LES Biblio-Notes

Notes from the Chair

Photograph provided by Melissa Van Vuuren

Dear LES members,

Although winter seems to be lingering for our colleagues in the Midwest, another spring semester is drawing to a close.

After successfully hosting our second virtual Midwinter, the LES Executive Committee would like to reexamine whether continuing to meet virtually is in the best interests of the section and its membership. To that end, the Virtual Participation Committee (David Oberhelman, Chair) has commissioned a sub-group to develop a survey on virtual meetings. I ask that you take the time to respond to the survey when it goes out in May. The more responses we get, the better we'll be able to plan for a Midwinter 2014 that meets the needs of as many of you as possible.

Thank you to everyone who voted in the recent elections. As all things go in cycles, we're once again looking to fill the slate of candidates for next year's elections. The Nominating Committee—Faye Christenberry (Chair), Laura Braunstein, and Angela Courtney—is seeking your input on identifying candidates for the following positions: Vice-Chair/Chair-Elect/Immediate Past Chair (3 years), Secretary (1 year), or Member-at-Large (1 year). Please contact any member of the committee with your nominations by July 15.

The 2013 Program Planning Committee (David Oberhelman, Chair) has collaborated with the WESS and SEES program planning committees on our upcoming annual conference program. Please join us to hear Paula Kaufman (University of Illinois at Urbana-Champaign), Laura Mandell (Texas A&M University), and Glen Worthey (Stanford University) discuss *Literary Texts and the Library in the Digital Age: New Collaborations for European and American Studies*. Patricia Thurston of Yale University Library has graciously agreed to moderate.

The Membership Committee (Frank Gravier, Chair) has been hard at work planning the upcoming membership forum. This year's forum will feature a LES Author's Panel. I encourage you to come and hear several recently published LES members discuss their experiences on a variety of subjects such as

identifying research topics and publishing venues, working with editors and publishers, and collaborating with colleagues and faculty.

To coordinate the LES social media presence, the Publications Committee (Laura Braunstein, Chair) has a new position, which was approved by LES Executive at its virtual Midwinter meeting. Amanda Binder will serve as our first Social Media Coordinator and will manage our presence on [Facebook](#) and [Twitter](#). If you haven't yet "liked" and "followed" LES, I encourage you to do so. It's a great way to stay connected to the section. A subset of the Publications Committee along with several LES volunteers has also been updating the categories for the *LES Bibliography: Studies of Interest to English and American Literature Librarians*, which is currently available on [Zotero](#).

The Planning Committee (Kristina DeVoe, chair) has been hard at work reviewing the *Research Competency Guidelines for Literatures in English*, the LES Governance Procedures, and the LES Strategic Plan. Many thanks to all of the Planning Committee members for their diligent work keeping these important documents up-to-date.

To accommodate the new schedule (see below), our three discussion groups will all be meeting separately at Annual with hour-long slots each. As we approach the end of June, be looking for calls for topics. Please contact the discussion group chairs—Amanda Dinscore and Alex Watson (New Members); Robin Imhof and Aline Soules (Collections); and Sara Seten Berghausen and Tammy Eschedor-Voelker (Reference)—if there are any topics you would like to discuss.

Lastly, LES will continue its tradition of collaboration by co-sponsoring a member of the 2014 Emerging Leader class with WESS and SEES. A call for applications should go out in May.

I look forward to seeing you in Chicago and the ALA Annual Conference. ALA recently changed the time slots available for meetings, so we had to make some slight adjustments to our normal meeting times. I hope that the newly revised schedule works well for our section and reduces meeting conflicts. I've included information about the MLA International Bibliography and Digital Humanities discussion groups, as they're of interest to many LES members.

After Annual, I'll be passing my duties as chair over to our Vice-Chair/Chair-Elect, Arianne Hartsell-Gundy. My most sincere thanks to each member of the current LES Executive Committee for their tremendous work and dedication to the section. It has been a pleasure serving you, and I'm confident that the section will be in very capable hands in the coming year.

Until Chicago!

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LES @ ALA Annual Conference 2013

** Not an official LES meeting but of broad interest to the LES membership.

Saturday, June 29
8:30 a.m. - 10:00 a.m.
Executive Committee Meeting I
McCormick Place Convention Center - S505a

10:30 a.m. - 11:30 a.m.
MLA International Bibliography in Academic
Libraries Discussion Group**
McCormick Place Convention Center - S504a

1:00 p.m. - 2:30 p.m.
Literary Texts and the Library in the Digital Age:
New Collaborations for European and American
Studies (Co-sponsored by LES, SEES, and WESS)
McCormick Place Convention Center - S105d

4:30 p.m. - 5:30 p.m.
New Members Discussion Group
Hyatt Regency Chicago Hotel - Soldier Field

