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Exhibits

Perkins Gallery
March/May
Sarah P. Duke Gardens—Hanes’ Dream,
Sarah’s Gift, our Treasure
To mark the Duke Gardens’ 75th anniversary, this exhibit explores topics such as the geological importance of the stone used to create the terraces, the work to save endangered plants, the significance of the Metasequoia trees, and the more recent work in association with Gardens for Peace. View a short video of the opening of the terraces in 1939 at the exhibit website at http://library.duke.edu/exhibits/gardens/.

May/August
Chinese Paintings from the Kingdom of Min
An exhibit that reveals the culture of China through literature and art. Books from the collections of the Duke University Libraries will be on display with paintings and books from the collection of Professor Emeritus Paul Wang. In an era of complex international relationships, this exhibit invites viewers to see China as a humanistic society as well as an influential economic and political power.

August/October
The Sea is History—Moun Kantè,Yoleros,
Balseros, Boteros
Four coordinated events: two exhibits, one at Perkins Library and the other at the Franklin Humanities Institute, and two related panel discussions to commemorate the hundreds of thousands of Dominicans, Haitians and Cubans who have left their homelands in fragile boats and rafts over the last three decades in search of better lives. The exhibit in the Perkins Gallery will feature books, photos and ephemera drawn from the collections of the Duke University Libraries, together with works of art made by the boat people themselves. The art is on loan from the collection of Holly Ackerman, Librarian for Latin America and Iberia, who is the curator of the exhibits. The Perkins exhibit and a program in September are co-sponsored by the Libraries, Franklin Humanities Institute, Vice-Provost for International Affairs, Center for Latin American and Caribbean Studies,

Sarah P. Duke

Photo by William Gedney
Global Studies Institute, Duke in the Andes, Atlantic Studies and the Departments of African and African American Studies, Romance Studies and Women's Studies. Professors Michaeleine Crichlow and Deborah Jenson are partners in planning the series of events.

**At the Nasher Museum at Duke**

*July/October*

*Beyond Beauty: Photographs from the Duke University Special Collections Library*

An exhibit featuring more than 80 original photographs, films, personal artifacts and rare published portfolios, many of which will be on view for the first time. The exhibition includes photographic material from the 1860s to the present selected from Duke’s Rare Book, Manuscript, and Special Collections Library by the curatorial team of Patricia Leighten, professor of Art, Art History & Visual Studies; Sarah Schroth, Nancy Hanks Senior Curator at the Nasher Museum; Karen Glynn, visual materials archivist at the Special Collections Library; and Margaret Morrison, a Duke student intern at the Nasher Museum.

**Special Collections Gallery**

*April/August*

*William Gedney & Paul Kwilecki: Seminal Collections from the Archive of Documentary Arts*

An exhibit featuring selections from two of the Archive’s major collections. The 50,000-item Gedney collection documents his work from the 1950s to 1989. Subjects include photographs of cross country road trips; rural New York; Manhattan; Brooklyn; rural Kentucky; hippies in San Francisco; composers; gay rallies and demonstrations; St. Joseph’s School for the Deaf; India; England; Ireland; France; and, a large number of nocturnal pictures. Paul Kwilecki’s black-and-white prints document life in Decatur County, Georgia, where he began as a self-taught photographer in 1960; he continues to work in the same locale today.

*September/December*

*Bathers: Photographs by Jennette Williams*

Jennette Williams, a fine arts photography instructor at the School of Visual Arts in New York City, has been selected to receive the fourth Center for Documentary Studies/Honickman First Book Prize in Photography for her platinum prints and color photographs of women at European and Turkish bath houses. The Center for Documentary Studies (CDS) at Duke University and The Honickman Foundation (THF), based in Philadelphia, co-sponsor this prestigious biennial prize for American photographers. The only prize of its kind, the CDS / Honickman First Book Prize competition is open to American photographers of any age who have never published a book-length work.

**Special Collections Biddle Rare Book Room Cases**

*April/June*

*Home Gardening for Love and the Kitchen Table*

Seed and nursery catalogs, almanacs, ‘how to’ books, and cookbooks tell a colorful story about the gardening of flowers, fruits, and vegetables in the U.S. Examples of women’s writing about gardening will also be featured in this exhibit.

*July/September*

*Highlighting Human Rights*

An exhibit drawn from the diverse materials making up the collections of the Archive for Human Rights at the Duke University Libraries.

Generally, the Special Collections and Perkins galleries are open Monday–Saturday, 9am–9pm, and 10am–9pm on Sunday. Visit [http://library.duke.edu/exhibits/](http://library.duke.edu/exhibits/) for more information or call 919.684.3009 to confirm hours.

**View the Libraries’ exhibits online at [http://library.duke.edu/exhibits/](http://library.duke.edu/exhibits/).**
Events

April 18

Wearing the Talk about Ethical Fashion


While researching socially responsible apparel manufacturing in Sri Lanka, Rachel founded School House, LLC, a “people friendly” fashion collegiate apparel brand. The Fulbrighter joined forces with fashion designer Colleen McCann over the Internet, and together they are now launching a 54-product collection at a number of U.S. universities—beginning with Duke. School House’s factory partner, JK Apparel, is the first living wage factory initiative in Sri Lanka and is supported directly through the sale of School House products.

Rachel felt the first stirrings of what became School House when she and classmate Haley Hoffman were planning DukePlays: the Party, which the Duke Libraries hosted in February 2007. Rachel said, “… absolutely, the idea definitely came to me as a result of the DukePlays party.”

Working with the theme “tradition never looked so good,” Rachel and Haley mounted an exhibit for the party of iconic Duke images drawn from University Archives and created an array of party favors that also paid tribute to campus life through the decades. Even Rachel’s party dress was inspired by the “tradition” theme. She said,

The reaction to my vintage Duke t-shirt dress from both current students and alumni made me start thinking about the collegiate market and the opportunities there were to improve design, product range, etc. Our “Green House” collection dresses are inspired by that first dress—each one is crafted from “recycled” Duke t-shirts...

The School House line will be introduced at Duke in a trunk show on Reunions Weekend. The trunk show will give fashionistas—and anyone loyal to Duke—an opportunity to learn more about the factory in Sri Lanka and the women who work there and see and buy School House clothes. For more information about School House, contact Rachel at Rachel@shopschoolhouse.com. Saturday, 18 April, 10:00am, Perkins Library, von der Heyden Pavilion. Co-sponsored by Alumni Affairs, Women's Studies, and the Duke University Libraries
Meet Michael Malone

Hillsborough author Michael Malone will read and sign copies of his newly published novel, *The Four Corners of the Sky*, at an event that will also be a celebration of the Rare Book, Manuscript, and Special Collections Library’s acquisition of his papers.

