

# **Liaison Engagement Success**

**Supplement:**

**Stories of Liaison Engagement Success**

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## Chapter 2 – Getting to Know Students: A Liaison Engagement Story

### Opening Doors for Engagement with Students – by Garrett Trott, Corban University

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I WAS AMAZED AT HOW MUCH I LEARNED through a course on Classical Hebrew. I took this course expecting to learn the language: syntax, grammar, vocabulary, etc. Because I could not help but look at it through the eyes of a librarian, I learned so much more through this course by intentionally looking for ways to better serve students and faculty.

Many students in this course were traditional undergraduates. Subsequently, there is a bit of oddity being an individual in his mid-40's, struggling to learn the *begeedkephet* dynamics of the Classical Hebrew alphabet right alongside young adults. This uncomfortable feeling was something that I had to get over, both to fully participate in the course, but also to break down social barriers that are often present between differing generations and, unfortunately, manifested at times in library usage by students.

The course involved several differing pedagogical styles. Once the students saw that I was eager to fully engage in a small group where I attempted to translate a passage from the Hebrew Bible (and did very poorly), or admit my ignorance regarding a question asked by the instructor (who was incredibly gracious in his response), doors opened.

One door that opened was my office door. My office is located a bit off the beaten path. This is not intentional; it has to do with the configuration of the library's space with the services needed. Subsequently, I do not get many student inquiries, unless they have been directed by individuals from our front desk. I was moved by the number of times students from Classical Hebrew came straight to my office (bypassing the front desk) and asked questions related to areas they were struggling in relation to other courses. I could tell that fellow students in Classical Hebrew had a level of comfortability with me which, unfortunately, I was not familiar with from the context of a normal reference interview. This provided a great example of how having a similar passion for learning (and displaying it) may remove barriers.

Another door opened with the ability to see the library through the eyes of a student. When sitting through a course on Classical Hebrew and learning the language, I could not help but ask: "What can the library provide to aid students in learning this content?" While there is a textbook for the course, which the library had on reserve, and a handbook of exercises, another need that became apparent was space. Honestly, learning a language does not involve research in a traditional

framework, nor does it typically involve utilizing databases or indexes. But space beyond the classroom is needed to truly engage in language learning. By being involved with Hebrew grammar, I encouraged fellow students to utilize the library for the space they needed (either in small groups or by themselves). My welcome was eagerly accepted, not as a faculty or as a librarian, but as a peer.

Another door opened in third semester Hebrew. Classical Hebrew grammar was a two-semester course, and a third semester was offered the subsequent fall. I eagerly signed up for this course. The context of this course was different from previous ones. It was a much smaller group of students (about eight students, in comparison to 40 in first-year Classical Hebrew), and it required a more traditional research project. Again, during this course, I could not help but ask, “what can the library provide to aid students in learning through this course?” There were several resources which the library had that were either outdated or incredibly worn. The library needed new copies of these materials. Throughout this course, the instructor made frequent reference to critical tools to work with Classical Hebrew. The instructor asked me in class, “do we have this tool?” I was able to confidently say, “let me check. If we do not have it, we will purchase it!” When I checked for the resources, the instructor allowed me to get up in front of the class and give a brief overview of the library’s catalog and how to use it to find resources. Fortunately, we had many of these tools, and we had to replace a handful of them and purchase a few new ones.

The opportunities and open doors which learning Classical Hebrew provided was much more than I expected. It provided a venue to connect with students and meet student needs which may not have been met otherwise. Learning with students and connecting with them on their own turf (in this case, enrolling in Classical Hebrew) is a great way to connect the library and its services with student needs.

## Chapter 4 – Stories of Outreach Strategies

### Pivoting Your Strategy when Pandemics or Other Unexpected Twists Come Your Way – by Erin Ware, Louisiana State University Health, Shreveport

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**A**FTER FINISHING MY MLIS, I worked as a school librarian and English teacher for seven years, although while in school, I planned to be a medical librarian. When I finally decided to make a career change, I was thrilled to accept a position at a medical school. I started in January 2020, and I received my liaison assignments the beginning of March. I scheduled my very first presentation with one of my assigned departments for the morning of March 17th, during their Grand Rounds. I created a presentation and handouts and spent the afternoon before paper-clipping my business cards to the handouts. I was ready.

On March 16th, our state had 132 confirmed cases of COVID-19 and two reported deaths. While most of the cases were in the southeastern part of the state, we had confirmed cases in our city, in the northwestern corner as well. The week before, our governor had announced that k-12 schools in our state would be closed for the next month, and universities decided to shift to online classes, but at that time our medical school had said that faculty would continue to work on campus. That all changed late on the afternoon of the 16th. Moments before the end of my workday, the chancellor sent out an email that said we were not to report for work the next day, or for the foreseeable future.

After frantically confirming with my supervisor that I would not be able to meet with my group the next morning, I emailed the department head and asked if he would prefer for me to meet with them over Zoom, or if he would rather me make a video. He chose to have a video, so that was my first work-from-home project.

I have a very active, energetic, and loud preschooler, who was home with me while I was recording the video. However, he is very bribable, so I gave him a treat, set him up on FaceTime with his grandmother, and begged him to both stay in his room and use an inside voice while I recorded the audio. Luckily, he complied, and I finished fairly quickly, in spite of the fact that I started over again a few times. I don't think anyone is ever happy with the way their voice sounds in a recording! I quickly emailed the handouts and video before I could decide to do it over again and again, as if re-recording could make my (so much stronger than I thought) Southern accent disappear.

While this was not an ideal way to establish a relationship with the doctors and residents who make up that department, it was definitely the best I could do in a difficult situation, and the final product is something I can use in the future

whenever new people join the faculty throughout the year. It also gave the doctors and residents who saw the video the information they needed to make the best use of the library's resources, and that is what is important.

### **Extracurricular Engagement as an Alternative to Traditional Instruction – by Jennifer L.A. Whelan, College of the Holy Cross**

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**A** TYPICAL BARRIER FACED by teaching library liaisons is that not all faculty share our perspectives on information literacy instruction. It is possible to have a generally positive liaison relationship which still lacks buy-in for instruction. These situations challenge liaisons to be creative about other ways to build relationships with students and faculty, beyond the traditional one-shot instruction model.

This problem confronted me in a particularly personal way. As a graduate of my institution and specifically one of my liaison departments, Classics, it seemed that I should have an advantage: I had intimate familiarity not only with the discipline but the department itself, and had long-standing relationships with most of the faculty. When the library liaison program was reinvigorated in 2014, the Classics department welcomed my appointment as liaison and communicated and collaborated with me readily. However, an instruction relationship did not materialize. Though I continued to approach faculty, offers of instruction were usually (kindly) rebuffed. This was particularly disappointing in that, whereas student relationships had become critical to my work in other liaison departments, I was virtually unknown to Classics department students.

The problem persisted for four years, by which point I had accepted that I would need to try something new and decided to request a meeting with the department chair. Relying on our strong existing relationship, I was straightforward in expressing my concerns, asserted the value that I felt I could bring, and asked for assistance in identifying a solution appropriate for the department. I also came prepared with a list of possible ideas, ranging from holding “roving” office hours in the department, to offering evening workshops. The chair was receptive, but instead proposed that I join the department’s Manuscripts, Inscriptions and Documents Club (MID). MID is a student-run organization devoted to transcribing, encoding and conducting original research on digitized manuscripts. The chair asked me to consider joining one of the research teams: I would learn from experienced student contributors and work closely with them on a weekly basis. It would be an additional time commitment, but the extent of my participation would remain flexible, and it would give me the opportunity to become a visible fixture in a space frequented by students and faculty alike. The library administration was supportive, and shortly thereafter I became an official participant in MID.

As a new member, I began spending 2-3 hours each Friday afternoon in the department working with MID. In the beginning, I mostly observed and took notes while the students explained their workflow and helped me acclimate to the software and quirks of the manuscripts' Greek. It was a humbling and sometimes-awkward experience: while the students learned to be comfortable with me, I learned to accept that on slow days, the chance to build rapport would have to be enough to justify my presence. In time, the students became more comfortable, and would occasionally make inquiries about their library needs. While I missed some meetings due to my schedule or workload, I made an effort to attend as frequently as possible.

By the close of the academic year, I was more comfortable in my ability to contribute, but more importantly, I had developed relationships with many of the students, some of whom had met with me for research help and even invited me to attend the Classics Honor Society induction. My work with MID also led to other opportunities: I presented with my teammates at the Classical Association of New England's annual meeting hosted on campus, and I was invited, based on a combination of my MID and library expertise, to serve on the editorial board for the department's new digital publication series. When the next academic year began, I continued to attend MID, this time able to share in coaching newer members; this led to being approached by students hoping to develop a Classics resource website, which in turn resulted in an invitation to serve on a departmental committee dedicated to increasing diversity and inclusion.

Participation in the MID has drastically reformed my relationship with the Classics department, increasing my visibility to faculty, enhancing my relationship with students, and generally creating a liaison relationship where I am not an incidental library contact, but a recognized "member" of the department. Although my numbers of "traditional" instruction in the department have not substantially increased, I feel confident that I am doing the work of relationship-building in other ways, and creating more opportunities to introduce students to the library and, indirectly, foundational information literacy skills.

## Chapter 5 – Stories of Engagement with the Humanities

Advocating for Books in Print – by Alexis Pavenick, California State University, Long Beach

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**I**N MY EXPERIENCE AS A LIAISON for the English Department, I find one key way to engage with faculty is to be an advocate for books in print. Perhaps, like my Collections Officer, some may wonder what it is about print books that keeps teachers of the humanities so enthralled. Why do they insist we buy print, in this day and age? As a person who taught college English for 17 years before becoming a librarian, I summarize it in this way: the book reifies the story. Textures, styles, papers, authors, editors, editions, versions, graphics, marginalia, if one is bold enough to scribble inside a text, and many English instructors are, make each printed book unique and sacred. The book carries memories layered by each touch and each location it has visited. The book, as the evocation of story, is what the reader can hold onto to keep the story close. And it may be a story that is life-changing. Often, more than one story is. Print is easier on the eyes, often smells good, and can be gifted to others at typically small cost. The print book doesn't lose juice or signal. You might even drop a print book in water, crush it in a door jam, set it alight, forget it and find it again, and it is possible that a lot of its information will still be understandable. This cannot yet be said about electronic devices in similar circumstances. These are some of the reasons why the printed book is beloved.

Knowing these reasons helps me argue for buying print books at my faculty's request. And I do buy them, all the time. It makes me very likable.

Yet this knowledge also helps me frame and phrase delicate conversations I have with this same faculty about electronic materials, equity and access requirements for policies such as the American with Disabilities Act and pandemics. So I buy eBooks, too.

In a similar way, carefully appreciating my faculty's desire to have all the information gentles the tone of my firm stand that a third set of Henry James' letters (unabridged) is not needful, if the two other sets have only five check-outs of Volume 1 in the last 10 years. This appreciation also helps me speak sympathetically when I explain why we cannot currently afford access to every item in JSTOR or the entirety of Bloomsbury Drama Online.

My feeling is that if, as liaisons, we understand why the faculty want what they do, we are better prepared to smooth irritation and present other options. From this point of consideration and appreciation of my faculty's interests and needs, my friendliness, approachability, honesty, alacrity and timeliness can all be noticed and valued.

Daily, it looks like this:

- I openly and willingly take on all requests, concerns and complaints. When I cannot help or purchase or resolve, I explain and give alternatives. I answer student questions in the same way. Responding quickly and thoroughly eases a good deal of any tension. If it will take me time to respond, I send a note to say that I am on task.
- I know my faculty's specialties, what they teach and what they research. I ask for their opinions and suggestions about materials to purchase, and I focus on what they will point students to on the shelves.
- I ask for time at their faculty meetings at least once a year. I give updates about the library and their collection. I meet new faculty and I answer questions.
- I invite them to coffee. I accept invitations to dinners and holiday parties. The camaraderie keeps me in the loop and also eases tensions when I cannot get or do something they want.
- When it comes to library instruction, I don't let my ego get involved. I teach the research strategies each faculty prefers. As they come to understand me, they often ask that I show my approaches to using the library. When I email my call for scheduling, I include links to my online library guides, which now include video instruction. In this way, I'm always potentially present for students, even if a faculty member does not ask me to instruct.

It's a great deal of work. Some days I feel like my brain will fall out of my head for being over-stuffed and over-accessed. But it pays off, entirely. We have come to trust each other, my faculty and me. It starts with understanding, I believe.

### **Latin American Indigenous Languages Collections – by Kathia Salomé Ibacache Oliva, University of Colorado Boulder**

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**T**HIS STORY OF ENGAGEMENT began when I was alerted to a collection gap concerning Latin American indigenous languages books. This sparked my interest, which led me to obtain a grant from the University of Colorado Boulder (UCB)'s Office of Diversity, Equity, and Community Engagement. The idea was to facilitate Latin American Indigenous Languages Literature through the creation of a collection and to advance scholarship and course curriculum. Ultimately, this produced 1) a research paper that revealed the lack of materials representing indigenous authors, works in indigenous languages, and works with Andean topics; 2) the creation of a collection made possible through the collaborative work among librarians from UCB; and 3) an invitation to a professor from the Department of Spanish and Portuguese to create a course targeting indigeneity.

My study wanted to know how many materials in Quechua, Nahuatl, Guaraní, Zapotec, Maya, Mapudungun, and Aymara were held in 87 university libraries in the United States. According to the results of my research, all of the 87 university libraries have some representation of materials written or produced in at least one of these seven Latin American indigenous languages; however, this representation is scarce and uneven. This result supported my commitment to build a collection.

To accomplish that, a graduate student from the Department of Spanish and Portuguese assisted me in identifying books written by indigenous authors, written about Andean topics, or written in an indigenous language with a Spanish or English translation. The titles found were organized in a spreadsheet and shared with the librarian in charge of ordering the materials. Nearly 160 books have been ordered to complement the creation of the collection.

Librarian and researcher on Native studies, David L. Alexander, provided recommendations to support American Indian Studies, implying that collection development should consider purchasing materials from non-traditional book vendors. Since mainstream book vendors do not normally offer books written in an indigenous language or written by indigenous authors, I established communication with a few Latin American vendors who would send me their catalogs and book listings containing titles that may be relevant for the Latin American indigenous languages collection.

In addition, there was the need to include amendments in approval plans to address our interest in Latin American indigenous languages materials. Librarians Matthew P. Ciszek and Courtney L. Young, suggest that it is important to have a “shared vision and plan” to grow collections that contain “diversity-related materials.” For this purpose, three librarians revised the suggested amendments and advised on next steps, including the most appropriate time to communicate change when the university resumes operations after the COVID-19 closure. This plan encompassed two fundamental notions: 1) to engage and to establish a regular line of business with Latin American book vendors who carry indigenous materials and 2) to have an established collection development plan that includes these materials.

Quechua professor at the University of Pennsylvania, Américo Mendoza-Mori, notes that universities are in a distinct position to propel “debate and reflection” about the importance of indigenous languages. Therefore, I approached the Director of UCB’s Latin American Studies Center and one of the professors from the Department of Spanish and Portuguese, Leila Gómez. In our meeting Leila learned of the Impart Award, my research paper, and my work developing a small collection. When I proposed creating a course covering any aspect of Latin American indigenous languages and cultures, she was very enthusiastic. Naturally, the creation of this course required the approval of the Chair and to be aligned to the requirements for the major and minor of the department. In addition, the course

would be offered as cross-listed with Women and Gender Studies. Consequently, after approval, Leila created a syllabus for the course Special Topics: Gender and Indigeneity in Latin American Literature and Film. This course will be taught in the Fall 2020 semester.

Engagement between professors and liaison librarians strengthen on-campus collaboration and may play an important role in promoting diversity and inclusion. In the case of the creation of a course curriculum covering Latin American indigenous languages and cultures, it offered an opportunity to continue engagement by targeting collection development that meet the needs of the students taking this course and professors interested in researching related topics. However, connecting the books to the students is a challenge in COVID 19 times as access to the print collection is restrictive. Accordingly, an action plan is needed to address access.

UCB is planning to re-open campus on August 24th, 2020. My plan is to prepare a walking library cart containing a sample of the books purchased for the Latin American indigenous languages collection and take the cart to the classroom on assigned days for the students to review. It is also part of the contingency plan to select a few of these books and have them digitized so students can use them when the university goes to virtual learning. By bringing the books to the classroom we are promoting this collection and building a bridge between the students and the collection.

Through engagement with librarians and the Department of Spanish and Portuguese, we were able to put in motion a collection development plan, build a small collection with books representative of Latin American indigenous languages and topics, and invite a professor to create a subject-related course. I am hoping to broaden the scope of this engagement to include students, instructors, and professors who are interested in pursuing research or learning more about the literary expression of authors writing in indigenous languages or the books related to Andean topics. Finally, engagement with librarians and an academic unit allows us not only to grow a collection representing Latin American indigenous languages and cultures, but also to support a course curriculum and to hopefully build a bridge that connects students to other cultures than their own.

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### **Special Collections Library Liaison Engagement: The Power of “Yes and” – by Greg Schmidt, Auburn University**

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**T**HE CONCEPT OF “YES AND” comes from improvisational comedy in which participants are urged to accept what their partners have stated and expand on that line of thinking. Embracing the “yes and” concept can lead participants in unexpected directions. For liaison engagement, “yes and” can be a powerful concept, too. This is a story of how over the course of 8 years of “yes and”

discussions two faculty transformed library instruction, received professional and materials funding, and expanded both teaching and special collections horizons.

At Auburn University, the lone special collections librarian does not have an assigned liaison area and is instead expected to engage with faculty and researchers as their interests align with our multidisciplinary collections. Our rare book collections tend to serve the traditional humanities core constituencies of English and History. As a newly hired special collections librarian coming, my first goal was to develop relationships with faculty from these core areas.

New faculty orientation at Auburn includes several social events, including a dinner and evening mixer. I approached the events as opportunities to see where “yes and” conversations could lead. At the mixer, I met an English faculty member interested in bringing her classes to the special collections, and we made plans to browse historic British novels. The first modest “yes and” moment was when, at that meeting, we went beyond British novels and spent hours identifying a multidisciplinary range of books that could engage students in a core English survey class.

That first semester, our class sessions incorporated lectures with a “show and tell” of rare materials. Students enjoyed the visit but did not have great opportunities for materials engagement. Our next “yes and” moment was when we decided to integrate active learning and adopt flipped classroom pedagogy for future sessions. We also split the single session into several sessions over the semester with a greater focus on materiality and book history. By word of mouth, this program expanded to include other English faculty teaching core survey courses. Within 3 years of our meeting, special collections instruction statistics had grown from under 5 class sessions per year, to over 50.

