



# Biblio-Notes

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## Notes from the Chair

At this year’s ALA Annual conference in Orlando, the theme of the LES General Membership Forum (organized by Liorah Golomb and Piper Martin) was “impostor syndrome.” During the discussion, I shared an analogy from English literature: that the librarian’s position in the academy is like the governess in a Victorian household. We’re not really part of the faculty family, nor are we servants or paraprofessional staff. We enable scholarly research, but few of us have the support and time to engage deeply in scholarly pursuits of our own. (That we often have madwomen and madmen in our metaphorical attics is beside the point.) Where do we belong? After an energizing discussion full of camaraderie and laughter, I realized the answer: we belong right here. LES, for me, has always been a welcoming professional home. Some of us have been friends for years and some of us are newcomers; some of us are veterans on the cusp of retirement and some are fresh out of library school; some of us have made librarianship our life’s work from the beginning and some of us are career-changers. No matter who we are, LES belongs to all of us. Although we can be overworked and underpaid and face difficult challenges, we’re deeply committed to our work and we look forward to sharing what we do and to supporting others. Over nearly fifteen years as a librarian, I have found our section to be one of the most consistently kind and encouraging professional communities I have ever encountered.

My very first professional library job was as an Adjunct Reference Librarian at NYU’s Bobst Library in the summer of 2003. I just saw the news that my supervisor from those days, Jennifer Vinopal, had recently taken a leadership position at Ohio State. In a [blog post reflecting on her decision](#), Jennifer addresses impostor syndrome, which, she argues, may be a necessary side effect of any professional risk-taking. “Perhaps experiencing the impostor



Photo provided by Laura Braunstein

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phenomenon can actually help us to recognize and appreciate in ourselves *and in others* the level of vulnerability required to

try something new.” The uneasy feeling of impostor syndrome, she suggests, can motivate the “courage we summon in taking on new challenges and putting ourselves into situations where we *aren’t* accomplished experts, where we may even do or say something *less than entirely brilliant*. Maybe this experience could help us

cultivate the compassion and generosity to better support each other as we grow.” I can’t think of a better description of what I look for in LES: the compassion and generosity through which our members support each other.

In recent years, we have worked diligently at finding ways to make LES more accessible in an age of shrinking professional development and travel budgets. Fewer members can make it to ALA conferences for in-person participation in our activities (and for the epic walks between convention hotels in oppressive heat); for those of you for whom that is the case, we want to be your section too. Midwinter meetings are now entirely virtual, and most committees pursue their work via online collaborative tools. Far from being a relic from the prehistory of scholarly communication, the LES-L listserv has been going strong for over twenty years – it was first launched in spring 1995 as EALS-L when we were known as the English and American Literature Section. We continue to publish *Biblio-Notes* and our website has many reports and other resources, such as the recently completed [Guidelines for Deselecting Literatures in English Collections in Academic Libraries](#). LES has a [blog](#) and social media accounts on [Facebook](#) and [Twitter](#), and many members friend and follow one another individually. All of these efforts – face-to-face meetings and virtual connections – serve to support, value, and promote the work of the section and of our members.

Every year when I make plans to attend ALA Annual, I’m struck by the fact that average conference attendance is nearly twice the number of people who live in my small town in northern New England. In this part of New Hampshire, just across the river from Vermont, transplants to the area are sometimes called “flatlanders” or, like newcomers to Maine, “people from away.” Even in a transitory academic community, it can take a long time to feel that you belong here. We want newcomers to LES to feel that they belong. And we want veteran members to feel that the section’s activities and values are still relevant to their work. But in order for LES to continue to thrive, to remain welcoming and relevant as our profession changes, we need to hear from you. Please do not hesitate to post to LES-L, share via social media, or contact me directly if you have ideas for the future of LES.

Best wishes for a productive fall, and I look forward to seeing many of you – virtually and in person – over the next year.

Laura R. Braunstein  
Digital Humanities and English Librarian  
Dartmouth College  
[lrb@dartmouth.edu](mailto:lrb@dartmouth.edu)



## ACRL 2017 Conference Scholarship Campaign



Support the ACRL 2017 Conference Scholarship Campaign  
Donate by December 31, 2016  
<http://www.ala.org/acrl/aboutacrl/givetoacrl/givetoacrl>

Your contribution of any amount will provide scholarships for our new professionals and students to attend the ACRL 2017 Conference (<http://conference.acrl.org/>) and help to ensure the future vitality of the profession, the higher education community, and the association. We invite you to invest in the profession's future leaders as they seek to gain the experience, knowledge, and connections needed to advance learning and transform scholarship in the 21st century.

