**Año 3 Número 95 diciembre 2018**



**Contenidos de este número**

1. Harvard Library Releases an Individual Open-Access License for Non-Faculty Scholars

Filed by [Gary Price](https://www.infodocket.com/author/gprice/) on October 22, 2018

From [Harvard University Library Office of Scholarly Communication:](https://library.harvard.edu/about/news/2018-10-22/harvard-releases-individual-open-access-license-non-faculty-scholars)

The [Harvard Library Office for Scholarly Communication](https://osc.hul.harvard.edu/) is pleased to announce the launch of a new open-access license for all Harvard authors of scholarly articles.

[Clip]

The new Individual Open-Access License (IOAL) gives Harvard’s non-faculty researchers the same benefits that the faculty policies give faculty. Under the voluntary IOAL, non-faculty authors grant to Harvard the same non-exclusive rights that faculty grant to Harvard under the school-level policies, and Harvard grants the same non-exclusive rights back to the authors. As a result, authors signing the IOAL will have more rights to reuse their own work than they receive under standard or even progressive publishing contracts.

[Clip]

The IOAL does not give Harvard “ownership” of these works. Authors retain ownership or copyright to keep or transfer as they wish. The IOAL gives Harvard no exclusive rights, just non-exclusive rights – for example to make covered works publicly available through DASH.

By design, the IOAL takes precedence over later publisher agreements, just like the faculty policies. Hence, authors who sign the IOAL before submitting a future work to a publisher will receive this bundle of rights without regard to the terms of their publishing contract, unless they choose to opt out of the license for that article. The IOAL does not apply retroactively.

Learn [More, Read the Complete Post](https://library.harvard.edu/about/news/2018-10-22/harvard-releases-individual-open-access-license-non-faculty-scholars)

Direct to [FAQ entry on the IOAL](https://osc.hul.harvard.edu/authors/faq/#individual-license)

See Also: [MIT Announces a New Open Access Policy For All MIT Authors (April 6, 2017)](https://www.infodocket.com/2017/04/06/mit-announces-a-new-open-access-policy-for-all-mit-authors/)

https://www.infodocket.com/2018/10/22/harvard-library-releases-an-individual-open-access-license-for-non-faculty-scholars/

1. GPO Names University of Mississippi’s J.D. Williams Library as the 2018 Federal Depository Library of the Year

Filed by [Gary Price](https://www.infodocket.com/author/gprice/) on October 22, 2018

From the [Government Publishing Office:](https://www.gpo.gov/who-we-are/news-media/news-and-press-releases/gpo-names-university-of-mississippi-library-the-best-in-the-nation)

The U.S. Government Publishing Office (GPO) names the University of Mississippi’s J.D. Williams Library as the 2018 Federal Depository Library of the Year. The library was selected for its creative promotion of Government documents through campaigns, exhibits, and events. The J.D. Williams Library became a member of the Federal Depository Library Program (FDLP) in 1883. The library is the Regional depository library for Mississippi, serving ten selective depositories in the state.

To coincide with its 135th anniversary in the FDLP, the library hosted a year-long Government documents campaign. As part of the campaign, the library created a Government documents coloring book and bookmark and hosted anniversary-related events featuring various librarians and scholars as guest speakers. It produced seven new LibGuides on Government information and displayed six exhibits throughout the library that pointed users to the depository. For children, the library developed educational materials and engaged middle-school students with direct programming.

“I congratulate the staff at the J.D. Williams Library for its innovative and steadfast efforts in Keeping America Informed on the three branches of the Federal Government since 1883,” said Acting GPO Deputy Director Herbert H. Jackson, Jr. “The library has demonstrated a rich legacy of service and learning. It serves as an example of the critical relationship GPO has with the library community in providing the public free access to Government information in digital and print formats.”

“UM Libraries are proud to be included among Federal Depository Libraries,” said Cecilia Botero, Dean of Libraries at the University of Mississippi. “The ability to offer the UM community and the people of Mississippi free public access to these vitally important government documents is a responsibility we take seriously. We are honored to be chosen as the 2018 Federal Depository Library of the Year.”