*The Four Corners of the Sky*, described as “a novel of love, sacrifice, and the inexplicable bonds that hold families together,” is Malone’s ninth. Earlier titles, in genres ranging from satire to mystery, include *Handling Sin* and *Time’s Witness*. Malone is also the author of short stories, an academic study of male sexuality in the movies, and plays and screenplays. In addition, he has written for the popular soap operas *Another World* and *One Life to Live*. For his work as head writer of *One Life to Live*, he won an Emmy. His other awards include the Edgar, the O. Henry Prize, and the Writers Guild Award. Malone has taught at Yale, the University of Pennsylvania and Swarthmore; he is currently visiting professor of the practice in English and theater studies at Duke.

The Malone Papers chiefly comprise drafts and galleys of his novels and other writings, personal and professional correspondence, and teaching materials. Also included are book tour and other promotional materials, videocassettes, audiocassettes, and digital files. To see a preliminary inventory, go to http://library.duke.edu/digitalcollections/rbmscl/malonemichael/inv/.

Thursday, 23 April, 4-6pm, Perkins Library, Biddle Rare Book Room

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Red Clay Rambler Bland Simpson to Entertain the Duke Friends

Teacher, writer, and musician Bland Simpson will provide the evening’s entertainment for the 2009 Friends dinner, playing the piano and reading from and discussing his books. The event will be held on Wednesday, 13 May, at the Duke Gardens’ Doris Duke Center. Members of the Friends of the Duke University Libraries should have received invitations to the event. If you did not receive an invitation but would like to attend—even if you are not a member of the Friends, contact Lizzy Mottern at lizzy.mottern@duke.edu or 919.660.5856.

Simpson has been on the faculty of UNC-Chapel Hill’s creative writing program since 1982 and served as the program’s director from 2002 to mid-2008. His books include *Heart of the Country, A Novel of Southern Music; The Great Dismal, A Carolinian’s Swamp Memoir; The Mystery of Beautiful Nell Cropsey, A Nonfiction Novel;* and *The Inner Islands: A Carolinian’s Sound Country Chronicle*.

A member of the Tony Award-winning string band the Red Clay Ramblers since 1986, Simpson has toured extensively in North America, Europe, the Middle East and North Africa and has also collaborated on, or contributed to several musicals: *King Mackerel & The Blues Are Running: Songs & Stories of the Carolina Coast; Diamond Studs; Hot Grog; Life on the Mississippi; Lone Star Love, The Merry Wives of Windsor, Texas; Tony-nominee Pump Boys & Dinettes; Cool Spring; Tar Heel Voices; Kudzu, A Southern Musical*; and three-time Broadway hit and special Tony Award-winning *Fool Moon*. In September 2002, Simpson worked with the Ramblers on a Waynesville, NC, preview of the Diane Coburn Bruning-choreographed ballet of their music, *Ramblin’ Suite*. The ballet premiered at the Fox Theater in Atlanta, 31 October-3 November that year. A second Ramblers ballet, *Carolina Jamboree*, developed and performed with the Carolina Ballet, premiered at Raleigh Memorial Auditorium in February 2005 and was broadcast by UNC TV statewide in early 2006. Carolina Ballet and the Red Clay Ramblers restaged this work in June 2008.

In November 2005 Simpson received the North Carolina Award for Fine Arts, the state’s highest civilian honor. He has also been recognized for his writing and music concerning state and regional heritage in North Carolina.
New Digital Collection Showcases the Arts

Video interviews with 20th century cultural icons Louise Nevelson, Oscar de la Renta, Avery Fisher, Romare Bearden and Marian McPartland, among others, are now available from the Duke University Libraries on iTunesU and YouTube.

The collection’s more than 100 interviews with leading artists, musicians, architects, designers, photographers, directors, actors, writers and art collectors were conducted by arts commentator Barbaralee Diamonstein-Spielvogel from the 1970s through the 1990s.

In informal conversations with Diamonstein-Spielvogel, the interviewees discuss their influences and philosophies, the development of their careers, and their work: designer Mary McFadden talks about her journey from her family’s Tennessee cotton farm to the world of fashion, and the New Yorker’s Brendan Gill argues against old critics judging the work of young playwrights.

The interviews preserved in the Diamonstein-Spielvogel Video Archive can be found online at http://library.duke.edu/digitalcollections/dsva/ in addition to YouTube and iTunes U.

“The Diamonstein-Spielvogel Archive is a treasure trove for anyone interested in the arts, design, and architecture,” said Scott Lindroth, vice provost for the arts and professor of music at Duke. “Hearing Chuck Close, Frank Gehry and others speak about their work in early stages of their careers is fascinating given their subsequent development, and now that the archive is available online we can all draw inspiration from their insights.”

Diamonstein-Spielvogel conceived, produced and directed the interviews, most about 30 minutes in length, for seven series that were originally broadcast on network and cable television. She donated the tapes to the Duke Libraries and also gave copies to the Library of Congress.

In the few months that the interviews have been available on the Web, they have already attracted many viewers. From September 2008 through January 2009 there were 1,441 downloads from iTunesU and an additional 764 previews (watching without downloading); there were 16,412 views on YouTube from mid-December through the first week in February.

A Midwife, a Librarian and the North Carolina State Legislature

Midwife Jane Arnold practices through the OB/GYN Department at the University of North Carolina School of Medicine and UNC Healthcare. Laura Micham, director of the Duke University Libraries’ Sallie Bingham Center for Women’s History and Culture, is one of her patients. At a recent appointment, Laura and Jane fell into conversation about a project Jane was engaged in. Jane and several of her colleagues were doing research on the history and current state of midwifery in preparation for a presentation to the North Carolina State Legislature. Their goal was to educate legislators about what midwives do and how the midwifery model of care contributes to positive maternal, fetal, and newborn health outcomes in the state of North Carolina and nationally. Laura told Jane about collections at the Bingham Center that document the history of midwifery and other aspects of the women’s health movement. “She was intrigued,” Laura said, “and asked if I would work with her on the presentation.”

Because Laura is also women’s studies librarian for the Duke University Libraries and selects materials for the Libraries’ general collections, she was able to identify a wide range of resources in addition to special collections that could support the project. Laura said, “I was happy to help with research on statistics, images, and basic information about the profession of midwifery.”

After reviewing a selection of materials at the Bingham Center, Jane decided that focusing on midwifery’s present and very recent past would be the best approach to take with the legislators. However, she was so inspired by the Center’s holdings that she has decided to propose a Grand Rounds presentation at the UNC Hospital on the history of midwifery that would be informed by Bingham Center collections as well as the holdings of other area libraries. Laura said, “I look forward to working with Jane and her colleagues on this endeavor and welcome it as an opportunity to collaborate with librarians at UNC to promote a tremendously worthy profession and give back to a group of women who have made an enormous difference in my life.”