Sunday, June 30
10:30 a.m. - 11:30 a.m.
Reference Discussion Group
Hyatt Regency Chicago Hotel - Comiskey

Sunday, June 30
1:00 p.m. - 2:30 p.m.
General Membership Forum
Hyatt Regency Chicago Hotel - Comiskey

3:00 p.m. - 4:00 p.m.
Collections Discussion Group
Hyatt Regency Chicago Hotel - Columbus CD

4:30 p.m. - 5:30 p.m.
Digital Humanities Discussion Group**
McCormick Place Convention Center - N227a

Monday, July 1
8:30 a.m. - 10:00 a.m.
All Committees Meeting
Hyatt Regency Chicago Hotel - Columbus G

10:30 a.m. - 11:30 a.m.
Executive Committee Meeting II
Hyatt Regency Chicago Hotel - Skyway 260

Special Section: Exhibits

[The topic of exhibits always comes up at conferences, and we always lament that we never get a chance to see each other's work. This issue you have the opportunity to see what three of your fellow LES members have exhibited, at their libraries and farther afield.—JG]

Stories in Three Dimensions

By Robin Imhof

At University of the Pacific, students enrolled in Ilena Finocchi's three dimensional design course were asked to pick their favorite book, and then tell the essence of the story in a visual way, using an actual book as the medium to create a 3D sculpture. As Professor Finocchi explained, "While the digital age may have changed the way we relate to books, there is still a power in the physicality of the iconic book (*if you were playing charades and your hidden word was 'book' the likelihood of your teammate guessing the Kindle you just drew as a representation of a book is pretty slim*). Combining the relationship we have with books as an object and the essence of the story adds impact to its new form." The University Library supported this project by providing deaccessioned books to the students and offering to display their work in a prominent space on the main floor.

Photograph by Robin Imhof

Photograph by Robin Imhof of *Eragon* **by Christopher Paolini**
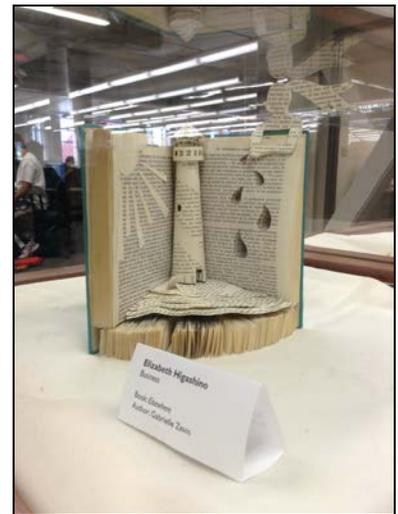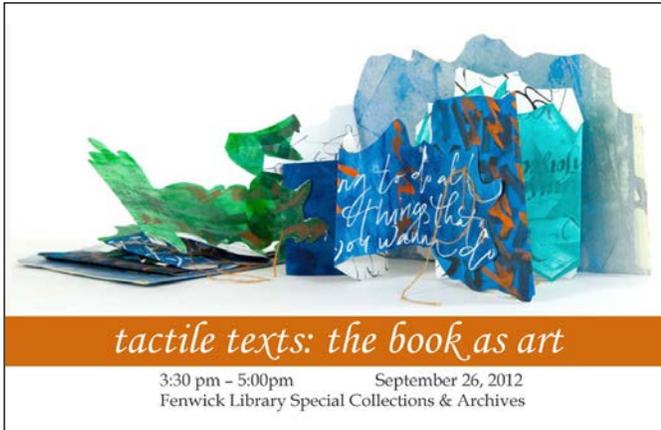

Photograph by Robin Imhof of *Elsewhere* **by Gabrielle Zevin**

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Tactile Texts: the Book as Art

by Jen Stevens

Poster design by Jamie Coniglio

Last fall, my Fine Arts Librarian colleague Jenna Rinalducci and I worked with our Special Collections colleagues to present the exhibit "tactile texts: the book as art" for Fall for the Book, an annual regional book festival in Northern Virginia. This exhibit showcased the collection of artists' books that we've been developing for the last few years. Because artists' books are so tactile, we combined an opening reception with a book viewing in the Special Collections' Reading Room so that attendees could actually handle the books.

As we prepared the promotional materials, we realized that defining an "artist's book" was actually quite difficult. Essentially, an artist's book is a piece of artwork in book form, with the content and form of artists' books inescapably tied together – but they vary greatly. Visuals turned out to be the best advertisements.

The exhibit and reception were both well received. We're grateful for the help and support of our colleagues and the Fall for the Book organizers, and we hope to do more such exhibits in the future, perhaps focusing on specific groups of artists or artist's book forms.

For more information on George Mason University's collection of artists' books, see http://infowiz.gmu.edu/artistbooks/ and http://infoguides.gmu.edu/artistbooks.

