

# inula Notes

A publication of the Indiana University Librarians Association

SPRING 2018

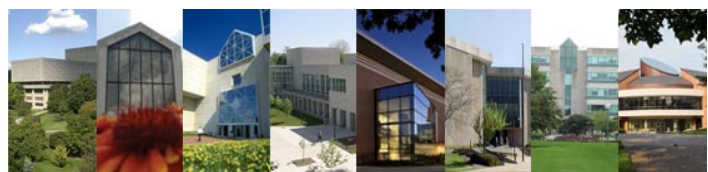
VOL. 30, No. 1



*Education Library at IUB social media shout-out to IU Lilly Library's recent Orson Welles digitization.*

Indiana University

**inula**  
Librarians Association



## Contents

### Letter from the President

Letter from the President	4
<i>Miriam Murphy, InULA President, 2017-2018</i>	

### Articles

Going Down the Rabbit Hole: Branch Libraries and Social Media	6
<i>Ashley Hosbach and Julie Marie Frye (IUB)</i>	
Launching the IUPUI University Library Poetry Month Campaign	14
<i>Gemmicka Piper, Willie Miller, and Justin Kani (IUPUI)</i>	
Collection Development for Graphic Novel Collections in Academic Libraries: A Brief Communication of Results	16
<i>Craig Finlay (IUSB)</i>	
Open Education Week 2018 at Indiana University Bloomington	19
<i>Sarah Hare (IUB)</i>	

### News

Research Incentive Fund Report	22
<i>Andrew Asher (IUB)</i>	
Research Incentive Fund Report	23
<i>Akram Habibulla (IUB)</i>	
Research Incentive Fund Report	24
<i>Julie Hardesty (IUB)</i>	
Research Incentive Fund Report	25
<i>Wen-ling Liu (IUB)</i>	
Research Incentive Fund Report	26
<i>Sara Lowe, Willie Miller, and Yoo Young Lee (IUPUI)</i>	
Research Incentive Fund Report	27
<i>Moirra Marsh (IUB)</i>	
Research Incentive Fund Report	30
<i>Moirra Marsh (IUB)</i>	
Research Incentive Fund Report	34
<i>Taemin Park and Andrea Morrison (IUB)</i>	
Research Incentive Fund Report	35
<i>Chuck Peters (IUB)</i>	
Research Incentive Fund Report	36
<i>Monique Threatt and DeLoice Holliday (IUB)</i>	
Meet the New(ish) Librarians	37
<i>Compiled by Misti Shaw (IUB)</i>	

This issue of *InULA Notes* was compiled and edited by members of the 2017-2018 InULA Communications Committee: Sara Lowe (IUPUI) Chair; Rachel Hinrichs (IUPUI) Vice-Chair; Kate Moore (IUSE); Carrie Schwier (IUB) Board Liaison; Misti Shaw (IUB); Beth South (IUE).

---

*InULA Notes* is a biannual, open access newsletter published by the Indiana University Librarians Association at <https://scholarworks.iu.edu/journals/index.php/inula>.



*InULA Notes* articles are available under a **Creative Commons Attribution-NonCommercial-NoDerivs** license.

## **Letter from the President**

MIRIAM MURPHY  
Director, Ruth Lilly Law Library  
Indiana University Robert H. McKinney School of Law  
IUPUI

---

April 2018

### **The Need for Transition Thinking**

The old saying, “May you live in interesting times,” is considered to be both a blessing and a curse. Libraries are going through some interesting times, and we need to adapt to the changes occurring in our profession. I look on these changes as opportunities.

InULA was organized many years ago with the goal of assisting professional librarians achieve faculty status. The founding members of InULA have gradually retired or moved on and have taken some of the widespread vitality of the organization with them. Soon, the members of InULA will be given the opportunity to vote on expanding our membership categories to include all library personnel, not just library faculty. This is an opportunity to revitalize our organization, and I encourage everyone to support this transition.



One of the ways that InULA has retained its usefulness is through the provision of grants, which have been funded by the annual book sale in Bloomington as well as the sale of book donations on Amazon. Unfortunately, this model is transitioning as fewer books are being donated to InULA due to a variety of factors: we have fewer InULA members soliciting donations; more publishers are limiting the resale of review copy textbooks; and many longstanding book donors are moving to non-transferrable electronic books. Book sales as the main means of funding our grants is unsustainable, and InULA members need to find new ways to sustain funding. Any ideas on responding to this transition would be appreciated.

In addition to these changes in InULA, Indiana University Libraries are also transitioning. Statewide, we are losing our veteran colleagues who take with them a vast amount of institutional knowledge concerning our shared technology systems. We need to plan for these departures and assure their knowledge is not lost so that new library colleagues will have the information needed to keep the systems running. I have suggested the creation of an IUL FAQ to assist IU novices with locating information and experts.

On my home campus of IUPUI, University Library is transitioning. Dean David Lewis, known as “the disruptor” for his longtime advocacy for open access scholarship, is retiring. In well-

deserved recognition of his foresight on the future of libraries, he was named the 2018 ACRL Academic/Research Librarian of the Year. Journal vendors such as EBSCO are charging IU libraries ever increasing amounts of money to access the scholarship of our own university faculty. Science journals, in particular, are reaching a sustainability crisis point. Dean Lewis's long term solution is to shift academic thinking (especially that of university promotion and tenure committees) away from the highly-ranked vendor publications and towards institution-based journals. Short term fiscal solutions require new funding models. IUPUI administration is engaged with the faculty in discussing new ways to sustain research journal access for the faculty. It will be interesting to see the solutions reached.

We can all contribute to the changes occurring in InULA, at IU, and in the wider library world. May you live in interesting times and contribute well.

InULA President, 2017-2018  
[mimurphy@iupui.edu](mailto:mimurphy@iupui.edu)

## Going Down the Rabbit Hole: Branch Libraries and Social Media

ASHLEY HOSBACH

Graduate Assistant

Education Library

JULIE MARIE FRYE

Head, Education Library

Indiana University, Bloomington

---

*"Would you tell me, please, which way I ought to go from here?"*

*{Alice speaks to the Cheshire Cat}*

*"That depends a good deal on where you want to get to," said the Cat.*

*-Lewis Carroll, Alice in Wonderland (74)*

It's easy to fall down the rabbit hole of social media. While some might think that starting or restarting a social media page is straightforward, it's anything but simple. You can be overwhelmed with posts in your social network; it's a constant, jumbled stream of commentary from friends, family, co-workers, and companies. **What can you add to the conversation as an academic institution? How do you elevate your content above it all?**

### Overview & Background

In 2009, the Education Library at Indiana University birthed a twitter page. Virginia Dearborn (Education Library, technical services) and Gwendolyn Pershing (Education Library, Head) wanted to tweet information that targeted their primary clientele: those within the School of Education. Virginia emerged as the caretaker of the account until she accepted a new position at Princeton Theological Seminary in 2012. Upon her departure, Pershing took on a number of Dearborn's job responsibilities, including the management of the Twitter account. She tweeted nine times between November 2012-January 2016. After the 2016 post, there was silence on the Education Library's twitter page until September 2017.

