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Letter from the President
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This issue of InULA Notes was compiled and edited by members of the 2019-2020 InULA Communications Committee: Gemmicka Piper (IUPUI), chair; Craig Finlay (IUSB), vice chair; Julie Marie Frye (IUPUI), board liaison; Jaci Wilkinson (IUB); Beth South (IUE); and Frances Yates (IUE).

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November 2019

Dear InULA Members,

I hope the fall semester has been productive for you all. This academic year, the InULA Board is building on last years’ work through the following initiatives.

1) InULA should be inclusive. Currently the board is reviewing motto suggestions. The goal is to have a list of suggestions for all members to vote on so that our motto reflects how we’ve grown as a group. Be on the lookout for that email.

2) InULA should be transparent. I know when I first joined InULA as a librarian new to IUPUI, I didn’t even know there was an InULA Board, or what they did. To increase transparency the Board has started announcing upcoming board meetings to the InULA listserv. We also encourage any member to submit agenda items. If you have something you’d like to see discussed, don’t hesitate to let us know! We are also working to get past meeting minutes and agendas online on a regular basis.

3) InULA should be consistent. To ensure that new committee members have a smooth onboarding process and procedural consistency from year to year, this year all committees have been charged with reviewing (or creating) their committee manuals. We hope this creates a more pleasant service experience for everyone.

Please encourage your colleagues to renew their InULA membership if they haven't already. InULA works best when we all participate. Your minimal membership fees allow us to award grants and fellowships that support everyone who works in Indiana University libraries as well as students entering the profession.

Thank you for being a member of InULA!
Sincerely,
Sara Lowe, President 2019-2020
I was in Moscow, en route to Saint Petersburg, when I received the very welcome news that InULA had awarded me an RIF grant to present a paper at the 5th International Gelological Congress on “Laughter and Communication”. The Congress took place from May 29 through June 1 at the Herzen State Pedagogical University of Russia in Saint Petersburg, Russia. “Gelological” refers to the study of humor, and that’s what the 65 attendees present were all engaged in.

I was one of two Americans at the conference. The rest included scholars from Belarus, Estonia, France, Germany, Poland, Spain, and Sweden, in addition to an overwhelming number from Russia. Herzen University has a strong program for interpreters, and students from the program provided simultaneous translation for the conference in English and Russian (and once in Polish). Speaking not a word of Russian, I was very grateful for them.

My paper, “Laughter and Unlaughter: Towards an Analytic Theory of the Humor Audience,” was selected as the opening keynote address of the conference. One of the things I learned is that Indiana University, USA is “Университет Индианы, США” in Russian. This session was in what the Heraldic Hall, which, as the name would lead one to expect, was graced by several rather large coats of arms.

On the final day, I also chaired a panel of papers on the theme of “Semiotic and Hermeneutic Methods in Gelology.” There the final paper was from a Russian scholar who analyzed the comic techniques of Mark Twain. It seemed a good way to wind up, but then there was the closing banquet, with one vodka toast after another in Russian. American conference organizers should take note: vodka is extremely effective in building comradery among people who have only recently met.

The conference organizers have invited me to return to Saint Petersburg to lecture in spring or summer of 2020, and to attend a humor conference in Kiev (Ukraine) in May. We will see whether...
time permits me to accept. In the interim, my 2002 article "The flying phallus and the laughing Inquisitor: Penis theft in the *Malleus Maleficarum*" has been translated into Russian.

I made several new acquaintances with humor scholars during these four days in Saint Petersburg, few of whom are able to make it to conferences in the United States. I am enormously grateful to InULA for making this trip possible, and with it, the opportunities for future collaborations with humor scholars (or gelologists) in Russia.
Research Incentive Fund Report

Chuck Peters, with Michelle Hahn and Rachael Cohen Librarian for Anthropology, 
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The InULA Research Initiative Grant of $500 provided travel assistance for me to attend the annual congress of the International Association of Music Libraries, Archives, and Documentation Centers (IAML), which took place from July 14-19, 2019 in Krakow, Poland. IAML has national branches in 24 countries, and is a member of the International Federation of Library Associations and Institutions, the International Council on Archives, and the International Music Council, among others. There were two primary reasons for me to attend the conference: 1) to present a paper research done with my colleagues Michelle Hahn and Rachael Cohen: “Improving targeted discovery through a use case in music”; and 2) to serve as the Chair of the Libraries in Music Teaching Institutions Section (LIMTI). In my duties as chair, I served on the programming committee; coordinated and sponsored two sessions of paper presentations during the conference; and participated in various activities and meetings of the Forum of Sections. My active leadership in professional organizations such as IAML is vital, given the presence of the IU Music Library in the national and international music library communities.

In our research project, we sought to provide students, faculty, and researchers an efficient way to access collections that are made up of specialized content, such as music materials. Discovery layers can be designed to precisely target that content directly, focusing search results on the most relevant characteristics of the collections. Such a distinct view in Blacklight, the open source discovery layer in use at Indiana University, allows users to identify desired content from the Music Library, widely recognized as one of the largest academic music libraries in the world. A specialized Music Search was developed to provide search capabilities utilizing descriptive data elements to the music user community. In the course of our research, we investigated the differences between music users and general users and identified corresponding issues in discovery. For example, some users wanted a way to search for specific types of music scores (full score, vocal score, chorus score, etc.). Others wanted to search for music scores or recordings by instrumentation. Additionally, it was desirable to filter sound recording searches by format. The presentation showcased the strategies implemented to increase music discovery at IU, and suggested ways that these solutions could be applied to other specialized collections. The Music Search may be accessed from the IUCAT home page: https://iucat.iu.edu/
I used my InULA research grant funds to travel to the Rockefeller Archive Center in Sleepy Hollow, New York. I traveled there after ALA and researched on site between June 26 and June 28. During that time I examined portions of the Near East Foundation (NEF) records, the Office of Messrs. Rockefeller records, and the Laura Spelman Rockefeller Memorial records. I also received scans of larger portions of the NEF records.

My research focused on the organization that became NEF in 1930. The philanthropy started in 1915 as an American response to the Armenian Genocide. It went by various names until 1919, when it became Near East Relief (NER).

One chapter of my dissertation on American Protestant foreign missions argued that NER reflected a new approach in the mission movement. Shortly before I completed the dissertation, a book came out that came to the exact opposite conclusion. It argued that NER broke sharply with the mission movement tradition, that it was one of the first modern, secular, bureaucratic, international philanthropies, that the leaders in the United States (whom I focused on) were incompetent and irrelevant to operations on the ground, and that the front-line staff in the Eastern Mediterranean were all that mattered. This new book surprised me, but has become a great foil to argue against.

Two repositories hold the bulk of NER/NEF records: Union Theological Seminary and the Rockefeller Archive Center. The former keeps documents from the early years of the organization and the latter, the later years. The author with whom I disagreed had relied exclusively on the records at the Rockefeller Archive Center and I had relied exclusively on those at Union Theological Seminary. The InULA grant allowed me to draw my own conclusions based on both sets of records.

I am still reading through the thousands of pages of documents that are now on my computer, but I can say that while I still disagree with the book, it was not a case of scholarly malpractice. Criticism of the NER leadership is in the Rockefeller Archive Center records, including complaints about their connections with Protestant foreign missions and lack of modern, bureaucratic organizing. What is also there, though, is a singular perspective, stemming from the Rockefeller Foundation and its allies, who essentially disagreed with the concept of temporary relief, preferring to solve society's problems rather than react to problems that arise. One vocal critic sought a leadership position himself, which he eventually received with help from the Rockefellers.
In terms of deliverables from this project, the research will go into a chapter of an edited volume that is currently under contract with Bloomsbury Academic. My chapter is due on May 1, 2020, and we anticipate a publication date of 2021.
The award funds I received were used to cover attendance expenses for the Humanities Intensive Learning and Teaching (HILT) conference at IUPUI in Indianapolis, Indiana, June 3-7, 2019. HILT participants enroll in week-long special-topics courses that meet each day for morning and afternoon sessions. At conference closing, representatives from each course present a summary of course topics and projects to the entire group of conference attendees.

I chose to enroll in the “Black Spatial Humanities” course taught by Dr. Kim Gallon of Purdue University. Dr. Gallon is an Assistant Professor of History and the founder and director of the Black Press Research Collective. Her co-instructor was Purdue GIS Instructional Coordinator Shirley Yi. The nineteen enrollees represented numerous fields, professional roles, and specializations. Course content centered on the multi-faceted nature of both spatial and racial aspects of Black lived experience, primarily in the United States. We covered a wide variety of projects and research—much of it interdisciplinary—in an effort to understand and define what characterizes Black Spatial Humanities work. We discussed pedagogies, technologies, and research methodologies and frameworks in terms of their usefulness (or lack thereof) to BSH.

The course moved quickly and consisted of the following main topic areas:

1. Introduction to Spatial Humanities
2. Black Spatial Humanities: Materials, Questions, and Provocations
3. Spatial Humanities Technologies (Yi)/Deep Mapping the Racial Dot Map
4. Spatial Data/Information in Africana/Black Studies
5. Transatlantic Slave Trade/Slavery/Segregation/Apartheid and BSH
6. Data Sources for Spatial Humanities/GIS Software (Yi)
7. Urbanization, Migration and Mobility; Agrarian Labor and Rural Life
8. Cartography and Visualization Strategies; Spatial Data Manipulation and Queries (Yi)
9. Transnational Networks; Cultural and Symbolic Space
10. Data Cleaning; Data Sets and Mapping (hands-on exercises) (Yi)

The instructors deftly wove together practical and technical content with larger philosophical and ethical questions. Participants discussed and critiqued many case studies, including online maps, data visualizations, and websites and other web content. Beyond becoming conversant with historical and present-day practices, participants were challenged to consider their complex socio-economic and political implications (e.g., the potential for greater visibility, but also surveillance, inherent in the mapping process, and the consequences of same for marginalized communities).
This course was a very rich and unique learning opportunity, thanks to the instructors and to my fellow participants. Much of the content will be immediately applicable to my work, especially in my role as Maps Assistant at Herman B Wells Library. Over the long term, I am certain the larger questions raised in the course will also deeply affect how I shape my own research, as well as how I engage with that of others. I am very grateful to INULA for this opportunity!
Reset: Scholarly Communication at IU East

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The Indiana University Institutional Repository (IR), IUScholarWorks, is available to the Indiana University regional campuses. In 2013 I began reviewing this tool to discover how it could impact the IU East regional campus. IU East Faculty and students produce scholarly work. A goal of my work includes, how could IUScholarWorks (IUSW) and the associated IUScholarWorks Journals provide services to increase the impact of overall IU East scholarly work. In July 2019 a title change to Research Librarian recognizes my work and enlarges my role to formally include Scholarly Communication.