Direct to [University of Mississippi Libraries Website](https://libraries.olemiss.edu/)

Direct to [University of Mississippi Libraries: Government Documents](https://libraries.olemiss.edu/government-documents/)

https://www.infodocket.com/2018/10/22/gpo-names-university-of-mississippis-j-d-williams-library-2018-federal-depository-library-of-the-year-by-gpo/

1. Ithaka Report Offers Equity Best Practices

by [Lisa Peet](https://www.libraryjournal.com/?authorName=Lisa%20Peet)
Oct 10, 2018 | Filed in [News](https://www.libraryjournal.com/?subpage=News)

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A new report from Ithaka S+R published on September 20, “[Interrogating Institutional Practices in Equity, Diversity, and Inclusion: Lessons and Recommendations from Case Studies in Eight Art Museums](http://www.sr.ithaka.org/publications/interrogating-institutional-practices-in-equity-diversity-and-inclusion/),” looks at eight case studies of best practices and methods for addressing institutional challenges around equity, diversity, and inclusion (EDI). While the cultural institutions profiled are art museums, the report's coauthors—Ithaka Libraries and Scholarly Communication analyst Liam Sweeney and Roger C. Schonfeld, director of the Libraries, Scholarly Communication, and Museums Program—suggest that these studies hold relevant, and applicable, lessons for libraries.

As part of an ongoing series of demographic studies of cultural and academic organizations, in 2015 Ithaka S+R partnered with the Andrew W. Mellon Foundation, Association of Art Museum Directors (AAMD), and American Alliance of Museums (AAM) to conduct [a survey of the staff of North American art museums](http://www.sr.ithaka.org/blog/diversity-in-american-art-museums/). The data, collected from 77 percent of AAMD members, revealed that museum employees, particularly “intellectual leadership positions”—senior administrators and education, curatorial, and conservation staff—are predominantly white and “not remotely representative” of the populations they serve.

“In a rapidly changing country, a lack of diversity on the staff responsible for developing collections and programs inevitably affects a museum’s ability to understand the interests, contributions, and needs of its public, whether locally or on a national level,” wrote Sweeney and Schonfeld in their foreword to the new report. “As art museums are public amenities that can bring significant benefit to those who participate in their programs, this condition is both a challenge of social justice and of long-term institutional relevance and health.”

**IDENTIFYING SUCCESSFUL EDI WORK**

Since the 2015 survey’s publication, many museums have stepped up to address EDI challenges through programs, collection development, community engagement, partnerships, and board development. In order to offer a more detailed picture of what’s being done—and what’s working—Ithaka S+R’s research team, in partnership with the Mellon Foundation and AAMD, decided to produce an in-depth, qualitative study of representative museums.

"The quantitative work is really important for establishing baselines that are…well understood, but often are not documented in as clear a way as we believe is important to drive forward further discussion on these topics, [and] moreover to provide a baseline from which change—hopefully positive change—can be measured,” Schonfeld told *LJ*.

Researchers identified 20 museums at which one-quarter of the intellectual leadership staff are people of color—a “relatively substantial presence” in the current demographic climate. The framework for successful EDI efforts included not only staff diversity, explained Schonfeld, but also board diversity, programming, audience engagement, and how museums reach communities that have not historically engaged with them. Ithaka conducted a series of site visits and interviews to determine what those institutions had done to bring about equitable change, as well as the challenges they faced in the process, and ultimately identified eight to serve as case studies: the Andy Warhol Museum, Pittsburgh; Brooklyn Museum, New York; Contemporary Arts Museum, Houston; Detroit Institute of Arts; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Spelman College Museum, Atlanta; and the Studio Museum in Harlem, New York.

During 2017, Schonfeld and Sweeney spent three to four days at each, conducting between 12 and 20 interviews with staff at varying levels of seniority across different departments, as well as with external partners. They also attended public events and cross-departmental meetings.

**RELEVANCE FOR LIBRARIES**

The [case studies](http://www.sr.ithaka.org/landing/case-studies-in-museum-diversity/) were published on the three partners’ websites, and featured at a session at AAMD’s annual conference in May. Schonfeld and Sweeney synthesized findings across the studies into a capstone report, connecting themes among various institutions, so they can serve as a road map for other institutions—in particular, they noted, libraries.

“There are a lot of findings here about running cultural organizations that are probably relevant to all kinds of libraries,” Schonfeld told LJ. “There's a lot about community engagement here for a broad, municipal public [institution].”