See www.library.duke.edu for more library news.
Knowledge Bytes
Internet Sites Selected for the Readers of Duke University Libraries

The Pew Center on the States: Trends to Watch
http://www.pewcenteronthestates.org/trends.aspx
Change is upon us, both at the Libraries—as this issue of the magazine relates—and in the United States. To provide some insight into the nature of future national and state issues, the Pew Center on the States has created a “Trends to Watch” site for policymakers, public officials, and the general public. The site’s homepage presents an overview related to eight major economic, technological, social, and environmental trends and issues likely “to be profound determinants of the prospects of states in the next 10 years.” These issues include migration patterns (“The Big Sort”), liabilities (“Bills Coming Due”), and climate change (“Green Wave”). Visitors can click on each of these eight major trends and issues to retrieve thematic and interactive maps, data tables, and press releases. Additionally, visitors can compare all of the 50 states via handy and easy-to-read charts and graphs. The site is cleanly designed and easy to navigate. Visitors who want to be alerted to additions to the site can sign up for the Center’s weekly online newsletter and its RSS feed.

2010 Census [pdf]
http://www.census.gov/2010census/
Short forms, long forms, Alaska Native, and so on. Any way you look at it, the United States Census is a complicated and fascinating feature of our national life. As dictated by the U.S. Constitution, the census is taken every ten years through a process that is evaluated almost constantly. Recently, the U.S. Census Bureau created the 2010 Census site in order to inform the general public about the upcoming census. Visitors to the page can read about census updates and statistical modifications and see the timeline for the 2010 census. The site also contains links to data from previous censuses, and a fun “Did You Know?” section. Interested parties can also look at the current U.S. population, learn about part-time job opportunities with the Census Bureau, and scan frequently asked questions. Rounding out the site are census data from 1990 and 2000, a population finder that allows users to find the population of any area or zip code, and a map of population density.

Periodical Historical Atlas of Europe
http://www.euratlas.com/
This seventh edition of the Periodical Historical Atlas of Europe, available in English and French, is a project of Christos Nussli. It consists of maps “depicting with accuracy the states of this continent on the first day of each centennial year from AD 1 to AD 1700.” A legend helps users understand each of the maps, which are presented as expandable thumbnails. The site also links to a bibliography and maps from De Imperatoribus Romanis: An Online Encyclopedia of Roman Emperors. Though the site functions in part as an advertisement for Nussli’s CD version of the atlas, it is nonetheless a useful stop in its own right.

OneLook Reverse Dictionary
Everyone has had the frustrating experience of not being able to remember a particular word or phrase. Fortunately, there is now the OneLook Reverse Dictionary website that is a remedy for this situation. Essentially, a user enters a concept into a search engine and receives a list of pertinent words and phrases. For example, typing in “joy from the pain of others” returns over one hundred results, including “schadenfreude.” The site offers several additional options, including searches for related concepts, the foreign translation for a word, or basic identifications. Perhaps the most important function of the Reverse Dictionary is that users (if they are so inclined) can also use the database to solve crossword puzzle clues.

Thanks to the Internet Scout Project (Copyright Internet Scout Project, 1994-2009. http://scout.cs.wisc.edu/) for identifying these sites. If you would like to recommend a Web site for inclusion in a future issue of Duke University Libraries, contact Joline Ezzell at joline.ezzell@duke.edu.
The Center for Instructional Technology Celebrates

A Decade of Progress

Yvonne Belanger

Since its founding in January 1999, CIT has increased innovation in University classrooms by providing training and project assistance to over 1000 Duke faculty, responding to thousands of inquiries, awarding over 170 grants and playing a leading role in several major university initiatives.
he Center for Instructional Technology (CIT) and the Duke Libraries have much to celebrate about the Center’s first ten years. Since its founding in January 1999, CIT has increased innovation in University classrooms by providing training and project assistance to over 1000 Duke faculty, responding to thousands of inquiries, awarding over 170 grants and playing a leading role in several major University initiatives. CIT’s reach has also extended beyond the Duke community through publications, presentations and collaborations that have raised the University’s profile and enabled other institutions to benefit from innovation and lessons learned by faculty at Duke.

Duke established the Center for Instructional Technology (CIT) in response to one of a number of recommendations made under a “Strategic Plan for Information Technology in Teaching and Learning.” CIT’s founding director Lynne O’Brien came to Duke from Brown University where she was a member of the faculty and manager of instructional computing services. O’Brien’s experience as a faculty member has given her significant insight into the best ways to connect with Duke faculty while building strong relationships to clearly articulate and advocate for their needs with the University’s senior leadership.

Over the past decade, CIT has worked collaboratively with partners in departments and schools across Duke to provide faculty with the tools and services that would enable them to harness the potential of the latest technological applications for teaching and learning. “CIT was an invaluable resource and collaborative partner in the effort to promote the effective use of instructional technology inside and outside of the classroom,” reflected Robert Thompson, professor of psychology and neuroscience who served as dean of Trinity College from 1999-2008. Long-time CIT Advisory Board member and Distinguished University Service Professor Len Spicer said, “Through the seed money that [CIT] put into a number of initiatives, excitement and energy is conveyed from faculty to faculty…from one classroom to another and one discipline to another. There’s no doubt that CIT and its programs have increased technology awareness and perspectives of how technology can be used effectively in classrooms across campus.”

“...when I saw the facilities at the Link during my ‘new faculty’ orientation, I knew I wanted teach there. Little did I know that the technology and equipment would be equally matched by the exceptional quality and professionalism of the librarians and support teams at CIT. They introduced me to the technology and created outstanding presentations tailored specifically for each of my two courses ...[and] created Library Guides for my Blackboard sites that were also uniquely tailored to meet my course needs. My experiences working with CIT have been terrific.”

— Jen’nan Read
Associate Professor of Sociology and Global Health
The First Step: From Chalkboard to Blackboard and Beyond

One of CIT’s first challenges was to provide faculty with an easier way to create course web pages. The solution was the system now known as Blackboard, which CIT implemented in partnership with Arts & Sciences Computing and the Office of Information Technology. From fewer than 150 course web sites in the first semester, Duke’s Blackboard system has expanded to include a majority of undergraduate courses, with over 3200 active course sites every year. “I think CIT has made a big difference for undergraduate education and has improved the classroom experience immensely by helping faculty move from home-grown systems into the common platform of Blackboard,” said CIT Advisory Board member Spicer. While many faculty use Blackboard to create and manage course web sites with little or no assistance, for those who do need help or want ideas, CIT offers a range of options to accommodate faculty needs, including online tutorials, custom workshops and even personal office visits.

As the types of technology used in the classroom have changed, so have the ways that Blackboard is used to support teaching and learning. In the beginning, faculty used it primarily to share their syllabi, post announcements and send email messages to students. Now, many faculty routinely also use Blackboard to collect electronic assignments, offer students self-graded practice quizzes, share lecture recordings, and provide a space for student-student and faculty-student interaction through the use of blogs and wikis. Blackboard course sites often give students access to rich multimedia course materials such as images, audio and video as well as library resources such as electronic course reserves. In the spring 2008 semester, all Blackboard course sites were enhanced with Wimba Voice tools, enabling faculty and students to capture and share audio recordings directly within their course websites.

Working with campus partners to support Blackboard and assist faculty in using this tool is only one segment of CIT’s activities. From its beginning, CIT has put considerable emphasis on increasing awareness among faculty of the broad range of instructional tools and encouraging faculty to think creatively about how to use them to address teaching challenges and achieve their goals in the classroom. Each year CIT sponsors dozens of workshops and other events where faculty can learn about these tools from CIT staff and colleagues who have tried them. The CIT programming culminates annually with an instructional technology showcase that attracts hundreds of faculty and staff eager to share their success, inspire their colleagues and learn from peers.