OA (Open Access) provides a recent option to freely share knowledge results through institutional repositories, and as required of tax and grant funded research. Many at IU East are just discovering the ideas and possibilities of OA. Sharing the outcomes of Scholarly Communications at IU East is in Reset, to adapt to this changing landscape. The active scientific and creative energy of faculty and students is continuous. The new factor is the ways that the work can be featured, celebrated, and shared to a broader audience. While faculty rely on proven sharing models, undergraduates at Indiana University East are just beginning to share their work to broader audiences. Students practice research, scholarly, and creative activities through formal and informal work. As IU East matures these diverse opportunities can be consolidated under scholarly communications. Future questions include: How does more formalized approaches to student research affect student outcomes? Will a broader audience impact faculty work?

Initially, I worked with faculty through email, school and department meetings, and individual conversations to communicate the opportunities of IUScholarWorks. The repository provides excellent information and structure to support IU scholars. The licensing, copyright information, and record creation of the system are thorough and offer faculty self-service or an opportunity to work with a campus coordinator. I worked with several faculty to consider providing their scholarly outcomes in IU ScholarWorks-East Collection. Initially, faculty hesitance related to sharing work and having it taken by other scholars, the newness and unknowns of Open Access, and lack of understanding of their own copyright privileges. I created several LibGuides to educate and encourage faculty to consider IU ScholarWorks-East as an archive for their scholarly work. I provided information about publishing and metrics. I highlighted the possible outcomes of greater access to their scholarly work through use statistics and wider influence. I created a collection for library scholarly work. The creation of the Tom Thomas Remembered collection identifies ideas and methods to provide vignettes about the campus’s early faculty and scholars. Going beyond IUScholarWorks, I assisted Professor Gene Cruz-Uribe to identify long term archive and access for photographic materials used in collaboration with two monograph publications: The Archive of Tikas [60 images] and Demotic Graffiti: Temple of Isis [502 images]. These collections reside in IU's Image Collections Online (ICO). These examples demonstrate early efforts to encourage faculty to archive scholarly works in the IU East community of IUScholarWorks.
As a Reset, faculty are gradually taking advantage of these opportunities. IU East’s School of Business and Economics is considering adoption of IUScholarWorks-East for accreditation purposes. This happened as a result of a chance encounter during a new faculty orientation in August 2019. I introduced the opportunities of IUSW to the faculty present, and Bret Bogenschneider, faculty in the School of Business and Economics, excitedly asked for more specific information. The library director remarked that was the first time she had seen Bret smile. This faculty collaboration and interaction with the new Dean, Denise Smith of the School of Business and Economics provided the Reset. The addition of the first five articles with additional articles in process, provides opportunities for scholars to be more broadly discovered through IU and Google Scholar, open access for individuals interested in the topics, and may lead to increased citing of a scholar’s work by their peers. This new opportunity renews my interest in creating and adding to the cycle of academic work. In 2018 IU East began a practice of celebrating faculty scholars through the Faculty Scholarship Celebration. A natural fit was to create a collection to archive the shared work and the Faculty Scholarly Celebration collection offers glimpses of scholarship using presentation materials and notes. Each of these newer initiatives resulted from individual collaborations with administrative support. A valuable insight is that academic need and administrative support, encourages sharing through IR scholarly communication.

Faculty work is shared, creating the “engine” of the knowledge creation cycle; once realized products and results continue the cycle of use, critique, new need, and new scholarly work. The rewards of Open Access (OA) offer more opportunities for faculty research to be a model to undergraduates. The modelling of scholarly activity provides undergraduates with examples of authority they personally know, can follow, and adapt to fit their needs. A natural next step is for the student to become their own authority as acknowledged in the ACRL (Association of Academic and Research Libraries) Information Literacy Framework, Authority Is Constructed and Contextual. As academic libraries work with the ACRL Information Literacy Framework (1), undergraduate learning is enhanced using the Framework. Student authority is an example of using these concepts to support student learning. Students who adopt their own authority intrinsically practice other higher order skills of evaluation, critical thinking, problem solving, and planning.

In 2014 an undergraduate collection of Honor’s program capstone projects became the Indiana University East Students’ Scholarly & Creative Works Collection. This early success developed from a working relationship with the Honor’s Director, Alisa Clapp-Itnyre, and helping in judging the Capstone Honor’s projects. As follow-up, several practices of students’ scholarly work were encouraged to add to the collection and include: SRD (Student Research Day), Honor’s, and Capstone projects. I worked mainly through email and personal contacts with faculty to encourage student deposits to the IUSW. For students there are some pivotal issues to publish their work and the main one being the waiving of Family Educational Rights and Privacy Act (FERPA) rights for the publication of their student related work (FERPA is a federal mandate). Marketing opportunities to students has found limited success. Some observations in making these connections to students is that faculty buy-in is important to help students understand and begin to share their work, students need to see value in these activities. An important consideration is providing practical reasons for students to publish. A visible reason for publication in an IUSW is for future employers and institutions to observe a student’s higher order skills of reasoning and critical thought.

Indiana University’s support is key to efforts to develop student collections and the shared technologies provide advantages in allowing creative ideas to solve issues. New technologies are intriguing and the IUSW Journal platform was new and opened a path to possibilities. An immediate thought was that the student writing and creative arts publication Tributaries could use the journal
platform to produce the yearly work; after consultation with the faculty sponsor we placed the journal in the archive IUSW-E, with the possibility of future issues going into the Journal platform. It occurred to me that IU East had additional student scholarly and creative outcomes and the tangible products were basically lost and unshared. After doing some research, I verified the lack of associated, public-collections of student works. Tributaries was the only student product that consistently provided access.

This conclusion identified the need for IU East student research to be published, archived, and shared. After reviewing a variety of student research journals, articles about student journals, related practices, and outcomes a plan for creating a student research journal at IU East took form. I spoke with colleagues, the IUSW-Journal staff at IU-Bloomington, I asked my Director Frances Yates, and spoke with other faculty regarding student research activities. Frances called a meeting together of key faculty and staff to discuss the possibilities of developing a new journal for student research. The work for this group is collected in the LibGuide Journal of Student Research at IU East. The idea was to create a student research journal to celebrate and share excellent student scholars’ products through the Open Access IUSW-Journals platform. The support of a small group allowed the journal to reach gradual fruition and two issues have been published. The first, a promotional issue of the Journal of Student Research at IU East established the concept; the second issue to be published is the first issue, a fully edited group of student articles of research, scholarly, and creative work. This achievement is the first of many future issues and the work involved for a single issue is massive. Several faculty members have been co-editors of the journal, Lora Baldwin, Ange Cooksey, and Tanya Perkins each as journal co-editors helped move the journal from concept to reality. Today the journal is a work in progress.

The reset for undergraduate research begins with the development of the grouped student research activities at IU East. Through collaboration with the journal’s co-editors, the members of the Students Research Day (SRD) committee, and Associate Vice-Chancellor TJ Rivard, JSRIUE is established. Ideas are in discussion about where to go next with campus student research. One idea was prominent, IU East student research activities should have a common source for information on the website. Through TJ’s support and the co-editors work this centralization provides interested students a central focus for student research and associated activities, Student Research at IU East. The development of the web-presence encouraged additional ideas such as a mentor/student researcher database, sharing of conference presentation opportunities, materials supporting why students do research, and how students can do research at IU East.

As a member of CUR (Council on Undergraduate Research), Indiana University (IU) provides membership to all IU campuses. I joined CUR as an individual member in 2017 and found several opportunities and practices to support student research. The articles and information on the CUR website and publications lead to consideration of all thing’s student research at IU East and a better understanding of why students need these experiences. A pertinent question is how does a librarian support the campus to develop strong student research, scholarly, and creative programs to help students develop deeper engagement and a stronger sense of their capabilities as they graduate. While researching aspects of student work, questions repeatedly came to mind, “how can universities help more students become active researchers, scholars, and creators; how can libraries support these efforts; and what do students need to participate? Institutional support and key efforts may help students be an authority on the skills they acquire and then can use throughout their lives. Undergraduates engaging in scholarship, research, and creativity, "...bring “skills in demand” with them to their first job and are better prepared to apply them successfully."(2) These questions, findings and ideas provide opportunities for my role as Research Librarian.
The reset for student research at IU East is in the “what-if” stage. I submitted a proposal titled: IU East Student Research, Scholarly, & Creative Experiences (SRSCe) to Associate Vice-Chancellor Rivard. Further progress is on pause while IU East’s staff considers the possibilities. At a recent meeting about the proposal, psychology professor, Greg Dam suggested developing levels for a meaningful student researcher certification. IU provides a possible technology support option with IU Expand: to use to house the experience like the student’s CANVAS (IU’s Learning Management System) experience; provides a method of self-selected registration; provides a transcript that reflects achievements; and provides a space to support online and in-person workshops. Additional ideas for summer “boot-camps” and online research fairs further expand students’ possibilities. Students gain an optional pathway toward self-authority. There are many questions and processes that need to be designed for best practices and assessment. I am pursuing answers and designing processes to exemplify the possibilities. If we build it will they come?

Scholarly communication is ongoing and beneficial to the academy and ultimately society. To gain broader impact undergraduates should be welcomed into the cycle of knowledge creation and use for the best outcomes for individual students. IU East has the potential to move forward with a holistic student research program. A key feature of the results will be focused assessment that can be used to measure student and organization success. A functional plan will recognize that the activities need to meld with the everyday life of student, faculty, staff & administration. According to the current research this transition has the potential to impact admission, retention, minority students, graduation rates, and employability of IU East graduates. The benefits are multiple for me: I gain valuable skills in pursuing a fascinating project; learn methods to adapt my librarian professional skills to a new age; proactively support students; and share knowledge with my peers.

Endnotes & References:
On October 7, 2014, the IUPUI Faculty Council voted unanimously to adopt a Harvard-model, rights retention, open access policy for scholarly articles. The vote followed years of library-supported open access advocacy and information sharing on the campus. Likewise, librarians played key roles in the 18-month effort to draft the policy, answer questions about its potential outcomes, and support the deliberative process of policy adoption. Given the investment of effort and good will, the unanimous, affirmative vote of the Council was celebrated by the libraries and by open access advocates on and off the IUPUI campus. The policy offered the potential to make thousands of articles freely available to readers with internet access. It also created an implementation challenge for IUPUI’s University Library and the staff supporting the institutional repository service, IUPUI ScholarWorks. With close to 3,000 faculty in 17 schools, authoring or coauthoring more than 3,200 articles a year, the policy created new workflow, data, copyrights, and relationship management tasks for the library. In this article, I reflect on the IUPUI’s open access policy implementation approach, the results of the implementation, and the challenges supporting a new policy at an institutional level.

What is the IUPUI Open Access Policy?

