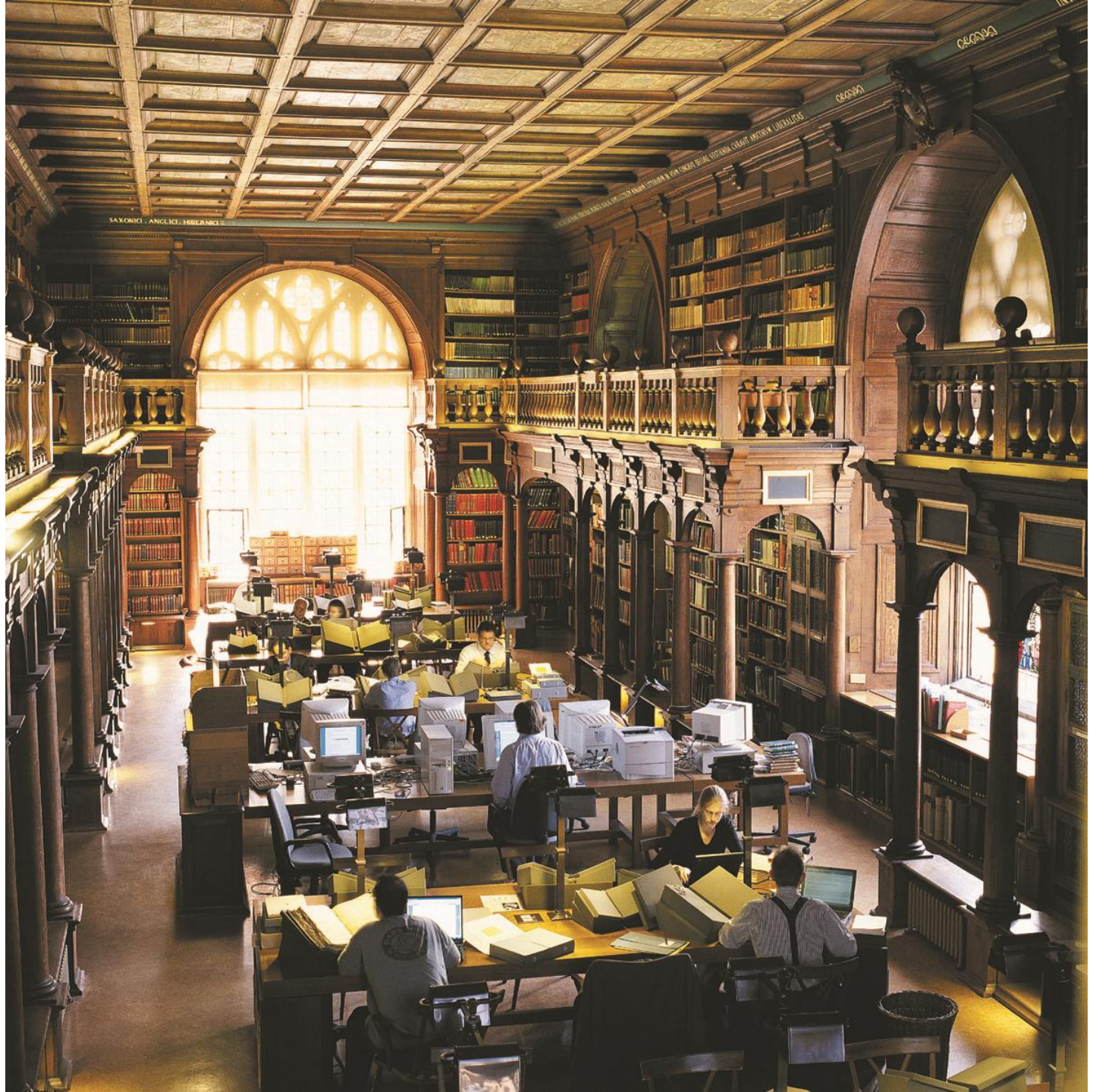




Public Engagement
Richard Ovenden, Deputy Librarian
Bodleian Libraries, University of Oxford

Summary

- What is Outreach?
- Why do it?
- Types of Outreach
 - Exhibitions
 - Events
 - Online
 - Commercial products
- Public relations and Communication
- Fundraising and outreach



What is Outreach?

- Challenge for today: how can libraries continue engaging with users in an increasingly digital world?
- Outreach means engaging with new communities of users
- Also getting important messages to existing users.
- Essential aspects of Outreach:
 - Thinking beyond the confines of the physical library
 - Identifying and segmenting users
 - Developing strategies for engagement with potential users
 - Moving the library into new communities

What is Outreach?

- Bring new communities into the physical and digital library
- Engage with existing users in a different way
- Reconceive the concept of the Library
- Get on the radar of Government and other funders. Make them see how libraries are a force for good in society.
- Build community support.
- Engagement with younger learners – schoolchildren – future users of libraries
- Special Collections are key device for doing this.
- Its about people as much as it is about collections
- Formulated in a 'Cultural Strategy' at the Bodleian

Types of Outreach: Exhibitions

- Long tradition of showing collections in the Bodleian
- Currently mount two main exhibitions per year: 40-60,000 per exhibition
- Plus small displays change every month
- Single day events (World Book Day), normally over 1,000 attend
- Exhibition tours
- Exhibition loans