The Rise of Multimedia and Collaboration

Audio and video have both played important roles in the classroom for decades, but the cassettes and VCRs prevalent in the late 1990s have all but disappeared from Duke classrooms. Addressing needs articulated by faculty for better ways to share multimedia via the Web, CIT launched a streaming media server pilot in the spring of 2001; this pilot evolved into a robust service that is now managed by the University’s Office of Instructional Technology. Duke students and faculty have come to rely on streaming media as well as an array of other tools for creating and sharing multimedia course content.

The University’s 2004 iPod project, which led to the current Duke Digital Initiative, greatly increased faculty use of audio and video and heightened their awareness of the ways in which creating and collaborating with rich media could enhance learning. Digitized images, audio, and video have become common teaching tools in Duke courses. Laptops
and multimedia wireless mobile devices give students and faculty access to audio and video from virtually anywhere. Students are no longer passive consumers of multimedia; in many courses they also employ audio and video to capture content, share, and collaborate. iPods, web-based audio recording tools, and, most recently, tiny Flip cameras are used in nearly every discipline. Lab facilities are still in high demand for class meetings and high-end computing, but individual students no longer need to go to labs to complete homework assignments requiring audio and video recording. Music and film enrich an array of courses. Audio and video production are also common activities in courses such as second language learning, writing-intensive courses where students and faculty frequently exchange recordings of feedback, and the many courses where students conduct interviews and gather field notes.

Vicki Russell has embraced these web-based devices and other new tools. As director of the Writing Studio and a faculty member, Russell has worked with CIT on a range of projects to support her classroom teaching and enhance the services offered by the Writing Studio. “I find myself intrigued and energized by the myriad of possibilities available—from Blackboard and Wimba, to iPods, Flip videos, and most recently virtual worlds,” said Russell. “I appreciate the opportunities CIT provides me for training, support, and networking, as well as grant support for innovative projects. I particularly admire the overall attitude CIT has towards technology—that it is not the El Dorado but does offer tools for measured and thoughtful ways to achieve certain learning objectives.”

Innovator, Matchmaker, Navigator

The Center for Instructional Technology uses a variety of strategies to support teaching and learning and promote innovation. Some projects receive financial aid, but most of the Center’s assistance takes the form of consulting, advising in course planning, and helping faculty navigate the network of campus resources and services to find the tool or service that best meets their needs. The CIT staff also provides guidance to faculty interested in web-based technologies such as Flickr, YouTube, or Google Earth, showing them how these freely available tools can be used effectively in the classroom.

In addition to funding innovative projects and faculty development, the Center operates a lab where instructors have access to a range of technologies that might not be available in their home departments. The CIT Instructional Technology Lab, opened in the fall of 2000, provides tools and support for digitizing text, audio and video as well as an inventory of equipment that faculty can take out on short-term loans to “play” with. Examples of equipment currently available for exploration include GPS devices for combining geospatial data with images to create visualizations and a 3D SpaceNavigator for interacting with three-dimensional virtual environments. By experimenting with the Lab’s equipment, faculty learn whether or not the devices have any potential for use in the classroom. The Lab, located in the Bostock building of the Perkins Library complex, is also a venue for workshops, training and consulting.
The Center also spreads innovation by connecting faculty across departments and schools when they share the same challenges. Providing opportunities for faculty to learn from one another and encourage each other to try new ideas and tools has proven to be one of CIT’s most effective strategies for disseminating innovation. Faculty gather to share tips and strategies on teaching with tablet PCs or meet for lunch to discuss effective methods for online teaching.

The Center’s support for different faculty communities has ranged from assisting with logistics and identifying common interests to giving faculty stipends for more formal long-term efforts. An example of these long-term faculty collaborations can be found in one of CIT’s most popular and successful initiatives, the Instructional Technology Fellows program. Since the inception of the Fellows program in 2002, seventy-five faculty have participated. Fellows work together in one of several ways: as a cohort for anywhere between a semester and an entire academic year on individual projects; in a series of sessions clustered around a theme; or as a group within a discipline working together on a joint project. In 2008-09 CIT has supported two separate groups of faculty fellows—one focused on teaching in flexible learning spaces and another on integrating student video production projects into their courses.

**CIT Collaborations with Library Colleagues**

Making the Center for Instructional Technology a department within the Duke University Libraries has contributed to the Center’s effectiveness. As technology has become a more integral part of the academic life of Duke’s faculty and students, CIT’s academic consultants and librarians have found increasing opportunities for collaboration. “The campus-wide process that led to creation of CIT was a recognition and validation of the role that the library plays in the technological life of the campus,” said David Ferriero, university librarian at the time of CIT’s founding. In recent years, librarians and CIT consultants have frequently worked together to explore the implications of new hardware and software tools for the classroom and the library. CIT academic technology consultants and librarians have investigated the ways in which the mobile devices many students and faculty bring to campus could provide access to library resources and services. Using a Sony e-Reader from CIT’s lab, librarians and CIT shared ideas about how students and faculty could use the new generation of e-book readers to view electronic text and other digitized materials. Exploratory equipment from CIT has also supported recent trials of roving reference services with iPhones and ultramobile PCs.

CIT staff and librarians also collaborate directly in their support of Duke courses. In Associate Professor Jen’nan Read’s Sociology 161, “Social Determinants of U.S. Health Disparities,” librarians Joel Herndon and Linda Daniel worked with CIT consultant Shawn Miller to provide students with technology training and library resources in support of student projects. Students in Professor Read’s course used a variety of technologies to successfully combine maps, census data and other research about Durham in their study of health disparities in the local community. Miller recalled, “When I first met with [Dr. Read], she wanted to know about possible uses of census data and maps for her students’ projects—so I brought Joel [Herndon] into the conversation…Linda [Daniel] was already building a LibGuide for Jen’nan.” Miller’s experience using visualization tools was combined with Herndon’s data skills and Daniel’s subject expertise to provide broad-based support for the students’ projects. “I think this kind of synergy is really what we’re aiming for when we pull together different resources to make a project something much better than what we perhaps might have been able to do on our own,” said Miller.
Although CIT is based at Perkins Library, its services are not confined to the building. The staff travels around the campus, taking events to departments and visiting faculty offices to offer one-on-one consulting and training. CIT staff also gather groups of faculty in departments and schools to shape the development of new services and to evaluate existing ones. In recent years, these groups have provided feedback on everything from CIT grant offerings, tools offered by Blackboard, and the success of strategic projects such as the Duke Digital Initiative.