**Photograph by Robert Vay of
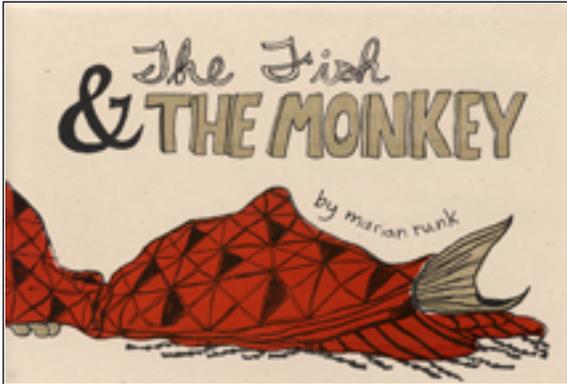Laura Davidson's *Espresso Pot 6 Ways*.**

**Photograph by Robert Vay of
Elaine Langerman's *Cahir de Musique*.**

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"My Life is an Open Book..."

by Sarah Wenzel

Marian Runk, "The Fish and the Monkey," 2009. Special Collections Research Center, The University of Chicago Library

A recent exhibit at the University of Chicago focused on our developing collection of Chicago zines. Entitled *My Life is an Open Book: D.I.Y. Autobiography*, my exhibit drew primarily on the history of women's self-publishing and autobiography, to take the viewer from the 16th century to the present day. While I have to admit that every zine in the exhibit was my favorite at one point or the other, my heart did seem to have been won particularly by *Taenia Pisiformis, or, Our Tapeworm, or, The Most Grossest Three Months of my Life* and by Rebecca Mir's small and beautifully produced *She is Restless* series.

There's a web version of the contemporary pieces in the exhibit at http://www.lib.uchicago.edu/e/webexhibits/mylifeisanopenbook/.

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NaNoWriMo at Your Library

by Alex Watson

National Novel Writing Month (NaNoWriMo) is a yearly, self-directed challenge in which participants attempt to write a novel during the month of November, with a word count threshold of 50,000 words for completion. Since its inception in 1999, the event has drawn enthusiastic groups of amateur novelists to attempt the challenge and gain the coveted certificate of completion and various "goodies" donated by sponsors. There is no quantitative or qualitative judgment of the drafts; everyone who meets the threshold is considered a "winner," and several such winners have gone on to publish their books (most notably Sara Gruen's *Water for Elephants*).

Academic libraries have long lagged significantly behind other popular writing venues like bookstores, coffee shops, and public libraries in hosting NaNoWriMo events. This may be because English and literature librarians

at the college level have less of an emphasis on community relations in their job description, but NaNoWriMo offers, in many ways, an opportunity to bring the community to you. After all, academic libraries offer extended hours, increased study space, and easy access for the college students who often make up the meat of local NaNoWriMo participants.

Here are some tips for English and literature librarians who might wish to hold NaNoWriMo events in their own libraries, built up over three years of such at the University of Mississippi.

1. Find partners, local and otherwise

A typical college town will have independent bookstores and coffee shops that often serve as hubs for local writers, and there are often pre-existing writers' groups upon which to draw. By contacting staff at likely gathering locations and attempting to liaison with writing groups, librarians can draw upon a ready-made audience that will be receptive to the atmosphere an academic library can offer. In larger cities there is often a preexisting NaNoWriMo-only group with which to liaise.

NaNoWriMo itself offers a program called "Come Write In" which, for the cost of postage, provides libraries (academic or otherwise) with free promotional materials. These packets typically consist of a poster, static cling sticker, and bookmarks, all of which can be used for advertising events.

2. Advertise, advertise, advertise

The free poster is often not enough; past NaNoWriMo events at the University of Mississippi have relied upon posters to get the word out about events. Free promotional materials can be downloaded from the NaNoWriMo website and modified in PDF editors. The site also provides a free message board with community, college, or region specific forums which are often used to advertise "write-ins" and other such events.

Facebook and other social media tools are becoming a bit passé in some circles, as anyone whose library Twitter feed has only three followers can attest, but they are also extremely useful in disseminating information. In fact, the 2012 posters for NaNoWriMo at the University of Mississippi featured a QR code linking to a Facebook page with details of events and contact information. The more advertising one can do, generally speaking, the better the turnout.

3. Prepare for a large crowd but plan for a small one

The number of interested parties from the University of Mississippi (20,000 students) and the surrounding community of Oxford (20,000 non-student residents) is typically about 30. The number of people who regularly attend NaNoWriMo events in the area tends to be about 5-7. Typically 2-3 "win" the challenge by writing 50,000 words or more.

As such, it's important to plan for a larger group, especially in urban areas with higher populations. Snacks, space, outlets, noise levels…all are important variables to control for. But it's also important to realize that the number of active participants often shrinks throughout the life cycle of the event as circumstance or waning interest forces participants to drop out.