Student feedback indicated that students, especially humanities majors, desired greater engagement with book history and materiality. Our next “yes and” endeavor happened in our fourth year of collaboration when we and another English faculty member applied for internal grant funding for course development. With funding from the university matched by our colleges, we were able to attend the University of Virginia’s Rare Book School and develop our skills in teaching the history of the book. The senior-level course we developed, *History of the Book in Theory and Practice*, engages students in semester-long projects in special collections and has always seen full registration.

With the success of the new course, we realized that there was a need for greater physical engagement in book history. Our boldest “yes and” endeavor was to successfully apply for another internal grant, matched by our colleges, to purchase materials for a “Book Lab in a Cart” that can be used by teaching faculty to show point-by-point examples of the book making process. Our cart contains book models, two screw-type book presses, plus type, typesetting materials, and inking supplies. This allows students to work with print production and gives them a much

richer learning experience. This cart has in turn drawn in faculty from the graphic design and art fields who have interest in teaching their students historic printmaking technologies including relief printmaking.

“Yes and” conversations have been one of the most engaging experiences in my faculty liaison work. We have currently raised enough gift funding to purchase an additional tabletop press. Our current “yes and” thinking is exploring how we might be able to use that funding to acquire a more modern mechanical tabletop press, perhaps one with intaglio capabilities. The main library at Auburn has developed an “innovation commons” with 3D printing, virtual reality experimentation, sewing machines, audio/video studios, and digital humanities resources. We envision our Book Lab in a Cart as part of this commons, and I am hoping that this in turn will bring additional faculty to my office for their first “yes and” conversation.

### **Fellowships for Special Collections Engagement – by Joyce Martin, Arizona State University**

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**I**N 2019, REGENTS PROFESSOR Dr. Donald Fixico from Arizona State University’s (ASU) School of Historical, Philosophical, and Religious Studies approached the curator of the Labriola National American Indian Data Center and proposed the creation of a short-term research fellowship program in partnership with the ASU Library. Dr. Fixico (Shawnee, Sac and Fox, Muscogee Creek and Seminole) is a policy historian and ethnohistorian focusing on Native American history, oral history, and the U.S. West. The Labriola Center brings together the current and historical work of Indigenous authors across a multitude of disciplines. With an emphasis on language, government, law, education, biography, and literature, the Labriola Center features thousands of books, journals, Native Nation newspapers and primary source materials, such as photographs, oral histories, and manuscript collections.

The curator of the Labriola Center convened meetings with Dr. Fixico and the Associate University Librarian Lorrie McAllister to begin laying the groundwork for the creation of the fellowships envisioned by Dr. Fixico. Ultimately, the College of Liberal Arts and Science; the School of Historical, Philosophical, and Religious Studies; and Regents Professor Dr. Donald Fixico partnered with the Labriola National American Indian Data Center and ASU Library Distinctive Collections to create two new fellowships, The American Indian History of the West Research Fellowship and The Race and Ethnicity Research Fellowship. The goals of the fellowship program are significant: not only to promote the use of unique ASU Library collections, but also to provide a positive contribution to the issues of racism, oppression, and violence in the West. Each fellowship provides \$2,500 to support a short-term research visit for an established scholar, a Ph.D. candidate, or

postdoctoral student to utilize vital ASU Library primary and rare secondary sources to aid in the applicant's research.

At the time of the fellowship creation, the Labriola Center was very fortunate to be hosting Brave Heart Sanchez, an intern from the Knowledge River Program at the University of Arizona's School of Information. The Knowledge River Program "specializes in educating information professionals who have experience with and are committed to the information needs of Latino and Native American populations."<sup>1</sup> Brave Heart took the lead, laying out the structure for the fellowship, working with Dr. Fixico and me to determine qualifications for the fellowship as well as required application materials, the assessment of the applications, and due dates. Once all the details of the fellowship were worked out, the library began to publicize these exciting research opportunities. First the curator of the Labriola Center and Brave Heart Sanchez, working with ASU Library Technology services, created a web page for both fellowships determining the web page location, content, and design layout. The Labriola Center worked with Dr. Fixico and the ASU Library Communication Department to begin publicizing the library's first fellowships through the use of ASU Library social media accounts as well as ASU News. The fellowships are administered jointly by the ASU School of Historical, Philosophical, and Religious Studies and the Labriola Center, with a selection committee consisting of Dr. Fixico and two representatives from ASU Library. Currently one fellowship has been successfully awarded with the scholar examining primary-source archival collections from both the Labriola National American Indian Data Center and the Greater Arizona Collection at ASU Library. The research fellowship program is an excellent example of a partnership between an academic unit and the library, promoting both scholarship and heightening the reputation of Arizona State University's School of Historical, Philosophical, and Religious Studies and the unique resources of the library system.

### **Connecting Special Collections to the Digital Humanities – by Autumn Johnson, Georgia Southern University**

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**A**S A SPECIAL COLLECTIONS LIBRARIAN with responsibilities as a liaison, I often work closely with humanities faculty in the development of library instruction that targets student information learning. While I most often encounter students early in their program of study in research methods courses, my dual role has afforded additional opportunities for student engagement through participation in departmental internship fairs, major advising events, and research symposia. Increased awareness of both the liaison program and Special Collections has grown as a result, and increasingly faculty are more willing to incorporate the library's Special Collections materials into the curriculum. The type

of Special Collections instruction has also evolved, from traditional “show and tell” instruction sessions, to instruction that offers more meaningful, hands-on experiential learning.

Special Collections instruction requests often include requests to incorporate the library’s rarest materials into sessions. This includes our modest collection of early printed books and a single fifteenth-century handwritten manuscript. Recently, liaison faculty in Digital Humanities expressed renewed interest in these materials, hoping to connect the history of the printed book and their disciplinary field in a more meaningful way. In a meeting the semester prior, the liaison faculty and I developed a plan to allow a cohort of undergraduate students an opportunity to gain hands-on experience working with these rare materials for use in the creation of a digital exhibition. The semester-long collaboration was to be accomplished through a series of collaborative instructional sessions and group consultations.

The initial collaborative session took place in the library and followed the typical format of a Special Collections instruction session. Students were encouraged to physically handle rare books in order to develop a familiarity with types of materials found in Special Collections and their value as information sources. Additionally, students were introduced to how rare books and special collections are described and made accessible, with the distinction between physical and digital materials. Prior to this session, the liaison faculty provided students with considerable technical background pertinent to the disciplinary field including an overview of metadata schema, document markup languages, and database functions.

The second collaborative session took place in the Digital Humanities lab and included a student-led question and answer session. I was treated as a client, a “knowledge expert” as students probed into the challenges of Special Collections librarianship and the barriers to making rare books available to researchers. Satisfyingly, the cohort developed an understanding of the delicate balance libraries face when balancing the need to protect fragile materials with the desire to make the materials available. From this exercise, students identified three realistic “user stories” that informed the overall project design for a digital exhibition and explanatory promotional material.

By mid-semester, the cohort was split into three groups. Group A was responsible for uploading content (digitized by library staff) onto the library’s institutional repository. Students prepared image files, identified relevant metadata, and completed the manual upload of each file into the repository. In partnership with the liaison faculty, I developed workflows for these processes and met with students via web conferencing for group training. Group B was tasked with using Springshare’s LibGuides platform to create a mock “public” website. Utilizing the “user stories” as a guide, students curated explanatory content on the discovery, handling, and pedagogical use of materials. Group C was tasked with conducting extensive background research on three of the materials and providing that

information on the “public website.” As with Group A, the other groups received training on LibGuides through group sessions and one-on-one consultations. By the end of the semester, the undergraduate cohort was able to successfully develop a permanent digital exhibition using twenty-five of the library's rarest books as well as an accompanying project website.

Working directly with the liaison faculty, I was able to facilitate an experiential learning opportunity for undergraduates that provided unique hands-on experience with rare Special Collections materials, a commercial institutional repository and publishing software, and a content management system. It has strengthened the overall partnership between the library and the Digital Humanities program whereby librarians are regarded as effective curriculum design and delivery partners. The library will continue to work with Digital Humanities faculty in the coming semesters as there are plans to accommodate full digitization, ArcGIS Story mapping, and usability studies.

Overall, this project highlighted how liaisons can work with their faculty to create experiential learning opportunities that use library work as an opportunity for hands-on learning.

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### **Hand on the Net: Helping Land Job Candidates for Liaison Departments – by John Glover, Virginia Commonwealth University**

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**H**OW MUCH TIME does an academic library liaison have to spare for someone who isn't part of their area of responsibility? At some institutions, you're there for everyone, and the “liaison piece” of your work is small. At others, the entirety of your efforts revolves around a fixed group of students, staff, and faculty, and other patrons are to be referred to other liaisons or general library service points. In either environment, or anywhere in between, it is less common for liaisons to devote valuable time to people who may potentially become members of your academic community. That said, planning for visit to the library by job candidates in my liaison departments, participating on the interview day, and following up subsequently has been fruitful for my work as a humanities liaison at VCU Libraries.

Over the years, contacts in a number of my liaison departments have reached out to inquire about “showing a candidate the library.” Sometimes this has meant arranging a substantial tour of the building itself, other times gathering a group of staff who will be relevant to the successful candidate's work, and still others, shepherding a candidate through a series of brief one-on-one meetings in units around the library. As a rule, departments have sought to arrange equivalent tours for all candidates for a position, to ensure equal opportunity for each person. At

tour's end, the candidate has gotten some exposure to the people, services, collections, and other resources germane to the position.

Meeting with liaison department job candidates, whatever the encounter's format, provides multiple points of engagement with liaison departments. The process of arranging candidate interviews typically involves a series of emails with a member of the search committee, and occasional in-person meetings to plan the itinerary and focal points. Such interactions inevitably lead to chatting about what's going on at the library, as well as in the department. Frequently they lead to library instruction, research support, or other forms of liaison interactions.

In addition to the outreach involved in setting up job interviews, in-reach is frequently required in order to arrange meetings with others in the library. Almost universally, these meetings have been, in my case, with colleagues I already know. Even so, the interactions have very often followed the same pattern as those with the liaison departments: we incidentally pass information back and forth that otherwise might have waited until standing meetings or our next serendipitous interaction. This contact also helps, as with any form of repetition, to increase recall and familiarity. For me, it has helped me to think more systematically about the services the library provides to my departments and to identify more potential collaborations with my library colleagues.

Last but not least, the interview itself offers an opportunity to engage with candidate faculty members. On the surface, this allows me to learn about their interests and what drew them to the institution. Beyond that, the job candidate may share perspectives on the institution and department that may later prove valuable. As with visits with colleagues at conferences, they also can tell you new, useful things about how other institutions work, as well as their perspective on libraries generally. The candidate also offers space for you to share the story of your library and institution. What do you like most about it? What drew you as a librarian job candidate? These things may help “land” the candidate, and I have often heard subsequently from my departments that the library visit was a highlight of the interview. Regardless of any specific candidate's success or failure, supporting job candidate interviews provides opportunities to share information—a core duty for any liaison.

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### Classical Virtual Reality – by Caitlin Bagley, Gonzaga University

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**A**S A LIAISON TO A SMALL DEPARTMENT, it can sometimes be easier to make inroads with faculty and students. I am the liaison to the Classics department at a medium sized liberal arts college in the Northwest. With an average of about 10 majors per year, the majority of Classics students are filling electives or extremely loyal to their program. When I was first assigned to the

department, I started attending their monthly, “Carpe Drinkem” events at a local restaurant where they had a Classics-themed happy hour. I did this so that both students and faculty could become aware of my face and who I was beyond a friendly email. Over time this created enormous success in such a small department, as I was not just a familiar face, but they were aware through natural conversation what I knew about the field and what I was like as a person.

This foundational work came to fruition during the Spring 2019 semester when one Classics faculty member received a small grant to purchase Virtual Reality (VR) headsets and work with a company to design historic locations that could be viewed by students from anywhere. This project involved working with his students to help them research historic archeological sites that could possibly be included in a VR setting. In addition, I made sure that over the semester the students had access to the VR headsets for working on the projects. The company had provided the class with 4 specific devices, but they wanted to make sure that other students could have unhindered access to them. This involved reaching out to our circulation department and our budgeting officers to figure out what would be involved with putting VR headsets on loan. There were debates about whether the devices should be only on reserve for Classics students or whether they should be available for all students. Specifics about which device to loan out were debated as well because the library already had a handful of Google Cardboard VR headsets on hand, and there was concern over price of the fancier versions.

The final aspect of my involvement came when the professor asked me to serve as a judge for the students’ final presentations in which they would present their historic site research, and the judges would collectively choose a site to be sent to the company for inclusion in future VR scenes. As part of the judging process, students were evaluated based on the historic value of a site, the visual interest, and their research. Given at the end of the semester, these presentations were enjoyable because the student could relax at the end of the semester with snacks and jokes. Ultimately, this project involved working with all departments of the library, bringing students in for research help, and created lasting contacts that paid off in future semesters through students returning to the library for projects unrelated to the first.

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### **A Practical Story about Public Poetry – by Patricia Brown, Northwestern State University**

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**I**N THE PRESENT VOLUME AND ELSEWHERE, much has been published and presented about useful techniques, services, and purposes for liaison librarians. This story will illustrate a more organic connection, beyond the formal intersections which occur when a department requests a library purchase or an instruction session, assigns research, or publishes its own work. What else do our liaison departments do? They read, think, and create; they write, speak, proclaim,

debate; and they work hard at what they enjoy. As a former English student and professor, I knew where I could fit in--poetry readings!

Liaison librarians should consider not only what we think might help the departments, but what the departments think is necessary, useful, or interesting for themselves. In addition to newsletters, announcements, meetings, online forms, and pleas to "let us help" or "ask a librarian," I wanted to go where the department was, as "library witness."

In my first academic position, at a small two-year college, there was a creative writing course and a journal, but no campus literary event. So I consulted with the English department and organized a reading called "Refreshments: Spring Poetry." Early spring was a good time of year for it: the poetry-writing class was taught in the spring term, and April is also National Poetry Month, the birth month of Maya Angelou and William Shakespeare, and the best of springtime weather. The creative writing professor assigned her students to read; other students and instructors also attended, along with some staff and community members. "Refreshments" included a shady outdoor setting on the quad in front of the library building, an assortment of cool drinks and light snacks, and the pleasure of hearing original poems and stories read by their own writers. The turnout was quite good, and the event became an annual one that also helped connect the English department and the library.

My current campus, a much older and larger one, already had two such events, plus a spring interdisciplinary "LitCon." Here my roles would be participant and audience, not organizer. The poems I read here are widely available in library books or online; as I read, I hold them up and even give the call number or the database. For my first visit to Spring Read, I partnered with a colleague to show the limited-edition art book *Blood Migration*, recently donated to our library by its author, and we read three short poems from it. At the Spring Read after Bob Dylan won the Nobel Prize for Literature, I read two of his lyrics and recited the early English "Westron Wind," on which Dylan's "Tomorrow is a Long Time" could have been based. For the most recent event, I chose two sonnets by the English Renaissance poet Edmund Spenser and a new sonnet created by a computer program. That event, like my first one, also featured an illustrated book show-and-tell, this time by a painter who had graduated from the university and a former state poet laureate. It was a promising example of inter-departmental collaboration about books and art. Sadly, it was one of the last campus gatherings before the coronavirus closures.

I expect the next Fall Read to showcase literary reactions to the triple whammy of 2020's global disease, anti-racism protests, and the Atlantic hurricane season. Perhaps there will be readings from some of the texts I posted on the "Bonus! What to Read" page of my Guide during the COVID-19 Situation LibGuide. It included literature, music, and videos in addition to reliable and timely information. I may select James Parker's poem "Corona Prayer":

when masks have canceled our personalities...

Let not heebie-jeebies become our religion,  
 our new ideology, with its own jargon.  
 Fortify us, Lord. Show us how.

How do we as liaison librarians reach through overfilled workdays to engage the larger university? Although the subtle method of liaison described herein does not make a big splash in quantitative assessment metrics, it does show how shared academic or artistic activity might encourage department faculty and students to see their mutual interests as a bridge between their work and the library.

### Milestone Anniversaries Celebrating Authors – by Jeanne Ewert, University of Florida

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AS THE ENGLISH AND AMERICAN LITERATURE librarian at the University of Florida, an engaging and rewarding form of outreach for me has been public celebrations of significant anniversaries of authors' lives and work. My first such event was one of the many worldwide "Frankenreads," marking the 200th anniversary of the publication of Mary Shelley's *Frankenstein*. These celebrations of Mary Shelley's legacy were sponsored by the Keats-Shelley Association of American and the National Endowment for the Humanities. At UF I served as the central organizer for a live, all-day reading of the entirety of the novel on October 31, 2018. UF's Frankenread brought together the Department of English, the campus-wide Science Fiction Working Group, and library faculty and staff from the Humanities and Social Sciences Library, the Science Library, and the Health Science Center Library. More than 100 participants took part, including UF administrators, faculty, librarians, students, and local public officials. We publicized the events for two days in advance with a larger-than-life *Frankenstein*-themed "Operation" game modeled on the famous Hasbro children's game, created by members of the UF Library's Creative Team, as well as blanketing the campus with posters designed by the founder of the Science Fiction Working Group. Participants in the Frankenread were encouraged to come in costume appropriate to the novel, the film adaptations, or the Keats-Shelley Circle. The reading was coordinated with a guest lecture by Dr. Lester Friedman, author of *Monstrous Progeny: A History of the Frankenstein Narratives*, as well as free screenings of James Whale's films *Frankenstein* and *Bride of Frankenstein*.

My next project was a celebration of the 100th anniversary of Isaac Asimov's birthday, from January to December 2020. For this I coordinated with the Science Fiction Working Group and librarians at UF's Marston Science Library to build a year-long lending library exhibit involving hundreds of books by Asimov and related texts in science, robotics, and computing. Display signage for the exhibit focused on



Asimov's pioneering contributions to robotics and universe building and includes highlights of Asimov-related trivia. (For example, Asimov is represented in every Dewey Decimal category except one.) This working display was so successful that the Science Fiction Working Group has requested another such exhibit in 2021 to celebrate the upcoming 100th birthday of Polish science fiction author Stanislaw Lem, author of *Solaris* and *The Cyberiad*, among many others.