**Partnerships Within and Beyond Duke**

The growth of CIT’s programs and impact has been fueled not only by library connections but also the Center’s involvement in University initiatives and partnerships across campus. When a library endowment offered an opportunity to strengthen partnerships with local schools, CIT’s strength in both pedagogy and outreach made the Center the ideal home for the new PepsiCo K-12 Technology Mentor Coordinator. The Foreign Language Technology Services group in Arts & Sciences, established separately from CIT, ultimately joined with the Center and now functions as its Instructional Media and Language Technology Services group. This merger has resulted in better interdisciplinary connections and the ability to share staff and resources across the language labs and CIT lab. The success over the past four years of the Duke Digital Initiative has also resulted from productive collaborations between CIT and other Duke staff as well as external partners such as Apple and other vendors. These programs, in turn, have shaped the direction and growth of CIT.

CIT has also enjoyed a long and fruitful partnership with the School of Medicine’s Clinical Research Training Program (CRTP). Through synchronous interactive videoconferencing, CRTP delivers courses simultaneously to learners at Duke and at the National Institutes of Health headquarters in Bethesda, Maryland. Over the past five years CRTP and the Center for Instructional Technology have pooled resources to fund joint positions that support the shared needs of both groups in instructional design and program evaluation. “The success enjoyed by the CRTP over the last decade…would not have been possible without our incredibly productive relationships…with the director and staff of Duke's Center for Instructional Technology,” said William Wilkinson, executive director of CRTP.

**The Road Ahead**

As the Center for Instructional Technology enters its second decade, it continues to support the academic mission of Duke University by helping instructors find innovative ways to use technology to achieve their teaching goals. Exciting developments in multimedia, mobile devices, and the next generation web of visualization and collaboration tools will present plenty of new opportunities in coming years for CIT and the faculty they support. University Librarian Deborah Jakubs said, “The Libraries value the opportunity to further innovation in teaching and learning through CIT’s diverse initiatives that advance Duke’s technological capacity.”

Assistant Professor of the Practice Jeffrey Forbes from Computer Science participates in a 2007 panel presentation with colleagues from the Pratt School of Engineering, describing their year-long CIT fellowship to explore tablet PCs. “Just having people with similar interests come together to talk about pedagogy and instructional technology is extremely valuable,” commented Forbes.

Yvonne Belanger is the head of program evaluation for the Center for Instructional Technology.
Those of us fortunate enough to attend or be associated with Duke are particularly lucky because the school (through its leaders) has been committed from its inception to doing things differently. In his inaugural address as the first president of Trinity College in 1910, William Preston Few spoke about the need for the University to take the lead in changing to suit the new conditions of the post-Civil War era, to produce graduates of “efficiency and trustworthiness” and to break from the “chaotic educational conditions” that had hindered the South. Few’s vision of Duke becoming a national force in education and civic life while maintaining its own identity (including eschewing “bigness”) was echoed years later when Terry Sanford, in his 1984 valedictory address as president, spoke of Duke’s commitment to pursuing “outrageous ambitions.”

We alumni are torn between wanting the University to pursue those “outrageous ambitions” while also wishing it to remain as it was during our own student years. Sometimes we cling to what we experienced not because it was good or even pleasant, but because that

The Duke Libraries:
“A Change Will Do You Good”
A Personal Reflection

Harsha Murthy

Everywhere you hear it, read it, see it: Change. Whether we embrace it, fight it, worry about it, or do our best to ignore it, change is going on all around us every day. Nowhere is this truer than on college campuses. With each incoming class there is a new pattern of faces and characters, a kaleidoscope of ambition and high-jinks, of potential and achievement. At their best, universities challenge students and then send them into the world transformed, prepared to realize their dreams.

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The Duke Libraries: “A Change Will Do You Good”
A Personal Reflection

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is how we remember it. The very immutability of our alma mater is a source of comfort because there is so much else that we can’t hold onto—or keep from changing.

This inextricable tension between change and tradition at Duke has found its most tangible and visible manifestation in the Perkins Project, a phrase that inadequately describes the multi-phase, multi-year expansion and re-envisioning of the Duke University Libraries on West Campus. Since the 2005 opening of the Bostock Library and the von der Heyden Pavilion, followed by the 2006 re-making of the first floor of Perkins Library, the University has been engaged in transforming the meaning of the university library, what it is and what it can be in the life of the institution. In so doing, our University has re-established the centrality of the library as the focal point for the institution’s mission of promoting teaching, research, scholarship and even tolerance and community. It is convenient to speak of the new Perkins Library complex (Perkins, Bostock, and the von der Heyden Pavilion) as a place, focusing solely on the attractive buildings and their elegant furnishings. However, the more fundamental change has been in how people at the University engage with each other inside and outside the spaces.

First, it is worth remembering what Perkins Library was to so many of us who graduated from Duke before this transformation occurred. It is fair to say, I think, that it was an afterthought: a necessity but not something to celebrate or even much remember. The impression began with that first visit to Duke. I don’t recall any campus tour guide taking students into Perkins. With a wave of the hand, the guide would say (if anything), “This is our library,” and then she would move forward down the Quad, pointing to the Medical Center entrance and making the quick U-turn past Allen Building and on to the more attractive features of the residential side of West Campus, where the benches were filling with easy-going undergraduates relaxing on a spring afternoon. Yes, the library was an afterthought.

It was not the first place (or maybe even the last place) most of us would cite if asked about our favorite places while we were at Duke. I can remember retreating there, as did my fellow undergraduates, during reading periods and final exams, more to escape the relative chaos of...
The Perkins of yesterday was a place to be alone. You went there to escape contact with other students so you could write your paper or cram for your exam or read the reserved book your professor had set aside.

Yet, I don’t want to say that the old Perkins lacked any charms. There was a mystery about the stacks, and in their decrepitude they evoked a sense of communing with deeper gods of academia. The stacks and the Gothic Reading Room both conjured up the romance of libraries. These were the trappings of tradition that many of us wanted from our college experience and which we got in full measure. One actually could smell in the mustiness of the volumes, the history of scholarship, what Professor Linda Orr referred to in a 2006 Duke Magazine article as the “smell of book perfume.” The Perkins of yesterday was a place to be alone. You went there to escape contact with other students so you could write your paper or cram for your exam or read the reserved book your professor had set aside.

To come back to the library today is to have a completely different experience. I have referred to the library’s transformation as “extreme makeover, the University edition” (referring to the television program that takes the small, inadequate and usually dilapidated home of a struggling family and razes it to the ground before putting up a brand new home, replete with the latest appliances and interior design razzle dazzle). The most obvious change is the proliferation and ubiquity of computer technology and how its intrinsic portability has altered our relationship with information. Virtually every student carries a computer; digital video kits, iPods and cameras are common classroom tools. So, why with all the easy access to information from almost anywhere, would a student want to be at the library? Because the space is invigorating and because it creates community around the academic experience.

The new Perkins Library inspires its users to be part of something larger than their individual classes and assignments. The transformation of the buildings has created a library where students and faculty want to be. I recently walked through the Link, the teaching and learning center on lower level one of Perkins, and marveled at a space full of classrooms outfitted with all sorts of technology and furniture that is bright and moveable. I learned that students can participate in video conferences, that teachers can project and manipulate image files for neurobiology or cathedral construction on the classrooms’ electronic screens or diagram schematics on whiteboards. I stopped to speak with a student in one of the breakout rooms who said she was working with two of her classmates on a business plan and profit-and-loss statement for one of their finance courses. I don’t recall having any such collaborations during my undergraduate years!