When Julie Marie Frye was named Pershing's replacement in August 2017, she wanted to resuscitate the Education Library's social media presence. Like Pershing, she recognized that she didn't have the time, with her other professional responsibilities, to bring it back to life. She looked to Ashley Hosbach, an IU-MLS candidate, to take on this important responsibility.

When we first looked into reviving the Education Library's twitter page, we faced the challenge of re-establishing the library's digital identity. The page's lack of activity actually gave us the blessing of a fresh start. The issue with this fresh start, however, was trying to find our footing on Twitter as both a representative of the IUB Libraries brand and as a branch located within the School of Education.

Hosbach immediately thought back to the metaphor of a library as the keystone supporting a community. We see this idea of community in the public sphere of the profession, but this often isn't discussed in the same way in the academic sphere. Users need to see themselves in the physical space, as well as represented both on the shelves and digitally. Curating content for our Twitter page meant reflecting this value of community. Much like how we approach collection development for our libraries, the same method should apply for social media content. We are (or should be) selecting and creating content that matches our library's mission.

In order to help find our voice and understand trends within Education Libraries, Frye requested that Hosbach investigate other Big10 institutions' Education Library twitter pages.

### **Hosbach's Investigation**

Hosbach started by investigating similar libraries' Twitter pages selecting three Education Libraries tied to Education schools: University of Wisconsin Madison's Merit Library (@MERIT\_Library); Columbia's Gottesman Libraries within Teacher's College (@LibraryTC); and University of Florida's Education Library (@UFEdLibrary). Hosbach set a period of three months' worth of content, June 1st through August 31st, to observe trends. Out of a total of 155 tweets, these libraries had 95 tweets with images and 5 tweets using GIFs. Only 38 tweets featured content outside of their university affiliation (i.e., links to articles, blog posts, etc. that are not affiliated with their institutions).

Attaching images to tweets resulted in higher engagement and was the most popular choice among these libraries. Hosbach wasn't surprised to see this since over the past year social media platforms have shifted in the direction of images dominating feeds rather than blocks of text. However, Hosbach was shocked to see the lack of GIFs. GIFs have taken over personal social media accounts with huge popularity and yet there was barely any sign of them on these pages. Based on this observation, less than 1 percent of tweets with GIFs were used during the selected timeframe.

Hosbach was also interested in seeing how other Education library accounts distributed their content. Based on this observation, only 32% of the tweets actually featured off-campus content. This number wasn't shocking. However, Hosbach found herself wanting **to push for a change in how we curate academic library social media pages**. In the age of post-truth politics, **shouldn't we make available as many voices to the conversation as possible?**

Frye suggested that Hosbach meet with Anne Haines, IUB Libraries' Web Content Specialist and Twitter pro, to get her opinions on running the Wells Library and IUB Libraries Twitter pages. Haines passed along some amazing advice (some of which she learned from the @IUBloomington campus account) and stressed that we strike a balance between a playful and serious tone with posts. She encouraged Hosbach to step into our patrons' shoes and explore how libraries fit into the Twitter puzzle. Building on Hosbach's observations and Anne's advice, she developed a strategy to manage our account.



## **Hosbach's Approach: Six ~~Impossible~~ Things Before Breakfast**

1. Extend the conversation beyond your campus. Start following accounts in your field so you can re-tweet relevant information for your followers.

Why limit ourselves to our campus borders with strictly IU-based content? Your library serves as the bridge to a wide variety of content. Let your Twitter account reflect this. Link to free webinars, op eds, or blogs tied to periodicals you're subscribed to. For example, we circulate content from EdSurge, Edutopia, School Library Journal, Sesame Communities, Inside Higher Ed and PBS Teachers.

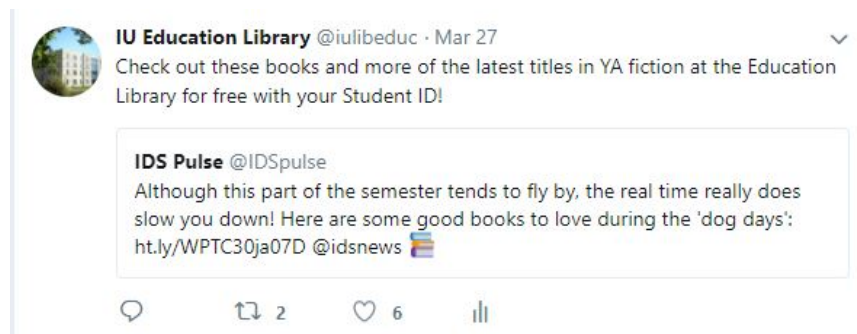
2. Create relatable content for your patrons.

Your social media account dances between the lines as relatable, yet professional. Find a balance. Sharing GIFs, memes and funny anecdotes about the services you provide communicates to patrons that the library is a place they can relate to. Give a shout out to different holidays and celebrate diversity. Your patrons come from across the world and bring a variety of perspectives. Recognize them! You can tie the holidays to items in your collections and use this as a learning opportunity for those who don't normally observe. For Diwali, we created book displays at our circulation desk and tweeted about them. You should also recognize student organizations and their contributions. Give them a platform and retweet their content. Look for ways to be mutually beneficial to both parties. Recently, we retweeted a book column from IDS News and advertised our materials in relation to their suggestions.





*Our Diwali celebration post.*



*Featuring student content and highlighting our services.*

### 3. Promote IU Libraries and campus events.

Support your colleagues and promote their library victories. This goes back to the idea of being a part of the IUB Libraries brand. Our content should meld with the greater collection of IU Libraries and the IU campus. During the fall semester, we tweeted about the Lilly Library's digitization of Orson Welles "War of the Worlds" broadcast. We supplemented our tweet with an image of a children's book in our collection about the world's reaction to the original broadcast. For the IU Arts and Humanities Council's India Remixed festival, we tweeted about our Indian picture books. This is a great way to collaborate within your institution across disciplines.



