Dewar College of Education and Human Services
Valdosta State University
Department of Library and Information Studies

LIS 7740 1A and 1B
RARE BOOK LIBRARIANSHIP
3 SEMESTER HOURS

Guiding Principles (DEPOSITS)

(Adapted from the Georgia Systemic Teacher Education Program Accomplished Teacher Framework)

<u>D</u>ispositions Principle: Productive dispositions positively affect learners, professional growth, and the learning environment.

<u>E</u>quity Principle: All learners deserve high expectations and support.

<u>P</u>rocess Principle: Learning is a lifelong process of development and growth.

<u>O</u>wnership Principle: Professionals are committed to and assume responsibility for the future of their disciplines.

<u>S</u>upport Principle: Successful engagement in the process of learning requires collaboration among multiple partners.

<u>I</u>mpact Principle: Effective practice yields evidence of learning.

<u>T</u>echnology Principle: Technology facilitates teaching, learning, community-building, and resource acquisition.

<u>S</u>tandards Principle: Evidence-based standards systematically guide professional preparation and development.

ALA's Core Competences of Librarianship

(extracted from ALA's Core Competences of Librarianship 2009, available from http://www.ala.org/educationcareers/sites/ala.org.educationcareers/files/content/careers/corecomp/corecompetences/finalcorecompstat09.pdf)

1. <u>Foundations of the Profession</u>: The librarian understands the role of library and information professionals in the promotion of democratic principles and intellectual freedom (including freedom of expression, thought, and conscience), the legal framework within which libraries and information agencies operate; and the certification and/or licensure requirements of specialized areas of the profession.

2. <u>Information Resources</u>: The librarian understands the concepts and issues related to the lifecycle of recorded knowledge and information; the acquisition and disposition of resources; and the management and maintenance of various collections.

3. <u>Organization of Recorded Knowledge and Information</u>: The librarian understands and uses the principles involved in the organization, representation, and classification of recorded knowledge and information.

4. <u>Technological Knowledge and Skills</u>: The librarian understands and uses information, communication, assistive, and related technologies consistent with professional ethics and prevailing service norms and applications.

5. <u>Reference and User Services</u>: The librarian understands and uses the concepts, principles, and techniques of reference and user services to provide access to relevant and accurate recorded knowledge and information to individuals of all ages and groups.

6. <u>Research</u>: The librarian understands and uses the fundamentals of quantitative and qualitative research methods to evaluate and assess the actual and potential value of new research.

7. <u>Professionalism</u>. The librarian understands the necessity of continuing professional development of practitioners in libraries and other information agencies; the role of the library in the lifelong learning of patrons; and the application of learning theories, instructional methods, and achievement measures in libraries and other information agencies.

8. <u>Administration and Management</u>: The librarian understands the principles of planning and budgeting in libraries and other information agencies; the principles of effective personnel practices and human resource development; the assessment and evaluation of library services and their outcomes; and the issues relating to, and methods for, principled, transformational leadership.

Positively Impacting Learning Through Evidence-Based Practices   1

MLIS Program Objectives (PO)

Graduates of the MLIS Program will:

PO 1. Perform administrative, service, and technical functions of professional practice in libraries and information centers by demonstrating skills in information resources, reference and user services, administration and management, and organization of recorded knowledge and information. *[ALA CORE COMPETENCES 1,2,3,5,8]*

PO 2. Use existing and emerging technologies to meet needs in libraries and information centers. *[ALA CORE COMPETENCES 4]*

PO 3. Integrate relevant research to enhance their work in libraries and information centers. *[ALA CORE COMPETENCES 6]*

PO 4. Demonstrate professionalism as librarians or information specialists. *[ALA CORE COMPETENCES 7]*

INSTRUCTOR

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COURSE DESCRIPTION

This course explores many aspects of Rare Book Librarianship including book history and library history, arrangement and description, and collections care. We also will be focusing on how rare books librarians engage with patrons, using collections not only to support researchers but also to connect with the community at large through exhibitions, programming, etc.

REQUIRED TEXTBOOKS / RESOURCE MATERIALS

None. Readings available in course site.