4. Participate yourself

Not every English or literature librarian in an academic setting is a die-hard creative writer, but participating yourself, and at least attempting to complete the challenge, has a major effect on relations with other participants. Discussing strategies, frustrations, and the merits of various venues all work much more smoothly when one is also a participant.

The rewards for winning, incidentally, make excellent displays for future events. Typically free print copies of a novel draft and discounts on writing software, as well as certificates and web icons, are amongst said "goodies."

5. Gather statistics while ye may

The NaNoWriMo website offers a powerful suite of statistical tools, as participants' self-recorded word counts (and, eventually, a site-verified final word count) are stored and made publically available. One can therefore roughly track participation, word count per day, and other impressive statistics that are excellent for research and outreach purposes. Typically a consent form would be required to collect this data, as well as permission from a local research board if the statistics are to be used for research.

However, it's important to note that the site is typically "wiped" in August or September, meaning that all statistics are deleted and all forum posts are archived. As such, it's vital to gather any statistics one wishes to use before the "wipe."

6. More information

nanowrimo.org is the central clearinghouse for NaNoWriMo, with complete rules and frequently refreshed content. Any interested academic librarians will find it an invaluable resource, if only for sating one's curiosity about the event.

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Modern Language Association Convention 2013

by Sarah Wenzel

New England literature did hold its own as Boston played host to the MLA Convention in January 2013 and it will be interesting to see what next year in Chicago brings – *Building Stories*? *The Jungle*? *The Lazarus Project?*

In addition to such locally-oriented events as a panel on New England DIY Comics, sessions ranged widely, including a very interesting look at "*Caribbean Crosscurrents: Anglophone Caribbean Literature in a Multilingual*

Region." Part of what made the discussion provocative was the look at the way in which recently reissued 19th-century texts and recently written texts are in dialogue, and the role of English créole languages as contesting anglophone cultural & political dominance. Others focused on writing the Caribbean into North America – into a hemispheric framework in which Anglophone includes Canada and the US, and then broadens and extends beyond native-writers of English to encompass a diaspora including writers of non-English-language heritage who write in English.

Another one of the sessions I attended relating to the subject of multi- or inter-lingualism was "*Expanding Access: Building Bridges within Digital Humanities*." Most interesting to me about the session was the premise of bringing together different disciplinary backgrounds, what Lee Skallerup called "big tent digital humanities." She urged the audience to avoid segregating departments and languages – for both topics and tools, noting that currently they tend to be segregated along existing lines and divisions even within the MLA. Brian Larson argued that if natural-language processing is open-source and open-access then it is available to other regions. (I would simply like to point out that most natural-language processing is mono-lingual.)

Skallerup noted that we need reliable multi-lingual metadata, as accessible also means language accessibility, with a good example being the [CulturePlex](#) at the University of Western Ontario. The audience noted that there is little support at most universities for learning non-English languages as part of one's advanced degree.

I wonder if this is the role of the library, in part, to facilitate building and maintaining the "big tent." In addition, we're very good (particularly our Canadian and European colleagues) at maintaining multi-lingual metadata.

Some of the same 'hot topics' that have been important at past Conventions continue to be discussed. For example, digital humanities (or is that Digital Humanities?) still feels a need to define and defend itself as a discipline or a methodology, especially as regards tenure decisions. Perhaps in response to the themes last year that called for a valorization of editing and textual scholarship, there was more of an emphasis on the tool and the end-product. Also, while last year it was remarked that there were few sessions about minorities in the digital humanities, again perhaps as a response to that criticism there were more this year. At a session entitled "*Digital Archives & their Margins*," Katherine D. Harris pointed to the ways in which digital humanities has failed to open up the canon as regards women's writing; she pointed out that our established corpora for data mining are biased against missing women's voices. Another person on the panel, Karen Bourrier, [looked at disability](#) as a social construction through the lens of universal design and disability as a social construction.

However, this year the call to examine issues of preservation and looking to libraries and librarians as partners sounded in almost every digital humanities session, as well as at the exhibition of electronic literature : a noticeable difference from preceding years. The faculty member who had organized the exhibit lamented the lack of preservation for the data, software and hardware. Elaborating the roles of such partnerships will take time, but I was encouraged to hear them brought up by the academics working on the projects.

Also varying from previous years was the discussion of Open Access, in terms of scholarly publishing, data, and research tools. The debates were similar to those of the broader community, reflecting all of our many concerns and positions. For example:

"Beyond the PDF: Experiments in Open-Access Scholarly Publishing"
"Scholarly Journals: New Challenges & Opportunities"

The experiments shown in these sessions are novel and just as challenging for librarians who need to catalog and worry about indexing and preservation as they are for editors and scholars. It was interesting to me that usability testing was not something any of the designers had considered.

Lateral is the new journal of the Cultural Studies Association. In addition to three general editors, the journal has a design editor, and thread editors (which I compare to special issue editors, or column editors).