12/1/2011

NALIS Sofia



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Monthly displays



12/1/2011

NALIS Sofia





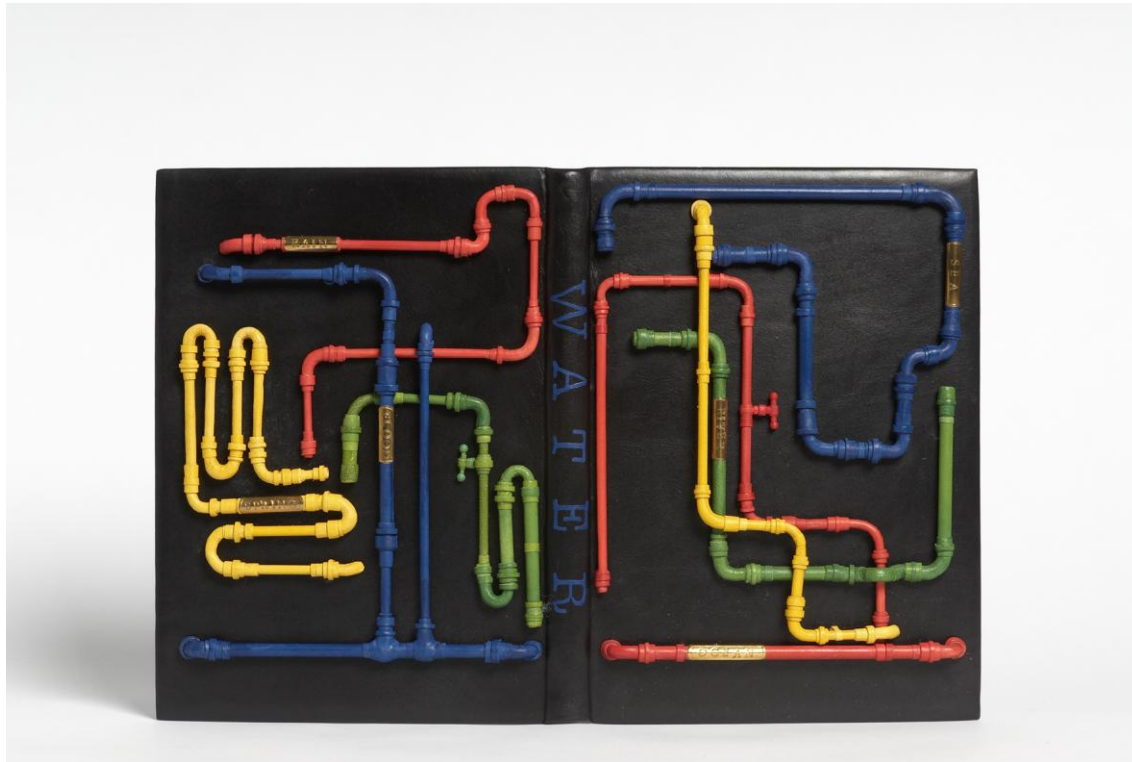


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NALIS Sofia



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NALIS Sofia

Exhibition tours

- Programme of travelling exhibitions to other parts of the UK, Europe, the the world.
 - New York Public Library
 - Folger Shakespeare Library, Washington
 - State Library of Victoria, Melbourne
- Reach new audiences, raise profile
- Collaboration with other institutions
- Library as a ‘cultural ambassador’





Magna Carta

This exhibition is organized by the University of Oxford, in partnership with the British Library and the Bodleian Library.



QR CODES



Exhibitions as cultural ambassadors

- Arab Week in European Parliament
- Collaboration with British Museum
- Example of engagement with Arab League and Islamic countries, cultural and intellectual ties with Europe.
- Bodleian Exhibition of Magna Carta trigger to bring UK Minister for Culture and local political leaders (eg Mayor of Oxford) to the University







Types of Outreach: Digital

- Digital materials can be found and used by anyone – democracy of the web
- Use targeted digitization to reach new audiences
- Use digital communication, especially social media) to reach new audiences (Facebook, Twitter, RSS feeds)
- Institutional repositories
- Cultural repatriation
- Crowdsourcing



منه النهر مني النهره وهي على خط الاستوا
سيول في الجبل في الصيف ومنها ينجر غمرة النيل
الى حيث **<مصباته>** واشاتيمه وهم ثمان هـ



هذه الجبله من الجبله
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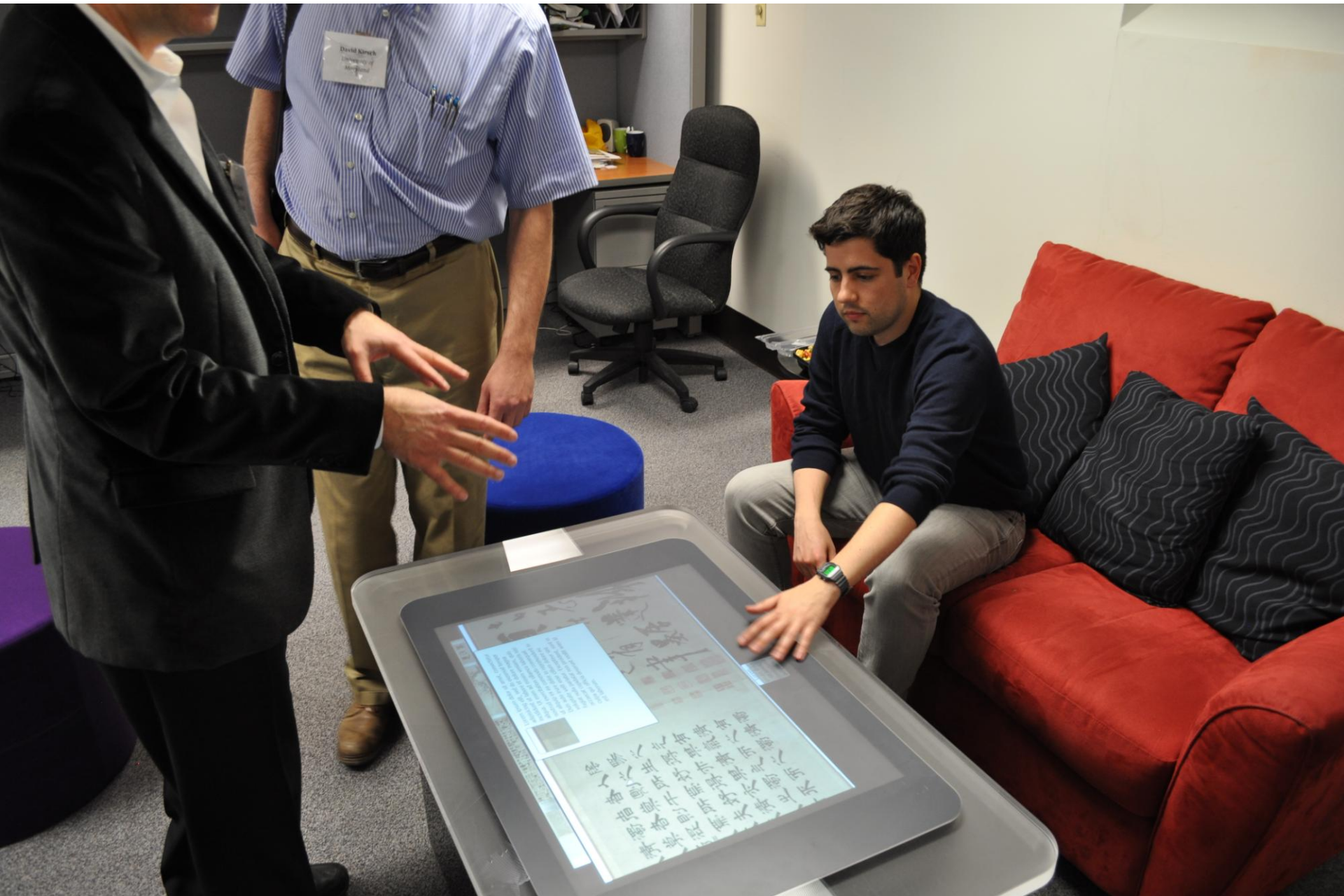
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هذه البحيرة تسمى البطيحة
وهي على خط الاستوا وفيها
جبل لا يفارقه الثلج صيفا ولا
شتا وجماعة يزعمون ان زيادة
النيل من / سيول هذا الجبل في
الصيف ومنها ينجر غمرة النيل
الى حيث **<مصباته>**
واشاتيمه وهم ثمان هـ