We've already raised more than \$34,000 during the advance phase of the campaign and I hope you will join me in meeting our scholarship goal of \$50,000 by December 31, 2016.

Lori Goetsch  
Chair, ACRL 2017 Conference Scholarship Campaign

## Call for Award Nominations

### Excellence in Academic Libraries Award

*\$3,000 and a plaque*

Sponsored by YBP Library Services

### Academic/Research Librarian of the Year

*\$5,000 and a plaque*

Sponsored by YBP Library Services



**DEADLINE: December 2, 2016**

More information about these and all other ACRL award opportunities can be found on the ACRL website:

<http://www.ala.org/acrl/awards> or by contacting Chase Ollis at (312) 280-2521 or [collis@ala.org](mailto:collis@ala.org)

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# Scholarly Communication

From Understanding to Engagement

## ACRL Licensed Workshops

Looking to build your professional skills? Bring one of ACRL's licensed workshops to your campus, chapter, or consortia. Led by expert presenters, these one-day immersive workshops are designed to engage participants and help academic librarians strengthen competencies in multiple areas of concentration. ACRL currently offers several licensed workshops available upon request on an ongoing basis, including:

- [Scholarly Communication: From Understanding to Engagement](#)
- [Planning, Assessing, and Communicating Library Impact: Putting the Standards for Libraries in Higher Education into Action](#)
- [Building Your Research Data Management Toolkit: Integrating RDM into Your Liaison Work](#)
- [Two Paths Converge: Designing Education Opportunities on the Intersections of Scholarly Communication and Information Literacy](#)

Please contact ACRL Program Coordinator Chase Ollis at [collis@ala.org](mailto:collis@ala.org) or (312) 280-2521 to discuss dates and locations, pricing, and for complete workshop details.

The 58th Annual RBMS Conference  
*The Stories We Tell*  
Tuesday, June 20, 2017 – Friday, June 23, 2017  
Iowa City, Iowa

<http://conference.rbms.info/2017>

*The Stories We Tell* focuses on storytelling as practice and metaphor in the mission and daily work of special collections. From writing traditional scholarly monographs to encoding digital humanities landscapes, from building deep and inclusive collections to designing new curriculum, the ability to craft a compelling narrative is at the heart of cultural heritage work. Registration opens in February!



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### Did You Know?

ACRL members can view full contact information for all ACRL section committee rosters (<http://www.ala.org/acrl/aboutacrl/directoryofleadership/sections>) by logging into the ACRL Web site.



## Green Open Access in the Humanities: What I've Learned

Last year, the City University of New York unveiled its institutional repository, [CUNY Academic Works](#) (CAW). I was named the repository coordinator for my campus, so I've been doing outreach in the form of events and guides promoting CAW. Over the summer, though, I decided to get a little more direct.

On my campus, there is a list of faculty publications that stretches back to 2008. I matched this list against SHERPA/RoMEO to identify publications that could be included. Then, I reached out to faculty members in my liaison departments (English, Comparative Literature, and Drama, Theatre and Dance), asked permission to include their work in the repository, and offered to do CV reviews.

In the process, I've learned a lot about conducting CV reviews in the humanities.

### *Connecting with Faculty*

- Faculty respond really well to getting a personal message from someone they already know. All the faculty members I contacted responded to my email, even one who was retired! Not only that, nearly all of them also sent me their CVs.
- Our faculty are indeed using commercial services like Academia.edu and ResearchGate. One faculty member asked me whether the repository was a non-commercial version of Academia.edu, while another invited me to look at her publications there. I'm becoming increasingly convinced that our outreach around self-archiving needs to address the advantages of a true institutional repository over these social networks, and to do so explicitly.
- Although a lot of the discussion around open access is about the sciences, humanities faculty *are* interested in having their work made publicly available.
- Outreach around CAW has also proved really useful for connecting with faculty in other ways.