As is the case for many libraries, museums are moving beyond a focus on collections and thinking more about outreach and education. For all the report’s participating institutions, effecting both internal and external change required finding new ways to engage with communities that may not have traditionally seen themselves reflected in the institution’s culture, and went beyond simply hiring more employees of color. Each of the featured cities, noted Sweeney, have histories of racial tension. “So the nature in which these museums have engaged or have not engaged with those histories, and the disenfranchisement of a lot of communities in those cities, became really central as well to understanding the trajectory that the museums have had."

In some cases, engaging with controversy helped drive institutional change. When a 2014 ad campaign for the Warhol Museum offended members of the African American community, for example, leadership invited local artists and activists who had spoken out to enter into a dialog with museum staff. The resulting conversation led to an ongoing program, supported by the museum, that provides funds for Pittsburgh artists to produce and exhibit their work. The often politically charged artwork, in turn, inspired a community forum on police brutality hosted by the museum. The end result “served as a powerful venue for trying to bridge the wide gaps in social issues in a way that I think everyone at the museum became very proud of,” Sweeney told *LJ*.

**ACCOUNTABLE EDI**

Many of the museums profiled strengthened their equity framework by refining organizational structure—another powerful suggestion for libraries, Schonfeld noted, including redefining job qualifications, building employee teams to be more inclusive, growing mentoring and internship programs, and increasing diversity in board governance.

“Certainly for public libraries [the report holds] a lot about organizational structure and how to bring values into that work, and how to think about internal alignment across the organization, so that it's not just about stating a value but really about bringing that value to implementation."

Leaders who embody the values of EDI are key to bringing the rest of the museum—or library—on board, Sweeney told *LJ*. “As the leader you indicate what the institutional values and the priorities are, and you explain to all of your staff that they are given a green light to integrate these values into their work.”

However, as in a [recent study on the impact of Chief Diversity Officers](https://www.chronicle.com/article/Do-Chief-Diversity-Officers/244460) at academic institutions, which shows that executive-level diversity positions alone don’t significantly increase diversity among faculty, Ithaka’s study bears out the need for organization-wide accountability.

At Chicago’s Museum of Contemporary Art, for instance, diversity initiatives originally reported to the head of marketing, making all equity work a single department’s responsibility—and thus effectively allowing others to internalize the idea that it wasn’t their job. When current director Madeleine Grynsztejn took the helm, she implemented a new model, pairing staff from various departments with board members to work on specific issues; this created momentum on the board for engaging with issues as well. All EDI work ultimately reported to Grynsztejn. “The fact that it reported to the director meant that everyone in the museum understood that this is an institutional priority, [not] a side track," Sweeney noted.

Waiting to diversify collections and programming until someone who fits the bill has been hired can also present barriers to action. “There was a lot of resistance from the museums I talked to about that kind of approach,” he pointed out, “because it can be treated as an excuse to focus on the order of operations of how to bring diversity equity and inclusion into the institution, rather than what we found—which was that you have to push in all directions simultaneously, and it's never really clear how specifically one kind of success reinforces or leads to or supports another."

Establishing EDI as everyone’s priority empowers staff at all levels to act. “A leader can't do all that work themself,” Sweeney told *LJ*. “You have to signal to your staff that this is an institutional priority and then rely on the champions of this work at various levels in the institution to all come up with a great idea for how they're going to expand access, how they're going to develop a new software program that's going to make the blind able to access text.... In any number of directions you activate your staff to start getting creative about how they implement the values of this institution."

Schonfeld and Sweeney also pointed to a recent [EDI assessment](https://www.epl.org/epl-releases-equity-diversity-inclusion-assessment-and-seeks-feedback/) conducted by DeEtta Jones and Associates for Evanston Public Library, IL, in the wake of [calls to address racial disparities](https://libraryjournal.com/?detailStory=evanston-public-library-librarian-lesley-williams-resigns-as-community-calls-for-equity-audit)within the library. The assessment revealed a desire for more library presence in underserved neighborhoods—primarily Evanston’s Fifth Ward. This wish for institutional engagement that goes beyond programming or collections to connect all facets of the institution’s work was a key piece of EDI best practices across Ithaka’s study.