The IUPUI Open Access Policy is a Harvard-model, rights retention, opt out, open access policy. Like many Harvard-model open access (OA) policies, the language for the policy and much of supporting documentation were developed by Stuart Shieber of the Harvard Office for Scholarly Communication. By adopting the policy in the Faculty Council, the IUPUI faculty have retained copyrights to their scholarly articles and have granted nonexclusive permission to the university to make those articles “freely available in an open access repository.” Faculty authors are offered the opportunity to opt-out for articles that they do not wish to make available, but for all other articles, the policy requests the deposit of the “author’s final version of each article”. In practical terms, the policy allows the libraries to retrieve articles authored by IUPUI faculty and, if a suitable version can be found, to make them open access in the institutional repository, IUPUI ScholarWorks.

How has the policy been implemented?

The IUPUI University Library Center for Digital Scholarship leads the policy implementation. The first few months after the policy was adopted were devoted to developing a web-based system to enable authors to opt-out, request a waiver, or to upload an accepted manuscript into the library’s deposit workflow. In the spring semester of 2015, when the site was ready, University Library sent an email and a postcard to all IUPUI faculty to announce the start of the policy’s opt-out/deposit expectations. Immediate deposit of around fifty articles were received as a result of this announcement, but the deposit rate slowed to less than one item per week within days. Upon consulting with members of the Coalition of Open Access Policy Institutions (COAPI), the library learned that pattern was to be expected.
Following the strategies of other successful OA policy institutions, the Center for Digital Scholarship focused on designing a targeted, article-by-article approach to implementation. The experiences of two universities were key to informing our strategy—MIT and Rice University. Reflecting on MIT's open access policy implementation, we decided to “request papers from authors only when they cannot be obtained any other way.” We coupled that approach with Rice University’s three-part workflow model—1) identify publications, 2) manage data & notify authors, 3) deposit works.

MIT's approach to seek openly available articles first, before asking for them, makes sense for IUPUI in large part because of the NIH Public Access Policy. IUPUI is the home campus for the IU School of Medicine and the NIH is a major source of funding for authors in several IUPUI schools. Given that NIH-funded articles are required to be publicly accessible, this means that many IUPUI articles can be retrieved from PubMed Central and archived in accordance with the open access policy without bothering the authors.

Rice’s article-by-article, identify-notify-deposit model also made a lot of sense for IUPUI. After IUPUI's OA policy left a subcommittee and entered into full, faculty council deliberations, it was adopted in less than three months. The speed of the vote meant that there was little time to do pre-adoption outreach and education about the policy. Thus, Rice’s article-by-article approach would simultaneously implement the policy while also notifying current authors of the policy's implications and how to participate.

With these models in mind, the Center for Digital Scholarship designed a web-based tracking system to manage the notification and deposit workflows. The system operates (for admin access only) on the IUPUI Open Access Policy website. This system ingests CSV data from librarian-authored searches for articles by IUPUI faculty and creates a web page for each article identified in the searches. The system leverages the SHERPA/RoMEO and the PubMed Central (PMC) APIs to retrieve a journal’s self-archiving policy and an article’s PMC status. Using the web pages as work items, the articles are then triaged by library staff to assure eligibility, to see if an open version can be found, and (if not) to identify the author for policy notification. After completing a web-page for an article, library staff can use the same page to send an email notification to the author, to send up to two reminder emails at two-week intervals, and to track the outcomes of these emails. (Figure 1.)

The combination of these approaches helps IUPUI to maximize its deposit rate (by finding and archiving available works without bothering authors) while also ensuring that every active author receives at least one email about the policy and has the opportunity to reply with questions or to participate. The tracking module on the admin side of the OA policy site also helps by providing data for annual policy reports and assessments.

What are the results of the implementation?

As of the policy's fifth anniversary, the library archived more than 10,000 open access policy articles in the institutional repository. In the same time frame, these articles were downloaded more than one million times. (Figure 2). In recent years, the policy has made about 70% of IUPUI's annual production of scholarly articles open access in IUPUI ScholarWorks. The benefits to a global community of readers are immense—particularly, when considering the fact that access to a single, paywalled article can cost a non-subscribing individual more than $30.00. The benefits to IUPUI's authors include one million reads that they might not otherwise receive. This increased exposure to readers provided by "green" open access has been demonstrated to result in a 33% increase in citation rates. (Although the library is not currently tracking this potential citation bump for our
authors, we are providing author-level repository readership reports to faculty for promotion and tenure documentation.) The benefits to the library include new roles for employees and student workers, increased outreach to active researchers, and the satisfaction of doing our part to address information inequities.

To mark the policy’s fifth anniversary, the library created a series of school-level reports. The reports shared a count of articles contributed, a list of the top five most downloaded articles, and a featured author from each campus school. These reports were released during Open Access Week 2019 along with campus news stories about the policy’s anniversary.8

What are the challenges of implementing the policy?

For IUPUI, the challenges of implementing the OA policy have revolved around systems and workload. Implementing a policy to seek and potentially archive accepted manuscripts for more than 3,200 published articles annually requires systems approaches for accuracy and efficiency, and careful decision making from library staff. University Library relies on staff and librarians with a diverse set of skills to meet these challenges. On a daily basis we use our inhouse-developed software, R scripts, API calls, metadata skills, copyright expertise, repository management, and campus outreach strategies to make this possible. If any of these areas of effort derail, the library falls behind on its workload, frustrates faculty authors, or fails to make works openly available. The success of the policy has also created increased interest in using the institutional repository for other kinds of archiving—reports, conferences, data, capstones, and other works—adding to the Center for Digital Scholarship’s already heavy workload.

Keeping up with this workload is also complicated when new data systems are introduced at the university. In 2017, for example, Indiana University Bloomington (IUB) adopted a nearly identical open access policy.9 However, the implementation of the IUB policy was launched within the university’s newly acquired annual review system, Digital Measures Activity Insights (DMAI). In 2014, when the IUPUI policy was adopted, DMAI was not available and, thus, the policy implementation was not designed with DMAI in mind. Retooling the IUPUI policy implementation to include the opt-out/deposit options available in the new annual review system has been a challenge for IUPUI. After consulting with librarians at IUB and considering the features of their BRITE system for policy implementation, we have been hard at work to develop tools to clean the metadata retrieved from DMAI and integrate it into our existing policy workflows.10 This work has progressed slowly, in large part because we are busy with sustaining our current policy workload. We expect, however, that our policy implementation will be fully integrated before faculty complete their annual reviews for the year 2019.

What’s next for the IUPUI Open Access policy?

The success of the policy implementation has introduced new opportunities for the library. We are currently exploring two potential next steps: open bibliographic data services and the intersection of collections strategies and OA policy values.

Given that the library is currently retrieving and cleaning the metadata for nearly every article authored by our faculty, we own a valuable bibliographic data set that could be made available for other uses. We hope to use this data to populate faculty ORCID profiles and to contribute to Wikidata.11 By sending bibliographic data to these systems, we can contribute to a growing, author-
owned or community-owned corpus of bibliographic data. This is one strategy for offsetting the ongoing threat of the corporate capture of research information.12

On the collection strategies side, our library is one of many that have begun to consider our open values while weighing collection decisions. During Open Access Week this year we took two initial steps in this direction. With the support of the newly appointed, Senior Associate Dean for Scholarly Communication & Content Strategies, the library’s Scholarly Communication Advisory Group developed and released an Open Values statement.13 This statement makes our values explicit, but will also be used to inform our decisions about how to invest resources. Reflecting on the values in this statement, University Library also endorsed the MIT Framework for Publisher Contracts.14 Three of the core principles of the Framework reflect upon the work of implementing OA policies like those at IUPUI and MIT. In short, a library that seeks to follow the MIT Framework might look less favorably on collections contracts that conflict with the rights that their authors have retained in adopting an OA policy. These will be issues that IUPUI University Library may consider as it negotiates new contracts with publishers.

Conclusion

With five years of experience, more than 10,000 open access articles, and more than one million downloads, the IUPUI Open Access Policy has proven to be a successful strategy for increasing readership for our authors while reducing local and global information inequities. The future success of the policy will depend on the continued good will of faculty authors, the ability of the library to address changes in data and workflow systems, and careful thinking about how the values that inform the policy are reflected in other, related library services.

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**Figures**

![Open Access Tracking (OAT) dashboard](image)

Figure 1. Open Access Tracking (OAT) dashboard.
Figure 2. Usage statistics for the IUPUI Open Access Policy collection on IUPUI ScholarWorks (https://scholarworks.iupui.edu/handle/1805/3272).
Memorializing the Right to Free Speech: *Hess v. Indiana* and the IU Bicentennial

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On May 13, 1970, a large group of IU students blocked traffic near Bryan Hall on the Bloomington campus in response to the Kent State Massacre that occurred nine days before, on May 4th, and in continued protest of the Vietnam War. Local law enforcement arrived on scene to disperse the protesters. That's when Greg Hess, an IU junior, was arrested.

As a part of IU's Bicentennial celebration, a number of historical markers are being placed on IU campuses all across the state. On November 8, in spite of an all-day blackout that left the Law School without power, one of these historical markers was installed and dedicated in the Reading Room of the Jerome Hall Law Library on the Bloomington campus. The marker commemorates a United States Supreme Court case, *Hess v. Indiana*, 414 U.S. 105 (1973), that originated in Bloomington with Hess' arrest on that May day in 1970. As the sheriff approached the group of protesters, he heard Hess declare either "We'll take the f—g street later," or "We'll take the f—g street again," prompting his arrest for violating the state's disorderly conduct statute. He was convicted in Monroe County Superior Court and fined $25, which was later reduced to $1; despite this nominal sum, law school professors Tom Schornhorst and Pat Baude continued to challenge the conviction, on the principle that it set bad precedent for restricting free speech. They appealed the case all the way to the Supreme Court, where, in 1973, the Court reversed the lower court's decision, finding that his speech was not incendiary enough to promote immediate unlawful action.

Hess' case hinged on Indiana's disorderly conduct statute, which stated, "Whoever shall act in a loud, boisterous, or disorderly manner so as to disturb the peace and quiet of any neighborhood or family, by loud or unusual noise, or by tumultuous or offensive behavior, threatening, traducing, quarreling, challenging to fight or fighting, shall be deemed guilty of disorderly conduct, and upon conviction, shall be fined in any sum not exceeding five hundred dollars [$500] to which may be added imprisonment for not to exceed one hundred eighty [180] days," Ind. Code 35-27-2-1 (1971). The question the parties grappled over was whether Hess' speech amounted to fighting words, as prohibited under the Indiana statute, or whether Hess' First Amendment right to free speech protected him. A significant Supreme Court case decided just before Hess' protest, *Brandenburg v. Ohio* (395 U.S. 444 (1969)), famously stated that, "[T]he constitutional guarantees of free speech and free press do not permit a State to forbid or proscribe advocacy of the use of force or of law violation except where such advocacy is directed to inciting or producing imminent lawless action and is likely
to incite or produce such action," (Brandenburg at 447-448). The Monroe County Superior Court and Indiana Supreme Court interpreted the events surrounding Hess’ utterance – that he made the declaration amidst a protest, in the presence of both protesters and the law enforcement attempting to disperse the protest – as disorderly enough to fall under the Indiana statute and likely to produce “imminent lawless action” under the Brandenburg holding. The U.S. Supreme Court, on the other hand, determined that it was inaccurate to label this speech as “fighting words,” because witnesses testified that the utterance, while loud, was no louder than any of the other protesters, and even the sheriff acknowledged that the speech was made with Hess’ back to him, therefore clearly not directed at him. Furthermore, the Supreme Court found that, rather than inciting imminent lawless action, Hess’ words, by their very nature, seemed to do the opposite: “At best…, the statement could be taken as counsel for present moderation; at worst, it amounted to nothing more than advocacy of illegal action at some indefinite future time. This is not sufficient to permit the State to punish Hess’ speech,” (Hess at 108). Hess v. Indiana still stands today as a poignant example of our free speech rights under the U.S. Constitution.