This lake is known as the Marsh. It is on the Equator. Within it there is a mountain covered with snow in winter and summer. Some say that the rise of the Nile is caused by the floods coming from this mountain in the summer. The floods of the Nile are drawn out from this lake towards its mouths and outlets (ashātīm), of which there are eight.



David Kirsch
University of
Alabama



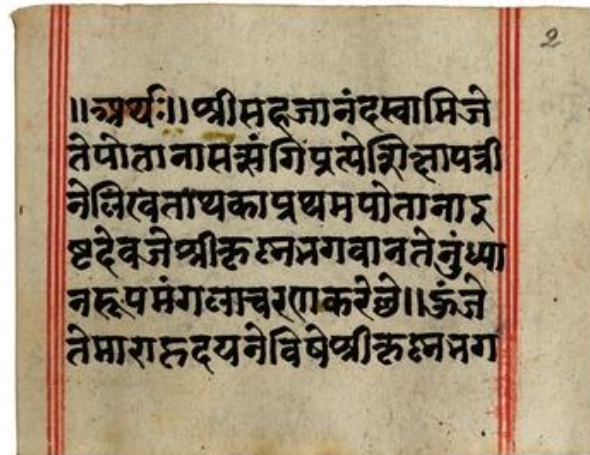
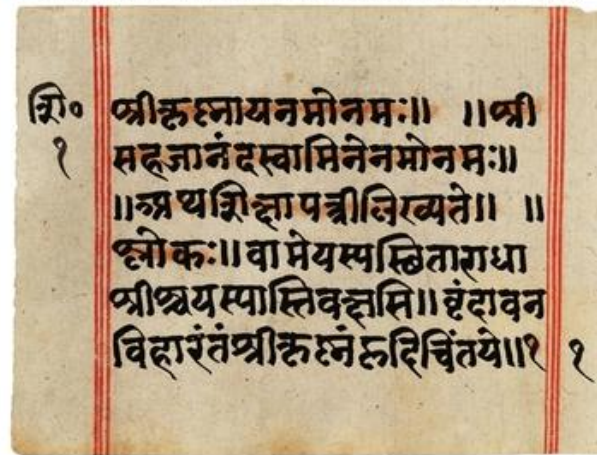
Current translation: Shree Swaminarayan Temple Cardiff

Go to: Verse 1

Home

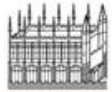
← Shikshapatri text & artha by Nityanandamuni (folio 1 verso)

Shikshapatri text & artha by Nityanandamuni (folio 2 recto) →



Verse 1

(SAHAJĀNAND SWĀMI) meditate in My heart upon Lord Shri Krishna, on whose left stands Rādhā, on whose bosom resides Laxmiji and who plays (with His Bhaktas) in Vrindāvan.



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Fragment of a Lyric by Sappho



Letter from an Egyptian boy to his father



Three rolls from Herculanaeum



The Elements of Euclid



Early world map from The Book of Curiosities



The Selden Map



Part of the Laxton Map



The Marvels of the East



Marco Polo's Travels



Notitia Dignitatum



Codex Mendoza



The Gutenberg Bible



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The Bakhshali Manuscript

Is this a treasure?

[INFORMATION](#)

AUTHOR



DATE

12th Century



LOCATION

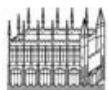


MEDIUM

Manuscript

A leaf from a birch bark manuscript that was discovered in 1881 by a farmer while digging a field about fifty miles from modern Peshawar in Pakistan. The text is a collection of algorithms and sample problems in verse, with a commentary explaining them in a combination of prose and numerical notation. It provides unique evidence for how medieval Indian mathematics was written in manuscript. Numerals are expressed in decimal place form and the zero is represented by a round dot. Quantities are expressed in numerals set off from the text by horizontal and vertical boxes. Fractions are written in the familiar way, but with no line dividing numerator and denominator, and negative values are shown by a small cross after the number, similar to the modern '+' sign.

[More from Calculation](#)[More Treasures](#)



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Letter from an Egyptian boy to his father



Three rolls from Herculaneum


The Elements of Euclid »

This is the oldest surviving manuscript of the commoner version of Euclid's Elements, as edited by Theon of Alexandria in the 4th century AD. This version, which became the standard version, aimed...

[More about this treasure »](#)

AD 888

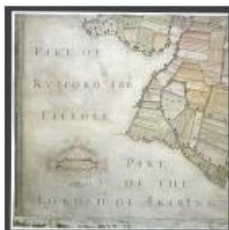
Manuscript




Early world map from The Book of Curiosities



The Selden Map



Part of the Laxton Map



The Marvels of the East



Marco Polo's Travels



the making of

THE KING JAMES BIBLE

from the Bodleian Libraries

In 2011, the King James Bible is 400 years old. The Bodleian Libraries in Oxford are marking this anniversary with an exhibition entitled *Manifold Greatness: Oxford and the Making of the King James Bible*. This mobile app accompanies the exhibition.

Introduction

The King James Bible

Before the King James Bible

Origins of the Project

Materials and Methods

The Oxford Translators

Afterlives

Celebrating 400 Years





Portrait of John Rainolds, President of Corpus Christi College, Oxford, 1598-1607, unknown artist, 17th century. Reproduced with permission of the President and Fellows of Corpus Christi College, Oxford, and The Bridgeman Art Library.