"What I took away...was the need to get away from thinking about ‘here's our list of services’ to ‘here are the genuine ways that we're engaging’—not asking the community to reach into us, but 'here's how we are reaching out to this community that we're here to serve,'" said Schonfeld. "One of the insights…was how closely connected efforts to engage the community and efforts to diversify the employees of the organization can be.”

He added, “There might not be a quick fix, but remaking the organization to serve the community is so essential."



Lisa Peet

Lisa Peet is Associate Editor, News for Library Journal.

<https://www.libraryjournal.com/?detailStory=181010-Ithaka-Report-Offers-Equity-Best-Practices>

1. [ARL Celebrates President Trump’s Signing of the Marrakesh Treaty Implementation Act, Urges Administration to Complete Implementation](https://www.arl.org/news/arl-news/4646-arl-celebrates-president-trumps-signing-of-the-marrakesh-treaty-implementation-act-urges-administration-to-complete-implementation)

by Krista L. Cox | 202-296-2296 | krista@arl.org | on October 10, 2018

[image CC-BY-NC-ND by Dominique Archambault](http://www.flickr.com/photos/chezdom/3203561735/)The Association of Research Libraries (ARL) celebrates the signing of the [Marrakesh Treaty Implementation Act](https://www.congress.gov/bill/115th-congress/senate-bill/2559?q=%7B%22search%22%3A%5B%22Marrakesh+Treaty+Implementation+Act%22%5D%7D&r=1) by President Trump. Earlier this year, the [US Senate unanimously ratified the Marrakesh Treaty](https://www.arl.org/news/arl-news/4559-arl-celebrates-united-states-ratification-of-marrakesh-treaty#.W6mahhNKiA_) and with the US House of Representatives passed the Marrakesh Treaty Implementation Act, S. 2559. As an organization dedicated to achieving enduring and barrier-free access to information, ARL welcomes this next step toward ratification and implementation.

The [Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled](http://www.wipo.int/treaties/en/ip/marrakesh/) requires countries to ensure minimum copyright limitations and exceptions for the creation and distribution of accessible formats of works and cross-border sharing of these works. Cross-border exchange is a critical feature of the treaty, which could greatly alleviate the “[book famine](https://nfb.org/images/nfb/publications/fr/fr32/4/fr320410.htm),” a situation in which the National Federation of the Blind has estimated that no more than 5 percent of published works are created in an accessible format.

The treaty currently has 41 contracting parties and entered into force on September 30, 2016, with Canada’s ratification. Countries from every region of the world, with varying levels of development, have ratified the treaty. Other countries are also moving toward ratification and the European Union is expected to complete its process for ratification later this year.

“The Marrakesh Treaty has the capacity to open a world of knowledge for those who have print disabilities and currently can only access a tiny fraction of published works,” said Susan Gibbons, president of the Association of Research Libraries and Stephen F. Gates ‘68 University Librarian and deputy provost for collections and scholarly communication at Yale University. “By allowing for cross-border exchange of accessible-format works, countries can avoid duplication of resources in the creation of these formats. Libraries, as authorized entities, have a vital role in facilitating cross-border exchanges. ARL members look forward to facilitating exchanges, not only across the United States-Canada border, but globally.”

Now that the President has signed the Marrakesh Treaty Implementation Act, the US State Department will need to deposit the instrument of ratification with the World Intellectual Property Organization. ARL urges the Administration to swiftly complete this final step.

About the Association of Research Libraries

The Association of Research Libraries (ARL) is a nonprofit organization of [125 research libraries in Canada and the US](https://www.arl.org/membership#.Wq_LWZPwbNB) whose mission is to advance research, learning, and scholarly communication. The Association fosters the open exchange of ideas and expertise, promotes equity and diversity, and pursues advocacy and public policy efforts that reflect the values of the library, scholarly, and higher education communities. ARL forges partnerships and catalyzes the collective efforts of research libraries to enable knowledge creation and to achieve enduring and barrier-free access to information. ARL is on the web at [ARL.org](http://www.arl.org/).