COURSE OBJECTIVES (*Show alignment to MLIS Program Objectives (PO) for all MLIS courses*).
"Course name" Student Learning Outcomes (SLO):

Upon completion of this course, the student will be able to:

· Understand best practices for work with special collections materials, and resources to stay up to date on those best practices
· Understand how to support researchers, including teaching materials handling and offering reference support
· Articulate preservation, conservation, and security concerns for special collections
· Identify ways to connect collections to researchers, students, and community members
· Create and share concepts for an exhibit and an outreach program that can be used to publicize the collection and educate visitors.
· Think creatively and collaboratively about serving existing audiences and building relationships with new audiences.

COURSE ACTIVITIES/ASSIGNMENTS/REQUIREMENTS

Student Responsibilities: Students are expected to read the assignments, submit assignments on time, and participate in discussions. Additionally, students are encouraged stay current on news concerning special collections and rare books, to help them connect current events with their weekly reflections and discussions.
Students must complete the assigned projects and discussions to succeed in the course—please let the instructor know as soon as possible if you require accommodations to complete coursework.

• For each graduate credit hour enrolled, students should anticipate 3 hours of work outside the class meeting time. In other words, students should anticipate at least nine hours of work outside the class meeting for each meeting of each class.
• If you need help with your writing, reach out to the Academic Support Center (https://www.valdosta.edu/asc/) and visit this list of resources: https://www.valdosta.edu/academics/graduate-school/writing-quality.php
• File names should include your last name and the assignment (e.g. Skinner_paper1). For your professor's sanity, please include your name and the title of the assignment in the assignment document as well.
• Attach files to BlazeViewAssignment boxes using any of the following formats: .doc, .docx, .odt, or .pdf
• You may cut and paste your paper into the assignment portal window, although attached files are preferred.
•Please read assignment instructions carefully before submitting (and ask questions if you have them!)
• You may use whatever citation style you prefer (APA, MLA, Chicago, etc.) as long as you are consistent within that style (for citation guidance across several styles, see https://owl.english.purdue.edu/owl/). Please include page numbers when including direct quotes, and please include a bibliography showing all works cited at the end of your paper.

 GRADING Course grades are assigned upon the full semester's performance as follows:
Final grading will be based on the sum of all graded coursework: A: 90-100, B: 80-89, C: 70-79, D: 60-69, F: 59 and below.

 Policy on LATE SUBMISSIONS: 10 points deducted for late assignments for first week, 1 letter grade for assignments more than one week late without permission of professor.

Course assignments

Rare books librarianship asks you to wear a lot of different hats, and to consistently consider your practice in relation to research (and your research in relation to practice). With that in mind, your assignments ask you to engage with both research and practice in different ways throughout the semester.

I encourage creativity, critical engagement, and curiosity in all my assignments: The guidelines below offer my expectations and, where appropriate, minimum word counts and other nuts and bolts things. However, I am incredibly open to different approaches (zines, comics, videos, etc.) in lieu of traditional papers, and these assignments in particular are well-suited to that approach, should you wish to pursue it. If you do decide to do a format outside of a paper, please check with me first so we can make sure that it meets the desired learning objectives for that project.

When asking questions about assignments, please ask as far in advance as possible! Assignments are due at midnight on each day to accommodate various schedules, but I am not awake at (or anywhere near) midnight, so if you run into a snag I won't be able to help you.

Assignment One: Exhibit Concept. 200 points (due 7/1 at midnight)
Why: Exhibits are an important way for special collections professionals to publicize collections, interpret materials for new audiences, and build connections with collaborators who may want to be a part of related programming, etc. This assignment will give you the chance to think about how you would design an exhibit and what you might include (you do NOT have to write out the entire exhibit's panels and supporting text, unless you particularly want to).

What: Please write out a concept for an exhibit that uses rare book and manuscript materials. Your concept should be **250-500 words** (1-2 pages)—longer is OK, shorter is not.
For this assignment, come up with an exhibit concept that is thematic in nature and that connects at least two special collections items to each other. The theme is entirely up to you. Some possible ways to frame your topic (but certainly not the only ways):
-A specific social or political movement, as seen through the lens of contemporary writings or through contemporary archival documents.
-Works by a certain author.
-Works within a specific literary or artistic movement (e.g. the Harlem Renaissance).
-Works by women, LGBT community members or another identity group you want to learn about (an example here might be early novels by women writers, or queer zines).
-A certain event, as described in special collections holdings (for example, items related to World War I).