April 2020 brought the anniversary of William Wordsworth's 250th birthday but also the novel coronavirus. For more than a year I had been planning an event which would be part of the world-wide celebration sponsored by the Wordsworth Trust, currently in the process of restoring Wordsworth's Dove Cottage at Grasmere in the Lake District. UF's celebration of Wordsworth was to have included public readings of Wordsworth's poetry, a "daffodil walk" in the Library Colonnade, and a Wordsworth Wall, with takeaway cards containing the author's advice for kindness, care of the environment, and communion with nature. I worked with emerita English faculty member Judy Page and English doctoral student Heather Hannaford, who had just returned from a research fellowship in the Lake District and who

generously contributed photographs of the District for our promotional posters. The UF campus and Libraries shut down in early March and it soon became clear that we would not re-open in time for the planned April 7th event. I proposed to Judy and Heather that we postpone the event until October 7th, so as to celebrate Wordsworth's "250 and-a-half" birthday. (The idea came from my teenage daughter, who likes to celebrate her own half-birthday, also October 7th.) At the time of this writing, the near future of the Libraries and the campus remains unclear. We are scheduled to re-open with limited occupancy at the end of August, but large gatherings will still be inadvisable if not forbidden. Accordingly, we are moving the events into a hybrid physical-virtual mode, with some use of the physical spaces afforded by the Libraries. There will be a display in the Humanities and Social Sciences library of interesting and unusual books from UF's collections related to Wordsworth. The Rare Books librarian is also preparing a virtual display of three very rare Wordsworth texts, one a first edition. And rather than in-person readings, volunteers will record and submit readings of their favorite Wordsworth poems, which the Libraries will host on a WordPress site that will link back to the Wordsworth Trust and the activities at Grasmere. Thinking about how to translate events planned for a physical space into a virtual environment is helping my planning team and myself consider this strange new world of the pandemic, and the possibility of continued outreach within its constraints.

### World War I Events and Exhibits – by Robert S. Means, Brigham Young University

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**O**VER THE YEARS I've enjoyed collaborating with campus faculty and building connections between the library and the teaching departments at BYU. During 2018, I had three opportunities to collaborate with colleagues and students outside the library in commemorating the 100th anniversary of the end of World War I (1914-1918).

First, one of my English faculty contacted me about the upcoming centennial of the end of World War I. Being a specialist in modern British literature, she wondered if I, an enthusiast and part-time teacher of World War I literature, would like to collaborate on "something" for the centennial of the end of the War. Recognizing World War I as a watershed moment for Western culture and humanities in the 20th Century, we wanted to remind students about the legacy and ramifications of the War. Realizing the necessity of advanced planning, we began meeting over a year before the centennial, November 11, 2018, in September 2017, to plan an exhibit for fall of 2018.

Second, historical events also provide an opportunity to reach out to the off-campus community, and so it happened that in June of 2018, I received word from a Utah historians group, asking if I would provide two students to read poems from World War I at a ceremony commemorating the centennial of the War's end to be

held in the rotunda of the Utah State Capitol? They knew to contact me because I'd read two poems for them at their ceremony on April 6th, 2017, commemorating the 100th anniversary of the entry of the United States into World War I (April 6, 1917), and because I'd written an article for *Utah Historical Quarterly* comparing and contrasting wartime poems written by Utahns with some more famous World War I poems written by English poets.

Finally, in August 2018, I was contacted by a member of the BYU History Department about participating in one of their (in)famous "Debates of the Dead," which are mock "debates" between long-passed historical figures portrayed by campus faculty. This debate would be between soldiers from both sides of World War I, and I was invited to portray the famous English poet Wilfred Owen, who was tragically killed in the last week of the War.

During the spring and summer of 2018, my English Department faculty member and I worked on an exhibit that would act as a concluding bookend to the Lee Library's 2014 exhibit on the 100th anniversary of the start of World War I. In dividing responsibilities, we agreed that I would focus on writers directly involved in the War, and she would take the macro-view of how the War also indirectly affected writers and British literature through the 1920s. We would be responsible for creating the individual captions for those writers we each covered, and we'd collaborate on overall informational signage. Our exhibit, entitled "The Literary Legacy of World War I," surveying over a dozen authors and their works, ran during the entire month of November, 2018, in the L. Tom Perry Special Collections Reading Room of the Harold B. Lee Library at BYU.

Also, during the late summer of 2018, I put out the word to the list of English majors on campus that I was looking for two students who would be interested in reading poems from World War I at a centennial commemoration at the Utah State Capitol. In an ironic nod to World War I's famous "loss of innocence," I initially I had far more enthusiastic volunteers than I could use; however, as the summer turned into fall, most of these drifted away with other plans or because of conflicts, and I was finally left with just two and feeling lucky that I still had them. We three began to correspond to plan what poem each of them would read and the ceremony. Neither were familiar with World War I poetry, so I sent them several examples with suggestions, and we discussed the pros and cons of each poem.

With the start of Fall Semester 2018, the four of us from across campus began preparing for our "Dead Soldiers Debate." The debate's host and "MC" had invited me to portray English poet Wilfred Owen, but as to the other three, he'd left the choice of character-to-portray up to them. As we met during the early fall, they discussed and speculated on who they would portray and why, and we each drafted a short biography of our character, and a list of topics and questions that our four dead soldiers might have debated had they had the chance to.

With the coming of November 2018, my English Department collaborator and I celebrated our exhibit on writers and the literary legacy of World War I with an opening reception entitled “Other Stories From the War to End War.” More than just refreshments, we planned this reception as an open discussion where attendees were invited to share their thoughts about the War and its effect on art and society after 100 years, and on the expanding areas of research into the War. Those in attendance included BYU students, Lee Library staff, BYU faculty, and even faculty from a neighboring university. One of the highlights of the reception was a male quartet of BYU students singing “When the Lusitania Went Down.” With much help from our Music and Dance Librarian, and her contacts in the BYU School of Music, we were able to find a quartet arrangement for this rare 1915 piece.

On November 8th, 2018, I met my two BYU undergrads in the imposing and echoing rotunda of the Utah State Capital, and there, as part of Utah State’s official World War I centennial commemoration, they stole the show with their readings of World War I poems. One student read Wilfred Owen’s famous “Dulce et Decorum Est,” and the other read a poem written by her great-grandmother, after whom she was named in honor of this great-grandmother’s brother who had fought in WWI. As she read the poem, the student held up a World War I military decoration presented to this great-great uncle. The audience loved it: here was a true “connection” with this historic event of 100 years ago. The audience included military officers, veterans, university faculty, and Utah’s governor, and the event was covered by at least one local TV news station and reported on by the two major newspapers in Salt Lake City. The two undergrads walked away knowing that they had played an important part in making this remembrance more real for the audience.

Also, during the first weeks of November 2018, back at BYU we held our “Dead Soldiers’ Debate” in the theater of the student center. This was not supposed to be a dour event, as it easily could have become due to the somber subject matter, so we all came dressed – and ready to “channel” – as our characters: I was English poet Wilfred Owen, killed just one week before the Armistice; another Lee Librarian portrayed a man from Wellington, UT, who had served as a private during the War and returned with lifelong PTSD’s; one BYU history professor stood in for Lt. Col. Charles Young, an African American soldier in the War; and another BYU history professor represented Lt. Ernst Jünger, German soldier and author of *Storm of Steel*. Our friendly “debate” over pre-war politics, war aims and conduct of the war, and post-war repercussions was recorded and subsequently uploaded to YouTube at <https://youtu.be/OaKGWS7pATs>.

Finally, in conjunction with our exhibit, my English faculty collaborator and I also held an open-mic poetry reading in the Lee Library Auditorium entitled “Reading the Poetry of World War I” at which all were invited to read their favorite poem(s) from or associated with the War. And for those uninitiated to this sub-

genre, we had a selection of poems outside the auditorium door for audience members to choose from. I think it's telling that after the reading, there were no copies of poems left: all had been taken – and taken home, not discarded in the auditorium – by audience members. Over 50 students, faculty, and community members attended, including a local Mormon author, and faculty from BYU's English Department, and French and Italian Department, all of whom read poems at the podium. Several of the undergrad students who attended the open-mic poetry reading later wrote response papers. Their enthusiastic remarks echoed each other: participating with faculty, librarians, and community members – the shared words of wartime poets acting as a bridge – had given them a new, more intimate perspective on what it was like to experience World War I, and the desire to learn more.

Not all years will provide such centennials just waiting to be observed, but I've learned to keep a folder that looks ahead at upcoming “anniversaries” of events, authors' birth and death dates, book publication dates, so that I'll be prepared with enough time to get in the queue for an exhibit, to propose a class, or just to get on the busy schedule of the teaching faculty who might want to collaborate on “something.”

## Chapter 6 – Stories of Engagement in the Social Sciences

### Health Data Stories Using Infographics – by Jesse Klein, Florida State University

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**A**S A SOCIAL SCIENCES RESEARCH and Data Librarian, I am invited often to sociology courses on a range of topics. For the last two years, I have been invited to an undergraduate upper-level elective course, Health Policy and Society, one of my favorites, for a series of workshops on visualizing health policy data with infographics.

Through email and subsequent meetings, the professor explained her approach to the course and ideas for embedding the libraries. The students' final assignment would be to visually represent convincing health policy narratives with policy recommendations using infographics. We decided on two separate class sessions: 1) to help students develop a research question/topic, identify keywords, and locate health data and policies; and 2) to discuss data visualization best practices, curating design assets, and begin building their infographics. I coordinated with our Instruction Librarian to schedule the sessions in our main library's computer lab.

In the first session, I helped students locate health policy data and tell a story using that data on their health policy topic. The goal was for students to leave the session with at least three data sources and specific statistics that they could continue to build on throughout the semester. The professor and I created a list of library and other resources for her to post on their Canvas course site. The list included tutorials on how to use the library; specific databases like Annual Reviews, the Social Sciences Premium Collection, and CQ Researcher; and data and policy sites like the Kaiser Family Foundation and the Centers for Disease Control and Prevention. Some students volunteered possible topics and we navigated through these resources together to facilitate and empower them to work on their own after the workshop.

We also looked at examples of health-related infographics, broke down the data sources, and interpreted the data story. During this session, I encouraged students to describe the elements that they found both helpful and distracting for processing the information. Their responses can be grouped into 1) perceptual and 2) conceptual interactions with the material. Students mentioned that their perception of color, distance, size, orientation, and typography can change their ability to interact with the narrative. Then students identified guided content (e.g., themes, sections), cited sources, legends, and linear narratives as very helpful to their understanding of the complexity of an infographic's conceptual elements.

I began the second class with a brief presentation on data visualization best practices, such as selecting the best chart type and style, directing attention, making data easy to process, and using design elements intentionally. We discussed a scale of

elementary perceptual tasks, from enabling general to accurate estimates, and associated graphic forms and styles. Students preferred line, bar, and trendline graphs over area, volume, or color saturation. They also found that they focused on the content in the top left corner of the infographic first and that meaningful gaps between elements further directed their attention to important transitions of the narrative. Other popular aspects of infographics are numbers in large fonts, complimentary colors, icons, symbols, and images. The easiest way to curate these necessary design elements is to use one of the numerous tools—free and paid—available for creating infographics. We practiced with these infographic tools and students started a draft to continue working with outside of class.

At the conclusion of the semester, the professor and I went over the assignments to see how the stories turned out. We were very impressed with students' use of data to make policy recommendations as well as their use of data visualization best practices. Areas for improvement included having students 1) come to the library sessions with their topics selected, 2) read a few peer-reviewed articles on their topic, and 3) reflect on the pros and cons of an infographic of their choice. Students who provided feedback on the assignment identified the seemingly infinite graphic design choices and tasks of creating an infographic to be the most difficult. Therefore, we discussed offering templates, icon sets, and fonts to choose from for the next class to provide some structure.

Both as a data librarian and a sociologist, I really enjoy making data discovery, storytelling, and visualization more accessible to students. Infographics provide a medium through which to engage students in data, statistical, and visual literacy and make them more informed consumers of information. This liaison and embedded instruction experience has been incredibly rewarding and I'm excited to continue working with students in future semesters to bring these health policy narratives to life.

### Developing Data Skills in Political Science Using ArcGIS – by Susan E. Montgomery, Rollins College

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**A**S INFORMATION EXPANDS, librarians learn new content and skills. This learning helps us better serve users. As the library liaison to the Political Science department at our college, I have been able to share my knowledge and interest in data visualization with my colleagues as well as support them in their endeavors to incorporate new content and skills into their courses.

Data visualization is the practice of presenting data in a visually appealing way to identify or explain an issue or highlight a concern. The visualization can be a chart, graph, diagram or a map. In my liaison role, I often share data visualizations with professors that illustrate content in new ways that they can incorporate into

their classes. I regularly seek out opportunities to engage with them in their courses and contribute to student learning. Our college offers an internal grant to incentivize faculty to integrate technology into their courses. One political science professor expressed his interest to use GIS in his Sustainable Development course. Following the grant call, I encouraged him to submit a proposal to incorporate GIS software as a learning tool. The professor would not need to revamp his course to be a “GIS” course. Rather, he would redesign assignments to incorporate GIS concepts and skills so that the students could become comfortable using the tool. He would merge the tool with sustainable development concepts and design assignments to using GIS data effectively.

Upon receiving the grant, the professor was assigned a team of collaborators that included an instructional technologist, the director of the college’s teaching and learning center, and myself. Over the summer, the professor attended an ESRI workshop to learn how to use ArcGIS software. Our college has a campus license to ArcGIS and I agreed to learn how to use the software so as to support the students and the professor. However, with the help of the Instructional Technologist, we realized the challenges with the ArcGIS license. Students could only access the software on the campus computers where it was installed. Furthermore, the learning curve to use our version of ArcGIS was steep. As stated earlier, the goal for this project was to incorporate ArcGIS into the class but not make the class a “GIS” class. I began to research alternative versions of ArcGIS and discovered a free online version that met the goals of the class. Students could create free accounts, the professor could create a group for the class, and students could save their maps to their account and share them with the group. Within the class group, the professor could provide feedback and assess the maps. Students could access their accounts from either a Mac or a PC and could complete the assignments outside of class on their personal laptops. However, the online version had limitations. It did not allow users to upload large datasets, the maps provided had limited features, and users had limited storage space to save maps. Regardless, the online version provided access to a wide array of maps that students could manipulate to meet the learning outcomes of the course.

To help familiarize students with ArcGIS, I created a Libguide. The guide provided information on the software and detailed how to access and use it effectively to complete their assignments. The dynamic nature of Libguides allowed me to continuously revise the content throughout the semester, expanding it as needed to best serve the students’ learning needs.

In collaboration with the grant team, the professor designed four assignments using ArcGIS. The assignments were scaffolded allowing students to build their knowledge through the semester. The professor also scheduled four hands on learning sessions in a computer classroom, which both I and the Instructional Technologist attended. Each session allowed students to use ArcGIS

online software to search, create and revise maps for their assignments. For example, in the first session, students created their account, joined the class group, and I led them through an introduction on how to search for maps based on their interests and limit the searches to focus their results. After submitting their first map based on sustainable development issue such as population, erosion, and wildlife habitat loss, students presented it to the class and discussed what they learned and the changes they made to the map to make it more visually appealing.

As stated earlier, each assignment built upon the previous one and the final project required students to create a map highlighting a specific sustainable development issue. The map had to include at least two layers they found in ArcGIS. The goal was for students to visualize the issue using the software and provide a policy option to resolve it. Students presented their policy issue, along with the map and potential solutions to the class at the conclusion of the semester. Both Instructional Designer and I attended these presentations. At this session, we had the opportunity to get informal feedback from them about using the software. Students appreciated the in-class workshop sessions and how the scaffolded assignments helped them improve their use of the tool.

The following semester the professor gave a presentation to faculty colleagues on his grant project. Although he led the presentation, I attended it and was able to provide insight on my role, how I helped students and assisted in the demonstration of using ArcGIS to the group. The class is an elective and it is offered periodically depending on the professor's schedule. Moving forward, I plan to work with the professor to review the ArcGIS content, revise it as needed, so we can build from the experience and enhance student learning with mapping data.

As my knowledge about data visualization develops, I continue to engage with professors in my liaison departments about using visualizations to explain course concepts or recent trends. As a part of a learning community, librarians must expand their knowledge and skillset. However, we must also share that knowledge with others and support them as needed to educate students in new and innovative ways.

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**“What Motivates You?” Liaison Work with Human Rights Seminar Students in Washington, D.C.  
– by Chelsea Nesvig, University of Washington Bothell**

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**L**IAISON LIBRARIANS ARE RESOURCES: eager, helpful, and creative. We work hard to ensure that the research and information needs of students and faculty are being met while they are on campus or in the library. Yet when student work is being done off-campus, that relationship shifts, and librarians can have the opportunity to consider how best to meet students' research needs outside of the library.

Every year at the University of Washington Bothell, the Washington, D.C. Human Rights Seminar<sup>2</sup> allows a select group of students the opportunity to engage deeply with a human rights research topic of their choosing. This seminar is centered around a week-long faculty-led trip to Washington, D.C. during which students meet with lawmakers, policymakers, NGO employees, and activists working on a variety of human rights-related issues and topics. As Global & Policy Studies Librarian, human rights research falls into my liaison areas and I have supported students in the seminar since 2015. Until last year, this support took the form of a one-hour research workshop during the week leading up their trip. During the 2018-2019 school year, I began to re-think whether this research workshop alone was truly meeting students' needs.

Instead of a one-hour research workshop with students before their trip, I thought about how a librarian could be of use to them during their week in Washington, D.C. Previously, alumni of the program and the faculty members who lead students had shared how essential it is for students to ask tailored, specific questions during their week of meetings. To ask such questions, students need to do background and preliminary research on the individuals and institutions that they will engage with. Additionally, students who research Senate Bills and House Resolutions related to their research topic are more prepared when speaking with members of Congress and their aides. I realized that a librarian presence in D.C. during their trip would assist students in preparing strong research questions to get the most out of their meetings.

I began to broach this idea with one of the two faculty members who teaches the seminar and shared my thoughts with him about how I could be of more use to students by joining the trip. Because two faculty members alternate years for leading the seminar, he offered to broach the idea with the other faculty member who would be leading the trip in 2019. She was amenable to the idea of my attending and began to include me in conversations about the planning for that year's trip to D.C. I also had conversations with my supervisor and director at the library about the utility of my attendance on the trip, especially as a means to further my liaison duties and engagement with the human rights seminar program.

With the need determined and logistics worked out, I flew to Washington, D.C. in September 2019 to work as a liaison librarian while *outside* of the library. This year's seminar cohort included 21 students who were researching a diverse array of complex human rights issues, from imprisonment of Uyghurs in China to the post-Brexit border between Ireland and Northern Ireland to the self-determination of Palestinian people and more. The week of meetings is intense and varied – from three to five per day all across the city – from Capitol Hill out to Embassy Row and nearly everywhere in between.

I had nothing to compare this week to, as no librarian had ever accompanied students on this trip in the past, but it left me inspired and full of hope for the future



of human rights work. To assist students with brainstorming strong questions related to their topic, I needed to quickly grasp the intricacies of their topics, something that had not been as necessary in previous years. While they were thinking about questions to ask at meetings, they were also considering how to improve their overall research question that would guide the 20-page paper due in December. I found it most useful to chat with students about their research during walks and subway rides between meetings. Evenings were filled with de-briefing the day and students often were ready for sleep when that was done. But there were occasional late-night

questions in order to prepare for meetings the next day. And I was able to assist one student who messaged me before the week had officially begun. Finally, I had not anticipated my utility in helping students track down news articles, reports, and other documents mentioned to them during our various meetings.