Hess v. Indiana is the only bicentennial historical marker to commemorate an event, rather than a person or place. As a testament to a significant time period in history, the importance of fighting for our constitutional rights, and the impact IU faculty have had at both a local and national level, however, the case seems wholly deserving of commemoration. Because profanity was central to the case itself, the historical marker committee thought it only appropriate to include the litigious language on the marker itself, which prompted the later decision to install the marker in the law school, rather than outside Bryan Hall where the event transpired. Given libraries’ long history of fighting censorship in all forms, then, it is fitting that the marker found its resting place in the Law Library, where it can stand both as a testament to free speech and to two esteemed members of the law faculty.

To learn more about Hess v. Indiana, several good resources abound.

- Librarians Ralph Gaebler and Dick Vaughan arranged for a panel discussion with participants in the case, accessible from the Law Library’s Digital Repository: [https://www.repository.law.indiana.edu/mlr/4/](https://www.repository.law.indiana.edu/mlr/4/).
• Find the PDF of the case, as well as quick access to related cases, such as Brandenburg, from the Library of Congress: https://www.loc.gov/item/usrep414105/
• Hess v. Indiana Documents & Briefs – an archival collection from Profs. Schornhorst and Baude. For access, contact the Law Library
InstantILL: A Collaboration Between IUPUI University Library and The Open Access Button

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Throughout 2019, several staff at IUPUI University Library have been collaborating with developers at the Open Access Button 1 to build InstantILL, a tool to integrate library link resolvers, open access searches, and interlibrary loan article requesting in a simplified user interface. Associate Dean Tina Baich, User Experience/Project Management Librarian Gary Maixner, and Resource Sharing Librarian Mike Paxton, with Joe McArthur from the Open Access Button, presented a paper on InstantILL and the development process at the 2019 IFLA Interlending and Document Supply Conference 2 in October, and during Open Access Week 2019 InstantILL was made available to libraries worldwide.

Figure 3: The embedded search box on a University Library test page

1 https://openaccessbutton.org/
2 https://ilds2019.org/
The team believed that a key part of helping library patrons to obtain research materials ethically (rather than by pirating articles, or giving up when obstacles appear) is improving the user experience for known-item searching and delivery. InstantILL integrates searching library holdings, searching open access materials, and submitting interlibrary loan requests into a single action, and can be embedded into a library webpage or integrated with existing interlibrary loan request forms.

Users can search for a known article by entering the title, full citation, DOI, PMID, or even the URL of its page on the publisher's website. InstantILL checks the library link resolver and several Open Access repositories and metadata sources (such as Crossref, Europe PMC, Unpaywall Data, and DOAJ), and determines whether a copy of the article is available to the patron. If the article is found to be available through library electronic resources or Open Access sources, a link to the article is provided. If no copy is found to be available, InstantILL provides a link to submit a request to the library interlibrary loan system. Libraries can also choose to provide the ILL link on all result pages, in case a pre-print OA version does not meet the user needs or there is an error with link resolver access.

Because all of InstantILL's searching is done without logging in and the interlibrary loan request is generated through OpenURL, no patron information is sent to the Open Access Button servers. This means that InstantILL can improve access without compromising patron privacy. Though InstantILL is linking several tools from various vendors, the setup process is simple and straight-forward. The process guides library staff through configuration and customization, with a test/preview to show the effects of various options. In the end, it is expected that setup should take less than 30 minutes, regardless of the staff's level of technical proficiency.

InstantILL was built through an iterative design process, including several rounds of user testing for the search and results screens. An early version was put onto the University Library Interlibrary Loan page in April 2019, with a notice about testing a new article request form. This let the team get feedback and error reports from users while features such as link resolver integration were still being finished.

Once development was largely complete, shortly before the fall semester, the form was integrated into UL’s interlibrary loan request forms (ILLiad webpages) and branded as a “Simple Article Request Form.” This search/request form has been seeing steady use. Because of the patron privacy protections with information sent to Open Access Button and the lack of interlibrary loan requests for articles that are found to be available, a specific and accurate number of form uses is not available; however, the team believes it to be comparable to requests submitted through the older form (which is still available, now branded as “Advanced Article Request Form”).

Response to InstantILL from the library community has been overwhelmingly positive. Prior to the public beta launch in October, over 200 libraries had joined a waiting list for more information about when it would be available.

The paper “Engineering a Powerfully Simple Interlibrary Loan Experience with InstantILL” is freely available in the Czech National Library of Technology repository 3 under a Creative Commons Attribution-NonCommercial-NoDerivatives license, and at IFLA ILDS 2019 the paper was recognized as first runner-up for Best Paper.4 More information about InstantILL and access to the beta is available at https://instantill.org/.

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3 http://repozitar.techlib.cz/record/1373
The IUPUI University Library’s Demand Driven Acquisitions for Monographs

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Like many libraries recently, the University Library experienced declining purchasing power for materials as a result of inflation and flat or declining budgets. The library found that its materials budget was over-committed to resources that kept it from considering newer resources that became available. Increasingly, many of the commitments the library had were to subscriptions and approval plans that were high-cost and low use. As a result, the library instituted a new Resource Acquisition Plan that among other things, called for demand-driven plans which offered a greater amount of resources and to pay for only those that are used. The library already had implemented several demand-driven plans for e-books, streaming videos and scholarly articles. Circulation data indicated that purchased monographs—whether selected by subject specialists or approval plans—had low-use. In fiscal year 2018, the IUPUI University Library spent over $85,000 on auto-shipments from its main approval plan with GOBI (a.k.a YBP). This plan served all subject areas except for the library except foreign language materials and materials for the Herron School of Art Library. Given this environment, the library decided to implement a demand-driven acquisition (DDA) plan as the primary vehicle for obtaining monographs. The program’s public name is Books on Demand.

Implementation

The question was how to make a DDA program function. The program needed to have a couple of features: it should be, to some extent, mediated and we wanted the user to be able to choose the format of the title—online or print. We consulted with GOBI and came up with a plan to identify titles for the program. First, the library would subscribe to GOBI’s Export Plus program which would allow for MARC records of identified titles to be exported from OCLC. GOBI created a new subaccount and transferred the approval plans to one dedicated to the DDA. We also worked with Courtney Greene McDonald and Rachael Cohen from Bloomington to implement an OpenURL button that would only appear in IUCAT records for based upon a specific location for the library. This button would serve as a source for OpenURL linking—that is, the data from specific MARC fields would be passed in the OpenURL. We then consulted with Andy Smith of the University Library Operations Team to create a target for the OpenURL metadata. Andy created a submission form which received the OpenURL and populated the form with the bibliographic information from the MARC record. Because the requestor had to login with their campus credentials to make the request, their user ID and campus email were included in the form. At the bottom of the form, the user was given a choice of whether they preferred to get the book in print or an e-book. Finally, we worked with Spencer Anspach, from IU Database Management, to come up with specifications for loading the records—including the name of the location and the creation of a publication note.
Partial view of a Books on Demand submission form

Policies

The library created several policies to implement and manage the program. It was decided that titles whose list price was $200 or less would be added to the program. This raised several questions about e-books such as: 1.) what would the price limit be for electronic versions, 2.) what license would be chosen (e.g. 1-user, 3-user, unlimited) and 3.) which platform(s) would be preferred for e-books. The library determined that a single-user license would be purchased and that the limit on any e-book would be $500. For a number of reasons, EBSCO’s platform was chosen as being preferable—mainly because it gives access to all other Indiana University campuses. EBSCO is also preferred as we are able to get notified of access within an hour by GOBI. The latter reason for preferring EBSCO raises the issue of requestor expectations. We decided to promise access to an e-book within two hours of the submission of a request—if ordered during the normal working week from 8:00 am to 5:00 pm. For print books, we decided to give two options—to either request a rush order or normal delivery.

Implementation and Initial Results

We decided to do a pilot test using our History, Social Work and Nursing approval plan profiles. In
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GOBI, auto-shipments for these profiles ceased, the entirety of each profile was changed to slips and added to the new subaccount for the DDA program. MARC records for these subjects were loaded into IUCAT in September 2018. Experiencing no serious functionality issues with the pilot program, the library launched the full program in January 2019. Since it’s inception, we have downloaded over 25,000 MARC records having a value of $1.9 million for the print list price. For the first 12 months of the program (including the pilot period), the library had fulfilled 265 requests, spending $17,160. Interestingly, 180 of the requests (68%) were for print copies.
IU Bloomington Libraries Assess the Workplace Climate of Diversity, Equity, and Inclusion

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Over the summer, Bloomington library employees spoke out about the state of diversity, equity, and inclusion (DEI) in the workplace. Over two hundred employees, two-thirds of the total Bloomington staff, filled out a diversity climate survey, delivering rich data that the IU Bloomington Libraries (IUBL) Diversity Committee is currently analyzing.

The survey arose out of the Diversity Strategic Plan, a 2016 document that sets a vision for DEI in the IUB Libraries, methods to achieve that vision, and metrics to assess the state of diversity. The survey resulted from three years of preparation with leadership from Diversity Committee Co-chair Misti Shaw and other members of the Diversity Committee. That preparation included an evaluation of climate surveys at other universities, numerous meetings with stakeholders within the Libraries, and constant revisions to hone survey questions. In addition to Shaw, a subcommittee of the Diversity Committee, Libraries Administration, Director of Human Resources Jennifer Chaffin, and Assessment Librarian Andrew Asher were integral to the completion and distribution of the diversity climate survey.

The survey consisted of two parts. A structured section asked employees to rate aspects of the climate of diversity, equity, and inclusion in the Libraries. This section was intended to provide foundational data to benchmark DEI in the IUB Libraries, to determine the extent of discrimination, harassment, or sexual misconduct in the workplace, and to know whether such incidents are reported. After defining the terms diversity, equity, and inclusion, for example, the survey asked employees to indicate whether they believe their colleagues, supervisors, and administrators support DEI. It asked whether employees know how to report discrimination, harassment, or sexual misconduct. Personal safety and DEI are essential for a healthy work environment, so the Diversity Committee interprets the existence of any negative DEI experiences or any discrimination, harassment, or sexual misconduct as a call for action and improvement.