At the new Perkins Library, students come to collaborate, to check out books, to use databases and to seek the assistance of librarians—and they are there during the day and all through the night. And students also are choosing the library as a place to spend time to study, to write their papers, or to read—all activities they could do elsewhere. Moreover, spaces like the von der Heyden Pavilion, with its coffee shop/café, create an informal atmosphere that is different from the solitude of “hard scholarship” and the structure of the classroom. I am pleased on my visits to the campus to see students meeting with faculty members or administrators in the Pavilion. Where talking might have elicited “shushing” long ago, the new library hums with the sounds of collaboration, laughter and gentle snoring (which happens in the
The new Perkins Library inspires its users to be part of something larger than their individual classes and assignments. The transformation of the buildings has created a library where students and faculty want to be.

oh-so-comfortable chairs of the reading rooms and will probably continue as long as Duke students “work and play hard”).

When I speak to recent Duke graduates about the library, I am delighted to hear universal praise. I understand that the library is now the second or third most visited spot on campus (after the Chapel and Cameron Indoor Stadium). Indeed, in a Duke Admissions website poll asking students about their favorite places at Duke, several locations in the library were on the list. The library is now a place in which to see and be seen! I also understand that student tour guides now regularly take visitors and prospects to the library, announcing proudly “This is our library.”

There is an especially beautiful view from a fourth floor reading room in the Bostock building. From one side you can look through a glass wall down into the Carpenter Reading Room on the third floor. But if you turn in the other direction, looking out through glass that is a perfect Duke blue, you see the Divinity School and the Chapel. From another window you see the Center for Interdisciplinary Engineering, Medicine and Applied Sciences (CIEMAS) and the Duke Forest further south. When the sun comes through those windows, it is easy to understand the unity of the vision of Duke’s founders.

The transformation of Perkins Library is being guided by a dedicated group of administrators, faculty members, librarians, alumni and architects who understand that they are doing more than changing the library's physical footprint: they are also enlarging the library's role on campus.

I am hopeful that the last phase of the Perkins Project, the renovation of the original 1928 and 1948 library buildings on West Campus, will get the same degree of support—financial and institutional—that created the Project’s early successes—the Bostock Library, the von der Heyden Pavilion, and the transformation of the 1968 building. This last phase, the Cornerstone Phase (the cornerstone for the University is visible on the front of the 1928 library building) will bring renewal and change to the part of the library that houses its most distinctive collections in the Rare Book, Manuscript, and Special Collections Library and Duke's history in the University Archives.

The library may be the place on campus that best exemplifies that combination of efficient learning and collaboration in the development of civic character that William Preston Few spoke about. We strive to be exposed to great ideas and great people and to be inspired enough to find the way to best realize our individual dreams. At the Duke University Libraries, we are changing the buildings to reveal the greater truths about learning communities that lie within.

Harsha Murthy T'81 is a member of Duke's Library Advisory Board. He lives and works in New York City and Washington, D.C.
Preserving Scholarship in a Digital World

Consider: The coolest thing to be done with your data will likely be thought of by someone else.

by Cara Bonnett
That’s the idea driving Paolo Mangiafico to explore new methods for managing and archiving the deluge of digital information at Duke. Mangiafico, formerly on the staff of the Duke Libraries, is the University’s new director of digital information strategy. His mission: to make sure Duke’s vast and varied digital output—from course Web sites and dissertations to wikis and raw scientific data—will be available to future scholars to use in ways we can’t currently imagine.

“The academy is based on building on the work someone has done before you,” Mangiafico said. “We need to provide incentives for people to share data, help other people get to that data and mash it up, and make sure the stuff persists over time. Someone might not think to do those mash-ups until twenty years from now.”

Mangiafico’s efforts—one element of a new University initiative funded in part by a Mellon Foundation grant (see sidebar this page)—are aimed at developing not just a digital attic, but a technological infrastructure and set of policies that will add value to researchers’ current work. The endeavor also stirs up some sticky issues, such as how to turn research data into “knowledge in the service of society” with greater efficiency and how to reward digital collaboration in an academic environment.

Because the traditional tenure system is still tied to print publication, researchers may feel especially protective of their data—despite the documented citation advantage of open access articles, said Kevin Smith, Duke’s scholarly communications officer. “There’s a mental roadblock: If I make the data available, will somebody else jump my claim, take my data and publish my article before I do,” said Smith, whose blog, http://library.duke.edu/blogs/scholcomm/, explores legal issues such as authors’ rights, copyright and fair use.

Despite these concerns, the open access movement has made progress nationally, with a 2008 mandate from the National Institutes for Health requiring scientists to submit finished papers to the PubMed Central database to allow public access. And there has been progress at Duke, too. This spring, the University instituted a requirement that all theses and dissertations be contributed to an open access

About the Digital Information initiative

What: The initiative is a joint project of the Office of the Provost, the Duke University Libraries and the Office of Information Technology. It has been funded in part by a $325,000 grant from The Andrew W. Mellon Foundation, in partnership with Dartmouth College.

Who: Paolo Mangiafico, who was named Duke’s director of digital information strategy last fall, will support the provost’s new digital information steering committee, to be made up of faculty, archivists, information technology staff and representatives from other areas of the university.

Next steps: The committee will begin discussions this spring about goals, priorities, policies and potential pilot projects. Mangiafico also plans to assemble an informal group of information technology, library and other staff to share best practices and work toward common approaches.

Beyond Duke: Duke and Dartmouth share an advisory group to guide development of a digital information strategy that can serve as a model for other institutions. The advisory group, which comprises university information technology directors, library directors and vice provosts from Duke, Dartmouth, the University of Chicago, Princeton, Yale, University of Virginia and Williams, met for the first time in December and plans to meet again this fall.
But there is further to go, said Ricardo Pietrobon, associate vice chair of surgery at Duke and director of Research on Research, a collaborative effort to maximize research productivity and patient outcomes. According to Pietrobon, inefficient access and distribution systems in biomedical research, for example, can mean a ten-year gap between publication of a clinical trial and implementation in clinical practice. “The more we can streamline that conversion of information to practice, the faster we can improve patient care,” he said.

Even at Duke, where the community is interested in sharing, coordinating parallel campus efforts can still be challenging. Systems are already in place to manage and preserve vital University records, such as Board of Trustee minutes, payroll records and student transcripts. And the University Archives works closely with the Office of News and Communication, for example, to preserve all Duke press releases and new multimedia content such as podcasts and “Duke on Camera” video clips.

However, while a 2006 survey of 120 interdisciplinary centers and 50 academic departments and programs across Duke identified a handful of existing digital repositories (see sidebar below), there are no long-term plans for management and preservation of “born digital” data such as electronic course catalogs or department newsletters, University Archivist Tim Pyatt said. “What worries me is the stuff I don’t know about—keeping track of the new content that comes up that doesn’t have that paper equivalent,” Pyatt said. “Hundreds of us are trying to find these solutions independently. We need to be thinking about this together, so we’re not spending multiple resources to solve the same problem.”