Please include the following elements in your assignment document:
- An *abstract,* which gives me a very brief overview (~1-2 paragraphs) of what your exhibit is about.
- A sentence or two addressing each of the following:
  -Why is this topic important? Whose story does this exhibit tell?
  -Who is the audience for this exhibit? Why is it relevant to them?
  -A few ideas for what kinds of sub-themes/panels you would explore
  -What kind of programming might go along with such an exhibit?
  -How do you think this exhibit should be laid out? How big is it (a case, a whole gallery, etc.)

- A list of items included in your exhibit (for the purposes of this assignment, I want you to focus on a cohesive theme, and so you are allowed to draw on the holdings of one particular collection or on holdings from multiple repositories)

Assignment Two: Outreach Program. 200 points, due 7/15 by midnight.
Why: Like exhibits, outreach is an important part of publicizing your collection and helping your audience find meaningful connections within it. While more technical skills (like rare books cataloging) are often learned in specialized cataloging courses, internships, etc., many special collections professionals do not learn the exhibition and programming-focused skills that are critical to their success until they are on the job and learning by doing. This assignment, like the exhibition assignment, will give you some practice thinking through how to design an engaging program so that when you encounter this activity in your work life you have a framework upon which to build.

What: Design a special collections outreach program geared towards a community you want to work with. I use 'community' in a broad sense here, and you are welcome to design a program for any audience in whom you have a particular interest in serving. This could be students and faculty, artists, people in a specific industry, an underserved community, or even other colleagues or institutions (e.g. a program on incorporating primary sources into the classroom for school administrators).
Similarly, I use 'program' in its broadest sense—the program you design can be any activity that connects your audience to your collection. This could be (but is not limited to): art classes, craft nights, performances, writing workshops, special tours, lecture series, theme dinners, hands-on demonstrations, costume parties, and more. Don't be afraid to be creative!

Your paper describing the program should be **250-500 words** (1-2 pages). Longer is ok, shorter in not. Please answer the following questions in your paper:
- Describe your new program: What will participants do? Does it have a strict structure or is it more flexible? Is your programming a single event (e.g. a workshop or a performance) or is it ongoing (e.g. a semester-long reading and writing group)?
- Does this program draw upon specific collection items (e.g. a Jane Austen performance group) or does it draw generally upon certain themes that are found in many collections (e.g. doing a class on the history of the book in a brewery)?
- What is the goal of your program? How will you determine whether or not you've met this goal?
- Will your audience or other collaborators participate in designing or modifying this program? If so, how?
- Has anyone else done a program like this? If so, what did that look like (and, if they have shared that information, what did they learn)?

Assignment three: Final paper. 200 points. Due 7/28 by midnight.

For our final paper (**250-500 words or 1-2 pages**), I want you to think about this whole class, and talk a bit about things that have stuck out to you the most (particularly those things that you think can inform your future as an information professional).
One of the things I wanted you to take away from this course is an understanding of how to connect collections to people and use them as a force for education and empowerment through research and instruction, outreach, etc., while also harnessing our skills as information professionals to preserve collections and make them accessible.

How do you see special collections fitting in to your career goals? What skills from this class or from rare books librarianship in general can be transferred to other library contexts to support programs, research, or other services? What areas of special collections are most interesting to you, and why? What communities, or types of programs/services, are most interesting to you, and why? Was there anything in this class that struck a chord with you, or alternately was there anything that you didn't find useful?

Participation: 400 points (ongoing throughout semester)
Conversation with your colleagues is a critical part of the learning process in this course, and that importance is reflected in your participation grade.

These discussion posts are where we will talk about the readings and the research on rare books librarianship that informs our practice, thus giving us our theoretical component to complement the practice-focused assignments.

To receive full credit, please post either a thoughtful question or a response to a fellow student's question *on each weekly discussion board.* Of course, more participation is heartily encouraged!

Thoughtful questions and responses are typically a paragraph long (or more, if you want), and show you deep diving into the readings and sharing specific learnings from one or multiple readings, or connecting your own experiences to what we're reading about.
Questions like "who liked the readings!?" or answers like "yes, agreed" are not substantive enough to receive full credit.

Weekly Schedule

Module I: Collections and Exhibitions
Week 1 (6/10-17): What is rare books librarianship?