A second part of the survey provided a free text box for employees to write about any DEI climate-related topic. Anonymity was of highest priority, so the comments in that section went initially to University Human Resources to anonymize the text. The anonymized comments were then returned to Libraries Human Resources and the Diversity Committee.

Although the results from the survey are still being analyzed, the Diversity Committee has already presented some preliminary data from the structured section to IUBL employees. Two open meetings are scheduled for December to allow for a more thorough conversation about the survey process and the resulting data. The Committee will not share specific comments from the free text, but may talk

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5 Libraries Human Resources has a responsibility to both the employee and the employer to fully investigate employee issues as required by policy or law, such as alleged discrimination or harassment issues. Comments that refer to such situations would have been shared with Libraries Human Resources staff in raw form for further investigation.
about clear themes from that section. Already, the survey results are shaping conversations within the Diversity Committee. The survey demonstrated a need for more information about how to report discrimination, harassment, and sexual misconduct, so a publicity campaign is currently in the works. Survey-takers indicated an interest in the topics of microaggressions and gender pronouns, so plans are developing to address those interests.

The DEI climate survey has quickly become integral to the iterative process of improving diversity, equity, and inclusion, as envisioned by the Diversity Strategic Plan. By conducting the surveys at regular intervals, with concrete actions to respond to the results of the survey and open meetings to discuss both data and the survey-taking process, the Diversity Committee has established an important framework for future assessment of the DEI climate in the workplace.
Design Thinking for Library Students

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“Things they don’t teach you in library school” is a common phrase used by librarians. For me, design thinking is at the top of the list of things I believe should be included in the MLS curriculum. For the past four years, I’ve tried to change that by giving an interactive guest lecture for new library students on the IU Bloomington campus.

Design thinking is a creative approach to problem-solving. The process encourages organizations to empathize with the people they are designing for in order to create stronger solutions. My lecture is based significantly on resources from the “Design Thinking for Libraries” toolkit, developed by IDEO in partnership with the Aarhus Public Library in Denmark and the Chicago Public Library. I have adapted pieces of the toolkit to get students up and running with design thinking in about two hours.

My interest in design thinking stems from my previous experience at a public library in Florida. In my role as Digital Literacy Librarian, I was the manager of a digital media lab complete with green screen, Mac computers, and other tech gadgets. The majority of our patrons were older adults and while many of them wanted help with technology, few of them were interested in learning to program a Raspberry Pi microcomputer. There was a disconnect between the service we were providing and what our patrons actually wanted. If we had utilized the design thinking process, our lab probably would have aligned more closely with the needs of our community. Consequently, design thinking is something I wish I had learned in library school.

User Tools and Services (once called Reference) is a required course for all MLS students at IUB and an ideal setting to discuss design thinking. In this course, students are tasked with designing a new library service for a fictional library. This project encourages them to consider a wide range of services, from makerspaces and book bikes to homework help for teens. Much like my experience in Florida, I find that students tend to approach their service design assignment by starting with a solution, rather than considering a problem or need first. By working through the design thinking process, students learn to put their patrons first.

Phase One: Inspiration
For the first phase, students are broken into groups and given a scenario that includes a user group and their identified need. For example, the user group might be LGBTQ patrons in an academic library and the problem is that these patrons do not feel welcome in the library. Students work together to reframe their user need in the form of a question, starting with the phrase, “How might we...?” This approach helps frame challenges as opportunities and establishes a reasonable expectation of what can be accomplished. Questions that are too broad may not be actionable, whereas questions that are too narrow prevent creative thinking.
Once they’ve defined their design challenge, students read a handout about different methods for researching their user population. Methods include user interviews, expert interviews, card sorts, and more. Students identify two methods that would be appropriate for their scenario.

**Phase Two: Ideation**
In the next phase, students are asked to generate as many ideas as possible to tackle their challenges. They are given 10 minutes to think of 30 different ideas. After 10 minutes, they illustrate 3 of their ideas on the whiteboard. Before moving to the next step, each group shares what they consider to be their worst idea.

The brainstorming phase is meant to help students move beyond their initial ideas and explore different solutions. Thinking of 30 different ideas requires them to consider lots of possibilities, regardless of their practicality. When students share their worst idea, they have an opportunity to celebrate their more unique solutions (and it usually gets a good laugh). *This whiteboard illustration shows a potential new service for the children’s area of a public library.*

**Phase Three: Iteration**
For the final phase, students choose their strongest idea and make a prototype using craft supplies. Prototypes include things like floor plans, promotional materials, or models. The prototyping process makes ideas tangible and creates an opportunity to test an idea and get feedback.

*This prototype of an adaptable workstation transforms a local school into a library in the evenings.*

**Final Thoughts**
The main objective of this lecture is to expose library students to the design thinking process. By completing these exercises, students get experience empathizing with their patrons, brainstorming new ideas, and creating a testable prototype. I hope they are able to utilize these skills once they enter the field.
The Herron Art Library Fall 2019 Semester

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The Fall 2019 semester at the Herron Art Library was packed full of engaging and exciting opportunities for learning about art through library instruction, research consultations, class visits, and very special programming that included on-site visits by two of the most notable and internationally recognized U.S. book artists practicing today, Helen Hiebert and Thomas Ingmire.

The first event, An Evening with Helen Hiebert, was held on the first day of classes and in coordination with the Herron School of Art and Design exhibit, “The Alchemy of Paper”. The second book arts event celebrated the 20th Anniversary of a group of Indianapolis area book arts enthusiasts, The Book Arts Bunch, with an exhibit, celebratory luncheon, and a most special visit by internationally recognized calligrapher and book artist, Thomas Ingmire and his wife, Akiho.

An Evening with Helen Hiebert, August 26th, 2019

The Herron Library’s first special event, An Evening with Helen Hiebert, welcomed internationally recognized expert papermaker and book artist Helen Hiebert to the Herron School of Art and Design for a day of visits with students, a meet the artist reception in the late afternoon held in the Herron Art Library, and a presentation given by Helen following the reception. Ms. Hiebert’s talk titled, “The Secret Life of Paper”, covered the development of her work and her rise as a prominent international papermaker/book artist. Throughout the day she met with the students, faculty, and members of the community to share her papermaking expertise and book arts works. The Herron Library currently owns 13 of Helen’s extraordinary works, one of which titled Alpha Beta was included in the Herron School of Art and Design papermaking exhibit mentioned above, the Alchemy of Paper. The Herron Library exhibited the remaining 12 works owned by the library in the Herron Art Library Artist Book Alcove display cabinets.

Helen Hiebert is a Colorado artist who constructs installations, sculptures, films, artists’ books, and works in paper using handmade paper as her primary medium. She teaches, lectures and exhibits her work internationally and online, and is the author of the books Papermaking with Plants, The Papermaker’s Companion, Paper Illuminated, Playing With Paper, and Playing With Pop-Ups. Helen has an extensive network of paper colleagues around the world and her interest in how things are made (from paper) keeps her up-to-date on current paper trends, which she writes about in her weekly blog called The Sunday Paper. Helen’s most recent installation, The Wish, is a giant dandelion sculpture at Anythink Huron Street Library in Denver. She holds an annual paper retreat in her Red Cliff studio each September.

Helen’s visit provided a rare opportunity for students and faculty to meet in person with such an important contemporary artist of global notoriety. Attendees gained a richer understanding of the creative processes and materials of papermaking and the book arts. Helen spoke of some of her most recent and unique creative works, as well as issues, trends, and practices she faces as an important international contemporary papermaker/book artist.
Helen touched upon the history, trends, theory, practice, and professional development in papermaking and book arts. She shared first-hand knowledge of the issues and practices facing contemporary artists today as they strive to develop their creative works through diverse materials, processes, structures, themes, mediums; as well as tips on how to promote themselves and their creative output widely. Participants and practicing artists gained a richer understanding of the history, theory, and practice of the contemporary movement of the book arts and papermaking in context to the placement of their own creative output and overall development as an artist.

Helen's presentation conveyed a very personal viewpoint regarding her work that encouraged openness to different or new ideas and methods, stimulating new approaches to creative processes and materials that challenge familiar thinking. The overview she provided of her career enhanced students' understanding of her art practice in a professional context, and challenged them to utilize the best practices and ethics held by their profession.

The following are photos of Helen Hiebert with students and faculty, August 26, 2019 / photos by Danita Davis, Digital Scholarship Specialist, Herron Art Library

**Book Arts Bunch 20th Anniversary Celebration Lunch and Exhibit, September 19th, 2019**

Our second notable event was the 'Book Arts Bunch 20th Anniversary, All Things Bookish Exhibition', and luncheon with internationally recognized calligrapher and book artist, Thomas Ingmire, [www.thomasingmire.com](http://www.thomasingmire.com) and his wife, Akiho, on September 19th, 2019. The Herron Library owns seven of Mr. Ingmire’s beautiful works. Mr. Ingmire came to Indianapolis to share his work with our Book Arts Bunch during our 20th Anniversary lunch celebration. This rare opportunity to meet with an important contemporary book artist was a most enjoyable, very special, and informative event for all.

The Book Arts Bunch is a group of Indianapolis area professional book enthusiasts that includes book artists, book conservators, printmakers, librarians, historians, and book collectors, and so forth – all things *bookish*. Jack Cooney, book conservator and professor at Ivy Tech, first organized the group 20 years ago, September, 2000. Jack has since convened the group monthly without fail at various locations in and around Indianapolis and throughout Indiana. Some past venues include the Indiana Historic Society, the Indiana History Center, Butler University, artist’s studios, Irwin Library/Butler University, Herron Art Library/IUPUI, Dolphin Papers, Twinrocker, and, many other informative and wonderful book/book arts/papermaking facilities and/or organizations throughout Indiana. Each month, members gather together for a pitch-in lunch, share their current creative works, ask for input on questions they have about the processes they are working with, network with colleagues, and, engage in stimulating conversation about the arts.
Thomas Ingmire is an American calligrapher, born in 1942 in Fort Wayne, Indiana. In 1977, he became the first American elected to England’s Society of Scribes and Illuminators with a craft membership status. He is one of the illuminators of the St. John’s Bible.

Ingmire received his B.A. in landscape architecture from Ohio State University and his MLA from UCB. He was a 1980 recipient of a Newberry Fellowship. In 1998, he was awarded a commission for public art installation at Mountain View Public Library.

