the things that Google Books can’t do is scan folding maps in a book. But we can do that.”

“We’ve discovered a lot of things over these many years with the staff going through our collections, so we’ve leveraged the collections to get content up online. And now you can find it in Google, so we’ve made discovery easy.”

A wide variety of customers use the collection: faculty researchers; students planning canoe trips; engineering firms working on impact statements; hobbyist genealogists searching for the location of long-forgotten historical places; and by environmental consultants, developers or property owners who may be interested in all editions of maps for potential property development uses.

The map collection is widely used by students, faculty and people of all stripes to fortify research, as well as for use in discovery and as a tool for teaching or learning. And the maps inhabit a vital space within such a myriad of disciplines that an institution desiring to have comprehensive resources to support its research must assume maintenance of a vast collection of cartographic materials spanning a vast reach of time.

“Every type of map has its own value,” says Rascoe. “We have research on campus covering all parts of the world, so our community uses every area of the collection.”

Despite the expansion of maps made available by the evolution of the internet, the collection still receives fairly regular inquiries from media organizations, especially during times of political upheaval or natural disaster, both of which can strike unassuming regions that may not be familiar to American news consumers.

Katherine Strickland, who manages the PCL Map Collection, provides a recent example. “In 2014, when Crimea was voting on the independence referendum, I received calls from both CNN and the PBS NewsHour,” says Strickland. “I didn’t have exactly what CNN wanted, but we did find certain items that the NewsHour could use.”
Partnering to Preserve and Perservere

On June 9 — International Archives Day — the Human Rights Documentation Initiative (HRDI) partners Aegis Trust and the Kigali Genocide Memorial Centre launched a new, greatly updated and expanded online Genocide Archive of Rwanda (http://www.genocidearchiverwanda.org.rw).

One of the most important resources online documenting the causes, processes, and consequences of the 1994 Genocide against the Tutsi, GAR demonstrates the generative impact that the Libraries’ programming can have. The HRDI project, begun in Rwanda in 2008, engaged staff and volunteers at the Kigali Genocide Memorial Centre, a museum and documentation center for education and memory in Rwanda, to combine their personal experiences, deep knowledge, and historical resources with the technical expertise at UT Libraries in order to preserve and provide access to the fragile record of the Genocide that was daily being lost.

The first version of GAR, developed by the Libraries’ Technology Integration Services, Information Technology Architecture and Strategy, and Digitization Services departments using Glifos media...
Open for Business
Efforts Pay Off with New Learning Commons

The Learning Commons in the Perry-Castañeda Library (PCL) opened at the beginning of this fall semester, creating a cross-campus collaborative space to support developments in student learning styles and needs at The University of Texas at Austin.

The University of Texas Libraries and the College of Liberal Arts hosted a ribbon-cutting ceremony and open house at 12:30 p.m. on Tuesday, August 25, with remarks by President Gregory Fenves, Dean of the College of Liberal Arts Randy Diehl and Vice Provost and Director of the UT Libraries Lorraine Haricombe.

The Learning Commons now houses the University Writing Center, administered by the College of Liberal Arts, in a first-of-its-kind partnership with the Libraries designed to streamline student resources and create a one-stop-shop for student research and productivity.

“This collaboration represents a significant turning point in the 22-year history of our writing center by promoting strong and effective communication skills in a central campus location,” said Randy Diehl, dean of the College of Liberal Arts.

In addition to writing assistance from writing center staff and support for digital media projects using enhanced media lab hardware and software, students will continue to receive instruction and research consultations with professional librarians.
The UT Libraries hopes to introduce additional services and workshops in the future through campus partnerships, including oral communication consultations for presentations, drop-in tutoring sessions with staff from the Sanger Learning Center and help with statistical analysis using specialized software available in the Learning Commons.

“Research shows that academic support services — such as libraries and writing centers — help students do better in college,” said Michele Ostrow, head of Teaching and Learning Services and a driving force behind the project. “Bringing those services together in one place makes it easier for students to access them and takes care of the problem we’ve seen where students who are referred to a service across campus don’t follow through on that referral.”

Future expansions include the development of a STEM tutorial center to in the PCL, and peripherally, the launch of a Scholars Commons pilot to investigate the viability of specialized support for graduate and scholarly work. The space will continually transform to provide for different learning styles and more robust technologies, Ostrow said.