That’s where Mangiafico, who led the Duke Libraries’ first digitization projects in the 1990s, comes in. As more materials take on new life in the digital world—from Duke’s famed ancient papyri collection to past issues of Duke’s yearbook, the Chanticleer,—he wants the Duke community to think more strategically about what is worth saving and, for what is saved, how those digital assets might be used in the future.

“It’s hard to decide what’s important in advance, but the tools and infrastructure we build now need to factor in the long term,” Mangiafico said. Only through that kind of forethought and coordination can the University facilitate the kind of data-driven “mash-ups” that will fuel the next generation of unexpected collaborations. Mangiafico predicts: “With enough eyeballs, you make better discoveries.”

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**Online repositories at Duke**

Here are a few examples of existing campus repositories:

**Duke Law Faculty Scholarship Repository:** a full-text electronic archive of scholarly works by Duke Law faculty (http://eprints.law.duke.edu)

**Duke Student Portfolio:** an electronic archive of undergraduate student work (text, audio and video files), managed by the College of Arts & Sciences (https://portfolio.oit.duke.edu/index.jsp)

**DukeSpace:** a project of Duke Libraries and University Archives that provides access to electronic theses and dissertations, as well as selected University records (http://dukespace.lib.duke.edu/dspace/)

**MedSpace:** Duke Medicine Digital Repository, Medical Center Archives repository (http://medspace.mc.duke.edu/vital/access/manager/Index)

**Faculty Database System:** an electronic collection that includes faculty directory information, as well as curricula vitae and research (http://fds.duke.edu/db)
Staying Ahead of the Digital Avalanche

Part detective, part digital archaeologist. That’s how electronic records archivist Seth Shaw sees himself. He excavates data from 3½-inch floppy disks, digital camera memory cards, and hard drives circa 2000. A Nobel Laureate in economics even revealed his username and password to Shaw in order to donate his e-mail correspondence to the Duke Libraries.

And unlike the archivists of generations past who could set boxes of letters or old photographs aside for later cataloging, Shaw faces the twin ticking time bombs of technology obsolescence and “bit rot.” “When you stick papers in a box, you don’t have to go back and check every month to make sure they’re still there. You don’t assume the box is spontaneously going to die on you, like a hard drive might,” Shaw said.

Shaw is on the front lines of a new Duke initiative to preserve the “born digital” artifacts that might someday document the work of a future Nobel Laureate or help tell the story of campus life in 2009 when the University marks its 100th anniversary in 2024. His job highlights the uncertainty inherent in trying to ensure that the University’s most precious digital resources are preserved and usable beyond the short lifespan of current technologies.

In an effort to capture the first rough draft of Duke’s current history, for example, Shaw wrote his own computer program to copy seven years’ worth of multimedia files off servers and hard drives in the Office of News and Communication. He left with 211 gigabytes’ worth of University news and the knowledge that each passing day generates a new flood of digital data he can’t possibly hope to sift through, let alone store.

Meanwhile, Shaw also faces growing skittishness among prospective donors, who fear what one Duke student called the “promiscuous access” of online data sharing. “It’s one thing to have a box of papers on the shelf in the library that someone might pull down,” Shaw said. “It’s a whole different story if you donate your papers and someone could type your name into Google and find your files.”

In an era when the first draft of scholarship is written in wikis and blogs and researchers can store an entire career on a Flash drive, Shaw sometimes feels as if he’s trying to outrun an avalanche. “We’re trying to make preservation decisions in a foggy crystal ball,” Shaw said. “There is no future-proofing. We’ll always be trying to keep up with technology.”

—Cara Bonnett

Cara Bonnett is Managing Editor, News & Information, for Duke’s Office of Information Technology.
Celebrating and Preserving the Art of Documentary Filmmaking at the Full Frame Archive

Kirston Johnson

In the ten years since the founding of the Full Frame Documentary Film Festival, this organization has exhibited the most important contemporary documentaries from America and abroad. It has also created signature film series made up of new and vintage works which explored themes that have contributed to community discourse and have gone on to become hallmarks of international film exhibition. As documentaries play a vital role as witness and effectively comment on all aspects of society, the sum total of these works serves as an essential historical record of the last ten years. They reveal turbulent, changing times, a complex and powerful decade of events that have both shocked and inspired those who lived through them.

Nancy Buirski, Founder of the Full Frame Documentary Film Festival,
*The Power of Ten*, 2007 Full Frame Program

Born into Brothels, directed by Zana Briski and Ross Kauffman, won the 2004 Full Frame Audience Award and was Best Documentary Feature at the 77th Academy Awards.

Born into Brothels/Zana Briski

When the Full Frame Documentary Film Festival began in 1998 as the DoubleTake Documentary Film Festival, it changed Durham, North Carolina’s cultural landscape forever. During that first festival, a total of forty-five films were screened in three cinemas at Durham’s historic Carolina Theater. Three prizes were awarded to individual filmmakers for new documentaries and Albert Maysles and Michael Apted, pioneers of documentary filmmaking, were honored for lifetime achievement.

Within a few years the Festival had made Durham a mecca for documentary filmmakers and film lovers from around the world. Now, more than a decade later, close to one hundred films are screened every April during the four-day Festival and between ten and twelve prizes are awarded for new documentaries made by both U.S. (including several from NC) and international filmmakers. The Festival also continues to present career awards to established filmmakers who have made
significant contributions to the documentary arts.

As the Festival’s reputation grew, so did the appreciation of documentary film as a unique record of the social, cultural, political, and economic realities experienced by people around the world. In recognition of the genre’s significance, the Full Frame Festival and the Duke University Libraries entered into a partnership in 2007 to create the Full Frame Archive. The Libraries agreed to acquire, archive, and preserve copies of the Festival’s award-winning films at the Archive of Documentary Arts in the Rare Book, Manuscript, and Special Collections Library.

The Full Frame Archive is one of only a few collections in the nation dedicated to preserving award-winning documentary films, which are a unique resource for interdisciplinary research. The Archive staff creates preservation masters of each film and houses them in the Library’s secure, climate-controlled storage facility. DVD copies of the films are made available at the Special Collections Library to Duke students and faculty and the larger scholarly community for teaching and research.

With over one hundred award winning films currently in the Full Frame Archive’s collection and at least eight new documentaries slated for preservation each year, the Archive has the potential to support research and teaching in a wide variety of disciplines and programs. Faculty from Duke’s Film/Video/Digital Program, Women’s Studies Program, Human Rights Center, and Divinity School have already used the films, which are transcultural in scope and explore themes as varied as world religions and spirituality, race, gender, human rights and war.
as well as an array of esoteric topics, each with its own unique appeal. The films are as individual as the filmmakers themselves and as diverse as the human experience. There are films on everything from modern life in a Tibetan monastery, female soldiers in Iraq and a children’s home in Russia, to demolition derbies, the art of making samosas, and the high-pressure world of professional Scrabble tournaments.