### *Finding Publisher's Policies*

- SHERPA/RoMEO is *very* incomplete, especially in the humanities. Almost no foreign language journals are included, but there are also a lot of omissions for journals in English literature.
- There are a surprising number of journals that allow pdfs to be posted, but *don't* allow the pre-print or post-print! Humanities journals seemed anecdotally more likely to have such policies. I'm guessing this is because they want to make sure that they only want one version of the work made public.
- Creative writing journals almost never have repository policies. I've focused more on the academic articles and haven't tried to get the creative works in, but I *have* noticed that, at my institution, the creative writers are more likely to have their publications included on the list I was using to identify faculty works!
- ProjectMUSE journals often allow authors to post the publisher's PDF. Hurrah for Johns Hopkins University Press!
- While most book publishers don't have policies about repositories (at least not publicly posted on their websites), those that do are often surprisingly good.

### *Uploading to the Repository*

- CUNY Academic Works is on bepress. As part of the metadata, we are asked to identify the discipline in which the uploaded item belongs. However, the categories for this aren't as good as I'd like them to be. I've learned that a colleague of mine at another CUNY school used to suggest updates for them, so maybe I should think about doing the same.
- As the repository coordinator, I'm able to see the statistics across all Queens College submissions, not just my own work, and it's been really exciting to see the works I uploaded as part of this outreach get downloads.
- CAW has made huge strides, and includes thousands of items, but according to the metadata, only 184 are English language and literature! English is a big department on my campus and on many others, so there should be many more than that. I'll do what I can to bring this number up.

As subject liaisons, we're in a position to do a lot for institutional repositories. I've been pleasantly surprised by how effective this approach is, and I've really enjoyed being able to help my subject faculty make their work publicly available.

Nancy Foasberg  
Humanities Librarian and Coordinator of Instructional Services  
Queens College, CUNY  
[nancy.foasberg@qc.cuny.edu](mailto:nancy.foasberg@qc.cuny.edu)



### **Biblio-Throwback!**

*[Since pulps will be discussed on the next page, it is fitting to look back at Terrence Paris had to say about a university's collection of lesbian pulp fiction. In the Spring 2005 issue of Biblio-Notes, Paris had this to say:]*

“The Lesbian Pulp Fiction might seem rather quaint - a somewhat louche collection of artifacts from the McCarthyite era when the traditional values extolled by the North American establishment were challenged by ideological and cultural movements as disparate as Communism - the ‘Red Menace,’ Alfred Kinsey’s Institute for Sex Research and rock and roll. We interpret the stealthy prurience manifested by the lesbian pulp genre in the context of Cold War anxieties, and find it both unsettling and amusing. Recent declarations in the United States and Canada against same sex marriage and in favor of traditional marriage suggest that many influential sectors of society willingly arouse latent anxieties. To quote from a recent letter from an alumna: ‘I am very disappointed that the Mount would have such volumes on lesbians proudly on display. I feel that myself and my fellow graduates are being dishonored.’ While her reaction may be exceptional, it does suggest that our collection of vintage paperbacks still has the power to provoke and irritate.”



## Member News

**Brian Flota** co-wrote "[Pulp in the Ivory Tower](#): One University Library's Development of a Pulp Magazine Collection from Scratch" (with Mark Peterson and Julia Merkel), which appears in the September 2016 issue of *College & Research Libraries News*.

**Naomi Lederer** recently published the article "Why Libraries Should Retain a Core Print Reference Collection" in the Fall 2016 issue of *The Reference Librarian*. Below is the full citation:

Lederer, Naomi. "Why Libraries Should Retain a Core Print Reference Collection." *The Reference Librarian* 57.4 (Fall 2016): 307-22. doi:10.1080/02763877.2016.1145093



### The End of the Ink: Planning a Hard-Boiled Conference

One of the great things about being a librarian is that new challenges present themselves constantly. I write this article less than 48 hours after the conclusion of the [1<sup>st</sup> Annual Pulp Studies Symposium](#), a symposium that I helped co-ordinate. The symposium, which was held October 7<sup>th</sup> and 8<sup>th</sup> at James Madison University (JMU), was the culmination of nearly two years of planning. Considering that the co-organizers, Lynn Eaton (Special Collections Librarian, JMU), Kate Morris (Special Collections Research & Technical Services Librarian, JMU), and myself had no previous experience putting a conference together, it was a success beyond our wildest expectations. It brought together literature scholars, digital humanists, librarians, vendors, fans of pulp, and JMU students and faculty. The interdisciplinary mixture of scholars and approaches at the symposium proved that libraries are, indeed, an integral part of the intellectual landscape of the university.