The Office of the Provost, the College of Liberal Arts and the Libraries funded the $4.5 million project designed by the architectural firm Gensler.
A Hand from the Crowd

by Natalie Moore

Last March, the Libraries made its first foray into crowdfunding a project in support of student success. Using the university’s platform Hornraiser, we sought to raise $10,000 for the construction of a recording studio at the Fine Arts Library that would be open to all students, regardless of discipline.

We’re happy to report that the effort succeeded beyond our expectations (and goals) by raising more than $15,000, and extremely thankful to those who contributed and helped us broadcast our message throughout the campaign.

The project is moving forward apace. We have been meeting throughout the summer to select equipment and design the space, and staff are working with staff from the university’s Project Management and Construction Services to create a design that meets the requisite standards for building codes and aesthetics.

Initially, the studio was to be located in the Fine Arts Library on the fourth floor of the Doty Fine Arts Building, but after consulting with a top acoustical consultant and media designer, it was determined that the studio would be situated on third floor entrance level of the Fine Arts Library, in a room currently used for group study.

An official open date has not yet been set, but plans are being considered for a kick-off party to launch the space. Thanks to the generosity of all our donors, students will have a resource that is larger and more sophisticated than initially planned.

By the numbers:
- 45 Days
- 8 matching gifts totaling $4,350
- 127 gifts
- 158% of our original goal
- $15,895

Special thanks to those who contributed lead and matching gifts during the campaign:

Rock Stars (gifts of $1,000+)
- William ‘Bill’ Bacon
- Iorraine Haricombe
- Henry Michels Jungman
- Chris Plonsky
- Jan Roberts
- John Wombwell

Dream-Makers (gifts of $500+)
- Anonymous (1)
- Jennifer Barnett
- David Hunter
- Laurence Miller
- Tom Sheppard Nichols + Regina Traxler Nichols
- Marc Soto

Concert Goer (gifts of $250+)
- Anonymous (1)
- Virginia Phillips
- Gregory Perrin
- Eli Gamhi
- Rachel Jew
Ceremony Honors Long, Benson

by Susanna Sharpe

LLILAS Benson Latin American Studies and Collections celebrated the memory of Dr. Nettie Lee Benson and the achievements and generosity of Dr. Teresa Lozano Long at the unveiling of two bronze plaques in Sid Richardson Hall honoring the influential women on Friday, March 6.

LLILAS Benson director Charles Hale provided a warm introduction to attendees, and outgoing UT president Bill Powers followed, remarking with admiration of the late Nettie Lee Benson, a librarian and a scholar, whose vision and tenacity built the Benson Collection into one of the world’s premiere collections of Latin American materials. Powers also spoke to the significant contributions — material and intellectual — of Teresa Lozano Long, who, along with her husband, Joe Long, has been exceptionally generous in the areas of arts and education to both the university and the city of Austin.

The event was attended by over a dozen members of Nettie Lee Benson’s extended family, Joe and Teresa Lozano Long, Vice Provost and Director of Libraries Lorraine Haricombe, former Benson head librarian Laura Gutiérrez-Witt, recently appointed Benson director Julianne Gilland, the LLILAS Benson Advisory Council, members of the press, and various other friends of LLILAS Benson, including staff, faculty, students, and community members. The Longs shared the ceremony with family and friends, and Benson was represented in attendance by her three nephews, Bill, Doug and Joe Benson.
The Copier as Canvas

“Zines are not a new idea. They have been around under different names (ChapBooks, Pamphlets, Flyers). People with independent ideas have been getting their word out since there were printing presses.”
- Mark Todd, Whatcha Mean, What’s a Zine?

As institutions traditionally charged with gathering and providing access to the broadest range of information, libraries have in large part transitioned their focus from the physical to the digital realm of resources. But there are pockets of attention that remain fixed on collecting those materials that hold significantly greater value in a corporeal state.

In 2010, Fine Arts Library (FAL) Head Librarian Laura Schwartz joined a fledgling movement of librarians across the country in establishing a collection of DIY pamphlets, popularly known as “zines.”

Zines — short for “fanzines” — take a variety of forms, but are generally self-published and noncommercial, homemade or online publications often devoted to specialized or unconventional subject matter. Traditionally, zines have been published in small runs — less than 1000 copies — and most are produced on photocopiers or by other, more economical means.

At a time when virtually anyone with access to the web can reach an audience, the idea that your local Kinko’s still has the patronage of a subculture of the most indie of independent publishers seems almost absurd.