Thomas Ingmire has been living in San Francisco’s North Beach since 1972, which coincides with his interests in calligraphy, drawing, painting, and bookmaking. His early work focused on teaching and calligraphic research involving the exploration of calligraphy as a fine art medium. Beginning in 2002, his focus shifted to the creation of artist’s books. He has embarked on a number of collaborative projects, including the Pablo Neruda and Federico García Lorca series of books with Manuel Neri; worked as an illuminator on the St. John’s Bible; and the creation of original books in collaborations with poets from the UK, Singapore, The Republic of the Philippines, and the United States. His works are found in the Artist Book Collections of Stanford University, UCLA, USC, Yale University, Baylor University, University of Denver, The Library of Congress, The New York Public Library, The Herron Art Library in Indianapolis, Indiana, San Francisco Public Library, The Newberry Library in Chicago, and many others. He also has paintings in a number of collections including The Victoria and Albert Museum, London, England, the Stiftung Archiv der Akademie der Kunste (Academy of Fine Arts), Berlin, Germany, The David and Lucile Packard Foundation, Los Altos, CA, and The National Institutes of Health, Bethesda, MD.

The following are photos of Thomas Ingmire and the Indianapolis area Book Arts Bunch 20th Anniversary Celebration and Exhibit, September 19, 2019 / photos by Danita Davis, Digital Scholarship Specialist, Herron Art Library.

Selections from the Herron Art Library Fine Press and Book Arts Collection may be viewed by visiting our digital collection, http://www.ulib.iupui.edu/collections/BookArts. Individuals may search on a type of binding structure or an artist's name to bring up images of their works owned by the Herron Art Library. To schedule a presentation about the collection or a visit to view the collection, please contact Sonja Lehman, Director, Librarian, at the Herron Art Library, sstaumku@iupui.edu.

Talking Books Project: Chronicle of a Personal Storytelling Event

KT LOWE
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The first time I encountered a live storytelling event, I was working part-time as a circulation clerk at a community college in Michigan. I was only able to listen to a few of these stories, but in that short time I felt I had stumbled upon a program that would be beneficial to virtually any environment I would work within for the future. The stories were honest, revealing, raw and, above all, true to life, told by those who were living them, a collection of deep moments both too personal to be shared and too essential not to be heard.

This year, I finally saw an opportunity for this program to take place, and on November 7, 2019, IU East hosted the region’s first Talking Books Project, with seven community volunteers telling their stories to 25 listeners. IU East’s program hosted stories about surviving abuse and chronic illness, immigrating to the United States as a Muslim after 9/11, living as an asexual person, building a career after emerging from a coma that left her disabled, discovering how a family history of mental illness has affected her and two different takes on the Jewish experience.

Setting up a personal storytelling event is reasonably straightforward. While the Human Library is the best known of these types of events, I found their organization somewhat unresponsive and chose to avoid both their resources and branding. Instead, I was able to find reports and presentations about other successful similar events and modeled the IU East program on these and my own recollection. While my initial proposal was written only a few weeks after I’d begun my position at IU East in 2015, I had revised it over the years and, when I resubmitted it to the interim Chief Diversity Officer it was quickly approved.

Once I had institutional approval, I was able to begin work on the program’s fundamentals. First, I reserved two rooms – one for the event and one as a “green room” for books to congregate before and after the event. Next, I recruited speakers, beginning my process four months in advance. I recruited from personal contacts my library had made from other programs, using Facebook and email as a primary means of communication. This part of the program proved the most difficult - of my initial six book choices, only four volunteered. My final books were campus employees who volunteered within only a few weeks of the event date, and I am very grateful for their willingness to assist with little warning. Once my books were recruited, I hosted a one-hour training program, which included viewing a short video, using a worksheet to help guide the books’ stories and sharing rough ideas of what kinds of stories they would tell. Some of the stories were revelations; I’d believed I’d recruited a book for one narrative, only to have them tell a much larger, and much better, story that I could have envisioned. My preparation apart from the books included “library cards” where listeners would “sign out” books and keep track of what books they had heard, a one-sheet synopsis of each book, table identifiers, a white board which would keep count of how many listeners were assigned to a book and, of course, coffee. The Center for Service Learning kept the event staffed with runners and circulation clerks, which became crucial as I was unable to manage the entire event on my own.
The reactions from students were immediate and direct. “It opened up my eyes,” one student wrote in a reflection regarding the event. Another commented that, after some of the struggles that the books had endured, “I still have a reason to be happy and to always look for positive things.” Other outcomes proved important and wholly unexpected. One of the storytellers reported that, when she had concluded her story, the listener asked “Can I give you a hug?” When the book agreed, the listener explained that she had just lost her mother to a similar illness and that she was a first generation student who’d felt alone in her experience. That particular storyteller was an IU East employee who was able to connect this student to campus resources.

While an official exit survey is awaiting completion, most of the books stated that they would be willing to serve at this event again. The students who listened also agreed that the Talking Books Project was an important event that should be held on campus annually. With student and book approval, this Talking Books Project proved beneficial and successful, with hopes for a future program to be conducted.
IU Southeast’s Annual ‘Haunted IUS Walking Tour’

COURTNEY BLOCK
User Engagement Librarian
Indiana University Southeast

Each October since 2017, I have hosted a haunted walking tour on the IU Southeast campus. What started as a casual suggestion by a colleague has now snowballed into a yearly event that is not only fun to host, but has revealed the darker side of campus...

Some may wonder how a campus like IUS could even have any paranormal happenings – after all, the current campus location is barely fifty years old. Nonetheless, as soon as I started asking folks around campus to share their personal experiences, the stories started rolling in. The campus police in particular had many stories to share with me – two, in fact, about the library itself. One of those stories involves an area of the library very near my office. I guess that’s what I get for digging around, huh?

Personal stories aren’t the only materials I use for the tours, though. I spend a fair amount of time digging through the archives of the student newspaper also. I use archived materials for two reasons – first, it can help verify when someone reports a story to me, like the memory someone had of that one time noted paranormal investigators Ed and Lorraine Warren came to campus or the time there was a funeral held in the Hoosier Room. Additionally, it’s a wonderful place to find additional stories to add to the tour.

Like the 1974 eyewitness drawing of a UFO hovering over campus or the time two students found an older community member slumped dead over the wheel of their car in the early 2000s. Ok, sometimes it’s a bit more macabre than paranormal, but the archives are a seemingly-endless trove of information to be discovered. Over the last three years, I’ve always relied on an assistant who can help me engage the crowd, especially as we move from location to location around campus. The first year my assistant and I both dressed as witches and she discussed her experiences as part of a local paranormal group. The second year a friend joined me dressed as Medusa and shared her own personal experiences along the way. This year, another student and friend is helping me – someone with tour guide experience and personal paranormal experiences. I owe a large amount of success to these co-hosts who help ensure a seamless and fun experience for our attendees.
I always begin my tours by talking briefly about the role of stories in our lives and about the particular role that the paranormal plays in our lives as well. Everyone has a ghost story or knows someone who does. I start the tours just at sunset, as the sky is slowing turning that bluish black color and the night is closing in on us. We stop at certain points to offer folks a chance to ask questions or to share their own experiences, related to campus or not. Last year was an especially interesting tour as a student passing by saw our group and overheard us and chimed in with an experience he had just had a few short weeks prior. It seems there is a mysterious figure lurking around one of the dorms...

I host these tours not just because it’s a fun event, and not just because I’m personally obsessed with all things paranormal, but also to create a welcoming environment for people who may wish to share their own paranormal experiences. There’s a certain stigma, I think, for being an academic who believes in ghosts and things that go bump in the night. These tours are my way of breaking that stigma and showing that the weird can be a wonderful thing to explore, no matter who you are. When people, especially students, see their faculty members musing about and embracing this weird world that’s all around us, maybe they’ll feel empowered to express their own weird interests as well. That’s my hope, at least. For those reasons, and many more, you can find me each October wandering around the IUS campus and telling ghost stories to anyone who wants to listen. And in the meantime, if you have your own paranormal experiences you wish to share, my inbox is always open. What’s your spooky IU story?
Fragments from the Severan Marble Plan: Post 3D Scanning Project
Interview with Ryan Knapp, Derek Miller, and Dr. Elizabeth Thill

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The Forma Urbis Romae is a large marble map (estimated as 60 x 43 feet) that was originally carved around 203-211 CE. Stanford University’s Classics Department had scanned some of the fragments as part of an early attempt at creating a 3D map during the late 1990s-early 2000s. However, the project had largely gone dormant in 2006. The Ancient World Mapping Center (hosted at UNC-Chapel Hill) and the Musei Capitolini e Sovrintendenza Capitolina ai Beni Culturali, major partners facilitating access to the fragments located in Rome, welcomed IUPUI as a new contributor to this ongoing international conservation and preservation project. Dr. Elizabeth Thill, Director of IUPUI’s Program in Classical Studies, has become a major force in developing IUPUI’s contributions to this initiative. It was her work and connections that led to the University Library being drawn into this project.

Dr. Thill gained access to the Stanford University scans of the Forma Urbis Romae (also known as the Severan Marble Plan). Seeking to continue this critical archeological work, Dr. Thill contacted IUPUI University Library’s 3D Project Coordinator, Derek Miller in December 2018. After delving into the existing data that Dr. Thill had acquired, Derek determined that the overall quality of the scans attained was not up to par for creating highly detailed 3D renderings that could be useful for marble grain analysis of the map, as Dr. Thill was originally hoping for. Instead, Derek determined that new scans would need to be taken if this project was to come to fruition. As the fragments are located in Rome, going into the field to do the physical work of scanning would require some serious funding. Dr. Thill had already been pursuing a grant through the IUPUI Arts: Humanities Institute for $15,000, which she was awarded.

With funding secured Derek Miller and his boss, Digital Scholarship Outreach Librarian Jenny Johnson, were initially scheduled to head to Rome with Dr. Thill. However, six-weeks before the trip was set Jenny became unable to go, and it was decided that Ryan Knapp, University Library’s Technology Services Manager, would go to assist Derek with scanning the fragments. Working together, Derek and Dr. Thill conceived of the idea of re-scanning the fragments using 16 K surface technology so as to capture the highest quality of 3D scan possible.

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7 Referencing the Stanford Digital Forma Urbis Romae Project description: https://formaurbis.stanford.edu/
While not currently widely available, 16 K produces an image quality more than 4X sharper than the 4k of today’s television screens. Quality in the scan allow for the capturing of major details such as color and texture, details which were not present in the original 3D scans taken by Stanford. According to Derek, “We deliberately decided to scan at a resolution of 16k, despite it not being common right now. This is because we see technology heading towards the widespread adoption of 16K and we were concerned about the long-term sustainability of the project.” Derek and Ryan, with the support of the grant secured by Dr. Thill, spent roughly three weeks each in Rome. Additionally, Derek had reached out to Online Resources inc, the company which provides the 3D scanners currently used in the Center for Digital Scholarship, and was able to field test a new scanner (Creaform Spark), which would normally cost $1,000 per day to rent, for free. This new scanner proved invaluable in speeding up the number of scans they were able to move through while maintaining a consistent quality.