*Our shout-out to IU Lilly Library's recent Orson Welles digitization.*



*Collaborating with the India Remixed Festival.*

4. Use GIFs and videos as an opportunity to show off your collections.

Create your own GIFs! As Hosbach looked into using GIFs on our page, she thought about using the format to showcase different sections in our library. You can create a GIF “book display” by presenting the items in a new context off the shelves and online. Enter our “Feature Friday” tweets. This method grants us the opportunity to show off additional content. We can create physical book displays in the library, but also create digital displays with GIFs on Twitter that cycle through images. This can double your visibility for patrons. Hosbach also started to experiment with videos that give life and movement to unique items in our collection. For example, we recently highlighted our bee-bots, robots designed for teaching young children directional language and programming.



*Promoting our bee-bots on the move!*



*One of our “Feature Friday” GIF posts.*

5. Participate in the discussion. Twitter is a large and welcoming community full of educators, librarians, and authors from across the globe. Don’t just lurk, join in!

Recently, Hosbach was inspired by a School Library Journal (@sljournal) tweet about Cicely Lewis’s (@cicelythegreat) Read Woke Challenge from Meadowcreek High School in Norcross, GA. You can read more about the challenge here: <https://www.slj.com/2018/03/books-media/read-woke-school-reading-challenge-makes-impact/>. Originally designed for a school library, this challenge highlights Young Adult fiction that gives the oppressed a voice, challenges social norms, and addresses issues of social justice. Because of this tweet, Hosbach saw a need in our library to also address these issues, but from a Higher Ed perspective. Both School Library Journal and Cicely Lewis loved our interpretation and retweeted our initiative, which gave us a wide range of exposure and more followers who normally wouldn’t have had us on their radar. Our patrons love this new display and we have our connections on Twitter to thank for the inspiration.





*Joining the conversation, our twist on the #ReadWoke movement.*

#### 6. Embrace your content!

Tweet proudly. Remember that finding your “muchness” is a journey. Go forth with new content, experiment, and don’t be afraid to think outside of the 280 character limit.

## Launching the IUPUI University Library Poetry Month Campaign

GEMMICKA PIPER

Humanities Librarian

WILLIE MILLER

Informatics and Journalism Librarian

JUSTIN KANI

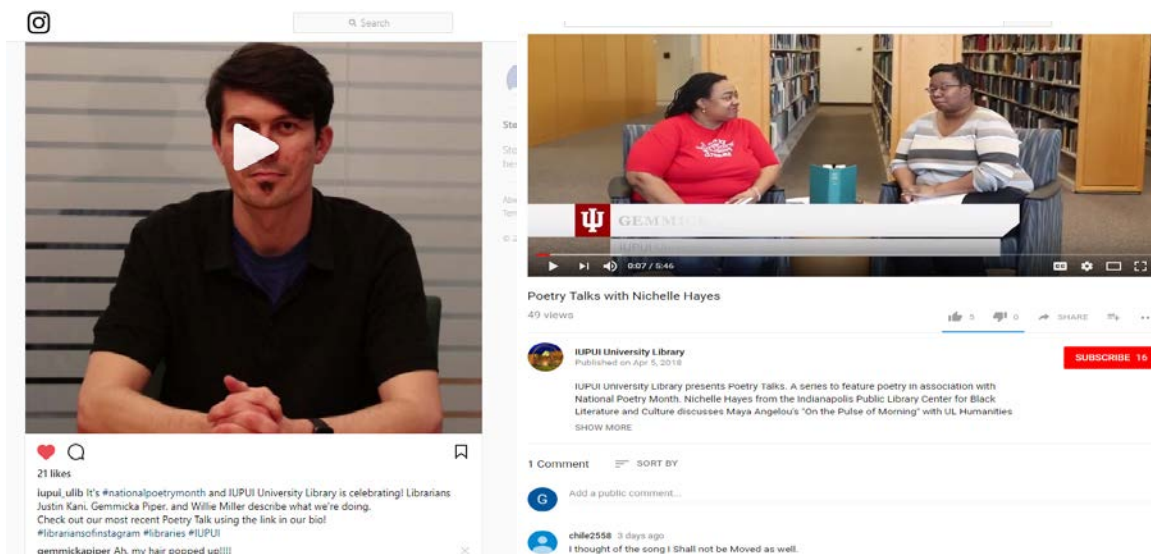
Business Librarian

University Library

IUPUI

As most may know, April was National Poetry Month. A time in which the entire nation celebrates poetry of all types. In honor of National Poetry Month, IUPUI University Library launched a triple-pronged campaign with the goal of encouraging students to explore poetry. Our triple pronged attack included: releasing a “Poem of the Week” on Instagram and Twitter each Monday; a “Poetry Talk” YouTube video each Thursday throughout the month of April; and requesting students to like, share, and post poems that they have enjoyed or found inspirational with #nationalpoetrymonth.

We shared a short 30 second promotional video announcing the start of our campaign on both Instagram and Facebook. In three days, the video received 21 likes and 192 views on Instagram, and 198 views and 3 shares via Facebook. The first session of the Poetry Talks series was a discussion with Nichelle Hayes, the librarian and program specialist for the Indianapolis Public Library’s **Center for Black Literature and Culture**. One week after its release it received 49 views on YouTube, and an additional 9 views and 3 shares on Facebook. In terms of medium, Facebook seems to be the most concentrated way of reaching our student demographic.



The second poem of the week received 12 likes on Instagram and another like on Twitter in one day. This selection, a snippet from the poem “Sick” comes from Shel Silverstein’s collection, *Where the Sidewalk Ends* (1974). The first selection, “The Road Not Taken” by Robert Frost, received 52 likes on Instagram and another 13 likes on Twitter. Overall, the Poem of the Week idea seems to be at least a moderately successful way to expose the campus to poetry. On the other hand, getting students to share poetry has been a lot more difficult than anticipated. As we head deeper into our campaign we are still hopeful that we will get more activity in this arena.

While the campaign is targeted at IUPUI’s undergraduate population, librarians from across the various IU affiliated libraries can help support the Poetry Month Campaign by liking, sharing, or commenting on any of the videos or poems that appear in any of the media listed throughout. Also, encourage others to share poems that they have found inspirational or just enjoyed with us on Instagram with the hashtag #nationalpoetrymonth.



## **Collection Development for Graphic Novel Collections in Academic Libraries: A Brief Communication of Results**

CRAIG FINLAY

Scholarly Communication Librarian  
Indiana University, South Bend

---

A number of researchers have noted the increasing inclusion of graphic novels in college courses and in university library collections. As Glenn Masuchika and Gail Boldt (2010) write, "There is little argument that comics, cartoons and graphic novels are being seriously collected by librarians as legitimate scholarly sources. Once considered nothing more than low-brow entertainment primarily for children, comics have developed significantly" (p. 511). Aside from their inclusion in college reading lists alongside more traditional materials, instructors are taking advantage of the uniqueness of the medium to achieve different educational outcomes including: teaching ESL students (Chun, 2009; Cimermanova, 2014), teaching visual literacy (Marrall, 2016; Schwartz, 2002) or in art education (Williams, 2008). Such a diversity of implementations in higher education means a better understanding of collection development trends for university libraries is needed.