Our interest in pulp magazines, outlined in the *C&RL News* article listed in the "Member News" section above, was propelled by JMU English professor Brooks Hefner and my predecessor in this position (and former LES chair) Melissa (Van Vuuren) Jones. When the first iteration of the symposium team (which included Lynn Eaton, former Rare Books and Research Services Librarian Mark Peterson, and myself) met, our goal was to put together a "task force" of renowned scholars of pulp. In time, our Task Force included Brooks Hefner, David Earle (University of West Florida, author of [Recovering Modernism: Pulps, Paperbacks, and the Prejudice of Form](#)), Erin A. Smith (University of Texas at Dallas, author of [Hard-Boiled: Working-Class Readers and Pulp Magazines](#)), and Justin Everett (University of the Sciences, co-chair of the Pulp Studies section of the Popular Culture Association). Together, we formed the intellectual shape of the symposium and used that backbone to generate a [call for papers](#). From that point on, though, the focus shifted to the little details that soon dwarf the scholarly spirit of such things.

The most difficult part of putting together conference is realizing it. And realizing it requires attention to many, many details, often simultaneously, and without any concern for what other work you might actually have to do (you know, like leading a one-shot instruction session, providing a reference consultation to a faculty member, or ordering new books for the library collection). We needed to settle on dates, find places to advertise, schedule rooms, order food, create a coherent program, order promotional items (such as notepads, pens, tote bags, name tags, and the like), develop a webpage, and set up a mechanism for online registration, just to name

a few of the things we had to do. Most importantly, we needed to attract high quality contributions from pulp scholars. After a relatively low number of initial proposals, we extended the deadline and got a full complement of interesting papers. To round out our lineup, we recruited Laurie Powers (granddaughter of pulp writer Paul S. Powers and editor of his posthumous memoir [\*Pulp Writer: Twenty Years in the American Grub Street\*](#)) and task force member David Earle as keynote speakers.

Ultimately, the conference was a great experience. 18 people ended up presenting papers or giving talks. Some presenters came all the way from Arizona and Texas to our little college town on the East Coast (in Harrisonburg, Virginia). Former *Biblio-Notes* editors Candace Benefiel (Texas A&M University) and John Glover (Virginia Commonwealth University) just happened to present during the same session. Candace gave a talk on vampire stories in the long-running pulp magazine *Weird Tales*, while John discussed the literary legacy of H.P. Lovecraft's letters. Both papers were followed by lively discussions with the audience. Sessions on women in the pulps, pulp collections, and international pulps wonderfully segued into broader discussions of pulp's importance to literary studies as well as the use of digital humanities tools to examine them. Laurie Powers' address focused on Daisy Bacon, the editor of the best-selling romance pulp *Love Story*, illuminating an area of research (the romance pulps) which have been sorely neglected. David Earle closed out the symposium by advocating for the research of the pulps on their own terms, free from the author-centric, closed-reading, and Modernist-context-dependent approaches which have tended to dominate the field.

Hopefully the conference, as one might deduce from our optimistic name, can continue for years to come. It highlights an emerging field of scholarship. It also connects our library's ever-growing collection of pulps to a much larger community of readers, fans, and scholars. These fragile magazines need to be preserved in libraries so that they are housed in stable environmental conditions and accessible to a broader reading public. If not, they will either decay themselves out of existence (due the highly acidic nature of the paper they were printed on) or end up in the hands of private collectors with little interest in sharing their treasures with the rest of us. This symposium is but one of example of how libraries can harness the power of their literature collections to preserve bodies of knowledge on the brink of extinction and provide access to the self-contained laboratories of research that only these types of items can provide.

Brian Flota  
Humanities Librarian  
James Madison University  
[flotabc@jmu.edu](mailto:flotabc@jmu.edu)



## Editorial information

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ACRL  
50 East Huron Street  
Chicago, IL 60611  
(800) 545-2433, ext. 2523  
[www.acrl.org](http://www.acrl.org)