[Fair Use](https://www.arl.org/component/taxonomy/term/summary/64/40), [International Copyright](https://www.arl.org/component/taxonomy/term/summary/65/40), [Treaties](https://www.arl.org/component/taxonomy/term/summary/788/40)

1. **Texas State University’s Wittliff Collections now home to vast Tejano music archives**

HIDE CAPTION

The Ramón Hernández Tejano music collection, which was recently acquired for $150,000 by The Wittliff Collections at Texas State University, includes memorabilia highlighting the career of Little Joe Hernández. [Photo: Courtesy of The Witliff Collections]

HIDE CAPTION

Stage outfits are some of the items in the vast Tejano music collection that The Wittliff Collections at Texas State University has recently acquired. [Photo: Courtesy of The Witliff Collections]

HIDE CAPTION

The Ramón Hernández Tejano music collection, which was recently acquired for $150,000 by The Wittliff Collections at Texas State University, includes memorabilia highlighting the career of Little Joe Hernández. [Photo: Courtesy of The Witliff Collections]

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HIDE CAPTION

The Ramón Hernández Tejano music collection, which was recently acquired for $150,000 by The Wittliff Collections at Texas State University, includes memorabilia highlighting the career of Little Joe Hernández. [Photo: Courtesy of The Witliff Collections]

Next

**By****Nancy Flores**

Posted Oct 7, 2018 at 5:41 PMUpdated Oct 8, 2018 at 9:31 AM

One of the largest known collections of Tejano music materials and memorabilia has found a new home at the Wittliff Collections at Texas State University.

The Wittliff, known for its collection of materials from authors and artists whose work focuses on the Southwest, spent $150,000 to acquire the archive of renowned musicologist and San Antonio-based collector Ramón Hernández.

For more than 35 years, Hernández built an extensive collection that includes more than 100 boxes of historic photographs, vintage concert posters, rare recordings, sheet music and one-of-a-kind stage outfits of legendary artists like Little Joe Hernández and Selena Quintanilla Pérez, as well as others belonging to unsung heroes in the Tejano music world.

“It’s a treasure trove,” said Hector Saldaña, curator of the Texas Music Collection at the Wittliff. “The Mexican-American experience is still being discovered, and, musically, it has not been given the most in-depth look.”

At 77 years old, Hernández said he feels peace of mind that his life’s work preserving the history of this Texas-based music genre will soon be accessible to the public and available for research. Many of the items in the collection date back to the beginnings of the Tejano art form.

“These Latin music artists are worthy of preservation and serious study,” Saldaña said. “Tejano music, love it or hate it, has deep and sophisticated roots.”

Hernández, whose career has included working as a publicist, writer and photojournalist covering Tejano, orchestra and conjunto music, said that the lack of documentation of the music originally led him on a personal quest to fill that void.

Early in his career, when Hernández had a hard time finding out where to catch Tejano music shows, he launched a Hispanic Concert Hotline. Music fans could call in and find out about all the latest acts and where they were playing.

“What he did just out of determination is impressive,” Saldaña said. “He has a love for the music and personal relationships to many of the artists.”

One of Hernández’s most treasured items in the collection is a photograph he shot in 1988 while traveling as a photojournalist with a young Selena. It captures a moment, he said, when she curled up in her sleeping bag on the floor of the band bus. Selena felt sick on that night in Grand Prairie, Hernández said, but still went out on stage to perform.

Looking at the photo now, he said, makes him feel shaken. “That night, she was resting peacefully, and now she’s resting in peace,” Hernández said.

The collection includes many hidden stories that Saldaña said offer a lot of roads for researchers to follow. Among the most impressive materials for the curator are some items from under-the-radar musicians and songwriters throughout history who might have not skyrocketed to fame but still contributed greatly to the soundtrack of Texas.

Last fall, the Wittliff presented the exhibit “Legends of Tejano Music” featuring highlights from Hernández’s archive, and it will continue to tap into the rich collection for future exhibits and books now that it owns it. The Hernández archive is the latest acquisition for the newly formed Texas Music Collection at the Wittliff, which also includes archives from Willie Nelson, Jerry Jeff Walker and Asleep at the Wheel.

“The Wittliff has always been about preserving the creative legacy of the Southwest,” said David Coleman, the Wittliff Collections director. “Tejano music is American music and is a large part of our region’s artistic legacy.”

<https://www.statesman.com/news/20181007/texas-state-universitys-wittliff-collections-now-home-to-vast-tejano-music-archives>

1. **Research Management: Zotero Improves PDF Retrieval with Unpaywall Integration to Retrieve Open Access Versions of Articles**

Filed by [Gary Price](https://www.infodocket.com/author/gprice/) on October 10, 2018

Making online research easier, faster. Here’s a NEW example.