Given that the presence of graphic novels in academic libraries is now seemingly commonplace, the lack of a national, large-scale survey looking at collection development for graphic novels is a deficiency in the literature. This brief communication details some of the results of a survey of over 600 state university academic libraries regarding their graphic novel collections and collection development policies. This is the first such survey, though a number of studies have examined collection development and graphic novels from different perspectives. Masuchika and Boldt (2010) surveyed 44 academic libraries regarding collection of Japanese manga. Toren (2010) advises selection of graphic novels for both leisure reading and academic purposes, a view shared by O'English, Matthews and Lindsay (2006). Slater and Kardos (2017) looked at collection development in a single university library and offer experiential wisdom concerning outreach.

### **Methods**

A 20 question survey was sent individually to 630 collection development librarians at state university campuses. Emails for these individuals were manually collected. As of the time of writing, the survey has generated 157 responses, or a 25% response rate. It is desired that the number of responses reach 200, though this may not prove possible. This brief communication will describe the results of three questions. The full paper will be submitted for peer-review once a greater number of responses has been received.

- R1: How prevalent are graphic novel collections in academic libraries?
- R2: How common are collection development policies for graphic novels in academic libraries?
- R3: What is the perception of graphic novels in academic libraries?

## Results

The majority of respondents (60.5%) indicated their libraries had what they would call a graphic novel collection. A follow up question for those responding “yes” inquired about the size of the collection [Figure 1].

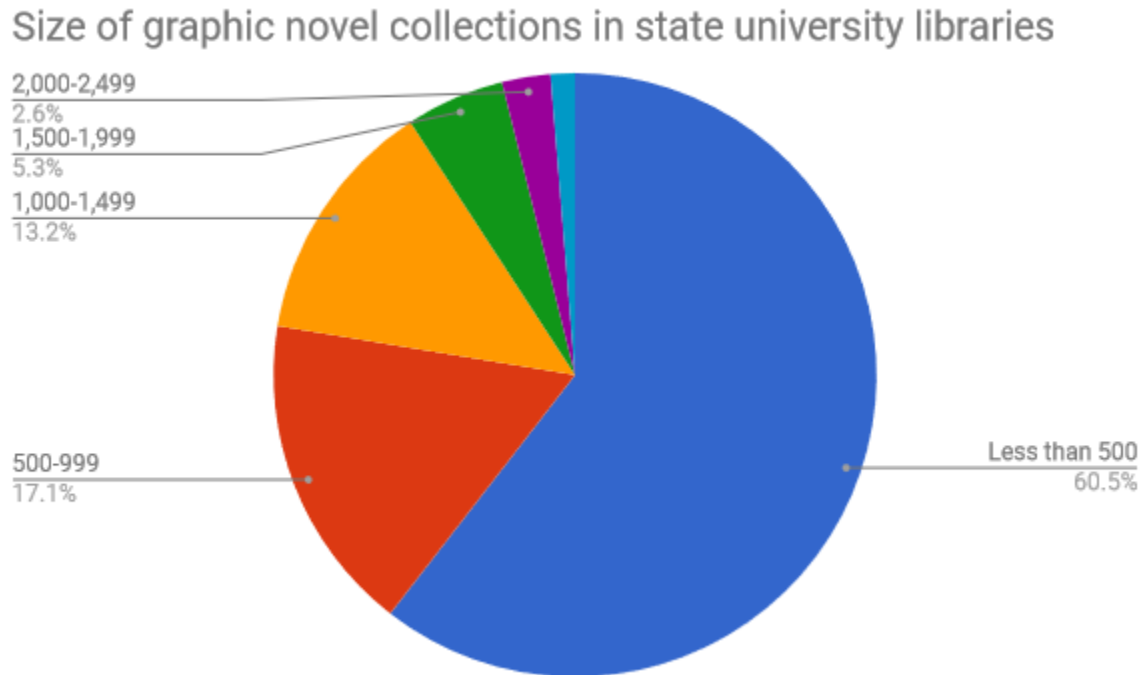


Figure 1: Size of graphic novel collections in state university libraries, n=141.

While the majority of responding libraries reported having a graphic novel collection, the heavy majority of respondents (81.4%) indicated their libraries did not have a collection development policy for graphic novels. At the same time, a plurality of respondents (46%) indicated they had a single individual primarily responsible for selecting graphic novels for purchase. Three quarters of libraries responded that they were currently collecting graphic novels.

The third major research question allowed for respondents to write freely, and as such take on a more qualitative tone. It is a consistent theme in the literature that opinions on graphic novels vary in academia, meeting with some skepticism in higher education. O’English, Matthews and Lindsay (2006) note that “teaching faculty in higher education are increasingly using graphic novels in the classroom as well as studying them as academic fodder in their own right. Nevertheless, many faculty members retain antiquated notions of graphic novels based on their own past exposure to comic books in their youth, or are unaware of them at all, resulting in doubts over whether the medium truly qualifies as ‘literature’” (p. 178). Downey (2009) writes that “Published research about graphic novel collections in academic libraries has been limited to investigating the genre as either recreational reading for busy college students or as part of the cultural and historical record.

There is still resistance to the genre in some circles; combining text and images is considered fine for children's books, but children are expected to "grow out of it" and start reading "real books" (P. 181).

Question 18 of the survey asked, "In your own words, how would you describe the perception of graphic novels among the librarians at your institution?" The responses reveal a variety of opinions regarding graphic novels. Several responses noted that graphic novels were gaining greater acceptance among librarians. One responded noted, "All of our librarians endorsed establishment of the original collection, including those who do not read graphic novels. Even those whose original perception was on the negative side regarding graphic novels now have a positive view of them." A common response was that some librarians were enthusiastic while others were largely indifferent. Several noted a perceived age gap in how graphic novels were received by librarians at their institutions. It was also commonly reported that graphic novels were seen as popular reading. These responses collectively confirm the transitional place occupied in academia by the medium. While most university libraries have what they would term a "graphic novel collection," only a minority have crafted a collection development policy for those items. Collections are small – with most of them being less than 500 titles, and there is a perception among librarians that many do not yet consider them to be more than pleasure reading.