MediaCommons is a collaboration of the New York University Library & Press to create a digital scholarly network for media studies. They wanted to rethink peer review and have an "open peer review" process, to reimagine the scholarly press as a linked community in *media res*. MediaCommons press has made commenting possible on published books in open access and open format. Their conclusions so far are both social & technological:
  — no one process or tool will work with or for every one
  — Media Studies has to quote media, which is a natural for online
  — Commentary is quick and more like a weekly magazine

Emory University has built the journal *Southern Spaces* at the library, as a collaboration of students and a faculty member. They republish pieces of previously published books, etc. with media or color pictures, etc. that wouldn't be able to be published in a typical monograph. They rely on traditional blind peer view in order to let people 'get credit' and encourage normally text-based scholars to expand their horizons. (They did make the comment that they tried to be 'indexed' but were rejected by JSTOR.) Other presses seconded the need to bring students into the process.

One of the intriguing points made was that libraries are inward facing toward our communities, while presses are outward facing. In some ways I can agree with that statement, while I would argue it in others; it might be a good conversation starter.

It was suggested that as the perception of being "elite" is under attack, so is the idea of peer vs. popular review. For most journals, especially those affiliated with societies, the identity or brand of the journal is its most important asset; often the editor is the standard-bearer for that identity.

 "Social Media & Scholarship: The State of Middle-State Publishing"

The adjectival phrase "Middle-State" is one that I've only heard in the context of the MLA, applied to publishing. In this panel, it refers to Facebook posts, tweets, comments, interviews that are only available online, blogs, etc. I imagine that it could also refer to such archaic formats as mailing lists, listservs, and usenet. The panel emphasized that part of the appeal of using these media is that they don't lend themselves to authority and that by using middle-state publishing one may be a more effective researcher.

 "Teaching in the Shallows: Reading, Writing & Teaching in the Digital Age"

I went into this talk with some trepidation that I would be silently responding to Nicholas Carr's theories for over an hour; I came out almost wishing that someone had argued his side. It was in the end a good session about pedagogy and using technology to teach sustained thought and reflection on a topic using cognitive pedagogy

        - active learning
        -"immediate" feedback
        - metacognition, e.g., peer instruction, making learning 'visible' by putting it in context

The speakers said that using these techniques make working on an iPad, for example feel less like a sandbox and not just playing around in class. Being able to look things up added both depth and collective learning (a type of critical thinking, helped by being able to look things up) led to deep reading.

The conclusion was that it's not the students of the day; it's the context and teaching. There's been a crisis in composition since its invention; Golden Age fantasies have also always been with us.

"*Literature & Digital Pedagogies*"

MOOCs were a topic at this session, with Petra Dierkes-Thrun ([blog](#)) expressing the opinion, after having experimented with teaching a MOOC on Oscar Wilde, that the software and concept will need to be significantly adapted for the humanities. Among the difficulties cited were:

> - humanities-friendly assessment tools not designed yet
> - discussion is difficult
> - software not flexible enough for humanists to explore

Robin Wharton gave a presentation on [Digital Resources in the Medieval Literature Classroom](#), e.g., Chaucer. This talk introduced me to the concept of "hybrid pedagogy." Some of the points he made were specific to medieval studies, including the dearth of primary sources and the opportunities for discussion about the digital surrogate. His project for the students was for them to create both a manuscript and a digitized version of it.

Lastly, Pete Rorabaugh and Jesse Stommel talked about what they call Mini [MOOCs](#). Their presentation is [available online](#).

Libraries and Research in Languages and Literatures Discussion Group

This discussion group, which is now in its third year of the three-year probationary period, continues to draw together librarians and faculty members to discuss issues of interest to both professions. (The ACRL Liaison to the MLA is an *ex-officio* member of the executive committee.) David Oberhelman did an excellent job of leading the group and program-planning this year. He now hands the reins over to Dawn Childress.

Our program was "How Many Copies Is Enough? Too Many? Libraries and Shared Monograph Archives," with speakers Jay Schafer, University of Massachusetts, Amherst, Libraries and Andrew M. Stauffer, University of Virginia; and respondent Deanna Marcum, Ithaka S+R. *[See David's report later this issue. —JG]*

Approximately forty people attended the session, most of who appeared to be librarians. Discussion was lively. Bob Kieft intends to continue to find venues to continue the discussion. Part of the challenge is to have a common framework and understanding of space constraints.

The group has begun to work on its program for next year's Convention, which will explore fruitful library and faculty collaborations in the classroom.

Ne'er the Twain Shall Meet?

My final note is that despite my initial positive reaction to the sense of partnership in sharing digital archiving tasks, a faculty-librarian divide was noticeable in this MLA Convention. Librarians seemed to congregate at many

of the digital humanities sessions, at the Libraries and Research in Languages and Literatures Discussion Group, and at the session on "Bibliography in the Digital Age." Just one anecdote to illustrate: during this last session, one of the panelists stated that librarians do not understand the difference between a copy and an edition. With one voice, a chorus of librarians (approximately a third of the audience), responded vigorously: "Yes we do!"