Quality is especially central for the 3D scans in order to capture details related to marbling. According to Dr. Thill, “Capturing the marbling of each individual fragment is important because it provides a unique identifier. There is a patterning unique to a particular streak and can help with determining direction and original alignment.” This level of detail, or Marble Analysis, is what will allow other perspective archeologists and classical researchers to start reassembling the fragments of the map. While the initial goal was to attempt to get 200-300 fragments scanned, Derek and Ryan ended up scanning 822 fragments during this trip. This includes more than a dozen that had never been previously 3D scanned. In part, this is explained by Ryan Knapp’s observation:

“The Museum curators and archeologists recognize the importance of 3D scanning for the preservation and advancement of understanding the Marble Map, and its potential role in helping to verify its proper reconstruction. They wanted to ensure that it’s represented as accurately as possible using the best scientific information for what will be the Museums principal exhibit when it opens a year from now. As part of that, they were highly interested in allowing tourists to be able to experience a simulacrum of what ancient Rome would have been like. When we got there, we had an expectation that we would scan around 200 artifacts held by the Museum that we arranged to work with. However, once we were on site, several other Museums saw the work we were doing with 3D scanning and became interested in learning more about 3D scanning. After seeing our work, these Museums expressed interest in having their collections 3D-Scanned. For example, an un-named archeologist, had access to a collection of over 9,000 stamped bricks used in building ancient Roman’s houses, guard walls, and other prominent structures. She brought us a sample for 3D-scanning. We had 3 -4 visitors from various industries interested to know more about the work...
we were doing with the Marble Map museum. Having people on site who were experienced with the 3D technology was essential for getting the project done in the three-week timeframe that we had.”

In addition to the quality of the 3D scans, the ability for individuals onsite to interact with virtual fragments added another layer to the scanning project. The focus until this point has been on the 3D scanning aspect of the project, however, Ryan had the foresight to also bring in his wireless VR set up to Rome. Derek's trip had started before Ryan's, while waiting to come down to Rome, Ryan had created a virtual environment using the scans and photos taken by Derek. The virtual space created by Ryan places the viewer in the center of 26 fragments set atop of marble tables. The fragments can be picked up and examined in their true to life size and shape in the 3D space. You can also place fragments side by side in the air, and work with them in different arrangements. 20 feet in front of you stands a 5-story tall, high-resolution model of the present-day wall from which the fragments were originally attached. Overlaid on the wall is an Ariel image that represents the same land area portrayed by the ancient map (4 x 3 kilometers). There's also an option to turn on a slab map overlay on the wall. Using the ariel image or slab map as templates, the fragments can be placed on the wall to line up with their original location. With the fragments in place, the map layers can be turned off to reveal the fragments in their original place on the wall. Through the magic of VR, you can change your scale to become ~75' tall and access areas that are otherwise impossible to reach. After placing the fragments, you can return to normal size and see the structure from its proper perspective. The real marble fragments can weigh up to ~100lbs depending on their size, but in VR objects are weightless and easily moved.

Francesca De Caprariis, a curator for Musei Capitolini, oversaw the project and was networking with the other local museums before the IUPUI team had landed. Every person that came to visit Francesca was enthusiastic about having Derek and Ryan demonstrate and explain about 3D scanning and VR technologies. Notably, she invited the director of The Colosseum and the Domus Aurea archeology sites, Alessandro D'Alessio, to see the work they were doing. Francesca had particular enthusiasm for the VR technology. In the words of Ryan: “I showed Alessandro the GMMR (Great Marble Map of Rome)-VR that I created using the original Stanford scans shaded by Dr. Thill. Despite the language barrier, he was able to fully explore the virtual space and took the time to learn about each component and feature I had put into the experience. For example, turning on and off layers on the GMMR-Wall. He was so impressed with our work that he invited me to meet with his VR developer for The Colosseum and the Domus Aurea as well as offered to give us a personal tour of the museums. He suggested that we continue exchanging information on different possibilities for work on VR technologies. The positive interaction and educational experience that D'Alessio had with scanning and VR together helped us to gain access to some of the fragments held at The Colosseum.”
As Ryan also goes on to explain, “VR offers great potential to reconstruct historical sites. With the existing scans that Dr. Thill had we experimented with using VR as a way to interact with them simultaneously. We began to explore how it allows archeologists to digitally manipulate, collaborate, and engage with the fragments despite not being physically in the same location. VR is a useful tool for demonstrating all of the work that archeologists do behind the scenes to the general public, as it brings the collection of visual data together in one space. VR is a good tool for demonstrating science concepts, strategies, and research. The visual data acquired to advance the research can be brought together in one space.” Part of Dr. Thill’s research involves interpreting what Ancient Romans intended to convey when people witnessed such a large scale and intricately detailed structure. The detail of which is so intricate, it’s not possible to view in its entirety from ground level. VR may help us better understand which areas of the map would have been perceivable, leading to new insights about the intent ancient Romans had of constructing and maintaining the elaborate structure.

VR may prove to be a useful tool for researchers like Dr. Thill who hope to shed light on the intent behind the map in terms of perspective—currently unknown information which may lead to new interpretations. Since the completion of this phase of the project, Dr. Thill has brought this technology and VR experience into the classroom. The VR component allows Dr. Thill to answer one persistent question that she gets from perspective students, “who cares?” Dr. Thill believes that 3D scanning and VR adds nuance and depth to the students’ understanding of Rome, as well as providing them with crucial information. Students are able to see that as a field (archeology) is still growing. Next semester, Dr. Thill hopes to have students contribute to the project by providing annotations to the 3D scans, and companion website.

8 https://iu.mediaspace.kaltura.com/media/Myth+and+Reality+in+Classical+Art+++-+VR+Lecture/1_g5mepmwo
EmbodiedLabs VR (https://embodiedlabs.com/) is a virtual reality (VR) program geared towards developing empathy in health and medical professionals. The learner is immersed into a VR video where they are placed in the shoes of specific patients and experience scripted interactions with family, friends, and healthcare providers in order to get a better sense of how these patients are impacted by their conditions. EmbodiedLabs VR (https://embodiedlabs.com/labs) currently has the following 4 labs, each of which consist of 2-3 modules:

The Alfred Lab: a 74-year old African-American man with macular degeneration and high frequency hearing loss, as he spends time with family, visits the doctor, and receives a diagnosis.

The Beatriz Lab: a middle-aged Latina woman, as she progresses through early, middle, and late stage Alzheimer’s Disease.


The Dima Lab: a Lebanese-American immigrant living with symptoms of both Lewy Body Dementia and Parkinson’s disease as she transitions from receiving care at home to care in a residential community.

According to the IUSM Strategic Plan 2018-2022, Goal 7.2 states: “Become a national leader in the integration of advanced and emerging technologies into the training of medical students, residents and fellows” (IUSM Strategic Plan, 2018, p. 10). In keeping with this goal, and because the medical library had recently launched our VR service (Lilly et al., 2019), thinking of ways to incorporate this technology into the curriculum was an inevitable next step. The Medical Library’s Technology Team was inspired by how the University of New England used this program to innovate their medical curriculum (Dyer, Swartzlander & Gugliucci, 2018), and decided to investigate it further. We were able to get a demo version available at the medical library from June 01, 2019 through August 02, 2019. I worked with the librarian liaisons for the following IUSM departments to reach out to faculty and researchers on the Indianapolis campus who had an interest in teaching or researching these areas:

- Center for Aging Research
- Hospice and Palliative Medicine Fellowship
- Geriatric Medicine Fellowship
- Neurology, Center for Alzheimer Disease
- Psychiatry
- Medical Education
- Emergency Medicine
- Internal Medicine
- Ophthalmology
- Otolaryngology – Head and Neck Surgery
In addition, I also reached out to the librarian liaisons to the health sciences departments at IUPUI. In collaboration with the Manager of Medical Library Technology, we were able to schedule a total of 7 faculty, staff, fellows, and students to try out the software, and received a total of 6 responses to an assessment survey sent. We were able to use their responses to demonstrate interest in using this software in the curriculum, which was then used to justify purchasing the software.

In September 2019, the Ruth Lilly Medical Library and the IUPUI University Library have a joint, one-year subscription to EmbodiedLabs VR. Immediately after this became official, a faculty member at the IUPUI School of Health and Human Sciences incorporated the software into her curriculum. Students in the class had to view the Beatriz Lab modules on Alzheimer Disease and write a blurb about their experiences in VR. It is my hope that the data gathered from this experience will help the medical library’s Technology Team to justify including this software as part of the IUSM curriculum over the course of the year, especially as faculty and students have indicated an interest in learning more about having end-of-life conversations.

The program is available to anyone affiliated with the Indiana University School of Medicine (IUSM) at the Ruth Lilly Medical Library's Nexus Collaborative Learning Lab. IUSM students are also able to access the Nexus 24/7 via their Crimson Cards. All others affiliated with IUPUI may use the stations available at the Nexus during business hours or the Virtual and Augmented Reality Lab at the IUPUI University Library.

**Acknowledgements:**
Thank you to Austin Gratzer, Nexus Student Assistant; Brandon Dennett; Manager of Medical Library Technology; Kellie Kaneshiro, MLIS, Assistant Director for Library Technology; and Gabe Rios, Library Director for their support with this service. I also want to thank Rachel Hinrichs, Health Sciences Librarian for getting IUPUI teaching faculty and the library interested in utilizing this software.

**References:**
EmbodiedLabs website. [https://embodiedlabs.com/](https://embodiedlabs.com/)
It all started so simply: two unidentified 400-foot, 16mm film prints. Thus began my adventure...

For the past two years, as part of Indiana University’s Media Digitization & Preservation Initiative (MDPI) phase 2 (film digitization), I have performed Best Copy work on Encyclopaedia Britannica short educational films. This work involves comparing multiple copies of 16mm film prints, of hundreds of titles, and selecting the best copy of each title for digitization. As an Assistant Film Archivist at Indiana University Libraries Moving Image Archive (IULMIA), I perform this work at the Ruth Lilly Auxiliary Library Facility (ALF), where the films are stored. On occasion, the inspection of one or two reels of film can lead to an entire series of films, which expands the scope of work significantly. Identifying and reuniting a series of films is a satisfying benefit of the expanded workload.

Inspection of the two unidentified film prints revealed their identity: “major area of speech, CONSONANT: (SH)-4” and “major area of speech, CONSONANT: (SH)-5”. Unusual titles, I thought. Well, the head credits on these 16mm films also revealed a series title, “Teaching Speech to the Profoundly Deaf”, presented by the John Tracy Clinic. What had I discovered? Time to check Filmdb.

FILMDB
Filmdb is a custom database for the Moving Image Archive created as part of the MDPI project. Initially populated with information imported from spreadsheet inventories, the Filmdb records typically reflect basic information written on film cans, without the benefit of inspection or cataloging. Sometimes, the Filmdb records are incorrect; not representative of the film object within the can. As I inspect films and gather information, I have the opportunity to properly identify them and begin populating/correcting Title Records and Physical Object Records within Filmdb.