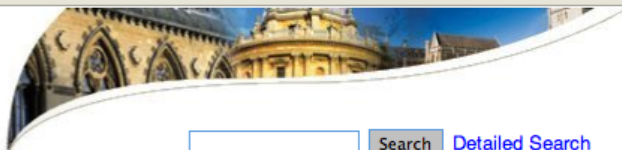




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 sonas of v' bradale of q' 2 of v' churche v'
 die of v' comys of est speker steyng
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 be v' rans yan w'yn smel v' se w' best ov
 nemens' oile held out v' name v' hanc v' nize
 w'ay v' se w' v' me l' d' v' e' v' e' h' v' m' y' c' h' e
 v' v' o' i' s' o' f' v' c' h' u' r' c' h' e' t' o' e' s' t' d' i' a' w' m' e' a' s' t'
 v' e' e' w' e' e' s' t' u' l' g' e' n' c' i' i' v' e' s' m' e' l' o' f' v' y' n' o' y'
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 i' v' e' h' y' s' i' t' o' h' i' c' e' l' e' b' r' i' s' w' e' s' t' u' l' f' u' l' o' u' t'
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 a' s' v' e' s' t' y' n' e' s' o' f' s' a' l' a' m' o' n' w' i' l' e' y' n' o' t' b' e' h' o' t'
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 v' e' s' i' n' e' v' e' s' o' n' e' s' o' f' m' y' m' o' d' e' r' f' o' r' t' e' a' r' e' u'
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 n' e' i' e' d' y' k' a' p' t' e' n' o' t' v' v' o' i' s' o' f' v' c' h' u' r' c' h' e' t' o'
 e' s' t' s' h' e' w' i' t' m' e' w' h' o' l' a' n' c' e' m' y' s' o' u' l' e' w' h' e' r'
 v' i' v' i' u' e' s' t' e' s' t' u' e' w' h' e' r' v' i' s' s' e' e' i' m' y' d' d' a' i'
 d' e' s' t' o' s' o' n' v' a' s' a' i' t' i' b' e' s' y' n' e' a' s' t' v' e' s' t' o' c' k'
 o' f' m' y' f' e' l' a' w' e' s' v' v' o' i' s' o' f' e' s' t' t' o' v' c' h' u' r' c' h' e'
 i' f' v' i' s' i' o' n' e' s' t' n' o' t' y' e' e' v' i' m' o' s' t' f' a' r' a' m' o' s'
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 v' s' t' o' d' i' s' i' s' t' o' d' y' g' o' t' b' e' h' i' d' e' v' e' t' a' b' e' n' a' c' h' e'
 o' f' s' h' e' p' e' d' e' s' t' o' m' y' r' i' d' i' g' e' i' s' a' n' s' o' f' p' h' a'
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 m' y' m' a' i' d' e' u' c' e' n' s' e' z' a' f' h' i' s' f' i' n' e' l' a' b' u' d' e' t'
 o' f' m' y' v' e' m' y' l' e' m' a' n' i' s' t' o' m' e' b' e' t' w' e' e' n'
 m' y' t' e' t' i' s' h' e' s' h' a' l' d' w' a' l' l' e' v' e' c' h' u' s' t' i' c' o' f'
 c' h' i' t' e' e' m' y' l' e' m' a' n' t' o' m' e' i' v' e' v' y' n' e' s' o' f'
 e' n' g' a' d' d' y' v' v' o' i' s' o' f' e' s' t' t' o' v' c' h' u' r' c' h' e' f' o'
 v' a' r' t' f' i' r' m' y' l' e' e' f' t' o' v' a' f' i' n' e' v' y' n' e' c' r' e' n'
 o' f' c' u' s' t' o' m' e' s' v' v' o' i' s' o' f' v' c' h' u' r' c' h' e' t' o' e' s' t' i' d' y'
 a' r' t' f' i' r' m' y' l' e' m' a' n' z' s' e' m' e' l' t' o' n' y' e' b' e' d'
 s' h' y' n' s' v' e' t' r' e' e' s' o' f' o' u' r' h' o' u' s' e' s' c' e' d' i' e' o' u' r'
 c' o' u' p' l' e' a' p' p' l' a' v' v' o' i' s' o' f' e' s' t' o' f' h' y' t' o' v' e'
 v' e' s' t' o' u' r' o' f' v' e' f' e' l' d' z' v' e' l' a' n' c' h' u' r' c' h' e'
 o' f' a' l' e' y' e' s' a' s' a' l' e' y' e' a' m' o' n' g' v' o' u' n' e' s' s' o'
 m' y' l' e' e' f' t' a' m' o' u' s' d' e' v' i' s' v' v' o' i' s' o' f' v' c' h' u'
 r' c' h' e' o' f' e' s' t' a' s' a' n' a' p' p' l' t' h' e' a' m' o' u' s' v' d' e' e' s'
 o' f' w' a' d' i' s' t' o' m' y' l' e' m' a' n' a' m' o' n' g' s' o' n' e' s'
 v' u' d' e' r' v' e' s' h' a' d' e' v' e' o' f' h' y' w' h' o' i' h' a' d' d' e' d' e'
 s' t' r' e' d' i' s' t' i' s' t' i' s' h' a' t' s' h' o' u' l' d' t' o' m' y' v' o' t' e'
 v' e' h' i' s' s' i' d' d' e' m' o' a' t' h' i' s' w' y' n' e' l' e' r' h' e'
 a' d' v' e' n' e' d' i' n' e' c' h' i' n' t' e' v' u' n' d' e' r' l' e' y' z' e' m' e'