*“What motivates you?”* human rights advocate Chloe Schwenke asked urgently during our very last meeting of the week. She asked the question with such intent and passion that it’s difficult to convey here; her impassioned talk to the students about her advocacy for human dignity made an extremely poignant ending to our week. Her question will continue to guide my work with students as a liaison librarian in the D.C. Human Rights Seminar and beyond.

### **Global Engagement: Liaison Librarianship on Campus and Beyond – by Abby Moore, University of North Carolina at Charlotte**

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**I**N FEBRUARY 2020, I took 18 undergraduate Honors College students to Hungary and Austria for a spring break study abroad program. It was an amazing experience not spoiled by the two-week COVID19 self-quarantine upon return. I am the liaison librarian for Education, Honors, & Global Engagement at UNC Charlotte. In 2014, I was hired as the Education Librarian. I knew I wanted to grow my position into something that was uniquely mine. I wanted to do my job and also pursue interests that were outside, yet tangential, to my job description. One of those interests was leading a study abroad program. Previously I had worked with the service-learning department at the University of South Dakota and led students on a trip to San Francisco. This gave me experience traveling with students for academic purposes, but what I didn’t have, as I learned when I looked for opportunities to lead a study abroad program, was a credit bearing course.

In 2016, I answered an email from the Honors College looking for instructors for their first-year experience course called Honors Colloquium. I have a master’s in Education and was a high school teacher for six years so I felt confident that I could teach the course. Colloquium was my introduction into the Honors College. After two years working closely with professors, instructors, and students in the Honors College, our Associate Dean for Public Services recognized that we should make my work with the college official and I was assigned the Honors College as part of my liaison responsibilities.

Part of the curriculum for Colloquium includes a City as Text (CAT) unit in which the students are asked to actively engage with their surroundings, make observations, and translate their observations into questions they can research. The first step is to learn as much as they can about the city they’re living in (Charlotte) by reading articles, listening to podcasts, and engaging in community events. Then they identify a social issue Charlotte faces and research ways the city is addressing that

issue. This background exploration and research is in preparation for a City as Text Day when we meet in the city and the students, armed with research questions and a map, look for evidence, answers, and often, more questions. Student feedback from this day of exploration and observational research is overwhelmingly positive. Frequently, their research topics carry over into another Honors course in which they volunteer in the community.

In 2018 the Associate Director of the Honors College proposed a City as Text International Edition and took students to London, Edinburgh, and Dublin. The course was not offered in 2019. Working with the director of the Honors College, I proposed a new version of the international course, City as Text Abroad, but chose different cities: Budapest and Vienna. The class began its work in Charlotte where we learned about both cities through articles, videos, and web resources. The class objective, before we arrived in-country, was to identify a research question and prepare a plan of action by which the students would attempt to answer their questions.

The course is predominantly self-directed. While I assign readings and other resources that help students learn about the history and cultures of the cities, the students are responsible for identifying the topics they are interested in and narrowing down those topics into researchable questions. CAT groups are created so when students go exploring and observing, no one is ever alone. I schedule one required event each day to ensure that I experience site visits with my students and also so I can check in with them. The rest of the time the students are either with their CAT groups or exploring with whomever they chose. They have to submit a journal entry reflecting on their experiences each night. This schedule allows students the freedom to pursue answers to their research questions and their own personal interests. Just before we left the states, they created a plan of action using Google Maps.

By the end of the trip, several students had identified new topics of interest. Research questions evolved, which served to create more authentic learning opportunities and allowed the students to focus on what really interested them. When I asked them, on a course evaluation form that I created, what impacted them most, many of the students said that the freedom to explore their topics on their own terms, both in class and in-country, lead to many “ah-ha” moments that they may not have experienced had the course and the trip been organized in a more structured, rigid way.

Building relationships is a vital part of a liaison librarian’s job and can lead to meaningful opportunities that may not be included in our job descriptions. Answering that first email from the Honors College was the first step in establishing a relationship that has changed my job in fantastic and unforeseen ways. The role of the liaison librarian is very much a fluid one; we shape it into what we want it to be although it must be reflective of the needs of our campus communities. If we are

persistent and creative, we can shape it into a career that incorporates our own interests as well.

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### Connecting Research to the Community – by Kian Flynn, University of Washington

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**I**N THE SPRING OF 2019, the Relational Poverty Network (RPN), a group of scholars co-convened by two professors in the University of Washington Geography department to study poverty, reached out to the University of Washington Libraries (UWL) about the possibility of hosting an art exhibit in our libraries. The RPN had partnered with Real Change News, a local Seattle newspaper known for employing people experiencing homelessness as street-corner newspaper vendors, to showcase a community engagement art exhibit featuring portraits of their vendors. One of the professors would also be teaching a UW Honors class, Citizenship Acts to Challenge Poverty, that engaged students with issues related to homelessness and charged them to plan and promote an event on campus showcasing the portraits.

The proposed exhibit was a unique one for UWL to take on. Most of our exhibits are built around materials curated from our own collections. But partnering on the project also promised the opportunity to showcase an exhibit that would be a unusual blend of undergraduate learning, community non-profit engagement, and faculty research. And though it was not a traditional type of exhibit for UWL, the exhibit aligned with our mission, vision, and values of collaboration, equity, and creativity.

UWL approved the concept of the exhibit, and the undergraduate students in the Honors class, Real Change, and UWL quickly began planning for an exhibit that would feature more than 20 portraits of Real Change vendors, biographies of the vendors, and historical photographs from our collections depicting homelessness in Seattle through the decades. The historical photographs would be paired with photographs taken by the class from those same spaces in the current Seattle cityscape, in an effort to compare and contrast how those spaces have changed over time.

As the library liaison to the Geography department, I collaborated with Geography faculty and a graduate student to realize the vision for the exhibit and event in our library space. In the course of the planning, we met with staff from Real Change to ensure that their wishes for the exhibit were reflected in its eventual presentation. Though I work as a librarian for a public University and frequently answer reference questions from members of the public, planning for this exhibit was one of the first times in my three years in my current role when I felt like I engaged in substantive collaboration with an organization outside of the University. It was a welcomed and meaningful change.

The Portraits for Change exhibit was ready for display by the middle of winter quarter 2020 and an event was held in UW's Suzzallo Library to celebrate the opening of the exhibit. At the opening, individuals from Real Change's Homeless Speakers Bureau spoke on their experiences with homelessness in Seattle. Their remarks were gripping and deeply impacted the audience. Their message of feeling discounted and largely invisible to society was especially potent given its delivery in a space that has historically tried to manage the presence of homeless patrons rather than embrace it.

The exhibit, staged at one of the main entrances to the Suzzallo Library, was on display for a little over a month before being taken down at the start of the COVID-19 closures. During its run, I would often wander over from my office to the exhibit and see students, staff, and community members engaged with the exhibit. Small bouquets of flowers were attached to many of the vendor biographies, signifying Real Change vendors who had passed away since their portrait had been painted. The exhibit is down now, but I hope the stories of the Real Change vendors continue to live on in visitors who experienced the exhibit. I know that after my own experience of bringing this exhibit to UWL, I will pursue additional opportunities to partner with community organizations to bring their stories to our library spaces.

### **Transcending "Us" and "Them" – by Ameet Doshi, Georgia Institute of Technology**

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**W**HEN MAKING MY INTRODUCTION during instruction sessions, workshops or faculty meetings, I usually refer to myself as either an "odd duck or strange bird." The quip solicits a few laughs, disarming those in the audience who are expecting a standard academic presentation. This introduction also makes sense to the faculty and students in the room because they know I wear multiple hats. They consider me to be "one of us" (Public Policy) and "one of them" (Library). For the past five years I have served as both subject liaison to the School of Public Policy at Georgia Institute of Technology as well as a PhD student in the same School. This vantage point has afforded me with a unique view into the kinds of collection development, resources, workshops, and consultations that truly add value to the student and faculty experiences with the library. In a sense, I am engaging in a version of participant research first described by the sociologists Howard Becker and Blanche Geer.<sup>3</sup> Their work consisted of closely "shadowing" medical residents, and, in the process, uncovering hidden dimensions and language germane to their residency training. Similarly, I spend a lot of time in graduate student spaces, most significantly, classrooms, computer lab and a "community room." It is within these disciplinary spaces that the most interesting and relevant research questions arise. Furthermore, as Becker and Geer note, formal survey and focus groups settings can create conditions for distorted feedback instead of truth.

Becker and Geer, in a section appropriately titled “Things People See Through Distorting Lenses,” comment that “they will report as fact things which have not occurred, but which seem to them to have occurred.”<sup>4</sup> One could conclude that it is possible the library may be getting distorted information about services and resources from our many surveys, advisory boards, and focus groups.

I should acknowledge that the opportunity to pursue a doctorate within the discipline I serve only happened because of a research focus on bibliometrics, innovation, and science and technology policy within the School of Public Policy. These also happen to be personal research interests that align with my work as a librarian. Additionally, my colleagues and my superiors recognize the “virtuous cycle” that emerges when I am able to apply new knowledge to library activities, while also better coordinating library systems and collections to user needs. It is very much a symbiotic, mutually beneficial relationship that Cohen and Levinthal allude to in their seminal work on “absorptive capacity.”<sup>5</sup> They argue that an organization's ability to create innovations is dependent upon nurturing a diverse set of expertise comprised of individuals with different, and deep, knowledge structures. My experience has been that as a library develops a culture of deep learning from the user perspective, absorptive capacity is further strengthened.

Here's an example of that “virtuous cycle” in action. Like all PhD students in policy I am required to take multiple research methods courses that explore higher-level statistics and expect that students learn the R programming language simultaneously. Within the program, the methods course is universally acknowledged as a rigorous experience. After finishing the class, I found myself a more proficient R user, applying the tool to a variety of data problems within my job as an assessment librarian, as well as exploring data in the policy sciences. I was subsequently able to set up 60-minute consultations with policy students, and others, to answer their questions about the R programming language. In partnership with another librarian, also an enthusiastic R user, we decided to create a workshop series about Open Science using R programming. That workshop series has now become a for-credit course called “Open Data with R.” Finally, to bring the cycle back around, I am applying what I both learn and teach back into the classroom as a graduate student in a machine learning class. The virtuous cycle continues to spin propelled by the power of absorptive capacity and participant observation.

However, I should not paint this experience too broadly with a halcyon brush. This is by no means a perfectly balanced equation. One should not discount the mental stress of engaging in a doctoral program at a top university known for a rigorous curriculum, while also working full-time as a member of the library faculty.

I submit that obtaining a doctorate within the discipline I serve is a very intense path to gain insight into the inner workings of students and faculty. After all, I could have just deployed a survey or convened focus groups to get a sense of what “they” want. But I would never trade the knowledge gained within the classroom, as

well as through interactions with students and faculty, for a more passive path to user-centered insight. I've been granted access to rooms where the library is discussed in very direct and nuanced ways and that has resulted in new programs and services very beneficial to a broad swath of campus users.

### **Outreach Events as Liaison Work – by Laura Wimberley, California State University Northridge**

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**S**OMETIMES INHERITING A LIAISON APPOINTMENT is a challenge, like my appointment to our Geography department. However, an outreach event that became an annual tradition helped me meet that challenge.

The department of Geography at California State University Northridge had for decades collected and operated its own independent map library, by rescuing maps and atlases from other institution's foolish discards to build the core of one of the best collections on the West Coast. Nevertheless, for many years, this collection went nearly entirely uncatalogued, only minimally accessible to the rest of the campus or the public. This all changed with the hiring of a new Map Curator who collaborated with the main library to catalog the majority of the holdings and increase discoverability.

After a few years of this progress, the university administration identified another use for the space occupied by the map collection and decided that the collection should be relocated inside the main library. This decision was unpopular with the Geography faculty, who preferred the convenience, control, and prestige of housing the map collection within their department, and who quite justifiably felt that their creation of the collection made that their due. While the library was sympathetic, we could see the advantages to improving the breadth of access, and the administration was implacable. Renovations began.

During these renovations, and also during my first year as a full-time, tenure-track faculty librarian, I was appointed the liaison to Geography. The Map Curator was vastly more experienced with GIS, maps, and the field overall than I. He held an MLIS and had previously been a faculty librarian, but due to institutional decisions was now classified as staff and so was not eligible to be the subject liaison. The overall attitude of the Geography faculty to the library seemed to be vague resentment. I needed a way to build goodwill and trust so that I could cultivate ongoing instructional relationships to reach students.

The Map Curator supplied the solution when he proposed our campus hold its first celebration of International GIS Day, invented by the creators of the most popular GIS software to promote the understanding and use of digital geographic analysis. Held annually in November, it was the ideal way to demonstrate the library's commitment to the Geography department, by meeting its needs, helping them attract new majors, and highlighting their research. The Geography department

agreed to co-sponsor the event, providing half the funding and helping with the publicity.

The first year, we were fortunate enough to have the chief cartographer from the most prominent GIS software firm as our keynote speaker. One of our faculty members demonstrated her field research with photography drones. The next year, to reach not just Geography students but also those interested in Urban Studies, we invited a local geographer and civic activist, and also created a service learning opportunity through the Missing Maps project, an international open source effort to improve maps of the developing world for relief aid. Last year, a journalist from the *Los Angeles Times* spoke about creating maps of breaking news. In 2020, when in-person events will be proscribed, we will host two webinars on our mapping databases: PolicyMap, which is accessible for non-specialists, and another database of highly detailed aerial imagery of our county, more useful to the ecologists and physical geographers.

Many universities have similarly small, sometimes overlooked departments that stow their own cache of resources (and sometimes grudges). Classics departments, for example, often have relatively few majors and create their own reading rooms where they jealously guard the Greek and Latin dictionaries, or a dance department may have an uncatalogued collection of DVDs or even VHS recordings of performances and choreography.

Look for an annual event that shines a spotlight the major. Choosing your event wisely demonstrates to the department that you are knowledgeable and excited about their subject matter. Bringing the space, organizational capacity, and hopefully larger events budget of the library to the event shows that you personally and the library as a whole are invested in them. The first year, start by focusing squarely in the heart of the department, as proof of your central focus on their needs. If you branch out too quickly, they may feel as if they have been given short shrift yet again. In subsequent years, you and they will want some variety, and you can get it by introducing interdisciplinary elements. These interdisciplinary connections give the department an opportunity to reach potential new majors and minors.

If your budget or workload doesn't allow for an entirely new event, look for ways to include your liaison department in ongoing events. For example, if your library marks National Poetry Month every April in collaboration with the English department, consider also bringing in a small language or area studies department by highlighting their poetry in the original language or in translation.

These events will ultimately help your professional development: you will know the faculty better as people and learn more facets of the field and its cutting-edge research. And as a bonus, you can even enjoy yourself at a fun event.

## Chapter 7 – Stories of Engagement in STEM

### Gathering Around the Table: Promoting community and relationship building in STEM Disciplines – by Stephanie Pierce, University of Arkansas

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**A**S THE HEAD OF THE PHYSICS LIBRARY branch at the University of Arkansas, I am responsible for outreach to six STEM departments – physics, space and planetary sciences, mathematical sciences, anthropology, geosciences, and environmental dynamics – which house approximately 130 faculty and numerous students. While I’ve employed different outreach and engagement techniques with varying success, my most successful engagement strategy to date is a program called “Breakfast with Your Library” (BWYL). This program was piloted during the 2016 – 2017 academic year using personal funds. Following a successful pilot year, BWYL was given an annual \$300 operating budget by the University Libraries to support its mission. Utilizing the Physics Library branch’s large group study space, I host informal and casual social breakfast meetings for my liaison departments at least once a semester, schedule permitting. The primary objective of the program is to develop personal relationships, both with faculty and students, through informal interactions rather than traditional formal, transactional focused outreach (for example, meeting to solely discuss information literacy instruction opportunities).

All BWYL events are advertised through emails sent to departmental faculty and graduate students and signage is hung throughout the Physics Library a week prior to the event. Word of mouth advertisement also tends to spread among the departments on event day. There have been a total of six BWYL events held to date, each averaging between 60 – 65 attendees.

On the day of the event food and drinks are set up in a self-serve arrangement. In order to keep the event feeling fresh, the food selection is changed regularly. During the event, my staff and I situate ourselves near our entrance to greet attendees as they enter and direct them towards the refreshments. We do not require any formal sign in by attendees, instead relying on headcounts and door counts during the scheduled event time to determine attendance. While attendance could be better tracked by asking people to sign in, this would negate the informality of the event. We do not want people to feel tracked or expect solicitation afterwards.

I view the “Breakfast with Your Library” events as a way to show my liaison departments that the University of Arkansas Libraries and I view them as multidimensional people who we are here to support both academically and personally through inviting spaces, encouraging community building across departments and campus, and establishing the library as an integral support structure

socially and academically while they are part of our campus community. This philosophy guides all my engagement efforts, including BWYL. As a result, I consciously do not advertise or pitch library services during these events. Instead, I seek to engage in meaningful and informal conversations with attendees that are focused on the intersections of their personal well-being and academic well-being. Library staff does not sit together but rather my employees and I each take separate turns at each occupied table to engage with. We introduce ourselves and then employ our interpersonal conversational skills with the hope of creating a comforting and open environment that encourages further communication. Areas in which the library can support our departments tend to come up organically in these conversations, whether it's a student talking about having a space to engage in various study behaviors or discussions with faculty and graduate students about their research. BYWL allows me to build relationships with my patrons and also provides attendees the opportunity to create their own cross-departmental connections and engage in personal community building.

The "Breakfast with Your Library" program has proven to be popular and successful since its conception in 2016. By focusing on building personal connections and relationships with faculty and students in my departments, I have been able to establish a more open communication channel with faculty and students, which has in turn led to increased departmental support and collaborations. There is no one size fits all when it comes to engagement and outreach. Instead I believe the key is to build strategies using your own personal outreach and engagement philosophy to guide your efforts.

### Chemistry Lotería – by Aida Almanza, Texas A&M University San Antonio

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**COLORFUL FIESTA BANNERS** hung from the walls while beautiful paper flowers decorated the tables where students and staff laughed and screamed "Lotería!" Everyone tried to listen carefully to the names called out to make sure they covered four pictures in a row with a little bean. I called out "El microscopio," "El professor," "El gas," and as soon as I finished calling the first couple of cards, someone screamed "Lotería!" again. Then they proceeded to spin the prize wheel to find out what they had won. I alternated with students and faculty members to call out the cards as they all wanted to learn how to pronounce the cards in Spanish. All the attendees had fun and even asked if we could host it again.

This event was held to celebrate National Chemistry week in October, and it was a way of incorporating learning into a fun game. As the science liaison librarian at Texas A&M University-San Antonio, I have the opportunity to work with students on a daily basis by providing research instruction, workshops, and one-on-one consultations. However, I wanted to create an event that would attract students

who do not usually visit the library, but at the same time, I wanted to build strong connections with the chemistry faculty and students. By keeping in mind that our student population is 72% Hispanic, I thought it would be great to host a Lotería event, but instead of using the popular Lotería tables, we created a unique one with chemistry symbols and pictures with their name in Spanish.