New sources (or sources new to me) that librarians may find interesting

dhcommons.org

http://cultureplex.ca/

Bibliography for "Toward a New Hybrid Pedagogy: Embodiment and Learning in the Classroom 2.0"

Conference on College Composition & Communication

Hybrid Pedagogy: a Digital Journal of Teaching & Technology

Open Access Work in the MLA Commons:
"Literary Studies in the Digital Age"

And an FYI: DARE will go online this year to take advantage of the ability to manipulate the maps; there's a call for beta-testing volunteers on their newsletter:
http://dare.wisc.edu/sites/dare.wisc.edu/files/DARENEWS16_1.pdf.

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Notes on the MLA Libraries and Research in Languages and Literatures' 2013 Panel: "How Many Copies is Enough? Too Many? Libraries and Shared Monograph Archives"

by David D. Oberhelman

At the MLA Convention in Boston last January the new Libraries and Research in Languages and Literatures Discussion Group held its third annual panel session on the role of the printed book, particularly monographs from the "bad paper" era of the nineteenth and early twentieth centuries, in the age of digital collections and off-site storage facilities or shared repositories to house physical collections as libraries reallocate space. As academic libraries seek to move print collections to local or regional storage sites, often eliminating duplicates or multiple copies of books, what impact do these actions have on the research and reading practices of humanities scholars and students?

Panelists included Andrew Stauffer, Associate Professor of English at the University of Virginia and Director of NINES (Networked Infrastructure for Nineteenth-Century Electronic Scholarship) and Jay Schafer, Director of Libraries at the University of Massachusetts, Amherst, an institutional member of the Five College Library Depository joint collections housing consortium; and Deanna Marcum, Managing Director of Ithaka S+R and a major voice in the study of faculty attitudes towards electronic texts, served as the respondent and guided the conversation.

Andrew Stauffer, whose field of study is the Long Nineteenth Century during which the first mass-marketed books were produced, noted that pre-1800 books are often in library special collections units whereas books from the nineteenth and twentieth centuries are often on open stacks, and are increasingly being deaccessioned or relocated to remote storage to open up the shelves, or indeed to remove the shelves so that the floors can be put to different uses. Although many titles would be available online via Google Books, HathiTrust, or other digital projects, and copies of titles would in many cases be stored in repositories, he noted that as a scholar of the history of print culture and reading, the loss of the individual copies of 1800s books from libraries is one of concern. He pointed out that many books in circulation today have great artifactual value and preserve traces of the reading practices of the time such as inscriptions, marginalia, printing variants, ephemera inserted into the book (such as notes or even dried flowers), or other data. He cited several books from the UVA collection which he had discovered in the stacks that had been owned by a former president of the university and significant donor to the university. Such items, he argued, need to be identified and recognized for their value to the institution. Although Stauffer recognizes that libraries need to rethink spaces and repurpose themselves for the new educational realities of today, he cautioned that libraries must work with their scholars to create policies and procedures for dealing with unique books in the move to free up room rather than rely solely upon quantitative measures such as circulation statistics.

Jay Schaefer next discussed how his University of Massachusetts, Amherst Library partners with Amherst College, Hampshire College, Mount Holyoke College, and Smith to form the Five College Library Depository. He addressed the need of libraries to develop data-driven measures for deciding what stays on the shelf or is relocated to the remote facility. He noted that many of the duplicative titles relocated from his institution were outdated textbooks or books of little interest to research. Schafer went on to discuss the planned New England Regional Depository (NERD), a large-scale version of the current Five College storage system. The developers of NERD, he explained, are in the process of discussing what constitutes uniqueness (marginalia, ephemera, etc.), whether to house books in a dark or service archive, how to determine speed of access to the materials, and how many copies is enough for the different collections.

In the question and answer session moderated by Deanna Marcum, a number of intriguing issues came up. Several commented upon the need to revisit and revise the MLA's 1995 report, "Significance of Primary Records" (http://www.mla.org/pdf/spr_print.pdf) and its successor from the Association of Research Libraries and the MLA, "Preserving Research Collections: A Collaboration between Librarians and Scholars" (http://www.arl.org/preserv/presresources/Research_Collections.shtml), both of which pre-date the explosion of digitization and online digital surrogates in this century. Some proposed that mechanisms for scholar patrons to add notes and comments to catalog records about unique features of individual books and other items could be developed using Web 2.0 tools or similar crowdsourcing model. Many wondered what changes will take place as new generations of scholars emerge whose research interests lie more in the born-digital areas.