And yet, the niche market continues to thrive, and has even seen a degree of proliferation, especially in the area of social justice, an association which would no doubt have pleased Thomas Paine.

Schwartz is determined about her motivation to build the collection. “This is a form of art,” she says. “Museums or galleries do not typically collect this format, so it is incumbent upon libraries to do so.”

“Libraries have a history of collecting ephemeral and personal materials,” says Schwartz. “That is the essence of archives. Libraries are capturing a slice of history and culture of a particular time period by collecting zines.”

The FAL’s zine collection currently maintains over 200 items of state, regional and national origin, and recent donations will potentially double the size of the resource. The content of the materials covers a range of subjects including art, photography, music, skateboarding and Texas culture.

Schwartz was fortunate at the time of the collection’s inception to have a ready resource for development in the form of the manager of a specialized local bookstore, Russell Etchen of Domy Books. Being an artist and autodidact in zine history — as well as a curator/manager for the shop/gallery — Etchen had an informed perspective on the significance of the genre, and offered his insights as a service to preserving the form.

“Laura had an innate sense for what would and wouldn’t work when she started building the collection,” says Etchen. “We would walk through the store together a couple times a year, and I would share the works that I felt, at the time, were most deserving of preservation.”

“When it comes to the underground, there are no ‘right zines’,”
says Etchen. “There is a very decentralized history behind self-publishing and generally we chose works that I felt had a unique history behind them or ahead of them.”

Schwartz has a meager budget for collection development, but the part of the beauty of this type of special collection is that the form doesn’t necessarily require the resources that, say, a Ransom Center might need. Still, the FAL has benefited from the dedication that seems to be characteristic of zine devotees — they tend to hold on to their collections, and want to see them preserved, as well.

One of the recent benefactors to the FAL collection — David DiDonato — donated his stockpile of zines, many from the DC area, including a rare first edition of the Austin-based Snakepit. Like many zine followers, DiDonato came to the medium through his connections to music.

“I got into collecting zines just from being involved in the underground music community,” says DiDonato. “I had friends that made them, and even people that I didn’t know that well would give them away at shows/record stores/book stores. This was a time before alternative sources of information were readily available, so zines were a way of spreading news that wasn’t covered in major media outlets.”

Of course, the question of relevance for zines in an age of blogs, social media and a multiplicity of communications options remains, but Schwartz doesn’t see conflict. “The internet has been great for zine production,” she says. “The DIY movement has had a resurgence as a backlash to the digital age, and folks are interested in the tangible, in making, now more than ever.”

“Zines are unique primary sources that provide scholars opportunity to criticize and interpret,” says Thomas. “Their study recognizes the value of networks, subcultures, and fandom; they also often produce alternative perspectives about a city or neighborhood.”

Still much of the allure of zines is about a personal connection the individual finds in the work. Another donor to the FAL collection — Katherine Strickland, who also happens to manage the PCL Map Collection — related her introduction to zines, and it encapsulates much about the intrinsic meaning of these ephemeral works of art:

“I remember my introductions to zines. It was 1986 and I was at a show at the Bone Club, a punk club in San Antonio, Texas. We hung out on the sidewalk between bands, because it was always so hot inside and there wasn’t enough room for bands to set up and the crowd. I was talking to my friend Holly and someone handed me the most amazing photocopied zine, called TV Viewers Guide and my mind was blown. My parents subscribed to Rolling Stone and I had always bought mainstream magazines like Hit Parade, but this was different. They were reviewing bands that even Spin wouldn’t touch and interviewing my friend’s bands. And it was beautifully messy. Cut out words from newspapers, handwritten, and typed! It was everything that appealed to me about punk music, it seemed to say, ‘You can do this, too, and you should. Come on!’”

Beyond just preserving a resource for individual research or personal inquiry, Schwartz has created connections with Department of Art & Art History faculty to highlight and utilize the zine collection, giving it scholarly cache, as well. Associate Professor Leslie Mutchler leads a Foundations study in which zine-making projects are a component, and lecturer Jason Urban teaches a studio course on printmaking in which he hosts classes in FAL to provide his students personal interaction with the zines. Both Mutchler and Urban use the materials to show examples of what has been done in the past, and each semester 2-3 zines produced in Mutchler’s course are added to the collection.

Assistant professor Susan Thomas of Long Island University’s Brooklyn Library has written extensively on the artistic value of zines, and last year took part in a panel discussion with faculty and artists on the scholarly value of zines at the FAL. She sees in zines an opportunity for teachers to contextualize modern technology, and as another creative medium for inquiry.