A title search on “consonant” in our growing Filmdb database resulted in a close match to one of these prints, “CONSONANT: (SH)-4”, along with a Series Title, “Teaching Speech to the Profoundly Deaf”. Interesting. Casting a wider net, I performed a title search on the word “deaf”, revealing a mother
lode of results: 41 related Title Records, along with several unrelated titles. Yikes! Among the 41 related records, I discovered two additional prints of this episode, “Teaching Speech to the Profoundly Deaf—Major Area of Speech: (Sh)-4” (missing the word “CONSONANT,” and with some different capitalization in the title). These database searches had just revealed four prints of the same episode, listed under three different Title Records, with three different variations on the same title. The shape of things to come!

Within the 41 related Title Records, the database revealed a total of 55 film prints for this series. So, I submitted a vault request for these prints and began their inspection. Little did I know that I had only scratched the surface.

**TEACHING SPEECH TO THE PROFOUNDLY DEAF**

Produced by the John Tracy Clinic in 1974, “Teaching Speech to the Profoundly Deaf” is a series of 42 films designed to train teachers of the deaf in the difficult art of speech instruction for those who cannot hear. Located in Los Angeles, the John Tracy Clinic was established in 1943 by Louise Treadwell Tracy, wife of actor Spencer Tracy. After Spencer and Louise Tracy’s infant son was diagnosed with a profound hearing loss in 1925, Louise Tracy devoted her time and energy to studying how deaf children could be taught to communicate with the hearing and speaking world. She patiently guided her son, John, into an understanding of language and lip-reading. With her encouragement, he learned to speak.

In 1942, Mrs. Tracy responded to a call for help from other mothers of young deaf children by founding a daycare. Louise Tracy established programs to educate and offer emotional support to parents and their preschool deaf children, free of charge. The program incorporated into the John Tracy Clinic the following year with Walt Disney as one of the first board members alongside Spencer Tracy. Known today as the John Tracy Center and serving over 25,000 families a year, the Center provides parent-centered services locally and globally to young children with hearing loss, offering families hope, guidance, and encouragement.

Directed by Jan Haag, Film and Television Director for the John Tracy Clinic, the 42-film series was captured via kinescope and produced for the U.S. Department of Health, Education and Welfare, Office of Education. A kinescope is a motion picture film recording of a program from a video monitor (pioneered in the 1940’s as a means to preserve and re-broadcast television programs in an era before videotape). It's interesting to note that Ms. Haag was also on staff at the American Film
Institute, where she served as Director of National Production Programs, Director of the Academy Internship Program, and founder of the AFI’s Directing Workshop for Women, a program in which women, including Joanne Woodward, Margot Kidder, Ellen Burstyn, Maya Angelou, Dyan Cannon, and Cecily Tyson, already accomplished in other aspects of filmmaking, could develop their directing skills.

https://media.dlib.indiana.edu/media_objects/kw52jg21k

And here’s a link to other films in the series which have been digitized: http://go.iu.edu/2bG2

While inspecting the film prints a month after my initial encounter with this series, I performed a title search in the Filmdb database on “teaching speech”, revealing five additional prints in the series. A week later, based on my inspection of those five prints, I performed a title search on “speech kit”, revealing two more prints. Based on some common text appearing in the Title Records of these seven film prints, I performed a title search on “tracy clinic”, revealing 34 Title Records. 33 of these records encompassed a total of 59 more prints, and one record encompassed another 57 prints. Yikes! So, I submitted two vault requests for a total of 116 prints. I certainly had my work cut out for me. The following month, a title search on “tracy” revealed two more film prints, and a Series Name search on “teaching speech” revealed twenty more prints of nine episodes of the series. The series without end!

So, where did they all come from? Good question! As a very young moving image archive within a 200-year-old university encompassing several campuses across the state, the provenance of collection material is not always clear. The Educational Film Collection at IU was established before World War II as an outreach service of the Indiana University Extension Division. By 1945 it had nearly 500 films that were rented out for low fees to schools, public libraries, and organizations throughout the US. The collection grew to tens of thousands of 16mm films, and the Indiana University Audio-Visual Center became one of the largest education rental services in the country. The Audio-Visual Center was also the exclusive distributor of films produced by National Educational Television (NET), the predecessor to PBS. In 2006 Indiana University ended its rental service, and the collection of about 50,000 reels of 16mm film and 7,000 videos came under the care of the IU Library System.

IUCAT, the Indiana University Library Catalog, has 42 records for the “Teaching Speech to the Profoundly Deaf” series, one for each episode, encompassing 59 film prints. The records indicate that the films were gifted to Indiana University Bloomington Libraries from Instruction Support Services, the successor department to the Audio-Visual Center. So where did the rest come from? In 2016, four students processed multiple cartons of Tracy Clinic film prints which had previously been stored off-site. Documentation indicates that the majority of these prints, identified simply as “Tracy Clinic Film”, were part of the Handicapped Learner Materials Distribution Center collection, which was distributed by the Indiana University Audio-Visual Center.

The Handicapped Learner Materials Distribution Center was one of two federal agencies charged with dissemination and distribution of educational materials for the Captioned Films and Telecommunications Branch of the Division of Media Services, U.S. Office of Education, Bureau of Education for the Handicapped. The Division of Media Services was responsible for administering contracts and grants for the utilization of media and technology and providing technical and material assistance to handicapped children, teachers, state and local administrators, handicapped persons and organizations engaged in providing quality education and other services to the handicapped.

JOURNEY’S END?
What began so simply with two unidentified film prints blossomed into the discovery of 200+ prints of a 42-episode series, listed under 86 different Title Records.

- 5 episodes have 2 prints each
- 17 episodes have 3 prints each
- 1 episode has 4 prints
- 5 episodes have 6 prints each
- 8 episodes have 7 prints each
- 4 episodes have 9 prints each
- 2 episodes have 10 prints each

In addition to identifying Best Copy for each of the episodes, the benefits of this work include:

- Identification of 207 prints as part of this series
- Consolidation into 42 correct Title Records
- Population of the Title Records
- Providing intellectual control of this series

My work on this one series is an illustrative snapshot of just some of the tasks involved in the complex film digitization workflow. Prior to any scanning of a selected film, much time is invested in inspection, conservation, research, and documentation in order to understand what you have. Before the MDPI project, these films were scattered throughout the collection, under-described, unknown as a series, and therefore not accessible. The phase 2 work on Indiana University's Media Digitization & Preservation Initiative is providing, for the first time, intellectual control over the film collections and access to them via the digital files. This makes available a wealth of university material for research which was previously inaccessible. It's a pleasure to be a part of this important work!
Bringing Captain Janeway Home

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Are you a fan of Star Trek? Perhaps you like to support strong women and inspirational leaders. Maybe you just like interesting and unique art installations. If any of these apply to you then the Janeway Project is something you will appreciate. The Captain Janeway Bloomington Collective is a group dedicated to erecting a monument to Star Trek: Voyager's Captain Janeway here in the place of her future birth, Bloomington Indiana. While I lead this group it is the work and inspiration of many members of our community.

While it would be easy to think this is just about Star Trek, something that will appeal only to Star Trek fans, it is so much more. Captain Janeway, a scientist and a leader, was an inspiration to a generation of young women. From astrophysicist Erin Macdonald to astronaut Samantha Cristoforetti, the list of people who cite her as an inspiration is long. Captain Janeway led her crew with humanity, was a tough leader when necessary and a parental figure when needed.

Bloomington already has a strong connection to Voyager. Jeri Taylor, an Executive Producer of Voyager and the women responsible for placing the Captain's origins here, is an IU graduate who spent some of her childhood in Bloomington. She has donated many of her personal papers, including those dealing with the creation of Voyager and Captain Janeway, to the Lilly Library. Our monument will build on that connection and provide another intriguing tourist draw in our town.

This project has turned out to be extremely popular in our community. We first brought it to the city and after some discussion we reached agreement to have the monument placed along the B-Line trail in the heart of downtown. While the exact location is yet to be determined, we do know that our monument will be within shouting distance of the Showers Building, the Mill district and other downtown landmarks. It will be freely accessible to all. We started with modest plans, perhaps a bench modeled on the one in Riverside, IA that marks that town as the future birthplace of Star Trek's Captain Kirk. As we talked to more community members it became clear we could do so much more and we expanded our plans. We are now working on a life-size monument accompanied by an informational table that will highlight the character and her creator, Jeri Taylor.

The monument itself will stand around five and a half feet tall, the height of the character. The bust section will be made of bronze and the well-decorated base will be limestone. This will be a photo opportunity for visitors and locals alike and will bring positive attention to our already thriving downtown and arts scene in general.

As the project evolved we brought in more members of the local and State community to assist us. Primary among them is Artisan Alley, a local arts cooperative and creative space that houses a variety of artisan and activities. Through this partnership we achieved non-profit status that open up numerous fundraising opportunities.
From there we connected with Patronicity, a fundraising platform that specializes in community arts project, urban renewal and activating unused public spaces. This partnership opened up the ability for us to get matching funds from Indiana Housing and Community Development Authority (IHCDA). As it now stands, we are well on our way to meeting our goal of $12,500 raised through Patronicity and getting another $12,500 from IHCDA. This will go a long way to meeting our budget of $30,000.

The monument, when completed, will be more than just a static object. As part of our plan there will be a ceremony on May 20, 2020. May 20, 2336 is the birthday of Captain Janeway and 2020 is the 25th anniversary of Voyager premiering. If all goes as planned this will be just the first annual celebration of Captain Janeway and her influence.

As a society, we have come a long way in the last 25 years. At the time Voyager launched it was still very difficult to convince media executives that fans would accept a women as the Captain of a starship, and that a women could lead a new, action adventure that was being used to launch a new network, UPN. Kate Mulgrew, the actor who so skillfully played Captain Janeway, has spoken about how the executives were waiting for her to fail. After a few seasons (Voyager ran for 7) the situation improved but there was a continual pressure, as just like in our times, Captain Janeway had to be not just as good as the Captains that came before her but better. Most would argue that she succeeded.

So here we are today, well on our way to making the Captain Janeway monument a reality but with a lot of work left to be done. Fundraising continues, as well as simply trying to get the community more aware and to raise the level of excitement and involvement.

I hope that you find this project interesting and will tell your friends and coworkers about it. We have the full backing of CBS, which owns the rights to the Star Trek franchise. We have an original piece of art donated by artist J.K. Woodward, who has done Trek comics and other Trek work. Prints of the artwork he designed, Voyager over the Bloomington Courthouse, will be given as donor gifts to all who give $100 dollars or more. $500 and up will get you a high quality Janeway bust from Eaglemoss, and large donors, who as individuals or entities, give $1000 or more will have their names added to the informational table to stand forever as a sponsor of this project. For $2000 it can be not just a name but a logo.

Check us out, and see if you, your friends, or your department want to contribute. There are many things that make Bloomington special, this is your opportunity to be a part of one of the newest, and most unique, to come to Bloomington in a long time.