To read:
- Introductory slides from professor
- ACRL/RBMS collection security guidelines: http://www.ala.org/acrl/standards/security_theft
- AAM collections guidelines: Overview: http://ww2.aam-us.org/resources/ethics-standards-and-best-practices/collections-stewardship
  and
  Guidelines (PDF of course website)
- RBMS code of ethics (focus on stuff that deals with personal collecting and conflict of interest): http://rbms.info/standards/code_of_ethics/

Optional resources:
- SAA sample collection policies: https://www2.archivists.org/groups/museum-archives-section/2-appraisal-and-acquisitionaccession
- Competencies for special collections professionals: http://www.ala.org/acrl/standards/comp4specollect#promo
- NEDCC preservation leaflets: https://www.nedcc.org/free-resources/preservation-leaflets/overview

- NEDCC Preservation 101. This is one of the most useful and complete resources on collections preservation that I've found. Highly recommended as a resource for your future career!
  https://www.nedcc.org/preservation101/welcome

To do:
- Discussion board question/response
  (a note: when I put these guiding questions here, they are conversation starters rather than required prompts. If something else stuck out to you, or you really want to focus on only one or two, that's fine!):
  Some questions to guide your thinking:
  What stands out to you as the greatest challenges in working with physical collections? How would you address the tension between collections preservation/security and patron access? What strikes you as the most important part (or parts) of collections management? What do you think of the standards that guide collections care in different areas of cultural heritage? Do you notice any key differences or conflicting advice between them? For institutions without the resources to implement every best practice, which ones do you think are more flexible? What do you think of the RBMS code of ethics—did anything surprise you? What else would you add or take away, and why?
- Please also make a post on our **introductory discussion board** (it can be brief!) telling us who you are and why you're interested in this course.

Week 2 (6/17-24): Exhibits
To read:
- IFLA Exhibition loan guideline:
  https://archive.ifla.org/VII/s18/pubs/GuidelinesExhibitionLoans.pdf
- MAAS exhibit design overview: https://maas.museum/app/uploads/2018/06/How-to-design-your-exhibition.pdf
- NEDCC guidelines for protecting works on paper during exhibition:
  https://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.5-protecting-paper-and-book-collections-during-exhibition
- Museums Australia Victoria training video: Creating a small exhibition (you may be working with larger exhibits, but this is super useful for those times when you're asked to make something small but impactful happen with a limited budget):
  https://youtu.be/2YviD1Pcq9Y

Optional resources:
- Culinary Memory catalog PDF on course website
- RBMS borrowing guide: http://www.ala.org/acrl/standards/borrowguide
- Gaylord exhibition supplies: http://www.gaylord.com/c/Exhibit-and-Display

To do: Discussion board question/response; make sure to ask any questions you have as you're working on Assignment One (due next week!)

Some questions to guide your thinking:
What differences do you think there might be between an exhibition of rare books versus exhibitions of other artifacts? What do you think is the greatest challenge in designing an exhibition, and why? What

do you think the purpose of exhibitions is? How do you define your audience, and how might you use an exhibition to bring in new audiences?

Module II: History of the Book

Week 3 (6/24-7-1): Brief book history overview **ASSSIGNMENT ONE DUE 7/1 by midnight!**
To read:
- Brief history of books: https://guides.library.yale.edu/c.php?g=295819&p=1972528
- Is it a book? http://www.philobiblon.com/isitabook/history/index.html
- Books before and after the Gutenberg Bible: https://www.bl.uk/collection-items/gutenberg-bible#

Optional resources:
- Finklestein and McCleery, *The Book History Reader* (my personal favorite overview on this topic). See for example https://books.google.com/books?id=OoUYAoSNMFMC&lpg=PR1&pg=PR1#v=onepage&q&f=false
- History of the Book and Reading course website: http://sites.fas.harvard.edu/~hist1318/
- Robert Darnton (1982): What is the history of books? https://dash.harvard.edu/bitstream/handle/1/3403038/darnton_historybooks.pdf?sequence=2
- What is bookbinding? https://www.cbbag.ca/about-cbbag/what-is-bookbinding
- Origins of the book LibGuide: http://pitt.libguides.com/historybooksprinting/originsofthebook

To do:
Assignment one due on **7/1 at midnight** (discussion board is optional this week!)

Week 4 (7/1-8): Teaching the history of the book with artifacts.