My biggest challenge was being relatively new to the campus and not knowing every faculty member. I wanted to meet everyone including students and staff at the same time. However, I took baby steps and used my first semester on the job to introduce myself to faculty. I went to their department meetings, reached out to them via email and formally introduced myself in person. Then, during my second semester, I wanted to create a bond with students, so I attended most of the social events organized by student clubs such as “Meet & Greet” and fundraisers. I used this in-formal environment to meet the club presidents and members and to tell them about the library resources and research help. I also took the opportunity to hand out my business cards in case they wanted to set up a research appointment with me. By taking this initiative, I showed interest in getting to know them, and they actually reached out to invite me to their upcoming club meetings.



This is how I met the “Jaguar Isotopes Chemistry Club” and I eventually talked to the president about collaborating on a fun event for National Chemistry Week. She invited me to their next meeting during which I mentioned the idea of having a display on famous chemist in the library as well as creating our own

Chemistry Lotería. Students were very excited, and we started working on it right away. We met several times at the library makerspace to work on the project. The students created the pictures for the Lotería cards and tables, and then we printed them and reinforced them by gluing construction paper on the back so they wouldn't fold easily.

On the day of the event, we decorated the library study room with colorful banners and paper flowers. We set up tables with prizes and snacks for the attendees. Over 20 students attended along with staff who were excited to play Lotería. Surprisingly, the Chemistry faculty who joined to observe the event ended up playing too. I started the game by calling out the cards, then the winners yelled "Lotería," and they spun the prize wheel to get either a Whataburger package or a library goodie bag. We had enough prizes so most of our attendees left the event with a prize.



The Chemistry Lotería event attracted students across disciplines, along with staff and faculty who enjoyed playing and learning the Spanish terms of chemistry symbols. I was happy with the turn out because we had a full house and I was able to interact with the chemistry faculty in a different way besides meetings and research

instruction. I think this non-traditional form of outreach increased my connection to the department because now faculty feel more comfortable reaching out to me with questions or book requests. It also set the stage for future partnerships and inspired the other liaisons to reach out to student clubs and organizations. For students, events like this make them realize the library can be a fun place too.

### **Partnering with Publishers for STEM Database Awareness – by Kimberly Reycraft, Florida Gulf Coast University**

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**L**IAISON LIBRARIANS WORK TIRELESSLY to foster awareness and use of the high-quality academic resources our libraries provide. However, with a single librarian typically assigned to work with hundreds of students and faculty in multiple disciplines and/or departments, outreach can become a daunting task. Flat or declining library budgets create an additional challenge. One solution is to take advantage of opportunities to work directly with publishers and vendors to educate users about their products.

In January 2018, I received an email from our Institute of Electrical and Electronics Engineers (IEEE) Client Services Manager (CSM) offering to visit our campus and provide training, giveaways and lunch. This would be at no additional cost to my library as we subscribe to IEEE's flagship database, IEEE Xplore. The database is a key resource for computing and technology and provides full text access to the journals, magazines, and other publications of IEEE. Essentially, I would provide the location, the students and the faculty and IEEE would take care of the rest. The event was planned for January 22, and both the CSM and I emailed the FGCU engineering faculty to let them know and encourage them to tell their students. The CSM's email, in particular, focused on faculty who had published with IEEE and billed the event as a "celebration" of FGCU's full text access to IEEE Xplore. I also advertised the event within the library.

The morning began with a one-hour training session for the librarians at the Wilson G. Bradshaw Library. We then proceeded to Holmes Hall, the main building for the Whitaker College of Engineering (WCOE), for the rest of the event. This way we could interact with the students and faculty who use IEEE the most. I had coordinated with the executive secretary for the college to provide a large table opposite the doors to the front entrance. IEEE had also coordinated with the secretary to have a box of swag and giveaways sent directly to Holmes Hall to her attention, eliminating the need for me to haul the materials across campus.

Students had the option of completing a half-page "scavenger hunt" worksheet with three questions about IEEE to receive their choice of prize – a t-shirt, knapsack, or baseball cap, all branded with the IEEE Xplore logo. A laptop was available on the table, but many completed the scavenger hunt on their phones.

Many students simply stopped by to chat and pick up free pens, flyers, and my business card. This provided ample opportunity to introduce myself and increase awareness of not only IEEE Xplore but the Bradshaw Library as well. We interacted with 45 students, and 23 of those completed the scavenger hunt. In addition to interacting with students, tabling in Holmes Hall allowed us to talk with engineering faculty who were coming and going. Several faculty stopped by to chat, and we encouraged them to attend the afternoon training session conveniently located in the conference room upstairs.

After tabling, the Client Services Manager provided a training session specifically for faculty and graduate students in the conference room. The session focused on searching IEEE Xplore as well as publishing with IEEE and Author Center tools. IEEE paid for pizza for this event. The conference room was full with 20 people in attendance, including the dean of WCOE.

In conclusion, the event was a “win” for all involved. It raised the visibility of the Bradshaw Library, increased usage of IEEE Explore, and shared a valuable scholarly resource with students and faculty – not to mention pizza and giveaways. Many publishers and vendors have client services managers or similar employees on staff who are happy to partner with librarians to provide these types of events. Once the logistics are set up, simply put on your name tag, smile, and enjoy engaging with the students and faculty you serve!

Schedule:

- 10:00 a.m. – 11:00 a.m. – Librarian training session
- 11:00 a.m. – 12:30 p.m. – Awareness table with scavenger hunt and swag
- 1:00 p.m. – 2:00 p.m. – Faculty and grad student training session with pizza lunch

Tips for Success:

- Advertise the event to students and faculty ahead of time – the Client Services Manager can help with this as well.
- Consider holding the event in the relevant academic building rather than the library. If you do so, make sure to involve the secretary of the academic unit(s). He or she can be invaluable in helping to iron out the details.
- Don’t forget your name tag!

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### **The Mobile Maker Cart: A Rolling Makerspace Concept – by Zachary W. Painter, Joseph Makokha and Michael Nack, Stanford University**

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**S**TANFORD UNIVERSITY HAS ABOUT 30 different makerspaces on its campus, some of them very basic, while others are full-featured and expensive. Room 36, a section of the most prominent public makerspaces, the Product Realization Lab (PRL), is two floors below the Library; the Library itself is a very

small and limited space for a full makerspace, which limits the market niche or actual usage of creating a makerspace within the Libraries. Members of the Terman Engineering Library recently devised a way to compliment these makerspaces from within Stanford Libraries in a manner that is affordable, accessible, and flexible in comparison with existing ones.

Our solution was to create a Mobile Maker Cart (MMC), a rolling tool cart with Dremel 3D printer, hand tools, a soldering iron, a DuinoKit Arduino system, some electronics wire, and some other equipment. These components were all selected for their ease-of-use, affordability, and easy packaging. The total cost of the components was around \$1,100 USD, which was supported with funding from Stanford School of Engineering IT. We initially targeted people who either had no experience with using makerspace items, or who wanted to take items into an alternate space to practice rapid prototyping. If they needed more sophisticated equipment, they could then more confidently go to a full-featured makerspace after using our MMC. There is also a hypothesis that early-stage prototyping and tinkering does not always take place in the formal campus environments such as the library or lab. The mobility of the MMC provides users options.

The initial use of the MMC was limited, even after moving it to a more prominent place in the Engineering Library. After the coronavirus closures on campus shut down all the makerspaces, several students and groups inquired about our MMC. Because the MMC was designed to be moved around and was able to be checked out like any other piece of library equipment, we were able to loan it out. This increased the popularity of the service and led us to rethink the service and partnerships around it. Collaborating with product design classes has served to spread the word of library resources and provide valuable feedback. Such partnerships may also lead the libraries into deeper involvement with teaching. Faculty may have not expectations about research and instruction after the coronavirus changed when and how it is conducted, so even when the campus re-opens and the other makerspaces follow, we do not expect for MMC demand to end.

Subsequently, two second versions of the MMC were designed in spring 2020. The original MMC was difficult to transport in a vehicle, which limited its impact for some users. The biggest change in the new MMCs was more modular packaging of the components, so that they could fit in a car trunk or be swapped out for more specific use cases. A course could even have a fully customizable kit from our components with the new packaging. We also used a sturdier hand truck to more securely store the printers.

One of the new carts uses a Dremel 3D printer, while the second has a higher-end MakerBot Replicator; the MakerBot alone cost nearly double the entire original cart. The DuinoKit was swapped for Raspberry Pi kits for higher programming capacity or Arduino Teensy boards for smaller packaging. The

soldering iron was replaced with an entry level unit, as the previous one was too powerful for unsupervised novice users.

In the future, we would like to branch out to include other items. These could be something like a sewing machine and fabric in partnership with the campus Textile Makerspace, or virtual reality equipment in partnership with the Rumsey Map Center. The PRL administrator pointed out that tools disappear from their lab closer to project due dates like end of quarter, pointing to a need for students to have these tools outside the PRL. The Library has built-in capability of lending and tracking equipment, since this is a normal service for us. Since they are not able to loan materials out like we do at the Library, this seems like a chance for us to partner with another campus unit and expand the reach of the libraries to our patrons.

### **Partnering with Knowledge Enterprise Research Support Staff – by Rachel Martinez and Matthew Harp, Arizona State University**

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**I**N 2011, ARIZONA STATE UNIVERSITY (ASU) commenced efforts to expand research data and research lifecycle support at scale to the university. These efforts included programming geared towards researchers who were seeking funding from major agencies (for example, NSF, NIH). Despite promotional efforts and the development of workshops, by 2015 the library was still struggling to develop an identity as a resource in researcher support. We had two obstacles impeding our success: the daunting scale of the university, and a lack of experience and competency in researcher support amongst subject librarians and library specialists. In 2018, the library began investing in wide-scale professional development in researcher support and data management.

The first step towards becoming experts in researcher support was assigning two librarians (the authors) to attend monthly Knowledge Enterprise (KE) research support staff (known as Research Advancement Officers or RAs) symposiums and meetups. RAs ensure that proposals are constructed properly and see sponsored projects through to completion and publication. Our reason for partnering with KE's RAs was to promote our skills and services to researchers who were looking to secure funding and ultimately gain more visibility in the sphere of research at ASU. We began planning events, the first of which was held early in the Fall of 2019. This small event focused on securing NIH funding and generated significant interest. The feedback we received from researchers encouraged us to plan and participate in a second event, the GRASP (Grants, Research and Sponsored Projects) symposium.

GRASP was a large-scale event in which the ASU library participated and hosted panels on data management, library research centers, and the ASU Library and KE partnership. Faculty expressed an interest in the library's presence and were deeply impressed by the diversity of representation from the library from senior

administration to cross-disciplinary liaisons who networked and joined the researchers throughout the day. This feedback propelled us towards planning another symposium, this time specifically featuring the library.

The Library led the 2-hour event titled *Across the Lifecycle: Researcher Support* at the ASU Library, which showcased library research centers and our research support partners. The event attracted ASU researchers from all disciplines including STEM, Humanities, Business, and others. It was held during regular business hours at the ASU Library's Research Commons and featured the ASU Library Map and Geospatial Hub, Unit for Data Science and Analytics, and Library Makerspace. For the first time, these units were brought together in front of a diverse research community. We also featured representatives from other ASU entities including the ASU Research Academy, Library Open Stacks Collections, the Center for Digital Antiquity from the School of Human Evolution and Social Change, ASU Research Analytics, and ASU ADVANCE (a five-year transformative program "to improve equitable outcomes in the academic life course," focusing on women and faculty of color.<sup>6</sup>)

We emailed a Qualtrics survey to attendees a few days after the event. 91% of registrants for the library event agreed the event should be held again<sup>7</sup> and 100% felt their time was well spent.

ASU Library reached the initial goals of establishing direct relationships with KE and connecting with ASU researchers after participating and hosting the aforementioned events. The library continues to invest in data management and general research support by providing access to professional development and tools. We provide one-on-one consultations to researchers and hold class sessions for graduate students on how to use data management and project management tools such as LabArchives and the Open Science Framework. In addition to the actions above, KE created a physical and virtual guide for researchers containing resources in the grant application and award processes featuring the library in several sections. Feedback from research administration and faculty has informed many decisions, including new forms of communication, like Library Slack channels dedicated to researcher support and grant funding.

Our strategy addresses the following question: How might we become more proactive and foster sustainable solutions for ASU researchers? We also want to prevent a "bottleneck effect" where all of the work is siloed to two people. We continue to diversify our team who promote these services by creating new core competency training for all liaison librarians, including modules that address the services specific to Researcher Support. In addition to educating our staff, we continue mapping out workflows for answering researcher requests. The ideal is to create a division or team whose focus is on researcher needs and to foster the partnership between the library and KE. We are actively working towards this ideal.

## STEM Librarians in the Triple Helix Mix – by Innocent Awasom, Texas Tech University

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**L**IBRARY LIAISONS PROVIDE SUPPORT or subject matter expertise and play a critical role in linking faculty, staff, students and community users to scholarly resources for research, instruction, outreach, knowledge use/creation and dissemination purposes. We build and maintain mutually beneficial scholarly relationships, thus fulfilling the triple helix of Research, Instruction, and Outreach/Engagement (RIO). Various liaison models exist as documented by Hahn,<sup>8</sup> and are used by different institutions depending on their local reality. Traditional liaison roles as fulltime bibliographers/collection development or reference positions have evolved and expanded tremendously to combined portfolios characterized by increased outreach and engagement within and without the university environment.<sup>9</sup>

As STEM liaisons, our engagement methods include regular emails to our faculty members despite few responses, sometimes awkward cold calls, attending departmental meetings to “market” our products and services and letting faculty know what we can do to facilitate their teaching and research functions. We also attend the new faculty orientation, town hall meeting or faculty research club for networking or learning about new research projects and the possibility of initiating interdisciplinary collaborations. However, we realize that we need to do more to re-engage with our faculty and students, especially seniors and graduate students, who are more engaged with intensive writing/capstone courses and research writing projects.

Because this requires us to be more engaged, some librarians have transitioned into the role of “embedded liaison librarians.”<sup>10</sup> Embedded liaisons are integrated subject or information experts who provide direct, sometimes instant research assistance or information literacy skills (IL) to a class, groups of students or faculty, or through the typical one-shot instruction session either online or face to face. Such IL skills could also be taught over the course of an entire semester, or integrated as part of a research group activity, or could be as active as to the extent that the faculty member/research group desires. Our role, therefore, focuses on providing services to our patrons as needed within the library or away from the physical library space, to facilitate working with specific groups. This is in line with Jaguszewski and Williams,<sup>11</sup> who posit that an engaged liaison “seeks to enhance scholar productivity, to empower learners, and to participate in the entire lifecycle of the research, teaching, and learning process.”

Librarian faculty collaboration<sup>12</sup> plays a critical role here in building confidence between librarian and faculty and depends on many factors, including demonstrating to faculty how they can facilitate access to library resources and

services including scientific writing skills of their students, their research and teaching needs, while improving their overall performance and scholarship. Having a graduate degree in the subject specialty alongside the MLIS adds value to our status and output in the eyes of our graduate students and faculty. When we speak their language, understand the scientific concepts and interact with them to help their students with information for their assignments, they appreciate us more. We work with faculty to have input on assignment creation in order to make the assignments integrate with the lectures and labs. We are involved in teaching one-shot sessions and attend meetings with the various research groups to know what they're working on, make personal connections, and provide necessary research support. We also attend and make presentations at our monthly faculty research club networking sessions as well as at the technology commercialization hub where we provide research support services to the multidisciplinary research teams. The workshops and seminars that we give have been on topics such as information ethics, research ethics, using citation reference managers, Altmetrics, making research visible, the social impact of research, patents searching, and intellectual property rights research.

Technology plays an important role as the various liaison functions can be executed synchronously or asynchronously, as the current Covid-19 pandemic has taught us. Liaisons therefore need continuous education on our subject matter, vendor updates about the latest enhancements to databases, and pedagogical instruction to enhance the effectiveness of our teaching, using smart instructional design methods.

Library liaisons through their expertise add value to the research, instruction and outreach/engagement functions in higher education and therefore need all the support necessary to continue this great service of building global citizens as lifelong learners.

## Chapter 8 – Stories of Engagement with the Arts

### Providing Library Outreach to Artists – by Nimisha Bhat, Smith College

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**T**HE HILLYER ART LIBRARY supports the academic needs of Art, Architecture, Film & Media Studies, and Landscape Studies at Smith College, one of the largest independent women's colleges in the United States. The Smith Art Department offers courses in art history, studio art, and architecture. Studio Art majors and minors are required to demonstrate fluency in an extensive and pertinent vocabulary for describing their own work and the art historical antecedents with which it shares relationships. In order to build this fluency, Studio students are often recommended by faculty to seek out the library, but it is not widely understood among students how the library and research can support this work. The information-seeking behaviors of art students often vary widely, as they require a great deal of information that often has no epistemic relationship to art. Studio art students are among the most difficult to bring into the library since they often perceive libraries and library research as irrelevant to and incompatible with their art production.<sup>13</sup> This made me wonder how to create a viable library reference model for art students at my institution.

In thinking about Smith students and their research behaviors, I met with the chairs of the Studio Art program in the fall of 2019 shortly after I started in this position. They shared frankly that they did not think Studio students would be equipped to explain their research practice if asked and expressed a desire for me to work with our senior Studio students in particular on this. Inspired by similar programs like those at School of the Arts Institute Chicago<sup>14</sup> and Washington University,<sup>15</sup> we started a pilot to conduct research consultations at senior art students' studio spaces to meet them where they felt most comfortable while they worked on their final thesis project. I drew from the School of the Arts Institute Chicago program<sup>16</sup> to determine the goals for this pilot: to assess students' current methods of research in relation to their artistic practice, for example, asking targeted questions like "what themes are you interested in exploring with your project?"; to offer supporting materials and approaches from a library research standpoint as this could help us navigate collection development, instruction, and reference in a much more informed way; and to foster ongoing relationships between the students and the library by meeting students where they are, we build trust and connection that allows them to feel empowered to use the library more regularly.

Following the first round of faculty critiques in the fall, Studio Art seniors were strongly encouraged to schedule a research consultation with the librarian.

Faculty shared the link to my personal meeting calendar so students could make half-hour appointments with me, and I added prompts to the scheduler to ask things like where their studio was located, any description about their work, their medium, their process, their project's themes, and any outstanding library or research questions they had. Prior to each consultation, I read over the answers to the meeting prompts and spent time pulling books from the art library collection, our consortium library collection, artists that worked in similar mediums or themes, and articles or websites that I thought would be helpful. I brought books to the studios, made a note of each student's barcode, and manually checked out the items post-appointment to eliminate any additional access barriers. During these consultations, students were able to show me their works in progress, discuss how they view and practice research, brainstorm ideas, and tell me what they were hoping to seek out in terms of information and source material. After each appointment, I sent the students a survey to determine the effectiveness of these visits while additionally filling out a survey of my own to assess student research behaviors and skills. I then sent a follow-up email within the week to provide additional resources and extend an offer to meet again before the end of the semester in December.