me w' f' d' i' n' e' s' s' e' t' t' e' y' m' e' a' b' o' u' t' e' i' s' a' p' e' l' l' y'
 f' o' r' i' s' t' a' n' g' u' i' s' t' h' e' f' o' r' w' o' u' e' v' v' o' i' s' o' f' v' c' h' u'
 r' c' h' e' o' f' e' s' t' v' e' s' t' i' s' t' o' u' d' o' f' h' y' v' u' d' e' r' m' y' l' e' n' e' d'
 z' h' i' s' r' i' t' h' o' u' d' s' h' a' l' d' i' p' e' m' e' v' v' o' i' s' o' f' e' s' t'
 o' f' v' c' h' u' r' c' h' e' i' a' d' m' i' s' e' z' o' n' z' e' e' d' i' t' s' o' f' i' s' t' i' n'
 b' i' v' e' c' a' p' t' i' s' z' v' e' h' e' r' t' i' s' o' f' f' e' e' l' d' i' s' n' e' z' e' z' e' e'
 n' e' m' a' k' e' y' e' s' t' e' e' t' w' a' l' k' e' t' o' v' e' t' y' m' e' v' v'
 s' h' e' w' i' l' e' v' e' o' f' v' c' h' u' r' c' h' e' o' f' e' s' t' v' v' o' i' s' o' f'
 m' y' l' e' m' a' n' t' o' v' y' c' o' m' e' y' l' e' p' i' s' t' e' i' m' o' u' t' e' y'
 n' e' s' z' o' u' l' e' p' i' s' t' e' s' i' t' i' e' s' i' s' i' s' m' y' l' e' m' a' n'
 t' o' a' c' a' p' p' e' t' z' t' o' a' n' h' e' r' t' c' a' s' t' o' f' h' e' r' t' i' s' s' o'
 b' e' s' t' a' u' t' b' e' h' y' n' d' e' n' o' u' r' e' w' a' l' b' i' s' h' o' l' d' i' s'
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 r' i' s' e' s' t' o' m' y' l' e' m' a' n' s' p' e' l' l' e' y' t' o' m' e' m' i' s' s' o'
 v' i' m' y' l' e' e' f' t' m' y' c' u' l' i' m' y' s' h' a' p' l' y' z' e' i' / n' o' w'
 f' o' r' v' o' l' v' e' p' a' s' s' e' d' e' w' e' d' e' r' z' e' d' e' s' t' o' z'
 i' s' s' o' u' a' w' e' i' s' t' o' m' e' s' a' p' e' j' e' d' t' o' u' r' e' l' o' u' d'
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 b' i' s' f' i' r' s' t' e' f' i' s' e' s' v' v' y' n' e' s' f' l' o' u' r' i' s' e' z' y' u' d'
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 o' f' v' e' s' t' o' u' i' v' e' c' h' y' n' e' o' f' a' s' t' o' u' w' a' l' s' h' e' w'
 v' t' o' m' e' v' s' i' a' c' e' s' o' u' n' e' v' v' o' i' s' i' m' y' n' e' c' r' e' y'
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 t' a' k' e' z' e' e' t' o' v' s' l' i' t' t' e' f' o' y' e' s' v' e' d' e' s' t' r' o' y' e' v' y'
 n' e' s' f' o' r' o' u' r' e' v' y' n' e' f' l' o' u' r' i' s' e' v' v' o' i' s' o' f' v'
 c' h' u' r' c' h' e' o' f' e' s' t' / m' y' l' a' n' e' d' t' o' m' e' z' z' t' o' b' y'
 v' t' i' s' f' e' d' a' m' o' n' g' s' s' i' d' e' s' t' o' v' e' t' y' m' e' v' v' e'
 s' h' y' s' p' u' s' e' z' s' h' a' d' v' e' r' b' e' b' e' b' o' w' e' d' i' n'
 t' r' u' e' a' s' e' n' s' i' c' h' e' v' o' m' y' l' e' m' a' n' t' o' a' c' a'
 p' i' e' t' z' t' o' v' e' h' e' r' t' c' a' s' t' o' f' h' e' r' t' i' s' v' p' o' n' v' e'
 m' o' u' t' e' y' n' e' s' o' f' b' e' t' h' e' l' / v' v' o' i' s' o' f' v' c' h' u'
 r' c' h' e' i' m' y' s' i' r' i' l' b' e' d' b' i' c' h' e' s' e' d' e' r' e' d' t' o' s' i' d' e' o' f'
 m' y' t' i' s' z' s' o' r' t' e' w' h' o' l' o' u' n' e' d' m' y' t' e' n' t' v' i' s' i' o'
 s' o' u' l' e' / z' s' o' r' t' e' h' y' z' z' f' o' u' n' d' n' o' t' i' s' h' a' l' t' i' d'
 z' s' o' n' a' b' o' i' t' e' v' e' c' a' r' e' b' i' t' o' v' i' v' i' s' t' s' t' e' v' s'
 z' s' h' a' l' t' e' d' e' w' h' o' l' a' n' c' e' m' y' s' o' u' l' e' z' s' o' r' t' e'
 h' y' z' z' f' o' u' n' d' n' o' t' v' f' o' u' n' d' e' m' e' v' v' a' c' h' e' r' i' s'
 v' t' k' e' p' e' v' e' c' a' r' e' v' c' h' u' r' c' h' e' s' e' v' o' f' e' s' t' t' o' v' e'
 a' p' o' s' t' o' l' i' s' w' h' e' r' w' h' o' l' a' n' c' e' m' y' s' o' u' l' e' z' e'
 s' e' e' z' e' n' a' l' i' t' l' w' h' a' i' h' a' d' d' e' p' a' s' s' e' d' v' e'
 z' f' o' u' n' d' w' h' o' l' a' n' c' e' m' y' s' o' u' l' e' z' s' e' e' k' e' d' h' y'
 z' z' s' h' a' l' n' o' t' l' e' s' e' n' t' o' v' e' t' y' m' e' v' v' i' s' i' o' n' s'
 h' y' z' t' o' v' e' h' o' u' s' o' f' m' y' m' o' d' e' r' z' t' o' v' e' b' e' d'
 o' f' h' u' r' v' e' s' t' m' e' z' a' d' v' v' o' i' s' o' f' e' s' t' o' f' v'
 c' h' u' r' c' h' e' i' a' d' m' i' s' e' z' o' n' z' e' e' d' i' t' s' o' f' i' s' t' i' n' b'
 c' a' p' t' i' s' z' h' e' r' t' i' s' o' f' f' e' e' l' d' i' s' n' e' z' e' z' e' e' m' e'
 m' a' k' e' z' e' e' m' y' l' e' e' f' t' t' o' w' a' l' k' e' t' o' v' e' t' y' m' e' v'
 s' h' e' w' i' l' e' v' v' e' s' t' i' s' t' o' u' d' o' f' v' c' h' u' r' c' h' e' w' h' a' t'
 i' s' s' h' e' v' i' s' t' e' z' e' y' v' p' b' i' d' e' s' t' a' s' a' f' i' n' l'
 z' e' r' d' e' o' f' s' h' o' u' l' d' o' f' v' e' s' t' o' u' e' s' p' a' r' e' s' o' f'

The beginning of the Song of Songs in one of the earliest and most important manuscripts of the Wycliffite Bible, dating from c.1380-1390. Bodleian Libraries: MS. Bodl. 959 fol. 269v.