To read:

- A year of rare book pop-up exhibits: https://www.lib.umich.edu/blogs/beyond-reading-room/reflecting-year-pop-exhibits
- Hendrickson, Teaching with special collections artifacts in a university (see PDF in this week's content folder)
- Rare books and beer pairing: https://juliacskinner.com/2017/05/18/pairing-rare-books-with-beer-conceptually-not-physically/
- Hands-On Approaches for Teaching Book History: https://printinghistory.org/beery-nelson-samuelson/

Optional resources:
- Artifacts as Inspiration is a useful book for designing American History exhibits. You can preview it here to see if it's a good fit for your work: https://www.google.com/books/edition/The_Teaching_American_History_Project/WnuQ

AgAAQBAJ?hl=en&gbpv=1&dq=%22artifacts%20as%20inspiration%22&pg=PA240&print
sec=frontcover
- Teaching with objects at Penn Museum:
https://www.penn.museum/blog/museum/teaching-with-objects-in-anth-128-peopling-
prehistory-archaeology-of-native-north-america/

To do: Discussion board question/response.
Some questions to guide your thinking:
Have you ever attended a class or event (or taught a class) where rare books were used as instructional tools, and if so, what did you learn from that experience? What do you think is the value of doing artifact-based instruction rather than relying only on images of artifacts or text about them? What are some of the challenges of teaching with artifacts? How do you balance allowing users to handle artifacts during classes and programs with the preservation of those artifacts? When looking at examples of teaching with special collections, and thinking back to last week's readings, did any ideas emerge about what parts of book history you might want to teach, and how you might go about that (single event, ongoing workshop, community or campus activity, etc)?

Module IV: People
Week 5 (7/8-15): *Instruction sessions and community outreach*
ASSIGNMENT TWO DUE 7/15 AT MIDNIGHT

To read:
- Instruction session/history of the book overview document
- Blog post on redesigning instruction sessions:
https://juliacskinner.com/2017/08/31/rare-books-and-archives-instruction-resources/
- Teach Archives (go through 'Our Teaching Philosophy' and 'Findings' under 'Articles'. The site has a lot of other helpful content as well, but that is optional!)
http://www.teacharchives.org/
- Reaching new audiences with special collections:
https://juliacskinner.com/2017/05/23/not-so-rare-any-more-reaching-new-special-
collections-audiences-through-unlikely-collaborations/
- Providing library services to incarcerated populations:
https://hacklibraryschool.com/2017/10/30/providing-library-services-to-incarcerated-
populations-rare-books-outreach/

Optional resources
- Blog post on prison classroom instruction:
https://juliacskinner.com/2017/06/07/bringing-rare-books-to-a-prison-classroom/
- Critical Library Instruction (book): http://libraryjuicepress.com/critlibinstruct.php
- Critical Library Pedagogy Handbook (2 volumes):
https://www.alastore.ala.org/content/critical-library-pedagogy-handbook-2-volume-set
- Skinner, J. (2016). Information Worlds and You (chapter PDF in folder)
- Using special collections for community outreach: http://www.acsa-arch.org/acsa-
news/read/acsa-news/2017/02/08/using-the-special-collections-for-library-outreach

To do: Assignment Two due 7/15 (discussion board optional this week)

Week 6 (7/15-22): *Research support with special collections*

To read:
- ACRL/SAA statement on access to research materials:
  http://www.ala.org/acrl/standards/jointstatement
- sample reading room policy: http://www.lib.uiowa.edu/sc/services/readingroom/
- Go through the following collection and item records and think about what information they give us (and what they don't), and how they are organized:
  - http://collguides.lib.uiowa.edu/?MSC0533
  - http://galileo-usg-uga-primo.hosted.exlibrisgroup.com/UGA:UGA:01GALI_USG_ALMA71108721640002931
  - http://www.worldcat.org/oclc/23618233

Optional resources:
- SAA Reference and Access Use/Services examples:
  https://www2.archivists.org/groups/museum-archives-section/6-reference-and-accessuse-services
- RUSA guidelines for reference interviewers:
  http://www.ala.org/rusa/resources/guidelines/guidelinesbehavioral
- RUSA definition of reference services:
  http://www.ala.org/rusa/guidelines/definitionsreference

To do: Discussion board question/response
What information do you as a reference professional find helpful in each of the metadata records we looked at (MARC records, finding aids, etc.)? What do you wish those records told you but don't? What metadata do you think is most critical to the researcher? Why is it valuable to have intellectual connections between individual holdings in our records? How do you approach giving reference services to a researcher who is studying a topic you know little (or nothing!) about? If you were in charge of a special collections reading room, what policies would you want to have in place and why?