Out of nineteen studio art seniors in the program, twelve made research consultations, four made follow-up consultations, and six students responded to the follow-up survey. Responses from students on their perceptions of their research practice were insightful. While many expressed frustrations about not knowing how to begin library research, others appreciated having a librarian just to brainstorm ideas, while others were so used to thinking about research through the lens of another major or concentration that they weren't sure how to search for sources in an art mindset. I also noticed that several students sought out my help with other classes outside of their final projects. While I had hoped to continue the pilot into the spring semester through the program's final exhibition, COVID-19 caused an interruption in providing any additional reference and outreach for these seniors. Looking ahead, I hope to find ways of continuing this pilot in a remote, virtual capacity as our institution navigates the challenges of the pandemic.

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### **Creative Collaboration: Research as Creative Act in the Art Studio Classroom – by Bria Sinnott, Towson University**

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**A** S I PREPARED FOR MY FIRST semester at Towson University, I was particularly excited to live vicariously through the work of students in the Art and Design program. After connecting with the coordinator for Illustration studies at a welcome reception in the library, I came to better understand their unique research needs as we collaborated on collection development. I admitted I had no background in illustration and wanted to use her feedback to make our

collection stronger. At the time, I didn't see a reason for a library instruction session in her course, but happily accepted an invitation to sit in on an upcoming class where students would be critiquing their book cover designs. During the class, I noticed a reoccurring comment regarding "depth" in their work. The instructor lamented after class that her students weren't researching concepts foundational to their ideas. This issue was particularly true in her capstone senior course, for which students created an original project but often failed to look beyond their personal experiences and Google for inspiration. Days before, we had been gushing over *The Art of Disney's Zootopia* as a potential new acquisition and discussed how much hidden research went into illustration and concept design. By fully understanding her course objectives and pain points, I created a session all about research as an integral *part of* art making in which learners explore research as a creative act in of itself.

Her capstone classes were invited into the library the semester before the class began. Many reported they had never been in the library before. During an opening "3-2-1 Bridge" visual thinking activity, they shared analogies for research that included:

*"Research is like* drowning in concrete."

*"Research is like* opening a million boxes and never finding what you need."

*"Research is like* the last thing I want to do."

Our session began with a promise that we wouldn't be discussing Boolean search connectors or the Dewey decimal system. Instead, I presented *Zootopia* as an example of how in-depth inquiry can inform and influence concept design. For example, the design of rabbit protagonist Judy Hopps' home "Bunny Burrow" is based on the warrens built by wild rabbits. Story designers also met with cultural bias experts after learning that prey outnumber predators in the wild and incorporated this new understanding into the overall theme of the film. I shared the good news that these students didn't need to become overnight experts and instead presented the library as their partner in the studio. Ahead of our session, I had pulled image-heavy books on a wide variety of subjects for students to explore on the spot. I asked them to take a few back to their sets and sketch out a rough drawing based on something new they found, an activity like one I'd seen them participate in during my classroom visit. Next, they were asked to swap their "inspiration texts" with a peer and build on their original idea using this new, serendipitous information. A few shared their work in progress with the class and the group suggested additional ideas to develop them further through research including comments like "you could find out what a grasshopper body looks like in an anatomy book" and "Looking at photographs of planets might give you an idea of where that character could live." All of us, students, subject teaching instructor, and I alike, were energized after the session and a follow-up 3-2-1 Bridge exercise yielded much improved analogies:

*“Research is like walking through a candy shop.”*

*“Research is like exploring a beautiful garden.”*

*“Research is like unwrapping one beautiful gift after another.”*

The collaboration was mutually beneficial as students shared ideas for illustration reference materials I would not otherwise have considered. Its success continued out of the classroom, too: After news spread, two more studio arts faculty requested similar instruction sessions that are evolving to include exhibits in the library and an activity meant to foster creativity through meme-making using public domain images from Artstor. This was not a planned partnership; it came from a place of organic inquiry, informed by observation and collegial conversation. By anchoring the session in studio practices, students were able to consider research as part *of*—not apart *from*—their creative process.

### **Dramaturgy in Action: Research out to the Stage – by Scott Stone, University of California, Irvine**

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WHEN YOU ATTEND A PLAY, you might be in awe of how the actors transform into a new person or how historically accurate the costume designs are. What you probably don’t think about is the research that has been done by the production’s dramaturg to help all involved with the production—both those you see on the stage (i.e., the cast) and those you only see mentioned in the program (i.e., the crew)—to create this atmosphere that helps draw the audience into the theatrical world created on the stage. Generally, the dramaturg presents information to and answers questions from the entire cast and artistic crew so that they can best understand the new play world they’re creating and any social issues that are being explored thematically in the play. These activities certainly sound similar to what a typical liaison librarian might do when working with their users, so it was just a short stretch for me to move into dramaturging some of the main stage play production at the University of California, Irvine (UCI).

When I put on my dramaturg hat, I will normally begin working with the play’s director about 9-10 months prior to the opening. The early work focuses on helping the director understand the historical and social context of the play. For example, one play, *Parliament Square* by James Fritz, was set in 21<sup>st</sup> century London. The general setting was easy to grasp, but its main theme—self-immolation as an act of political protest—was significantly more difficult to understand. I located scholarly literature that explored the history of self-immolation, the efficacy of public political protests, the psychological profiling of people who have attempted self-immolation, and the recovery process of people with severe burn injuries so that the director had a more nuanced view of these issues. Much later at the first rehearsal, I summarized this contextual information to the entire cast and crew, and presented

them with a Libguide I made for them<sup>17</sup> so that they had a much better idea of what they'd be exploring together throughout rehearsals and performances. Finally, once rehearsals were underway, I would regularly meet with some of the main actors to help them better explore potential motivations as they created the backstories of each of their characters, which is a regular process that actors use to help them transform into their character.

Practicing dramaturgy has proven to be an excellent outreach opportunity for multiple reasons. Many fine art departments regularly feel that the library might not be able to, or even want to, support them beyond their more traditional scholarly-focused activities. Dramaturging a show allows me to demonstrate that I have an interest in the artistic work created by the department. Working as a dramaturg also helps me create strong individual relationships with the entire cast and crew. Outside of the realm of an actual production, I've been asked for help by many more student actors and designers with whom I've worked as a dramaturg than by other students who I've not had the opportunity to work with on a production yet. I believe that they now see me as not only someone who can help them, but who also understands their unique information needs. For example, a designer generally isn't looking for a scholarly article, but instead wants visual inspiration and historical facts to help them in their creative process. Another benefit of this type of outreach is the trust I build with the faculty directors and design mentors. This has resulted in significantly more in-class instruction time to help their students better understand the research process as it applies to their artistic world. Finally, the more I've come to understand their creative process, the better able I am to anticipate their needs and acquire more relevant resources and help them become aware of helpful resources that they might not have known about previously.



Once a production is in full swing, time can move quickly, so you need to be able to respond to any information requests very promptly, which can sometimes be a bit stressful. Yet, I've found that this added stress is more than balanced by the goodwill I create, the increased engagement that results from the activities, and the personal fulfillment I feel being part of putting on an amazing show. I encourage all librarians who work with a Drama Department to explore dramaturgical outreach work with their productions and demonstrate how to apply research into artistic action.

### Creating Artists' Statements – by Andi Back, University of Kansas

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**I**N THE SUMMER OF 2018, a Professor in the Department of Visual Art approached the Fine Arts Librarian at the University of Kansas seeking resources to assist in updating their artist statement. After a successful face-to-face meeting to discuss how library resources could help, the faculty member realized this could also help students facing the daunting task of writing their first artist statement.

At the University of Kansas, the Department of Visual Art requires seniors to take a 3-credit hour capstone course, ART 540 Professional Activities Seminar. The objective of the course is to introduce students to practical strategies for pursuing further education and professional life after graduation. The course covers topics such as portfolio preparation, graduate school, artist residencies, marketing, web presence, social media, and networking strategies. Class activities involve lectures, reading assignments, workshops, and guest speakers. Class assignments are structured so that at the end of the semester students leave with a polished professional portfolio, the cornerstone of which is an artist statement.

An artist statement is a written description of one's work, methods, and inspiration provided to give the viewer an understanding as to the context of the work itself. Writing an artist statement is often a painstaking process for visual art students—especially for those whose academic career has focused on producing art and not words. Undergraduate visual art students gain experience writing about art by taking required art history courses through their college curriculum, but transferring this skill to writing about their own work can be daunting. One of the great challenges in completing this important aspect of being an artist is that at this point in their career they are still grappling with aspects of their practice, but must use written language to express the visual. To make the task more manageable, ART 540 scaffolds a number of writing assignments throughout the semester to result in a polished artist statement.

In collaboration, the professor and librarian designed an assignment, introduced during the second week of the course, in which ART 540 students are

given a variety of artist statements to analyze. They are to consider what is effective and not in each, looking for things such as language, flow, and clarity. The students break into small groups to compare their findings. This analysis prepares them for the next writing assignment: to visit a classmate's studio and write a paragraph about their peer's work. A copy of these are given to the Fine Arts Librarian to review prior to a workshop in the Art and Architecture Library the following week.

The library workshop allows a new space for the students to do something they have done their entire career at KU: critique. But instead of evaluating art, they are evaluating writing. All students read their paragraph about a classmate's work to the class, while showing visual examples of the work. The artist under critique offers a response and the entire class enters into a group discussion, including the librarian. The opportunity of hearing how their work is described in written language and discussed gives the students the opportunity to engage in the critical conversation they are eliciting through their art.

During these conversations the librarian introduces resources that assist all of the students in their writing and how to situate their own work among the larger art world and beyond. Examples of resources include: collections of artists' writings, writings about artists' work, guides on how to write about art, vocational guidance, trade journals, and books about particular artists or topics relevant to the work of the particular students in the course. By allowing the librarian to engage in these discussions, the students recognize librarians themselves as resources. Since 2018, the Fine Arts Librarian has been invited back each semester ART 540 has been offered. The successful engagement of the ART 540 professor and students has led to further liaison opportunities with faculty and students in the Department of Visual Art through face-to-face meetings, course collaborations, and library instruction.

### **The Art Library Coloring Book – by Megan Lotts, Rutgers University**

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**I**N THE TWENTY-FIRST CENTURY, a resurgence of coloring has swept the nation. Many authors are creating coloring books that speak to a wide range of audiences, and some libraries are hosting coloring events. Coloring books are traditionally known as a medium for relaxation or artistic expression, but they are also used for outreach, engagement, and education. The Art Library Coloring Book (ALCB) was created as a self-driven learning experience to engage with individuals who are scholars in the arts as well as patrons from the greater Rutgers-New Brunswick communities. But also, this project was created as a learning resource to bring new users to the Art Library. In addition, it provides an alternative way for a library liaison to connect with users who might not understand how an artist engages with a library when writing about or making art.

The cost to print 500 copies of the ALCB was \$260, with an additional cost of \$75 for 500 units of individually wrapped four-crayon packs, which were stickered with the Rutgers University Libraries Logo. The information found in the ALCB is similar to what a patron might learn in a 50-minute one-shot session, and in three weeks the initial 500 copies were distributed throughout the Rutgers campuses. Shortly following the initial distribution an additional run of 100 copies were given to librarians and educators around the world.

On October 3, 2016, the Art Library held a pop-up makerspace event to release the coloring book as well as to highlight unique and rare materials related to coloring, including an original copy of *Interaction of Color*, a quintessential text in the arts created by Joseph Albers in 1963, and *Naked Ladies, Naked Ladies, Naked Ladies*, a coloring book created by Lynda Barry, first printed in 1984. In conjunction with this event, the Rutgers Art Library Exhibition Spaces (RALES) hosted an exhibit of over 60 rare and unique coloring books from around the world. By highlighting these resources, the ALCB as well as coloring pages created by Tara Maharjan, Processing Archivist from Rutgers Special Collections & University Archives,<sup>18</sup> the Libraries encouraged viewers to think more about how rare and unique materials, the arts, and coloring can work together to educate patrons about important services and materials found in academic libraries. But perhaps most importantly, the ALCB expanded the Art Libraries community of users as well as provided a unique learning experience that was educational and fun.

The ALCB received nothing but positive feedback, likely because this was an unexpected moment of learning and engagement. But also, for students and faculty making art, this resource spoke to them because it was created in a “makers language” they could easily digest. Since this project the Rutgers Art Library continues to expand the idea of patron engagement and learning, including other making activities and services such as buttons, zines, and more.<sup>19</sup>

### Librarian Makes a Zine – by Jill Chisnell, Carnegie Mellon University

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**O**VER THE PAST FIVE YEARS, I have intentionally made play and creativity the cornerstones of my professional practice. As the liaison librarian to the School of Design and IDEATe (Integrative Design, Arts, and Technology network) at Carnegie Mellon University, and as a crafter and artist, I often use found objects and vintage ephemera in my work. As a co-founder of Handmade Arcade, Pittsburgh’s first indie craft fair, I have organized many make-and-take activities for community events. Harnessing the magical lure of the button-maker, I have conducted outreach pop-ups at our libraries, including Fair Use Week remix buttons using discarded magazines and homecoming week buttons and yearbook photos with googly eyes.

Even so, in all my playful practice, I had never considered using zines. Then, during ARLIS/NA 2019 in Salt Lake City, I toured the zine collection at the University of Utah where I met and fell in love with the Marriott Library Zine Cart, a mobile zine-making studio used for outreach and instruction.<sup>20</sup> While I had been aware of the zine scene, I was never particularly drawn to it. Suddenly, however, zines became my new must-share creative activity.



If you are new to them, a zine, short for magazine, is “a small circulation publication of original or appropriated texts and images.”<sup>21</sup> Simple and inexpensive to produce, zines have become a popular form of expression among underground or

alternative subcultures. Over the past two decades, libraries have recognized the important role zines play as unique cultural records, particularly from the voices of underrepresented groups. Many libraries preserve and promote zine culture by collecting zines and hosting workshops.

In fall 2019, rather than send a boring blanket departmental email to welcome the start of the new academic year, I created a zine for design faculty and instructors. *Date Due: The Library Zine* is “a little bit newsletter about the University Libraries and a whole lotta love letter to libraries.”<sup>22</sup> The collage-heavy design included illustrations and text from vintage children’s books, as well as borrower cards and stamps from books in our collection. The first issue featured a centerfold librarian mini-poster—a silly picture of me offering “Research Relief.”

The finished publication is a DIY artifact—one hundred percent made by me—everything from the content, layout, and folding to distribution. I personalized the envelopes and hand-delivered them to the school. Even before returning to my office, I received this response, “I gotta say it was such a delightful moment to open the envelope and flip through the zine. It was definitely the highlight of my day! It’s so beautifully crafted and with such care and attention to detail. I really have no words to describe it, all I can say is: thank you!”

I didn’t stop there. To encourage browsing and serendipity, I made two finding aid zines to supplement library instruction sessions. I received grant funding to furnish a zine cart at our libraries, which debuted in time for a HalloZine pop-up in October. I conducted workshops at our libraries in Pittsburgh and Doha, Qatar, as well as at the Qatar National Library. Faculty members who attended these workshops included zine assignments in their courses and invited me to speak to their classes. Not only was the experience of making *Date Due* the most fun I have had at work, it opened many doors on campus and in my career. Not a bad return on investment for just nine months of effort.

*Date Due* is the first “formal” zine I produced, but I have been using scissors and glue to tell stories since childhood. That said, the process was not as easy as I expected it to be. The promotional library content was straightforward: information about new books, upcoming workshops, and instructional services. The greatest challenge was finding and trusting my own voice so that original content was personal, entertaining, and quite frankly, did not sound like typical marketing materials. After about draft five, I relaxed my self-imposed deadline and accepted mistakes as artistic direction. The zine did not have to be perfect, only memorable. Besides, a zine is a lot more interesting than my business card.

Anyone can make a zine and you can make a zine about anything. Search online for instructions, tutorials, and examples. Download a free zine about how to make a zine.<sup>23</sup> Explore library zine collections. Gather some basic supplies (paper, scissors, markers, glue sticks). Next, watch a video to learn how to fold a zine.<sup>24</sup> Then write/draw content, apply ink stamps, or glue in other source materials (books,

magazines, stickers). Make one copy or a hundred copies. Just start (and maybe restart) and have fun. Like me, you will find that zines—as well as similar creative, playful activities—reduce library anxiety, increase awareness of library services, and draw librarians and their patrons into tighter knit communities.

### Embedded in Game Design – by Shelley Woods, Sheridan College

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**I’VE BEEN TOLD**, on numerous occasions, that I have a cool job. I’m the Liaison Librarian for Animation, Arts and Design at Sheridan College. I get this reaction after describing a Virtual Merchandising Arts field trip to NYC, a design conference in Chicago, Ubisoft Faculty Night, a talk by Disney, a researcher credit in the IMDB movie database, and building material, game and zine library collections among other events and projects.

As is routine for Liaison Librarians, I attended a 3rd year course to provide an overview of the research process and the library collection that supports the program, known by librarians as one-shot instruction. The workshops grew to include follow-up 1:1 consultations to review students’ research sources. While I was assisting Game Design students with research, I learned what I could about the industry by attending talks at the Montreal International Game Summit and EGLX Enthusiast Gaming. I made contacts at these events that led to future Coop placements for students.

My involvement with the program continued to grow. I presented at Program Orientation, one year I ran a Kahoot game, and another year I presented a Top 10 List of What the Library Can Do for You. Basically, I have touch points with students in the program prior to their acceptance, because we run a half day event for high school students, Program Orientation, Design Week, the 3rd year Special Topics in Applied Game Design course, 4th year Capstone and Deep Dive Thesis, and End of Year Industry Celebrations. Building on this strong base, and as staffing levels allowed, I started teaching 2 sections of the Special Topics in Applied Game Design research course, not as a one-shot, but as a professor. It was around this time that I purchased a personalized Sheridan Faculty Game Design hoodie from the students’ Game Design Society. While wearing my hoodie I’ve been approached by students at events and in the library with questions about getting into the program. In my teaching, I work very closely with the Lead Professor and with another Professor with game design experience. The diversity of experience and expertise among our small team creates a nice balance, and we support each other in our teaching.

Teaching too has led to increased involvement and presence for me in the program. I attend Game Design faculty planning and end of term post-mortem meetings. At one meeting, when faculty were discussing sound, I was able to

highlight a sound collection offered through the library. With the help of the program coordinator, the technologists added a short cut to the collection and a note about permitted use to every computer in all the Game Design labs on campus. In other meetings, I have been able to describe the collection of games purchased by the library and accessible in the programs' Game Study room and library. I am a part of the Coop team for applied research projects with industry, attending meetings and providing research support for students designing different video games about UN peacekeeping, Canadian Special Forces, police services, farming, math education, COVID-19 visualization, and health and robots as well as other tech for seniors. As a librarian it is gratifying to support research for more than just research essays. The lead professor and I are co-authoring a chapter for an ACRL book about alternatives to the research essay. Our chapter presents a case study and context for how video game-related design work can be used as an alternative form of thesis delivery.