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Libraries Showcase Hamilton Authors

by Jenifer Flaxbart

Doing research in a library can be an adventure in serendipitous discovery. For Dr. Denise Spellberg, Professor of History at the University of Texas at Austin, an unexpected search result was the impetus for a research project that resulted in her acclaimed book, *Thomas Jefferson’s Qur’an: Islam and the Founders*.

Dr. Spellberg shared this recollection—along with other fascinating insights from her research—at the Hamilton Book Awards Author Showcase and Reception, which was held at the Perry-Castañeda Library on April 10. Dr. Spellberg’s book was the 2014 grand-prize winner of the Robert W. Hamilton Book Award.

Dr. Spellberg was joined by three of the runner-up prize-winners, whose work was also honored at the 2014 award ceremony: Dr. Desmond Lawler of the Department of Civil, Architectural and Environmental Engineering (for *Water Quality Engineering: Physical/Chemical Treatment Processes*, which he co-authored with Mark Benjamin); Dr. Huaiyin Li of the Departments of History and Asian Studies (for *Reinventing Modern China: Imagination and Authenticity in Chinese Historical Writing*); and Ms. Allison Lowery, from the Texas Performing Arts Center and the Department of Theatre and Dance (for *Historical Wig Styling: Volumes 1 and 2*).

With presentations nearly as diverse as the PCL’s collection, each faculty author gave the audience an introduction to the themes and motivations that define and drive their research. Both Dr. Lawler and Ms. Lowery spoke of their passion—for clean water and the craft of wig creation, respectively—while Dr. Li described how his experiences in China and the United States allowed him to analyze modern Chinese historical writing. Dr. Spellberg recounted how the discovery of a playbill from a 1782 performance of Voltaire’s Mahomet in Baltimore led her to research the role of Islam in early American history.

The University Co-op has sponsored the Hamilton Book Awards since 1997. Winners are determined by a multidisciplinary committee appointed by the Vice President for Research at UT Austin, and the prize is awarded each October. The Hamilton Book Awards Author Showcase and Reception is an extension of the partnership effort by the Co-op and University of Texas Libraries to foster and promote faculty research on campus.

This well-received inaugural Showcase and Reception event was planned by School of Information graduate student and Ask a Librarian intern Katherine Kapsidelis.
software, was installed on a laptop and hand-carried by Assistant Head Librarian Christian Kelleher and human rights archivist T-Kay Sangwand to Rwanda, where it spent the next year demoing the project to build local community, government, and international support.

Launched online in 2010, GAR enabled people in Rwanda and around the world to hear testimonies from Genocide survivors as well as perpetrators and elders in Rwanda about their experiences of Genocide, its root causes, and the lives and society that it destroyed. Photographs and historical documents were collected and digitized by Aegis Trust’s Rwandan staff to be added to the Archives at the Kigali Memorial Centre. Archive and preserved digitally by UT Libraries, and soon UTL was consulting on construction of a climate-controlled physical archive in Kigali in addition to the online digital archive.

The new Genocide Archive of Rwanda moves the archive to a cloud computing model and integrates new mapping features, improved access to documents and photographs, and interactive tours of memorial sites around the country. The new site also includes features to engage youth in peace-building, and highlights important community renewal and reconciliation programs.

When recently retired Vice Provost Dr. Fred Heath and Kelleher attended the Kwibuka 20 commemoration ceremonies marking 20 years since the Genocide, Rwandan president Paul Kagame stated that, “Historical clarity is a duty of memory that we cannot escape. Behind the words ‘Never Again’, there is a story whose truth must be told in full, no matter how uncomfortable.” Born in the basement at Perry-Castañeda Library, and now managed in the cloud by a team of new information professionals in Rwanda, the Genocide Archive of Rwanda is a resource that preserves and gives clarity to the 1994 Genocide in support of memory, reconciliation, education, and scholarship in Rwanda, Texas, and around the globe.

The global impact of the University of Texas Libraries is made possible in large part to the financial support of individual, corporate and foundation donors. To contribute to projects like the Human Rights Digitization Project, please contact Natalie Moore or visit our online giving page today.
1984 CALLED.

They want their stuffy study spaces back.

Help UT Libraries transform spaces and inspire learning.

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www.lib.utexas.edu/development/thinkspace