*A full description of the survey results will be submitted for peer-review in the summer of 2018.*

- Chun, C. W. (2009). Critical literacies and graphic novels for English-language learners: Teaching Maus. *Journal of Adolescent & Adult Literacy*, 53(2), 144-153.
- Cimermanová, I. (2014). Graphic novels in foreign language teaching. *Journal of Language and Cultural Education*, 2(2), 85-94.
- Downey, E. M. (2009). Graphic novels in curriculum and instruction collections. *Reference & User Services Quarterly*, 181-188.
- Marrall, R. M. (2016). Sequential Art in Library Credit Instruction: Exploring Multiple Literacies Through Graphic Novels, Comics, and Comix. *Behavioral & Social Sciences Librarian*, 35(1), 32-41.
- Masuchika, G., & Boldt, G. (2010). Japanese manga in translation and American graphic novels: A preliminary examination of the collections in 44 academic libraries. *The Journal of Academic Librarianship*, 36(6), 511-517.
- O'English, L., Matthews, J. G., & Lindsay, E. B. (2006). Graphic novels in academic libraries: From Maus to manga and beyond. *The Journal of Academic Librarianship*, 32(2), 173-182.
- Schwarz, G. E. (2002). Graphic novels for multiple literacies. *Journal of Adolescent & Adult Literacy*, 46(3), 262-265.
- Slater, A., & Kardos, A. (2017). Graphic Novels: Collecting, Cataloging and Outreach in an Academic Library. *The Journal of Academic Librarianship*, 43(2), 116-120.
- Toren, B. J. (2010). Bam! Pow! Graphic novels fight stereotypes in academic libraries: Supporting, collecting, promoting. *Technical Services Quarterly*, 28(1), 55-69.
- Williams, R. M. C. (2008). Image, text, and story: Comics and graphic novels in the classroom. *Art Education*, 61(6), 13-19.

## **Open Education Week 2018 at Indiana University Bloomington**

SARAH HARE  
Scholarly Communications Librarian  
Herman B. Wells Library  
Indiana University, Bloomington

---

On Thursday March 8, the **Office of Scholarly Publishing** and **UITS** partnered to hold a day-long **Driving Student Success through Affordable Course Material Symposium**. The symposium featured three experts from the University of Wisconsin-Madison. Each expert brought a unique perspective and context to the conversation. **Steel Wagstaff** (Educational Technology Consultant), **Kris Olds** (Professor of Geography), and **Carrie Nelson** (Librarian and Director of Scholarly Communication) presented at morning workshops and participated in an afternoon panel.

Both faculty and staff attended with the symposium, with representatives from the Kelley School of Business, the School of Education, UITS, the Office of Financial Literacy, and the Office of the Vice President for Diversity, Equity, and Multicultural Affairs present. By the end of the day, at least one faculty member had switched from traditional course content to an **affordable, digital eText**! We've also already met with one faculty member interested in student-created Open Educational Resources (OER) and plan to have several follow up conversations in the coming months.

Participants chose one of two morning workshops: "Making Open Textbooks and Other Interactive Learning Activities with Pressbooks" with Steel Wagstaff or "Supporting Campus and Course-Level Adoption of Open Course Content" with Carrie Nelson and Kris Olds. These workshops were informative and informal, shaped by participants' questions and centered on hands-on application.

In Kris and Carrie's session, we discussed the basics of open/affordable and covered Creative Commons licensing, which allowed us to have a more in-depth conversation about the process/funding needed to create OER, governance and course material selection, student outreach, and the political economy of OER. Kris and Carrie also shared successful strategies for raising awareness about OER on their campus, which several participants felt was the most pressing barrier to more systematic adoption.

Robert McDonald, Associate Dean for Research and Technology Strategies, kicked off the afternoon panel with contextual information about the price of course materials at IUB and how these costs impact students. The panel opened with an overview of current initiatives at IU Bloomington, presented by Michele Kelmer and Michael Regoli. The panel transitioned to presentations from our UW-Madison guest experts. Each of the guest's presentations demonstrated that UW-Madison is engaging in innovative work around OER creation and community building.

I was inspired by several parts of the panel, but there are two slides I'd like to highlight here as essential and foundational for shaping the Office of Scholarly Publishing's outreach at IU Bloomington.

- Steel's guiding principles for his work:
  - Go anywhere
  - Talk to everyone
  - Say 'yes... **you** can'
  - Find partners, champions, and enthusiasts
  - Build local capacity
- Carrie's argument that OER and affordable course material content work aligns with library values around:
  - Access
  - Confidentiality/Privacy
  - Democracy
  - Diversity
  - Education and Lifelong Learning
  - Intellectual Freedom
  - The Public Good
  - Preservation
  - Professionalism
  - Service
  - Social Responsibility

These points were both encouraging and motivating to me. The Scholarly Communication Department is invested in instructor agency and autonomy, student access, and building local expertise at IU Bloomington. We hope to continue to find champions and enthusiasts that can partner with us to make these goals possible.

There were several goals for symposium: to build community around course material issues, to connect instructors and relevant staff from key offices on campus, to raise awareness about the spectrum of existing affordable course material work happening at IU Bloomington, and to guide the future of Office of Scholarly Publishing services. Additionally, we hoped to solidify a working partnership with IUPUI, as guests from UW-Madison also **visited their campus** during open education week.

We know the conversation doesn't end after the symposium. I look forward to continuing to work with instructors on affordable and open course material creation and adoption at IU Bloomington. But I also hope to partner with librarians within the IU system, Big Ten Academic Alliance (BTAA), and Unizin. OER is one of my research interests and professional passions and I hope that IU Libraries staff can work on OER adoption and creation consortially, as a professional community.

## Resources

- To learn more about finding and adopting Open Educational Resources (OER), visit IU Libraries new guide: <http://guides.libraries.indiana.edu/oer>.
- To learn more about finding and adopting eTexts, visit the UITS site: <https://etexts.iu.edu/>.
- To apply for an information literacy grant to redesign your course around student-created OER and open pedagogy, visit the IUB Teaching and Learning site: <https://libraries.indiana.edu/course-grants> (check site for proposal deadlines)
- Contact [iusw@indiana.edu](mailto:iusw@indiana.edu) with questions about OER, affordable course material, Creative Commons licensing, and Pressbooks.

*Note: This article is a slightly modified version of an original blog posting (<https://blogs.libraries.indiana.edu/scholcomm/2018/03/12/openedrecap/>).*

## **Research Incentive Fund Report**

ANDREW ASHER  
Assessment Librarian  
Herman B Wells Library  
Indiana University, Bloomington

---

The 2016 InULA Research Funds supported my travel to Warsaw, Poland, where I completed the second phase of fieldwork for the multi-year ethnographic study, “Early Career Scholars’ Information-Seeking Practices in Poland.” This study examines the information-seeking and management practices of Polish researchers at universities and scientific institutes in Warsaw, and focuses particularly on the interrelationships between scholars’ workflows for accessing, evaluating, and publishing scholarly materials.