It was a lively exchange, though the attendees were more librarians than teaching faculty or graduate students, so our panelists expressed an interest in continuing this discussion in other venues that would bring different professional audiences together. We will continue the conversation about how to curate our legacy print

collections to allow libraries to explore new physical configurations while remaining sensitive to the needs of faculty and students who rely upon those monographs for their scholarly work.

At the 2013 MLA we also collaborated with another discussion group on a panel session entitled "The Third Degree: Joint Programs on Languages, Literature, and Libraries," a discussion of new degree programs that bring together modern language programs, digital humanities, and library schools/iSchools. Looking forward, our discussion group will be sponsoring a panel session at the 2014 MLA Convention in Chicago (January 9-12, 2014), "Meeting Where Students Are: Faculty-Library Collaborations and Undergraduate Research," which will showcase innovative projects designed by librarians, academic technologists, and humanities scholars to promote undergraduate research as a means of enhancing student learning.

For information on this and other programs we will be co-sponsoring at upcoming MLAs, please check our blog, http://mlalibraries.commons.mla.org/.

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The American Society for Theatre Research and the Theatre Library Association: Report on a Joint Conference

by Arianne Hartsell-Gundy

In November I attended the joint Conference of the American Society for Theatre Research and the Theatre Library Association. Like many librarians in LES, one of my primary liaison areas is Theatre, so I thought it would be interesting to attend this conference. Though the Theatre Library Association tends to be geared more towards specialized libraries and archives that support performing arts organizations, I have found some of the information produced by TLA useful for my work as a liaison at an academic library.

I found attending this conference beneficial for several reasons. First, just getting out of my comfort level and learning something new was enjoyable. My training is more literature-based, so it was helpful to learn about the kinds of research done in Theatre history. For one thing, I learned that theatre history is not just about the history of plays and playwrights. It can include topics like the performance of historical figures, re-enactments, etc. Many people talked about the "theatre of history" rather than just the history of theatre. The concept of gaps in the archive kept coming up in talks I attended. What do scholars do when information is lost? What happens when a text is lost? Many people at the conference were interested in talking about how to preserve archives, and the American Theatre Archive Project (http://americantheatrearchiveproject.org/) was discussed several times. Also, several of my Theatre faculty were attending and presenting at the conference, so I was able to interact with them in a different way. Finally I attended a couple of library-centered sessions.

I attended a special working session called "Digital Humanities and the Performing Arts." During this session I got a better idea of what digital humanities means in the performing arts. It's not much different from other forms of digital humanities, but there's more of an emphasis on images and video. There was a presentation from the Digital Curator of Performing Arts at the New York Public Library. He showed several of their digital collections (like the Dorothy Loudon Collection) and talked about the challenges of sustaining these kinds of projects. For example, he mentioned the need to update the Lortel Archive. There were also two speakers from the University of Minnesota who talked about a grant project they've been working on called "Preserving the Ephemeral: An Archival Program for Theater and the Performing Arts" (https://www.lib.umn.edu/about/ephemeral). They got a grant from IMLS to get together various theatre groups around the country (mostly theatres of color) to discuss the best way to preserve their archives. They did a survey first and then did a two day forum to discuss the challenges and to give tips on preserving the archives and then how to digitize them. They want to look into having some sort of federated website where they could collect links to all these different kinds of digitized archives. This work is important because theatre archives are often underfunded and not well organized. The materials in them are often in danger of being lost. We also talked about some of the unique questions that can be asked because of digital humanities, like the concept of distant reading.

I also attended the Theatre Library Association Plenary Session called "TLA at 75: Collecting the Future by Mediating the Past." There were several good talks during this session, but I was most interested in one given by several faculty and librarians from Canada universities called "Is There an Archivist in the Sim? Literacy as Agency in a Post-Positivist, Mixed-Media, Virtual Theatre Archive." They are working on this project to address what they call a lack of archival literacy among students and, in some cases, scholars. They talked about the invisible Google algorithms and how people don't always understand why they are getting the results they are getting. They have created something called the Simulated Environment for Theatre (SET). It engages scholars and students in the process of archiving things. It empowers the users as researchers by requiring them to articulate their goals and methods before they begin searching. It helps them see what the collection might have and to identify potential gaps. You can see more here: http://humviz.org/set/

I attended a special presentation about "Supporting Academic Libraries". During this session librarians and theatre scholars talked about trends in academic libraries and how scholars can support their library. This was an interesting session because I got to hear some of the concerns of scholars, which included concerns about everything being digital (material object versus digital realm), journal cuts, food in the library, and the purpose of a library today. If the library isn't centered around books in the same way, what do we need a library for? Is it a place for research? Is it needed for preservation of the primary archive, particularly rarer items? They talked about how the digital should be seen as an added tool. They wanted to collect ideas on best practices for educating people about libraries and potentially put the information on a website. They talked about the best ways to advocate for libraries and for the Arts and Humanities. They suggested that faculty join their library committee and that they express what they gain from the library to their deans. They talked about the challenge of proving the impact of libraries (not just numbers but the value to research and teaching). They mentioned that faculty often don't feel they are aware of the new books, resources, and services that their library has to offer. It was very instructive for me to hear how many of their concerns about libraries mirror ours.