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Reference: Catherine Linard ; Victor A. Alegana ; Abdisalan M. Noor ; Robert W. Snow ; Andrew J. Tatem , (2010-September). A high resolution spatial population database of Somalia for disease risk mapping . *International Journal of Health Geographics* , 9 Article: 45

Link to this archived copy: <http://ora.ox.ac.uk/objects/uuid:0c59be6d-ab30-451a-9dc7-89b75997aa3e>

Title: A high resolution spatial population database of Somalia for disease risk mapping

Abstract: Background: Millions of Somali have been deprived of basic health services due to the unstable political situation of their country. Attempts are being made to reconstruct the health sector, in particular to estimate the extent of infectious disease burden. However, any approach that requires the use of modelled disease rates requires reasonable information on population distribution. In a low-income country such as Somalia, population data are lacking, are of poor quality, or become outdated rapidly. Modelling methods are therefore needed for the production of contemporary and spatially detailed population data.

Results: Here land cover information derived from satellite imagery and existing settlement point datasets were used for the spatial reallocation of populations within census units. We used simplified and semi-automated methods that can be implemented with free image processing software to produce an easily updatable gridded population dataset at 100 x 100 meters spatial resolution. The 2010 population dataset was matched to administrative population totals projected by the UN. Comparison tests between the new dataset and existing population datasets revealed important differences in population size distributions, and in population at risk of malaria estimates. These differences are particularly important in more densely populated areas and strongly depend on the settlement data used in the modelling approach.

Conclusions: The results show that it is possible to produce detailed, contemporary and easily updatable settlement and population distribution datasets of Somalia using existing data. The 2010 population dataset produced is freely available as a product of the AfriPop Project and can be downloaded from: <http://www.afripop.org>

Downloads

[ATTACHMENT01.pdf](#) A high resolution spatial population database of Somalia for disease risk mapping

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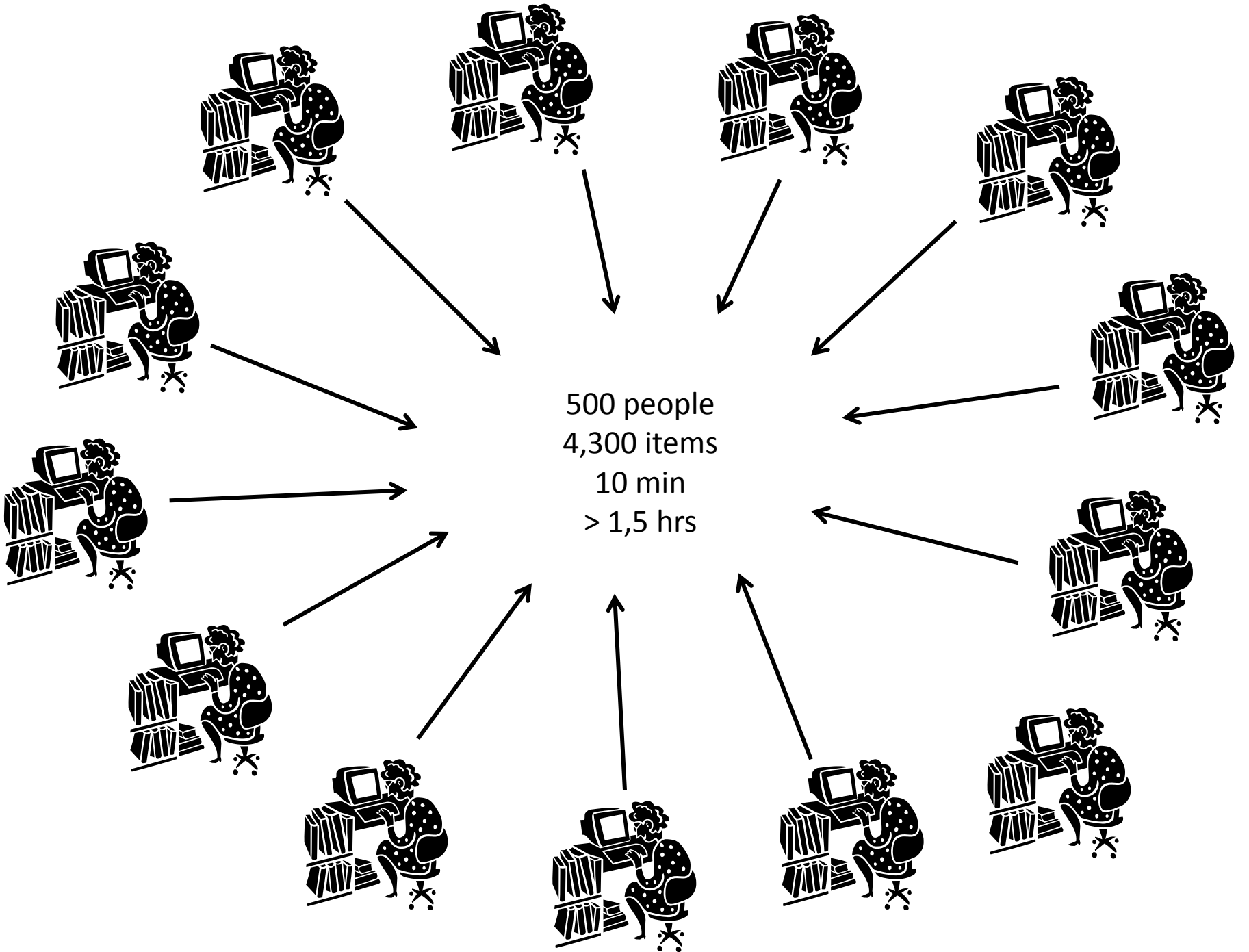
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		Miles	Tacks				
1							NW
2	PORT WILLIAM						
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4	Man's Point S 40 E Doct's Point N 30 E Grduance Pt N 41 E Ship's Head S 65 W						2 42 29.17 50

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or At Port William.