During the phase of this study I conducted 13 interviews exploring the effects of policy and funding decisions on scholars’ production and consumption of research materials, the library and non-library systems and tools they used to access information, and the structural factors that caused them to substitute alternative access options in place of library resources. Transcription and preliminary analysis of these interviews is complete, along with 17 interviews collected in 2015 during Phase 1 of this study.

I presented the results of this analysis in a paper entitled “Engaging with Researchers in Practice: An Investigation of Polish Early-career Scholars’ Information Workflows” at the 75<sup>th</sup> Annual Meeting of the Polish Institute of Arts and Science of America (PIASA) in June 2017. After incorporating feedback from this presentation, I plan to complete a journal article based on this research by the end of 2017.



## **Research Incentive Fund Report**

AKRAM HABIBULLA  
Middle Eastern, Central Eurasian, and Islamic Studies Librarian  
Herman B Wells Library  
Indiana University, Bloomington

---

In May 2017 I was awarded an InULA grant, which was used to support my book buying trip to Kazakhstan and travel to the International Congress in Saint-Petersburg, Russia.

I attended the Eurasian Book Fair 2017 in Astana, Kazakhstan. Acquisition of books, periodicals, and other materials from Central Eurasia is not easy process. Publications in Central Eurasian languages, given limited print runs and other constraints, are not easily available for purchase. We cannot just order them online. Book dealers located in the USA most times are not able to supply needed material or their prices are very high. Therefore, the local book fairs are best ways to access academic, independent, and commercial publishers, and book sellers. My attendance at the Eurasian Book Fair was very productive. I was able to bring and add to the collection 23 volumes of books and 9 issues of periodicals. In addition, I met with the Director of Nazarbayev University Library and discussed the possibilities of establishing a literature exchange program.

After the Book Fair I traveled from Astana to Saint Petersburg to attend the **XXIX International Congress on Historiography and Source Studies of Asia and Africa «Asia and Africa: Their Heritage and Modernity»**. My paper was competitively selected for presentation at this Congress and it was about the 14<sup>th</sup> century Arabic manuscript held by the Library of Moscow University of International Relations. In my presentation I tried to shed light on some questions left unanswered by previous researchers. I also tried to correct errors and mistakes of modern catalogs in description of the manuscript.

I would like to thank the InULA Grants and Scholarship Committee for this opportunity.

## **Research Incentive Fund Report**

JULIE HARDESTY  
Metadata Analyst  
Herman B Wells Library  
Indiana University, Bloomington

---

### **Research Project**

Fedora out in the world: Sharing digital repository work and experience

### **Report**

I received \$400 from InULA in support of travel and presenting at Open Repositories 2016 in Dublin, Ireland from June 13-16, 2016. That support covered a portion of my lodging expenses while at the conference. I presented a full presentation on metadata options for migrating from Fedora 3 to Fedora 4. The options all seemed viable to those in attendance and that bolstered my impression that I understand how things work with Fedora 4. Additionally, I presented two shorter talks on using Hydra and Fedora for preservation and access in IU's mass digitization project, the Media Digitization and Preservation Initiative (MDPI) and the community work of the Hydra Metadata Interest Group (HMIG) and how this group can connect with and help the Fedora community. The HMIG presentation caused some discussion about ways to include the Fedora community on communication from the HMIG and any metadata recommendations coming from that group. The rest of the conference allowed me the opportunity to see how others are migrating to Fedora 4, including institutions from Ireland and the U.K. These presentations helped clarify for me some of the migration options I was considering and better understand what it means to have RDF metadata in Fedora 4. Thank you to the InULA Grants and Scholarship Committee and to the InULA Executive Board for supporting this research endeavor.

## **Research Incentive Fund Report**

WEN-LING LIU  
East Asian and Tibetan Studies Librarian  
Herman B Wells Library  
Indiana University, Bloomington

---

In 2016 I received InULA's Research Incentive Grant of \$500. This grant allowed me to attend the International Federation of Library Associations and Institutions (IFLA) 2016 General Conference and Assembly in Columbus, Ohio August 13-19. During this visit, I was able to attend the "Stepping into E-learning: An Area and International Studies Librarianship Course goes online at Indiana University" joint paper presented at a joint session entitled, "All about E-learning towards: Connection. Collaboration. Community."

The Area Studies Department had worked collaboratively to convert a co-taught in-person course, Area and International Studies Librarianship (Z604), into an online course. This was a unique course nationally in 2016 and spoke to a recognized need to provide training for future area studies librarians. By moving the class on-line, the department was working towards filling this need not only at Indiana University, but also much more broadly. Then, members of the Area Studies Department (Wookjin Cheun, Karen Stoll Farrell, Marion Frank-Wilson, Luis Gonzalez, and Akram Khabibullaev) wrote the paper jointly. The presentation at the IFLA conference gave us an opportunity to share our experiences and challenges with librarians from different regions and countries worldwide.

This trip allowed me to participate in meetings with librarians and colleagues from all over the world and discuss issues related to library vision, services, practices, and policies not only with regional representatives, but with international perspectives as well. In addition, this conference provided an opportunity for me to visit the Ohio State University libraries and the Online Computer Library Center (OCLC) in Dublin, Ohio.

Thank you so much for providing me with this grant.

## **Research Incentive Fund Report**

SARA LOWE  
Educational Development Librarian  
WILLIE MILLER  
Informatics and Journalism Librarian  
YOO YOUNG LEE  
User Experience Librarian (former)  
University Library  
IUPUI

---

In May 2017, we were awarded a generous grant from InULA to support a research project entitled, “The Research Process through the Eyes of the Student.” This study is examining several questions:

- What is the process a student engages in when she is working on course assignment or research paper? University Library has a process to which we teach, <http://iupui.campusguides.com/bridge>, does that resonate/work for students?
- What information sources does she consult to inform her work?
- Where is she when she does this work?

We conducted five surveys throughout the Fall 2017 semester and individual de-briefs at the end of the semester to investigate the “Why?” behind the answers to the questions above. With a random sample of 20 undergraduate students, we investigated the kinds of coursework students’ report completing, the resources they use to complete coursework, and the characteristics of the environments they seek in which to complete it.

The InULA grant monies were used to purchase a data collection tool for the surveys and student recruitment. Library administration agreed to cover participant incentives for survey and de-brief completion.