Being part of the Game Design program allows me to offer more relevant academic supports to students and this makes my work with Game Design especially interesting and motivating. The way that I approach program level support is by:

- Learning about their industry and academic practices including attending various design activities and industry seminars with guest speakers
- Knowing their research needs
- Building relationships built on trust and respect
- Having something relevant to contribute

### **Liaison Engagement through Art and Museum Visits – by Jenna Dufour, University of California, Irvine**

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**A**S AN EARLY CAREER ART LIBRARIAN, liaison work has resulted in some of the most rewarding moments of my professional life. But as many of us have experienced, successful liaison work can prove difficult and tiring without effective relationship building. The key ingredient for me has been targeting my energy and time with open-minded faculty who are eager to partner with the common goal of student engagement and success. With this in mind, I want to thank my wonderful colleague and an incredible art scholar, curator, and teacher, Professor Bridget R Cooks.

As a long-time library advocate, Bridget often invites me to speak to her students about library research, especially when it comes to researching works of art and artists that are contemporary and emerging, since this often presents challenges for students to find information.<sup>25</sup> For this particular course, students explored depictions of and by African American women in contemporary visual art.<sup>26</sup> Before coming into the library for their workshop, Bridget arranged for a weekend field trip so that students could encounter some of the artworks being discussed in class. This

invitation was kindly extended to me. The overall benefits to participating in this field trip are discussed below.

- 1) Professional Development & Personal Wellness: My undergraduate degree in art history did not offer courses focused on African American women artists and so this field trip provided an experiential learning opportunity not just for the students, but for me as well. It was much more meaningful than just reading articles about the artists as part of my workshop preparation. I am also a Canadian newly moved to Southern California for this position and so this trip was a wonderful way to enjoy some of LA's museums and galleries with others.
- 2) Strengthening Existing Relationships & Establishing Trust: If you're new to your role, it's important in your early days to just show up. During my first month at UC Irvine, Bridget hosted a weekend talk on some research she was working on. I think she was surprised to see the brand-new librarian appear at her talk on that drizzly and grey Saturday morning, but I also believe it was an entry point into a positive partnership that made the museum trip more fruitful overall. While it's impossible to attend everything, these small efforts go a long way to demonstrate how we, as librarians, are invested in our faculty's research and success as well as their student's learning and growth.
- 3) Informal Student Engagement: Having the opportunity to chat with students informally throughout the day was a completely different experience. These conversations gave me a sense of their own experiences and interests as I got to know several of them. These are the kinds of conversations we try to have while our classrooms fill up before we start our class, but ultimately, one-shot instruction just does not give time for. I also surreptitiously took a few artsy photos during the day and embedded some into the Google Site I created for them which resulted in a few giggles when I gave my presentation a few days later.<sup>27</sup> This informal engagement also helped shift some of the power dynamics that result in a traditional workshop setting. Since some of the students got to know me outside of the formal classroom/library environment first, I wasn't just a 'Professional Librarian With Answers' but a lifelong learner, new to these artists as well, and generally just a friendly and approachable human. I believe this field trip resulted in more active conversation and class participation, which can be a challenge in undergraduate classes.
- 4) Formal Student Engagement: While it was fun to chat with students informally, I also enjoyed engaging with students in the more formal setting of an art critique. Two students were closely engaged with one of Julie Mehretu's earlier works, *Apropos* (1998). Together, we discussed how in awe we were with her evolving transition from her earlier work of simple delicate

lines suggestive of geographical maps to the mesmerizing large-scale works of curated chaos through various textures and colors, and even its playful effects. Conversations about their observations of art are not usually folded into library instruction. Being in front of the artwork with the students, rather than a digital version of it made it feel particularly special.

- 5) Collections: One unexpected benefit was the serendipitous nature of discovering material for the library's collection. Artist Lezley Saar had created a limited set of zines for her opening night of *A Conjuring of Conjurers* at the Walter Maciel Gallery, and I was able to keep one of the remaining copies for our zine collection in Special Collections & Archives at UC Irvine Libraries.

### Exhibiting Student Artwork in the Fine Arts Library – by Courtney Hunt, The Ohio State University

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**A**S THE ART & DESIGN LIBRARIAN at The Ohio State University Libraries, my job is to liaise with four departments: Art, Design, History of Art, and Arts Administration, Education, & Policy (AAEP). The needs of each are diverse, and as is the case in many academic liaison positions, tied heavily to the research interests and work of the graduate students and faculty members. These departments, however, also have robust undergraduate programs and priorities. Tying these communities together to form interesting, relevant, and discussion provoking programs in the Fine Arts Library is one of my favorite parts of my job.

The Fine Arts Library at The Ohio State University is a separate branch library located in the lower level of the Wexner Center for the Arts. Working there means that I am physically distant from the other subject liaisons, but also that I have quite a bit of autonomy in creating programming. Because we are a Fine Arts Library, and many in my liaison areas are studio artists rather than writers though sometimes both, it makes sense that we would try to show student work when possible. When I arrived in my position in January 2019, there was no formalized program or process for showing student work, and there had been no dedicated librarian liaising to these departments for approximately four years. Outreach and engagement were the main priorities for my first year at OSU and still are. With this in mind, I decided to start showing student artwork in the library in the Fall of 2019. We began with one student from the Department of Design, who brought together mathematics, Muslim ornamental design, and theories of biophilic interior design to create an impressive installation covering two bays of empty shelves at the front of the library. This was a great start to exhibitions in the Fine Arts Library. For the following spring, however, I hoped that we could show work from multiple artists.

In spring 2020, I organized a juried exhibition of student artwork by two graduate students as well as one undergraduate from the Art department.<sup>28</sup> *Otro*

*Vejiante* by Caryl Gonzalez is a collection of photographs by an undergraduate student in Fine Arts in which the Puerto Rican Vejiante mask is worn by an otherwise nude figure, the artist's comment on her own Puerto Rican heritage and assigned otherness as a person of color growing up in Ohio, separated both from her native culture and also set outside the dominant culture of the United States. *Symbolic Activities* by Mona Gazala is a photographic series created by a graduate student and focused on sites of indigenous mounds in Ohio. The artist, of Palestinian lineage, connected her identity to that of the erased and violently dispersed Native Americans in Ohio. Lastly, *Memo for Research* by Lydia Smith is three hand dyed and sewn textile pieces hung from the ceiling at the back of the library. These works are a record of the (white) artist's attempt to learn about indigenous and erased sites around Columbus, Ohio, marking her own growth in knowledge and creating permanence through abstracted maps.

Together, we created a program of artists talks, as well as a presentation by invited speaker Marti Chaatsmith, the Associate Director of the Newark Earthworks Center, on the indigenous earthworks, created by the Hopewell people, in Ohio.<sup>29</sup> The program was well attended with members across the departments and campus. However, the biggest takeaway was the opportunity for attendees to come together to discuss creative works that thoughtfully addressed issues of identity, displacement, and cultural heritage. Rather than a static lecture behind a podium on the works and their contexts, the artists presented within the library, in front of their works. Attendees were able to walk around and experience the artwork while they listened to each artist, before settling in for the presentation on Ohio's indigenous earthworks. The program aimed to engage multiple departments and succeeded by providing an interdisciplinary forum within the Fine Arts Library.

This event was completely driven by the content and the quality of the works by the students involved. I facilitated the jury/acceptance of proposals and set up several meetings with the artists to discuss installation and event planning, but it was otherwise student driven. Reflecting on the exhibition and corresponding event, there are some steps that were crucial:

1. Think outside the gallery box. Thinking through which artwork proposals would show well in a non-traditional space such as a library was essential. Once the artists' work was chosen, meeting with them several times helped us talk through options for showing the work. Utilizing empty shelves and even the ceiling, we were able to collaboratively come up with creative solutions that added to the overall visual appeal of the work. My role here was to guide.
2. Set up meetings regularly to discuss the aims of the artists and their work and let that drive any corresponding programming. Working with the students to drive the accompanying program allowed their voices to be heard and for them to feel some sense of ownership over the final event.

3. Allow the artists to speak for themselves. The students gave their artist talks before our guest speaker, who then provided historical context for some of the foci of the works. This allowed for a deeper discussion at the end of the program.
4. Put together an event that would allow the artists to give context to their work, but also expand on the larger history of what concerned much of the work - In this case, indigenous artwork. Bringing in an expert on the Ohio earthworks gave the program interdisciplinary appeal. This in turn allowed for an in-depth discussion of both creative responses to indigenous sites in Ohio, but also on appropriation, identity and displacement in our contemporary world.
5. Make room for dialogue. Following all talks, the artists and Marti informally answered questions from the audience and talked with each other as well. Marti expressed that she was pleased that interest in the earthworks had spawned creative responses. Marti noted that the earthworks naturally bring in archaeological and historical interpretations, but that this visual work takes that scholarship in a different direction, one tying personal responses to visual manifestation. This is important, especially for indigenous sites, because often historical analysis is quite dry and removed from the intended purpose of the artwork. It moved her that these artists evoked a more emotional perspective, increasing empathy toward the sites.

### **Building Together: A Dedicated Space for Student Art Exhibits – by Courtenay McLeland & Tom Caswell, University of North Florida**

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**T**HE THOMAS G. CARPENTER LIBRARY at the University of North Florida is one of the most heavily used spaces on campus, with over 800,000 visits a year. The library has a vibrant and diverse staff of 43 full-time faculty and staff who engage with the university's five academic colleges. Open an average of 119 hours per week in close physical proximity to both the campus' main art gallery and the Fine Arts Center, the library liaisons to the Department of Art, Art History, and Design recognized early on how well-positioned the library was to provide an opportunity for art students that did not previously exist.

The library's liaison program guarantees that every library faculty member is assigned in a "co-liaison" arrangement, one from technical services and one from public services, to an academic department. Co-liaisons work together to provide an array of technical, access, instruction, outreach, and research services to teaching and research faculty across campus. Liaisons also communicate regularly with departmental representatives through email, listservs, handouts, phone calls, or in-person at department meetings. Sometimes communication happens informally at

faculty association luncheons or campus events like art exhibit openings. The library co-liaisons to the art department often attend exhibition openings in order to stay in touch with the faculty and students they serve.

Although student artwork had been displayed in the library previously through the efforts of the library exhibits committee, there had been a strong desire by the art liaisons and others to establish a more permanent and dedicated area for the exhibition of artwork by students. On the busy second floor, the library building already had a small but well-suited space for the display of artwork. The space has an angled wall with a built-in ledge, ideal for the display three-dimensional pieces or associated exhibit information. The possibility of a dedicated space was discussed during an “Art in the Library Project” that brought many works by established local artists into the library’s permanent collection for display throughout the building. The prospect was again discussed as a part of a major library commons renovation project. In both cases, the funds and timing did not allow for the vision to be realized. Finally, in 2016, a generous donor and distinguished member of the Dean’s Leadership Council who had a keen interest in art made the possibility of this space become reality.

The co-liaisons met with one of their art department faculty, who was also the Director of Campus Galleries, members of the library’s administration, and the donor to plan for and implement this much-needed space with the idea that it would not only serve as an area for exhibitions, but also provide valuable real-world experiences for students in aspects of gallery management and curatorial practice. In consultation with the gallery director, the implementation team selected the type of lighting system to be used. Although options for a gallery hanging system were explored, it was decided that patching and painting the wall between shows would be sufficient. The gallerist and his students were prepared to manage that aspect of the space and a Memorandum of Understanding (MOU) between the library and the Department of Art, Art History, and Design clarified responsibilities for maintenance of the space. The upper half of the wall was painted in brighter shade of white paint already in use in other campus galleries. Vinyl signage recognizing the donors was applied to the lower half of the wall, just beneath the ledge: Cynthia & Walter R. Graham, Jr., M.D. Student Art Gallery.

When the space was unveiled in the summer of 2017, it was the only campus gallery dedicated solely to the display of work by students and remains so today. In the three years since its opening, the Graham Student Art Gallery has featured exhibits of two-dimensional and three-dimensional artwork including prints, ceramics, and sculpture. There are generally three exhibits per year. The Director of Campus Galleries along with other volunteer faculty members and students enrolled in Department of Art, Art History, and Design courses take care of all curation, installation, and deinstallation. When these art and design students graduate, they possess practical knowledge and skills that they then can take to the job market. By

working closely and engaging regularly with teaching faculty, the art co-liaisons played a key role in bringing a long-desired idea to fruition.

### **Fragments from the Library of Babel: A Student Mural Collaboration – by Jenna Rinalducci, University of North Carolina at Charlotte**

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**W**HAT STARTED AS A CONVERSATION about bringing more art into the library developed into a valuable collaboration with faculty and students from the Department of Art and Art History. As the new arts and architecture librarian, I reached out to faculty members interested in displaying student artwork. One of the faculty members was Maja Godlewska, a painting professor who responded immediately, and suggested a large-scale mural that would be well suited for her class the following semester. The mural *Fragments from the Library of Babel*, now on display in the Hight Architecture Library at UNC Charlotte, was the direct result of that discussion.<sup>30</sup> This article outlines how the project developed, how it influenced learning by creating an inviting and inspiring space.

During my initial meeting with Professor Godlewska, she suggested using PVC board instead of painting directly on the two high walls, to allow for possible future changes. She brought in Professor Erik Waterkotte, who teaches print media and mixed media. As a result, this art-based research project engaged two classes to create the library mural. These intermediate-level studios explore conceptual problems using color drawing media, painting, collage, and lithographic printmaking. With the goal of creating a cohesive art piece, each class was assigned a wall to decorate while working in tandem. As the project progressed, collaboration increased. Students shared their knowledge about their art practices, and their collaboration led to the classes working together on both walls.

Class readings and examples encouraged discussions and informed the students' work. Two notable readings included *The Poetics of Space* by Gaston Bachelard and *The Library of Babel* by Jorge Luis Borges, which inspired the mural's title.<sup>31</sup> Students discussed how the library functioned as a system, which led them to consider other systems and how they operate. They considered naturally existing systems like those in the human body and manufactured systems such as roads and maps. The latter were especially important to them since they were designing a space in the School of Architecture. Ultimately, they wanted the imagery and colors to both inspire visitors using the space and to provide an area of quiet reflection. The students were mindful of the library's physical and functional spaces. As such, they combined the abstract with the representational, as seen with leaves and maps versus colored shapes and painterly brushstrokes.

From the beginning, communication was critical to our success. I coordinated meetings with the art faculty, the library dean, and the business officer to discuss the proposal, including class readings and materials needed. Due to this open communication, we secured funding from the Library and the College of Arts and Architecture. Maintaining this communication was also key to ongoing success when needs concerning materials and installation changed.

During the semester, we documented progress through photographs, videos, and emails. Students and faculty tracked their scholarship as they tested different techniques and materials and worked through different thematic concepts. In addition, I visited the classes along with the Associate Dean of Public Services and recorded part of the discussion. We also recorded the student artist panel to celebrate the final installation. The library website now features this documentation using the Omeka platform. I also archived background information about the project in the institutional repository.

Ultimately, the final project unified the scholarship of both fine arts and architecture students in their shared college. It also provided students with real-world applications of their scholarship, with the library acting as client and the student as provider. During the artist panel, students said having space requirements, a budget, and client input helped prepare them for their careers as artists. In turn, librarians were fully immersed in the research and teaching of the students.

Based on the success of this project, the same professors reached out in January 2020 with the opportunity to create another mural for the main library. We discussed various locations for the mural, including the stairwells. A primary text for these classes was the novel *The City & the City* by China Miéville, which focuses on how space and environment are communicated through language, signs, and colors.<sup>32</sup> Unfortunately, campus closure during the pandemic prevented the project from being completed as planned. We are looking forward to continuing with this mural next year, as these projects provide the opportunity to highlight the research and teaching of the College of Arts and Architecture. The student murals reflect the intersection of design and intellectual curiosity, while providing students real-world lessons in collaboration and project execution.

### The Liaison Librarian as Artist – Sha Towers, Baylor University

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**I**F YOU ARE A LIAISON LIBRARIAN WITH BACKGROUND in arts disciplines or who happen to be a practicing artist, this may open doors for deeper levels of involvement with your constituents than just that of your librarian role. I've known many musician librarians who have participated alongside music faculty members and students in music ensembles. While this might feel like an extracurricular activity rather than a librarian activity, practicing your art alongside

other artists is not only rewarding and enriching for the librarian, but lays the groundwork for deep and meaningful connections and conveys your interest and support for the things that matter to your constituents.

As a practicing musician, I direct a choir not connected to the university, but one in which university music students sing. In course instruction sessions where I'm introducing a medieval music manuscript collection held by the library to an undergraduate music history course, there are often students who sing in my choir creating added layers of positive connection as well as signaling my connection as a librarian to the discipline-specific course content.

Finding my voice as a visual artist came as a result of my involvement with studio art courses. While I had no formal training as a visual artist, I have created visual art throughout my life. Being embedded in studio art courses with encouraging art professors, afforded me opportunities to further development specific skill sets and find my voice. Inspired by these courses and my work curating an artist's book collection for the library, I began creating my own artists books, which have been selected for national and international juried exhibitions as well as for library special collections across the United States. These experiences not only gave me personal confidence as an artist, but recognition from others in the field. These experiences have created other inroads to students and faculty and have resulted in invitations as a guest instructor in studio arts courses as a practicing artist.

## Chapter 9 – Stories of Engagement in the Professional Disciplines

Inhabiting a Professional World – by Sarah Nicholas, Cardiff University

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FROM 2006 TO 2019 I WAS LIBRARIAN to the Welsh School of Architecture at Cardiff University, UK. I worked to develop the collection and an information literacy program for the school, but after a year in post I felt something was lacking.

To better integrate into the school and understand and meet its needs, I decided to immerse myself in the discipline and the school's pedagogic culture by attending all non-technical module lectures over a number of years. I wanted the impetus for my approach to engagement to come from within the discipline, rather than the discipline being the context in which I operated. I didn't want to be the information professional didactically imposing her notion of what was best for the school. This paradigm shift in my approach to liaison work was, I felt, essential.

Formalizing lecture attendance in my appraisal documentation was a challenge, taking a few years, as the library service considered it an indulgence until I adjusted my working hours to attend in my personal time. However, lecture attendance immediately enriched my engagement. I discovered the school relied on hourly paid external lecturers, who recommended reading material without consideration for library holdings. I reached out to external practitioners to remedy this, eventually offering them library membership and instruction. Lecture attendance also helped me understand and address odd fluctuations in student demands for texts. And I grew certain that genuine information needs were informing my collection management decisions.