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Wind Force Code Heights air bulb sea

29.30
53

Latitude Longitude Number on Provision

Latitude	Longitude	Number on	Provision
D.R. Obs.	D.R. Obs.	2	500 Yds
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		Vegetation	Distict 15'
		Island	Expected 50'
			Reaching 5100 Yds
			Cal 01
			01

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2	PORT WILLIAM						

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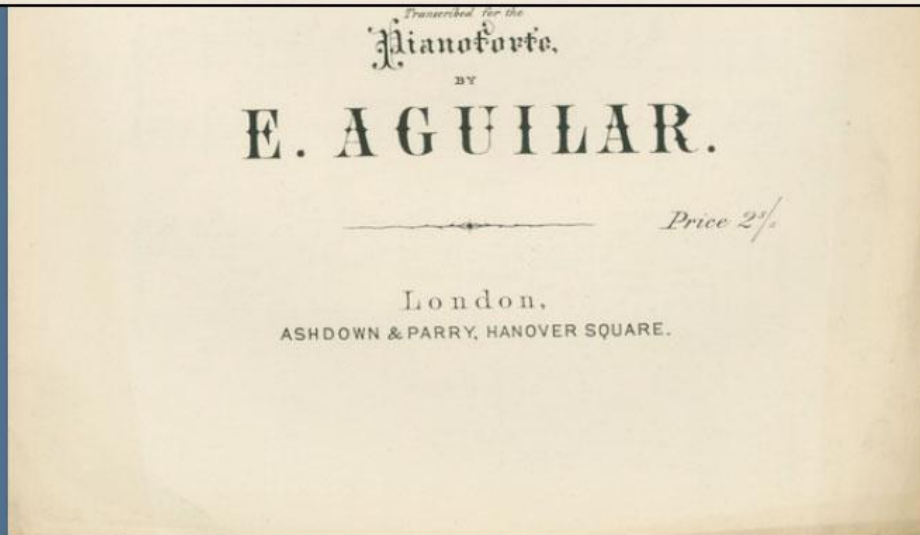
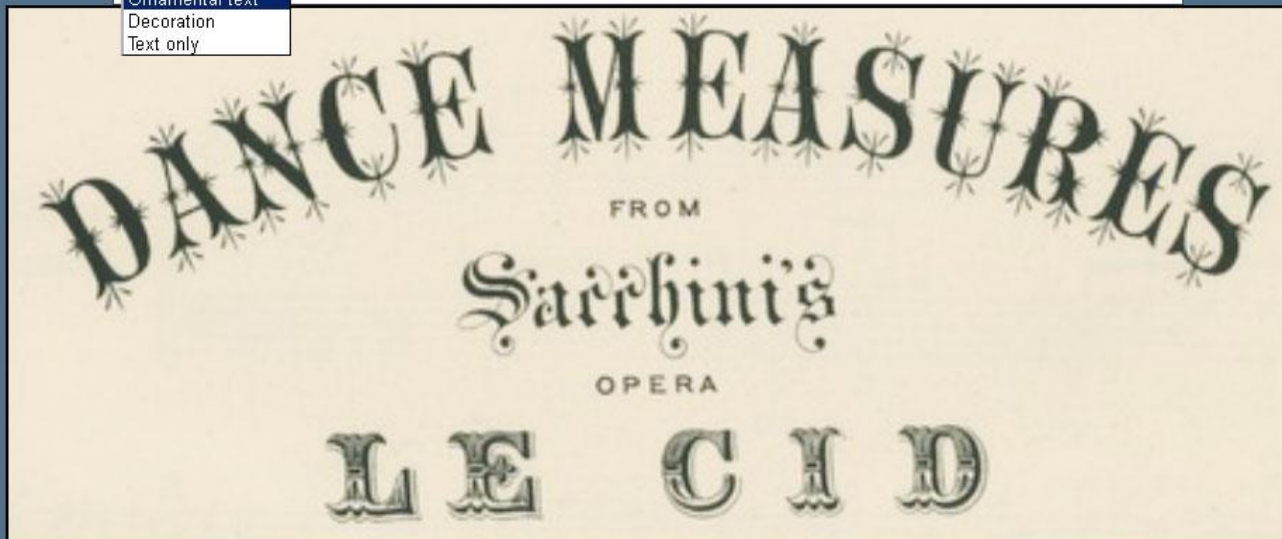
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Types of Outreach: Events

- Bringing people together
- Based around collections
- Excellent ways to attract new audiences and to keep the Library 'fresh' for existing audiences
- Partnerships and collaborations with other organisations

Types of Outreach: Events

- Centre for the Study of the Book
- Bring scholars and librarians together to discuss and debate the role of the book in history and culture.
- Events: Masterclasses, Symposia, Conferences Projects
- New ways of engaging traditional audiences







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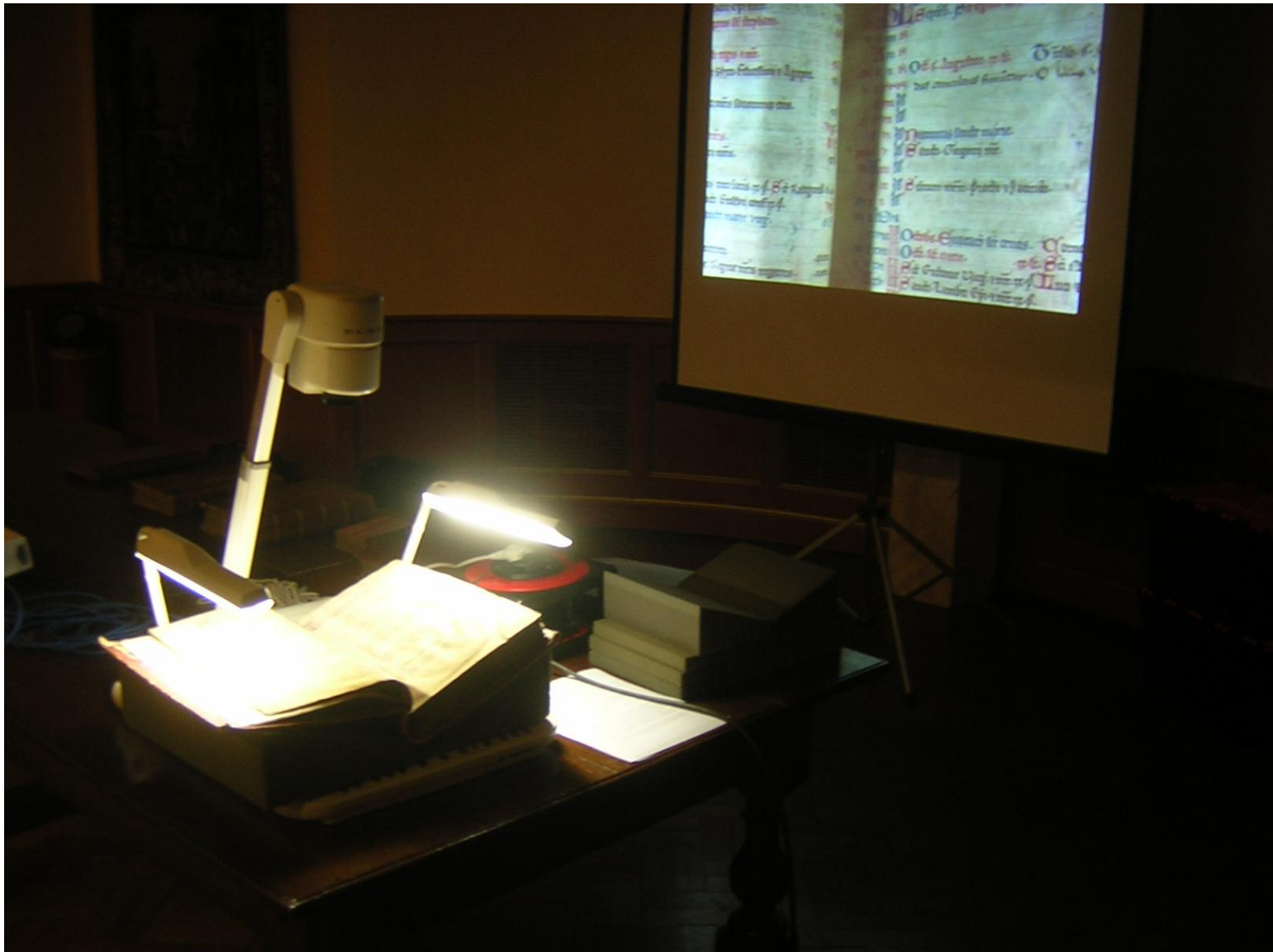
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Case Study: Shakespeare in the Quad