Though I don't plan to regularly attend this conference in the future, I found it really valuable to hear some different perspectives and to learn more about the concerns of my faculty.

Member News

Richard Bleiler edited *The Empire of the Future*, the first volume of *Political Future Fiction: Speculative and Counter-Factual Politics in Edwardian Fiction*.

Laura Braunstein was appointed to the Advisory Committee on the *MLA International Bibliography* for a three-year term.

Faye Christenberry was promoted to Distinguished Bibliographer with the *MLA International Bibliography*.

Laura Fuderer was promoted to Senior Bibliographer with the *MLA International Bibliography*.

Harriett Green published in *College & Research Libraries* the article "Libraries across Land and Sea: Academic library services on international branch campuses." With Jordan Ruud and Andrew Walsh, she published "Using Website Analytics Tools in the Development of a Humanities Library Web Portal," a chapter in *Web Analytic Strategies for Information Professionals: A LITA Guide.*

Timothy Hackman published in *College & Research Libraries* a review of Joan R. Kaplowitz's *Transforming Information Literacy Instruction Using Learner-Centered Teaching.*

Arianne Hartsell-Gundy was promoted to Associate Librarian at Miami University.

Judith Olsen has retired from Villanova University. While there, she was the Communication and Publications team leader, as well as the subject librarian liaison to the English and Theatre departments, and she coordinated the efforts of the humanities liaison team.

Melissa Van Vuuren joined Georgetown University as English & Humanities Librarian.

Faye Christenberry, **Angela Courtney**, **Liorah Golomb**, and **Melissa Van Vuuren** published *Literary Research and Postcolonial Literature in English: Strategies and Sources.*

Call for Nominations

The Nominating Committee seeks the active involvement of everyone in the section to help us identify leaders for the Literatures in English Section.

We invite you to send us an email if you are interested in the position of Vice-Chair/Chair-Elect, Secretary, or Member-at-Large. We would also be interested in receiving the names of people you think would be strong candidates for these positions. The Nominating Committee will be developing a slate of candidates over the next few months. Our contact information is:

Faye Christenberry (Chair), fayec@uw.edu
Laura Braunstein, lrb@dartmouth.edu
Angela Courtney, ancourtn@indiania.edu

The Secretary and Member-at-Large serve for one year, while the Vice-Chair/Chair-Elect serves three: one as Vice-Chair, one as Chair, and one as Immediate Past Chair. Below are basic job descriptions of the Vice Chair/Chair-Elect and the Secretary, from the LES Governance Procedures. The Member-at-Large has no specific job duties.

F3. Duties of Officers.

F3a. Chair. The chair shall be the chief executive of the Section, the chair of the Executive Committee, and one of the Section's representatives to the ACRL Leadership Council and the ACRL Sections Council [note: ACRL has eliminated Sections Council but may hold online meetings instead]. The chair is responsible for section projects pursued during his or her term, administration of requests for budget allocations and reimbursement of expenses, and submission of reports on all Section activities to the ACRL Board. The chair is also responsible for scheduling Section programs, meetings, and events at the Midwinter Meeting and the Annual Conference.

F3b. Vice-Chair/Chair-Elect. The vice-chair/chair-elect shall plan and coordinate all programs and projects to be pursued during his or her term as chair, and shall make appointments of all standing committee members and chairs whose terms will begin during his or her term as chair. The vice-chair/chair elect shall be responsible for submitting budget requests for his or her term as chair, participating in ACRL budget orientation, and responding to inquiries relating to the Section. The vice-chair/chair-elect serves on the Executive Committee and the ACRL Conference Program Planning Committee. He or she serves as a substitute on the ACRL Leadership Council and the ACRL Sections Council when either the chair or the immediate past-chair is unable to attend.

F3c. Immediate Past-Chair. The immediate past-chair serves on the Executive Committee and is ex-officio on the Planning Committee. He or she also serves on the ACRL Leadership Council and the ACRL Sections Council.

F3d. Secretary. The secretary shall be responsible for maintenance of all Section records and for recording the minutes of all Section and Executive Committee business meetings at the Midwinter Meeting and at the Annual Conference. All records shall be submitted according to ACRL and LES guidelines. The secretary shall be responsible for collecting and distributing all archival documents to the ALA Archives as appropriate.

Editorial information

Biblio-Notes is a biannual electronic publication of the Literatures in English section of the Association of College & Research Libraries, a division of the American Library Association. To submit articles, photos, announcements or news items, please contact the newsletter editor, John Glover, at jglover2@vcu.edu.