The data collection portion of the project finished in December 2017. Transcription de-briefs and data analysis are ongoing through Spring 2018. We hope student insight into their research process will inform decisions around the IUPUI University Library digital user experience strategy, information literacy curriculum, and space design. By knowing more about the authentic, informal, active, student-driven learning experience, librarians can better position the library’s services and resources to support student needs.

## Research Incentive Fund Report

MOIRA MARSH

Anthropology, Comparative Literature, Folklore, Sociology, and Telecommunications

Librarian

Herman B Wells Library

Indiana University, Bloomington

---

I was awarded \$550 in May 2016 in support of my research project, “The Rhetoric of Unlaughter.” For this stage of the project, I had organized a plenary panel at the 2016 annual meeting of the International Society for Humor Studies (ISHS), which has held at Trinity College, Dublin, from June 27 through July 1, 2016.

Our panel, entitled “The Rhetoric of Unlaughter,” was the morning plenary session on the last day of the conference. My paper was “Unlaughter and the Dreadnought,” which used an account of the famous Dreadnought hoax (also known as the “Emperor of Abyssinia” hoax) against the British Navy in 1910 to illustrate the role of “unlaughter” in the performance of a very public practical joke. Unlaughter is not the absence of laughter, but its opposite: the term refers to everything that can convey disapproval of a joke for any reason.

The rest of the panel consisted of papers about a controversial song parody in relation to the European refugee crisis in Estonia, and a paper reporting on attitudes toward and arguments about rape jokes. In conclusion, a colleague from the University of Chicago delivered a response to the papers. Currently, the four of us are revising and expanding the conference papers for submission as a book on unlaughter. In addition, I am finishing an article about the Dreadnought hoax for submission to the *Journal of Comedy Studies*.

The \$550 from InULA supplemented an Overseas Conference Grant from the Office of the Vice-provost for International Affairs). I can heartily recommend that librarians **apply for one of these grants** to present a paper or chairing a panel at an international conference. There are four deadlines annually in October, January, April, and July.

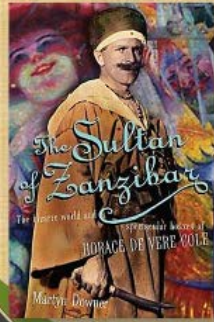
On April 3<sup>rd</sup> 2017, I presented a brief slideshow reporting on my use of this grant for an InULA Grant Recipients Research Webinar under the title “Unlaughter in the Long Room.” Below are some of the images from that presentation.

I am deeply grateful to InULA for supporting my research.





### Horace deVere Cole (1881-1936): The Prince of Practical Jokers



"a very dangerous  
man to his friends"  
—Virginia Woolf



"A joke gone wrong is like a ball thrown  
to someone who puts it in his pocket  
and does not throw it back."

Cohen, Ted. *Jokes: Philosophical Thoughts on Joking  
Matters*. Chicago: University of Chicago Press, 1999,  
paraphrasing Ludwig Wittgenstein



“ The Admiral was unable to go on shore without the words Bunga-Bunga being shouted after him in the streets.



”

Adrian Stephen, *The 'Dreadnought' Hoax*. London: Chatto and Windus [1936] 1983.



## Research Incentive Fund Report

MOIRA MARSH

Anthropology, Comparative Literature, Folklore, Sociology, and Telecommunications  
Librarian

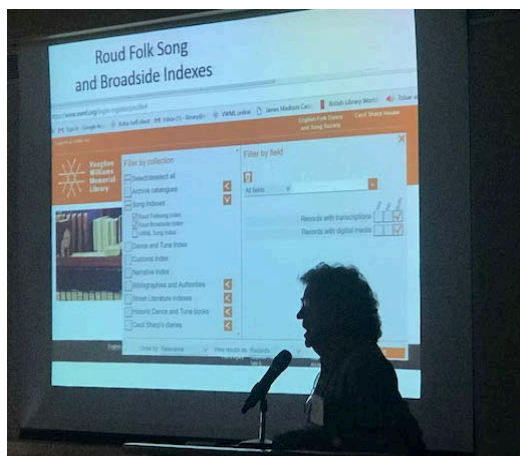
Herman B Wells Library  
Indiana University, Bloomington

---

In October 2017, with assistance from InULA, I attended two back-to-back conferences in Minneapolis, both connected with the American Folklore Society. In this report I will focus on the first of these, *Adventures in Folklore Archiving*, a two-day preconference held in the astonishing surroundings of the Minneapolis Central Library. After months of organizing, we attracted just over fifty people, including delegates from the United Kingdom, the National Endowment for the Humanities, and the University of Oslo. Nicole Saylor, Head of the American Folklife Center at the Library of Congress, started us off with her keynote address on "The Archivesque: Reframing Folklore Collecting in a Popular Culture World." We were then treated to papers and technology showcases on connecting archives to communities, exploring the newest archival technologies, uses of archives in research and education, and the latest developments in audiovisual archiving.



*Figure 1. Tim Lloyd Presents the National Folklore Collections Database*



*Figure 2. Steve Roud Presents the Vaughan Williams Memorial Library Digital Archive*

James P. Leary, a distinguished folklorist from the University of Wisconsin-Madison, sent us off with his closing keynote on “A Folklorist’s Appreciation of Archives in 12 Steps). These are the twelve steps:

1. A place to sleep
2. A job
3. A means of networking
4. A source of critical information
5. An obligation
6. A fundamental part of being a whole folklorist
7. A resource for productions
8. A pedagogical tool and responsibility
9. An obsession
10. An opportunity for alliances, funding, and sustainability
11. An essential way to foster equity in collective memory
12. A place to get rid of your stuff

As an added bonus, our colleague Carrie Schwier and Robert Dobler presented a paper on their collaboration to incorporate the IU Folklore archives into an undergraduate folklore course:



*Figure 3. Carrie Schwier Looking Stern and Impressive*

After working on the 3-woman organizing committee for this conference, I was very pleased to see it turn out so well:



*Figure 4. After their Adventure, Happy Archivists and Librarians*

The energy and enthusiasm in the room even after two very full days were impossible to miss. Afterwards, we received thank you notes from the attendees, along the lines of this one:

Hi Gang,

Just dashing a quick note before things get into full gear to say big thanks again for all your collective hard work pulling the archives conference together. I thought it was

really enriching on a lot of levels. It was great to learn what colleagues are doing and to see innovative solutions to challenging situations and just generally to have a chance to hang out together and meet new people. From my vantage point, everything about the schedule, location, and logistics seemed really good and well planned, so kudos on all of it!

To Infinity and Beyond!

Once again, I am in debt to InULA for their support, which made my attendance at this conference possible.