To encourage the use of the films, the Archive staff is making them available on campus for collaborative events that bring together students and faculty from different departments. Duke’s Divinity School recently screened 2007 Full Frame award winner The Monastery, followed by a panel discussion that included participants from the Center for Documentary Studies, the Department of Religion, and the Divinity School.

The Full Frame Archive promotes the groundbreaking work created by today’s documentary filmmakers and guarantees a lasting legacy for both the Festival and the artists. In a predominantly visual culture, and as visual studies increasingly become a part of every aspect of teaching and learning, this exciting collaboration encourages the use of documentary film as a catalyst for interdisciplinary scholarship, dynamic dialogue, and social change.

Faculty from Duke’s Film/Video/Digital Program, Women’s Studies Program, Human Rights Center, and Divinity School have already used the films, which are transcultural in scope and explore themes as varied as world religions and spirituality, race, gender, human rights and war.
Non-circulating DVD copies of each preserved film will be available for use in the reading room of the Rare Book, Manuscript, and Special Collections Library, as well as for classroom screenings and special events. Licensed copies of the award-winning documentaries will be purchased from the filmmakers and will be more widely available through the circulating collection at Lilly Library. For a complete list of films preserved to date, please visit the Archive’s website at http://library.duke.edu/specialcollections/research/fullframe.html. To find more information about the Full Frame Documentary Film Festival in Durham, North Carolina, and to see a listing of 2009 events, please visit the Festival website at http://www.fullframefest.org/.

The Full Frame Archive receives support from the following sponsors:
Eastman Kodak
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Read More about Documentary Filmmaking


I've always been drawn to the dead and forgotten. My last book, about the New York Police Department's Cold Case Squad, had me immersed in unsolved murder for years. My plan was to find people who had been murdered, denied justice, and for whom it was over in every possible way. I was going to bring them back to life, if only on a paper stage. When the NYPD allowed me into warehouses and basements and closets to look inside hundreds of boxes of old homicide cases, many unopened for decades, I was practically hypnotized; it had the excitement of a treasure hunt and the hope of resurrection. The problem was that, while the research couldn't have been more fascinating, it was all ultimately heartbreaking. Everything I did came back to someone who had died, and always in some horrible and unthinkable way.

By the time I was done, I was ready to tell my agent that my next project would be a coffee-table book entitled *Puppies of North America*.

But then I thought: What's more fun than a ghost story? I've never been able to resist the paranormal. So, I started looking for a story that was supernatural and scary and still sad, but without all the bloodshed. I began with a haunted house in New York City that I'd heard about when I was a kid and had never forgotten.

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With few exceptions, scientists have always been disdainful toward accounts of the paranormal, and the idea of studying it rigorously. But there was a moment when science discovered a kaleidoscope of invisible forces, waves, and particles underneath a now thinner veil of reality, and that the universe is expanding. At that moment there was just enough give in the scientific community that phenomena that had always been dismissed as paranormal could be approached differently. In this brief window of opportunity, Duke University opened the Parapsychology Laboratory. I'd heard of the lab over the years, but when I went down to North Carolina I had little idea of what went on there.
Like the cold case detectives who worked on homicide cases no one else could solve, the scientists at the Parapsychology Lab were looking at “cases” other scientists either didn’t want to or couldn’t explain.

It was the Cold Case Squad all over again. There are over seven hundred boxes of lab archives at Duke University, and what I found inside was the story of scientists who were like paranormal detectives, but without the horrible murders, although in the end there were some of those, too. Like the cold case detectives who worked on homicide cases no one else could solve, the scientists at the Parapsychology Lab were looking at “cases” other scientists either didn’t want to or couldn’t explain. I was once again completely absorbed in material that few had looked at in decades. I found death and loss wrapped up in every box I opened, but this time, behind it all, was the hope of something more than a metaphorical resurrection.

The lab was headed up by a man named J.B. Rhine. Outside of parapsychology circles, Rhine is not well-remembered today, but in his time, he was the Einstein of the paranormal. Between 1930 and 1980 the media seized on Rhine and reported on nearly every bit of ground-breaking research that came out of the lab. From *Life* magazine to *Reader’s Digest* to the *New York Times* and the *New Yorker*, newspapers and magazines were eager to pass on any shred of evidence of life after death to a public that anticipated paranormal breakthroughs to rival those being heralded in other areas of science on what felt like an almost daily basis. In turn, the public would bring thousands of supernatural events to the lab’s attention. The scientists at the lab were flooded with mail and visitors, legendary and otherwise, including: Albert Einstein, Upton Sinclair, B.F. Skinner, Richard Nixon, Aldous Huxley, Arthur Koestler, Carl Jung, Bill Wilson (the co-founder of Alcoholics Anonymous), and Jackie Gleason. Timothy Leary flew down to Duke in the sixties and got Rhine and some other scientists there to take their first psilocybin trip to see if this extraordinary drug could enhance the remarkable mental abilities they were trying to understand—ESP, psychokinesis, and clairvoyance. Helen Keller put her fingers to Rhine’s lips when they met and told him that she experienced ESP often. The Army and the Navy gave the lab contracts to study extrasensory
perception in animals, and the Air force built an “ESP machine,” basically a simple computer that automated parts of the experiment. Defense industry contractors like General Dynamics stopped by at the request of government’s Advanced Research Projects Agency to see what the lab was up to. When word came from behind the Iron Curtain that the Russians had a parapsychology lab too, there was talk of a Manhattan Project for the paranormal. The CIA would eventually spend millions exploring mind control.

But while Rhine tried to focus on consciousness and ESP, the aspect of the paranormal that looked the most like science, his supporters and many of his colleagues were driven by an interest in life after death to leave the lab and head into the field where faith and wishful thinking, rather than hard data, made a case. Rhine would spend a lifetime disappointing these people. In the beginning, I was among them. When Rhine didn’t follow up on some strange, but fascinating area of the paranormal, like near death experiences, I thought, “Come on. Not worth even a look? Really?” But then, very quickly, I became more excited by the possibility that Rhine and his colleagues may have found empirical proof that one of the phenomena they were studying—ESP—was genuine.

The ultimate, heartbreaking fact is, that if anything was being missed in all this research and all this work, it was not the steps Rhine didn’t take to answer the question of life after death, but just how close he got. When I began my research I was somewhere between the faithful and the scientific. I didn’t believe in ghosts when I went down to North Carolina to study the work of the Parapsychology Laboratory, and I didn’t believe in ESP either. I’d seen the movie Carrie when I was in college and I tried to move a pencil across my desk with my mind, and I failed. But I’m human, and who doesn’t want to believe that the mind is not as limited as we thought and death is not the end? A ghost story is great, but scientific evidence that there really is something paranormal in the world is better. I knew that no one has definitely proven that there is life after death, but Rhine and his colleagues conducted lots of experiments at Duke. What if one of them worked?

What I discovered, among many other things, is that one of them did.
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