- Use space in the old Bodleian for different purposes
- Bring theatrical performance of Shakespeare in the open air
- Collaboration with the Globe Theatre, London (production)
- Collaboration with Oxford Playhouse (ticketing, marketing)
- Library exhibition, talks by Oxford English Faculty
- 450 tickets sold per night for 15 performances every year=6750 tickets per season









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Public relations and Communication

- Bodleian had no Communication Dept until 2001
- In 2008 It was enlarged to 5 full-time staff
- Covers External Communications, Internal Communications, Web, and soon Events.
- Intimate connection between Outreach and Communications
- Media coverage essential
 - Impact
 - Awareness
- Increasing importance of TV and digital media

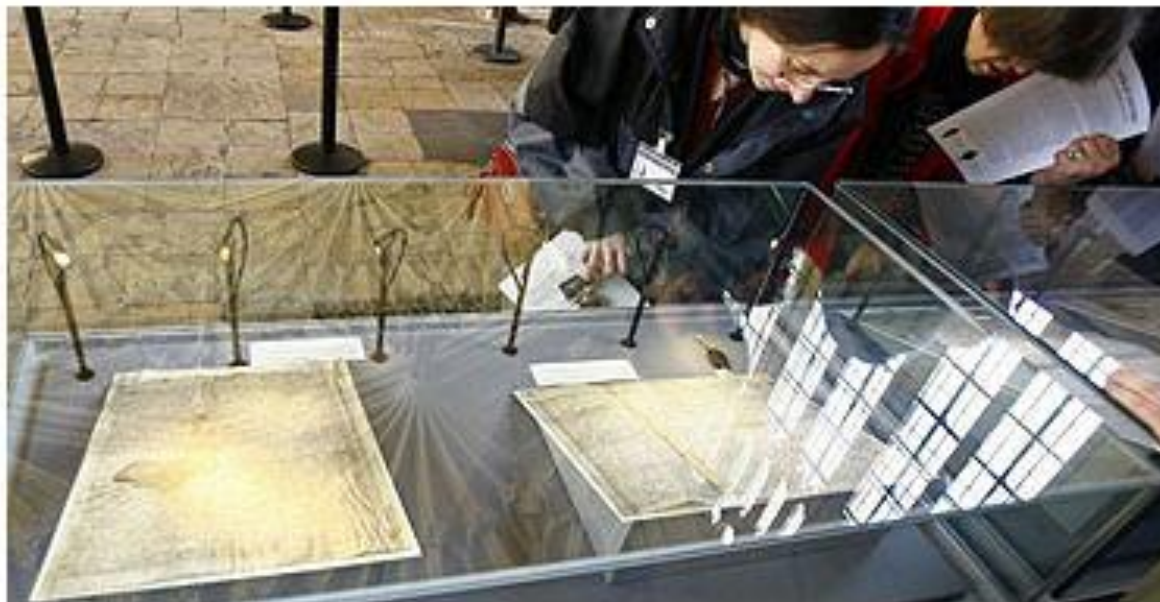
Queues gather to gaze at grubby Magna Carta

Heavy security is on hand - with every visitor being photographed - as the Bodleian library displays its four copies of the great charter. Maev Kennedy reports

Maev Kennedy

guardian.co.uk, Tuesday December 11 2007

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Four of the earliest surviving copies of the Magna Carta on display at the Bodleian library, Oxford. Photograph: Martin Argles





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Outreach and commercial activity

- Importance of diverse income streams
- Cannot rely on government funding alone
- ‘Bodleian Enterprises’ (Turnover = 2m Euros in 2010-11):
 - Retail operations
 - Historic Venues
 - Publishing
 - Imaging Services

Brand Ambassadors

- Not just income generation, also an outreach tool

Christmas Cards 2010

Bodleian Library, University of Oxford



CX0481 Annunciation to the Shepherds Size: 5 x 7ins



CX0489 Star and Magi Size: 5 x 7ins



GREETING INSIDE ALL CARDS: BEST WISHES
FOR CHRISTMAS AND THE NEW YEAR.



CX0493 Journey of the Magi Size: 3 1/2 x 8 1/2ins



CX0486 Through a Renaissance Arch Size: 5 x 7ins



CX0488 Preparing the Feast Size: 3 1/2 x 8 1/2ins

Fundraising and Outreach

- Intimately connected
- ‘Adding value’ to the core mission of the library
- Engagement with wider audiences
- Enjoyable opportunities to meet with potential donors
- Connect with alumni, Friends groups etc

Magna Carta

April 26–May 5, 2011

This exhibition is organized by the Bodleian Libraries, University of Oxford,
as part of the Wick 2011, and is made possible by Quakeren and John Wiley and Sons.





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