Module V: Wrapping up

Week 7 (7/22-28): *Wrapping Up* **FINAL PAPER DUE 7/28 AT MIDNIGHT!**

To read:
Wrapping up slides

To do: Turn in **FINAL PAPER** (by 7/28 at midnight), give yourself a high five for completing the course, and have an amazing rest of your summer!

ATTENDANCE POLICY
This is an asynchronous course, so a traditional attendance policy is not practical. Instead, you will be assessed on participation, which includes meaningful interaction with classmates through weekly discussion. If we decide to hold synchronous meetings, attendance at those will be optional but

encouraged. If you find yourself falling behind in the course or having trouble with any aspect of the discussions, please reach out to me earlier rather than later, so we can work together to find a solution!

ADDITIONAL COURSE POLICIES

• Librarianship often asks us to tackle problems that feel challenging, complex, and can result in strong opinions. I want us to tackle the difficult questions librarianship throws at us, but I want us to do it respectfully. Disagreement without attacking is critical, and constructive discourse is something I think we all are well poised to participate in as information professionals. Further, racist/sexist/homophobic/ableist, etc. language, as well as discriminatory or abusive behaviors have no place in our class. Basically, don't be a jerk. I have never had an issue with students engaging in this behavior, and expect we will not in our class either!

• Ask permission prior to giving out a classmate's email address or other information, or before sharing identifying information about classmates outside the classroom space.

• I am here to guide the course, but I also am here as your colleague: If you have questions, concerns, etc. please reach out early and often. I take student concerns about physical health and mental health, as well as family emergencies, seriously, and will help you come up with a plan to succeed if you're struggling.

PROFESSIONALISM

The Department of Library and Information Studies expects that MLIS students will pursue their academic endeavors and conduct themselves in a professional and ethical manner. All work that a student presents to satisfy course requirements should represent his or her own efforts, including appropriate use and acknowledgement of external sources. The student will be timely and complete with their assignments and other engagements. The student will communicate in a professional manner in both speech and writing. The student will maintain a professional attitude, being respectful to others and their viewpoints, and seek to maintain objectivity. The student will exercise an awareness of the pervasiveness of the online environment and strive to maintain a professional online presence.

DEWAR COLLEGE OF EDUCATION & HUMAN SERVICES POLICY ON PLAGIARISM

   http://www.valdosta.edu/colleges/education/deans-office/policy-statement-of-plagiarism.php

ACCESSIBILITY STATEMENT

Valdosta State University is an equal opportunity educational institution. It is not the intent of the institution to discriminate against any applicant for admission or any student or employee of the institution based on the age, sex, race, religion, color, national origin, disability, or sexual orientation of the individual. It is the intent of the institution to comply with the Civil Rights Act of 1964 and subsequent Executive Orders as well as Title IX, Equal Pay Act of 1963, Vietnam Era Veterans Readjustment Assistance Act of 1974, Age Discrimination in Employment Act of 1967, and the Rehabilitation Act of 1973.

Students with disabilities who are experiencing barriers in this course may contact the Access Office for assistance in determining and implementing reasonable accommodations. The Access Office is located in Farber Hall. The phone numbers are 229-245-2498 (V), 229-375-5871 (VP) and 229-219-1348

(TTY). For more information, please visit http://www.valdosta.edu/access or email: access@valdosta.edu.

STUDENT OPINION OF INSTRUCTION

At the end of the term, all students will be expected to complete an online Student Opinion of Instruction survey (SOI) that will be available on BANNER. Students will receive an email notification through their VSU email address when the SOI is available (generally at least one week before the end of the term). SOI responses are anonymous, and instructors will be able to view only a summary of all responses two weeks after they have submitted final grades. Instructors will not be able to view individual responses or to access any of the responses until after final grade submission. Complete information about the SOIs, including how to access the survey and a timetable for this term is available at http://www.valdosta.edu/academic/OnlineSOIPilotProject.shtml.