From [Zotero:](https://www.zotero.org/blog/improved-pdf-retrieval-with-unpaywall-integration/)

As an organization dedicated to developing free and open-source research tools, we care deeply about open access to scholarship. With the latest version of Zotero, we’re excited to make it easier than ever to find PDFs for the items in your Zotero library.

While Zotero has always been able to download PDFs automatically as you save items from the web, these PDFs are often behind publisher paywalls, putting them out of reach of many people.

Enter [Unpaywall](https://unpaywall.org/), a database of legal, full-text articles hosted by publishers and repositories around the world. Starting in Zotero 5.0.56, if you save an item from a webpage where Zotero can’t find or access a PDF, Zotero will automatically search for an open-access PDF using data from Unpaywall.

[Clip]

Zotero can also now take better advantage of PDFs available via institutional subscriptions. When you use “Add Item by Identifier” or “Find Available PDF”, Zotero will load the page associated with the item’s DOI or URL and try to find a PDF to download before looking for OA copies. This will work if you have direct or VPN-based access to the PDF. If you use a web-based proxy, only open-access PDFs will be automatically retrieved using this new functionality, but you can continue to save items with gated PDFs from the browser using the Zotero Connector.

https://www.infodocket.com/2018/10/10/nice-research-management-zotero-improves-pdf-retrieval-with-unpaywall-integration/

UCLA Library launches international initiative to save at-risk cultural heritage materials

Charitable fund Arcadia gives $5.5 million to support Documenting Global Voices

Dawn Setzer | October 09, 2018

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The UCLA Library has launched Documenting Global Voices with a $5.5 million grant from Arcadia, a charitable fund of Lisbet Rausing and Peter Baldwin. This ambitious new international initiative will preserve at-risk cultural heritage materials and make them publicly available online on a UCLA-hosted website.

Through Documenting Global Voices, the library will award grants to archives and cultural heritage organizations around the world. The program will focus on regions with limited capacity for preservation and where archival materials may be in danger of being lost.

“Arcadia’s visionary funding for Documenting Global Voices enables the library to directly support UCLA’s mission to create, disseminate, preserve and apply knowledge for the betterment of our global society,” said Ginny Steel, Norman and Armena Powell University Librarian. “We are deeply grateful to Arcadia not only for this gift but for its exemplary leadership in preserving cultural heritage and promoting open access.”

Documenting Global Voices complements the British Library’s Endangered Archives Programme, also funded by Arcadia, which provides grants to preserve materials from the pre-industrial era. The new initiative’s contents will include rare and unique materials of historical, cultural and social significance dating from post-industrialization to the present.

“Modern history is often recorded in fragile and ephemeral sources, including born-digital materials. If they are not preserved and accessible, modern history writing will be limited to official narratives, eliminating dissenting voices. This program allows scholars, archivists and activists worldwide to protect and preserve at-risk modern archives that may otherwise disappear,” said Baldwin, co-founder and chairman of Arcadia.

Further information about this new initiative is available on the [Documenting Global Voices website](http://www.library.ucla.edu/documenting-global-voices). The first call for proposals opens December 1, 2018.

This project continues the partnership between the UCLA Library and Arcadia, which share a steadfast dedication to making recorded history freely and openly available. Arcadia’s support of the library includes gifts to develop the International Digital Ephemera Project, an initiative to digitize, preserve and provide public access to materials produced worldwide; publish open access monographs; and digitize and make openly accessible rare and unique manuscripts held by St. Catherine’s Monastery in the Sinai.

Founded by Rausing and Baldwin, professor of history at UCLA, Arcadia supports charities and scholarly institutions to preserve cultural heritage, protect the environment, and promote open access. Since 2002, Arcadia has awarded more than $500 million in grants to projects around the world.

The grant is part of the [UCLA Centennial Campaign](http://giveto.ucla.edu/the-centennial-campaign/), which is scheduled to conclude in December 2019 during UCLA’s 100th anniversary year.

http://newsroom.ucla.edu/releases/ucla-library-launches-international-initiative-to-save-at-risk-cultural-heritage