## Research Incentive Fund Report

TAEMIN PARK  
East Asian Cataloger  
ANDREA MORRISON  
Head, Monographic Text Cataloging Librarian  
Herman B Wells Library  
Indiana University, Bloomington

---

### Research Title:

The Nature and Characteristics of Bibliographic Relationships in RDA Cataloging Records in OCLC at the Beginning of RDA Implementation

Andrea Morrison and Taemin Park received an InULA Grant in 2015. The grant was applied to hiring a research assistant for data input and computing our research data. Our raw data will be contributed to IUScholarWorks.

We are pleased to report that our article has been published in a scholarly journal *Cataloging and Classification Quarterly*, July 2017. Our work is available at <http://www.tandfonline.com/doi/full/10.1080/01639374.2017.1319451>.

We are grateful to InULA for the grant and acknowledged funding in our article.

## **Research Incentive Fund Report**

CHUCK PETERS

Head, Music Cataloging

William and Gayle Cook Music Library

Indiana University, Bloomington

---

I am very grateful to have received the grant for 2017. The money provided partial funding to attend the annual meeting of the International Association of Music Libraries, Archives and Documentation Centres (IAML) in Riga, Latvia, where I gave a presentation titled “Acquiring New Music from Unconventional Sources: PDF Copies in the Library.”

The presentation was a report on a pilot study I had conducted with music libraries around the United States. The pilot study and the analysis of the data gathered will allow me to design and deliver a comprehensive survey on existing and needed library policies and practices regarding non-print music scores.

From the abstract: Music libraries are accustomed to doing business with traditional vendors to acquire printed scores from well-known publishers. Now they also receive scores in PDF or other digital formats. Frequently, the music is available in file format only, and is requested and supplied directly from the composer.

Since producing and distributing scores in digital format has an impact on every aspect of the library process—Acquisitions, cataloging, archiving and patron use all are affected—the creation of best practices is needed. To be able to explain my work to this point was very helpful, and will have a positive impact on the remainder of the project. The topic was enthusiastically received and I gathered many helpful suggestions from colleagues who have similar interests and concerns.

My conference participation yielded another positive result: I ran for, and was elected chair of, the Libraries in Music Teaching Institutions section of IAML (<http://www.iaml.info/libraries-music-teaching-institutions>).

## **Research Incentive Fund Report**

MONIQUE THREATT  
Head, Media Services  
Herman B Wells Library  
DELOICE HOLLIDAY  
Head, Neal Marshall Black Culture Center  
Neal Marshall Black Culture Center Library  
Indiana University, Bloomington

---

We are very grateful to have received an InULA Research Incentive grant for FY 2016-2017. The grant was applied to hiring a research assistant for data input, student observation, and computing our research data. Our raw data is being shared with both the InULA Executive Board, and the National Survey of Student Engagement under the auspices of Center for Innovative Teaching and Learning, Office of the Vice Provost for Undergraduate Education.

Research Title & Abstract: "Learning with Peers: A survey of the IUB Libraries interactions with sophomores, juniors, and seniors from underrepresented groups." The 2016 National Survey of Student Engagement (NSSE) "Learning with Peers" Faculty Summit indicator report revealed that 78% of undergraduates stated that they had interacted/learned with students from a different ethnicity or race, while only 10% of faculty perceived this to be true.

The purpose and goal of this research was to:

- Compare NSSE-reported student perceptions on diversity of collaborative learning groups with the perceptions of: a) IUB library student users who identify as members of underrepresented groups; b) IUB library faculty, and c) IUB library paraprofessionals
- Observe/record diverse composition of study groups, and interactions with library paraprofessionals
- Help shape the development and implementation of programs to increase student engagement as a result of collection and analyzing student-user survey responses.

We are grateful to InULA for the grant, and look forward to publishing the results in *InULA Notes*. This research project would not have been possible without the wonderful support provided by the InULA Research Incentive Fund.



## **Meet the New(ish) Librarians**

Compiled by MISTI SHAW

Head of Music Library Public Services and Outreach  
William & Gayle Cook Music Library  
Indiana University, Bloomington

---



**Sarah Carter** is currently the Art, Architecture, and Design Librarian at Indiana University, Bloomington. A native Hoosier, Carter earned dual MA & MLS master's degrees from IU in 2007. Her undergraduate degree from Smith College is in Art History and Italian Language & Literature. Carter was hired by Ringling College of Art + Design (Sarasota, FL) to launch their library's inaugural information literacy instruction program in 2007. After seven years in the sunshine state, she took a job as the director of the branch art library at the University of Louisville, overseeing a number of facilities and programming developments from 2014-2017. Carter has been an active member of

the Art Libraries Society of North America (ARLIS/NA) on both the Professional Development Committee and Mentoring Subcommittee. From 2011-2013 she served as the Education Liaison to the ARLIS/NA Executive Board, and is currently serving as chair of the ARLIS/NA Strategic Directions Committee. She's very excited to be joining ARLIS/NA's study tour to Cuba this June to learn about artistic research practices.

**Scott Libson** became the Librarian for History and Religious Studies at Indiana University, Bloomington in February 2018. He develops collections in related areas, conducts information literacy sessions, and provides research support. He has previously worked in a digital humanities center, manuscript libraries, and in access services. He holds a PhD in history from Emory University, a master's degree in church history from Yale University, and a bachelor's degree in archaeology from Columbia University. His research and writing center on the development of American philanthropy in the early twentieth century and its connections with Protestant foreign missions.

Outside of work, Scott loves to travel with his wife, Dorothy, and their two-year-old son, Micah. He also enjoys crosswords, watching professional cycling, and distance running.

**Gemmicka Piper** is Humanities Librarian at IUPUI's University Library. She attended Truman State University, where she received her bachelor's, majoring in English and minoring in East Asian Studies. She went on to attend the University of Iowa, receiving a MA and PhD in English. While pursuing the PhD, her area of concentration was 20th- and 21st-century African American Literature, Black Women Studies, and genre/popular fiction. She completed the MLIS, receiving her certificate in Public Digital Humanities. She has

experience with collection development for Asian and Asian American Studies, Middle Eastern/Islamic/ Jewish Studies, African and African Diaspora Studies, in addition to English and Women's, Gender, and Sexuality studies. Gemmicka is interested in digital humanities broadly, and more specifically its application for pedagogy, collection building, and for advancing undergraduate student experience overall. A self-proclaimed book nerd, especially as it pertains to mystery, romance, horror, and fantasy, she is currently reading C.S. Denning's, *Warlock Holmes: The Hellhound of Baskervilles*, and is about to start Jennifer Lewis's *The Mother of Black Hollywood: A Memoir*.