The focus in architectural education is on the design studio, where the design project is framed then progressed through experience and peer and tutor critique. Learning is sensorial, experiential, social and critical. By attending lectures, I appreciated this approach reverberating through the curriculum, and this impacted on my own teaching. I experimented with performance-based learning techniques. I built peer feedback into my activities. I reproduced the informality and the sensorial elements in the teaching I witnessed with quizzes and games, such as having students evaluate books through touch and smell. My materials became more image-heavy and my teaching kinetic; for example I danced an explanation of a classification scheme specific to the world of construction. I covered topics from visual literacy to architectural critique. In my marking for an assessed critical bibliography, which included images, I confidently commented on students' choices of drawn architectural plans, because I had acquired the language to express this. The paradigm shift was complete the day I gave no thought to which databases to show



students and instead focused on which buildings to discuss and how this would make students better architects.

I ceased negotiating with the school to shoehorn information literacy into the curriculum. Instead I identified architectural projects, design charrettes and written assignments, and planned often bite-sized teaching around these, before approaching academics. This led to my teaching being integrated into an undergraduate architectural history module, where I delivered five hours of lectures, plus workshops and a formative assessment. Eventually, I embedded highly discipline-specific information literacy teaching across all of seven years of architectural training and across every taught postgraduate program. I firmly believe my overt interest in the discipline was responsible for the level of mutual engagement that made this possible. My personal embeddedness led to my subject embeddedness, if you will.

In engaging with architecture as a discipline, I increased my visibility amongst students, who then became more willing to make purchase recommendations. I also improved my relationships with academics, who invited my comments on the content and teaching style of their modules and increasingly entrusted me with high-level research enquiries. I began to feel more confident participating in the architectural community. I ran drawing competitions for the students, I helped students build a Japanese tea house and I attended architectural research seminars, conferences and training alongside practicing architects. I signaled enough of an interest in architecture that I was invited to accompany the first-year undergraduates on a week-long study visit overseas. This was an excellent opportunity to further engage with students, to witness how they were taught, how they learned and what motivated their architectural interest, and it gave me a better sense of their lived experience.

By the end of my tenure as librarian to the Welsh School of Architecture, I inhabited their world and shared a passion for their discipline, and by doing so, created a synergy between library and school. That synergy defined my approach to liaison work.

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### **Becoming the Bloomberg Expert – by Afra Bolefski, University of Manitoba**

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**A**S THE SOLO BUSINESS LIBRARIAN at the largest post-secondary institution in the province of Manitoba, Canada, I support the ever-growing Asper School of Business. This University of Manitoba business school is comprised of five departments, including Accounting and Finance, Actuarial, Business Administration, Marketing, and Supply Chain Management; graduate professional programs such as MBA and Master of Finance; and several affiliated centers for business development and research. With an FTE of more than 1,550 students and undergraduate enrollment figures slated to increase by 20% in September 2020, I do my utmost to manage key user services, namely, reference and research support, instruction, and collections development. However, these services were not as robust as they are today. Upon my arrival in April 2015, there was very little in the way of research and instructional support for business faculty. Over the next year, I was able to create a demand for these library services, even taking on the lead role of incorporating the Bloomberg Terminal (Bloomberg) into finance course curricula. In this story, I would like to share my liaison experience of how I was able to get a foothold into the Finance department by taking on the unique role of resident Bloomberg expert.

Since my appointment at the University of Manitoba, I have sought out opportunities to engage with faculty, students, and administrators at the business school in the hopes of expanding services to meet their needs. Fortunately for me, I

am located in the business library that is housed in the same building as the business school and thus affords me the luxury of regularly communicating with faculty and administrators in informal settings. For instance, it is not uncommon for me to run into faculty and administrators in the staff lounge and discuss their research goals, new courses/programs, and get insight on ways I could support them. I also attend school events and use such occasions to promote new online resources faculty could use in their research or customized library instruction that could improve the quality of student assignments. My continuous goal in that first year and afterwards was to promote myself and my services.

My efforts quickly paid off when I was approached by the business school's then Associate Dean of Research a few months later to take on an exciting new role. Due to my previous knowledge of the financial data resource, Bloomberg, the associate dean was hoping I could persuade the business school faculty to see the benefits of its use for their own instructional and research needs. To clarify, Bloomberg is a financial data tool comprised of thousands of commands and functions and thus would be quite challenging to master, let alone convince non-finance faculty on its benefits. However, I was up to the challenge and was sent by the school to New York City in June for an intensive two-day symposium geared towards finance faculty. There I learned practical ways this tool could be applied in various business disciplines. Upon my return I was then tasked with implementing a strategy to draw faculty to using the tool. My first attempt was to capture the interest of faculty by promoting the tool as broadly as possible while also targeting specific departments I knew would be more receptive, such as Finance and Accounting. Once my new role was announced at a faculty council meeting, I quickly used this momentum to send out email invitations to Bloomberg introductory information sessions over the fall. I also found a champion in the finance department who could endorse the tool to finance and accounting faculty, presented at a business research seminar showcasing the resource's interdisciplinary strengths, and invited accounting and finance faculty to hands-on training events. Although there was initial interest and participation outside of finance, namely through in-person workshop attendance, I sought true success by leveraging the release of a new Bloomberg educational course, Bloomberg Market Concepts (BMC). I thought this approach would be the easiest way of implementing Bloomberg into finance course curricula. With support from the associate dean, I was successful in convincing a few faculty members to incorporate this module into their 2016 winter finance courses for bonus marks. After a successful pilot run, the completion of the BMC is now a key requirement for the MBA and Master of Finance programs and is mandatory in core finance courses, thereby cementing my position as resident Bloomberg expert and strengthening my liaison role at the business school.

## Engaging Education Students in Tutoring and Service-Learning – by Michelle Shea, Texas A&M University – Central Texas

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**I**N MY JOB AS THE EDUCATION LIBRARIAN, I fulfill regular liaison duties by helping professors with assignment planning, conducting individualized research meetings, and facilitating the use of our children's collection. Beyond these roles, I also manage key learning opportunities for students who want practical experience. Specifically, education majors can become mentors for our free community programs, which include tutoring during the school year, a reading enrichment camp for the lower grades, and a STEM camp for students approaching middle school. While a primary benefit of this endeavor is local outreach, the library's true goal is to promote work-study and volunteer positions related to instruction. Education students can refine their teaching techniques in a safe, small-group environment, without needing to worry about logistics.

Every Fall and Spring semester, I work with the Career and Professional Development Office to get work-study tutor jobs posted. We have approval to hire up to four tutors at once, based on financial aid allowances. Typically, we have the most applicants in the months between August and October, so that is our prime window for interviewing. In the past, I have hired education majors, at the undergraduate and graduate level, as well as students in core subject disciplines. The only firm criteria are that potential workers must be adaptable, have a clean background check, and are willing to work evening hours. An ideal tutor is motivated to work with young learners and is interested in building their leadership skills.

Once students have been hired, they must complete system-mandated trainings, including one on child protection, to ensure the well-being of our participants. Afterward, I explain our classroom procedures, finalize work times based on their class scheduling, and show them how to request hands-on items from our Education Resource Center (ERC). We have a collection of more than 140 reading and math materials that our tutors can check-out on a library account for youth programs. The tutors are similarly encouraged to utilize our children's book collection, which is open to the community and includes about 1000 titles for elementary-aged visitors.

Since our tutoring program runs from 5-7 pm on four different days, I let the tutors know they can contact me during those hours for assistance or advice. Before my evening reference shift on Mondays, I also check in to make sure everyone has necessary resources, including student sign-in logs, dry erase markers, and handouts. To keep tutors happy and engaged, we cap enrollment to ensure small group sizes, which allows for better service. At the end of the semester, we survey our parents about their satisfaction, show the tutors what positive comments were shared, and re-evaluate our student roster to accommodate waitlisted children. Our tutors do a

wonderful job, so we often have families that carry over their enrollment to span the entire academic year.

For our summer programming last year, I reached out to the education department in early Spring to discuss course scheduling and availability. No definite timetables had been set by that point, but I did get a meeting with the education dean and a few professors to share information about our camps. Later in the semester, I contacted the department chair and worked with him to identify two instructors who were willing to collaborate with the library. After looking at the course rotation schedule, we recruited service-learning volunteers from their reading and instructional design classes on alternating days. I worked with HR to get background checks and training links sent to all participants and then submitted proof of those completed documents to the Student Engagement Office.

Primarily, the graduate students instructed small guided-reading groups with the support of assigned camp counselors. They selected leveled books from our ERC, did daily activities, and wrote reports about the experience for their classes. We intentionally scheduled these sessions for the last hour of camp, so that the children could enjoy personalized interaction after other reading activities. A collection of those same university students also helped monitor STEM camp stations for our rising 5th-6th graders, who were very independent compared to their younger peers. By working with children from many age groups, our education majors broadened their understanding of developmental differences and gained confidence in their teaching ability. The library is pleased to provide liaison services that allow for applied learning, alongside our more conventional research help.

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### **Predatory Journal Continuing Education Credit – by Michael Saar, Lamar University**

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**I**N APRIL OF 2019 I PARTNERED with several faculty in our university's nursing department to present on identifying predatory journals. Predatory journals are publications that seek to exploit the scholarly publishing model by appearing as legitimate journals typically to scam unsuspecting scholars out of their money. This is a serious issue as it delegitimizes legitimate research and can threaten the careers of scholars who fall for the scam. The presentation lasted a mere hour although the direct preparation occurred over several months. Yet the genesis of this project was the result of several years of relationship building that required patience and capitalizing on opportunities.

Lamar University is a mid-sized research institution with approximately 15,000 students and a small information literacy faculty (three librarians). This small size can present a challenge for outreach efforts as instructors are typically pressed for time between instruction and other duties. While certain departments had a long history of information literacy programming, others, such as nursing, did not. It

wasn't until establishing a personal relationship with several of the department's faculty that I was able to make some headway that would eventually lead to this project.

Through encounters at university events or serving on committees together, I quickly established a rapport with several faculty in the department. In these discussions I learned that while there was interest from the department, their faculty were equally as busy as ours. Since they were unfamiliar with our services, it is understandable that they were initially hesitant to give up precious time in their classrooms. After several individual encounters, I was invited to present on one of our research tools at a departmental meeting. This became a bi-monthly occurrence during which I would show relevant resources and answer any questions the faculty may have had. At these meetings I would always mention our instruction services.

It wasn't long after these appearances that I was asked to conduct instruction sessions for the undergraduate research methods course. Through interactions with this class over several semesters, it became apparent to the professor and me that students struggled to identify scholarly research outside the safe confines of a subscription database. I had just completed a pilot course on evaluating information that included a section on evaluating scholarly research, and I mentioned in passing how the problem is compounded by the existence of predatory journals. The professor was unaware of this issue and we agreed it might be a good topic for an upcoming faculty meeting. Not long after this exchange I was asked if I would be willing to do a formal presentation on this topic to a broader audience. Given the benefit to both faculty and nurse practitioners the department wanted to offer this as a continuing education unit (CEU) that allows participants to maintain their professional certification over time.

A small committee was formed of three nursing faculty and me. In our initial discussions, faculty suggested that for many attendees, the scholarly publishing model is not something that is often considered. It was decided our presentation would include an overview of the nature and benefits of scholarly publishing with a specific focus on evidence-based practice in nursing. Given the anticipated mix of nursing faculty and nurse practitioners, and their different relationships to scholarly research, we agreed to focus on two main issues pertaining to predatory journals: how scholars fall prey to them and how to identify them in open search engines. As our discussions progressed, I noticed a subtle, if not, unintentional juxtaposition forming between anything in a database being good and anything outside of one being bad. I mentioned that there is a wealth of quality open access journals that are excellent sources of information, and the committee agreed the presentation should include a discussion on the open access movement and its function within this schema.

The final step was developing an activity to assess learning. This presented some challenges as the presentation venue did not provide computer terminals and

we couldn't rely on everyone having access to a smart device. With these concerns in mind, we decided to have participants pair up, compare two different journals that we provided and identify one as predatory. After several minutes, we worked through the evaluation together.

Overall, the event was a great success. Both nursing faculty and nurse practitioners responded positively in evaluation forms. The faculty I worked with also felt it was successful and we are planning on offering some iteration of this program again in the future.

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### **Embedded in the Life of a Medical School – by Marisol Hernandez, CUNY School of Medicine**

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**T**HE CUNY SCHOOL OF MEDICINE (CSOM) resides on the picturesque campus of the City College of New York (CCNY). Officially opening its doors in 2016 as a medical school, it provides a significant mission of providing access to medical education to a diverse body of students from disadvantaged communities. Through a demanding curriculum, students are exposed to a variety of clinical settings and receive a plethora of opportunities for professional development. As a result of CSOM's mission, the expectation is that students graduating from this B.S./M.D. program will serve as physicians in underserving communities, where they will aspire to have an impact in addressing healthcare disparities.

My role as Associate Professor-Medical Librarian to CSOM and its mission and vision is to engage, collaborate and support the medical students, faculty and staff with matters relative to medical education, professional development and social justice. The medical library is a digital space providing an array of online resources to support the curriculum. While there isn't a physical library, my engagement with the user community occurs in my office, classroom settings, committee meetings, special events, or via Zoom (exclusively via Zoom in the Covid-19 era). I also have a presence on two medical school committees: Basic Science Sub-Committee and the Curriculum Committee. My contributions to these groups are to conduct searches and provide papers that are supportive of committee endeavors. Additionally, I recently participated in a working group on developing best practices to measure and assess professionalism throughout the B.S./MD curriculum.

My specific work with the medical students involves training and consultation on literature searching skills, product navigation, systematic review methodology, and scholarly communication. Additionally, I provide library orientation sessions for students, faculty and staff. Moreover, I facilitate problem-based learning (PBL) sessions, a curriculum requirement for self-learning. During the PBL, I have the opportunity to engage and oversee students working in teams as

they collaborate on patient case scenarios to come up with a diagnosis. It is expected that the students present their case via both a basic science and clinical science lens.

Additional commitments to library service in my current role include online reference, content development, product training, marketing and outreach. Reference inquiries are addressed via email exchange with occasional consultation via Zoom. Developing the collection involves working with the faculty to acquire required materials for their courses. I also receive some funding from the City College Libraries to acquire additional titles. This year my goal is to increase titles on diversity and inclusion in medicine.

Regarding product training and marketing and outreach, I have combined the three by providing bi-monthly brown bag library lunch and learn sessions, to which students, faculty and staff are invited to attend. Topics featured have included navigating the medical library site, conducting systematic reviews, and platform demonstrations provided by vendor representatives.

Further user engagements involve the clinical faculty of our clerkship sites. Most of our medical students complete their rotations at St. Barnabas Hospital/SBH Health System, a non-profit teaching hospital located in the Bronx. Along with the librarian at SBH, I also provide reference services, literature searching and library orientation to their residents and attendings. Recently, I have partnered with some of our medical students and SBH Clinical staff to provide weekly literature alerts from PubMed and Scopus on COVID-19. A select group of our CSOM students write up the literature analyses, which I then send to select members of the clinical faculty at SBH to support their work as they continue to treat patients with coronavirus. These literature alerts will also support future publications on how an inner-city hospital in a poorer district responded to the challenges of COVID-19.

Along with managing the day-to-day operations of an online medical library, my role as a medical librarian in academic medicine also commands that I meet the tenure track requirements of teaching, commitment to the library profession, and scholarship. Fortunately, ample opportunity and release time to work on these professional activities is afforded.

Looking ahead, I will be presenting a library orientation to our incoming medical students, who will embark on a 7-year journey. I will also have the opportunity to work with them when I present a two-part information literacy session via a LibGuide to support the required freshman course *Narrative Medicine*, an introduction to compassionate care and professional reflection.

## Liaisons Connecting to Community Telehealth Practitioners – by Terry Henner, University of Nevada, Reno

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**OUTREACH IS INTEGRAL TO MEDICAL** library service. Librarians have long played an active role in patient care by working collaboratively within clinical and educational settings to provide information that supports best practices. One foundational aspect of health outreach is the establishment of liaison roles that create linkages between librarians and those practitioners whose work takes place outside of traditional academic settings. This brief case study outlines how an academic health sciences library established a liaison service role to support a telehealth/telementoring outreach program known as Project ECHO Nevada.

Rural and underserved populations suffer from inequality of healthcare in the treatment of chronic and complex diseases due to a shortage of local clinicians with specialty expertise. Project Echo, first initiated by faculty at the University of New Mexico, is an innovative clinical education model that employs videoconferencing technology in a hub and spoke format to increase access to specialty care in rural areas. The program allows medical subject experts at academic centers to mentor primary care providers in remote, underserved communities in order to raise local standards of care and reduce the need for travel by patients to urban centers. An iteration of this program, Project ECHO Nevada,<sup>33</sup> was developed to present a diverse series of weekly videoconference clinics distributed to multiple spoke locations at rural hospital, clinics, and mental health facilities. An interdisciplinary team of healthcare specialists delivers didactic presentations on complex patient care issues that are then followed by interactive sessions between specialists and rural generalists. During question and answer periods, participants present patient care cases to the group for discussion and recommendations. This educational exchange helps participants acquire new knowledge and increase self-efficacy to manage complex health conditions that they might otherwise be unable to treat.

A liaison role supporting Project Echo Nevada telehealth programs got its start when a librarian was invited to serve on an inter-professional team to help plan the development of a web-based resource clearinghouse. As the project gained momentum, the liaison's role evolved accordingly, focusing on four main areas. The first was to oversee content enrichment of the website clearinghouse and to improve user access and navigation. This included conducting user needs assessments, identifying relevant health information resources, and indexing and annotating archived materials. In a secondary role, the liaison served as an embedded facilitator in video clinic presentations, participating through remote video access to respond in real time to information needs. To avoid disrupting the flow of didactic presentations, updates on content and links to online resources are conducted via the video platform's chat functions. If knowledge gaps or information needs become

apparent, the library liaison will locate and relay content to the hub team host via direct chat, which can then be shared with the group at an appropriate moment or placed on the project website information clearinghouse for later use. A third support function is that of helping subject experts prepare for didactic session through review and delivery of current relevant literature and clinical updates, including searches of medical databases such as PubMed and identification of recent practice guidelines, screening rubrics, and diagnostic tools. A final role is to provide consultation regarding hosting of intellectual property content on the website clearinghouse and to give guidance on copyright compliance.

Outreach initiatives don't always occur through deliberate design and intent. Sometimes they simply coalesce gradually within a favorable environment. A librarian's first step in establishing a liaison relationship is often simply to reach out, keep an eye open, and be ready when potential opportunities arise. The genesis of the liaison work described above started with acceptance of an invitation to sit on a preliminary study task force. Once the program came into being, new liaison roles emerged organically in parallel with the production of videoconference clinics and expansion of a health information clearinghouse. Over time, the consistent delivery of targeted, customized information services has enabled the library to have a high impact in a non-traditional service area and fostered a deeper appreciation among clinicians of library outreach.

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**Teaching Evidence Based Practice in Physical Therapy – by Karen S. Alcorn, Massachusetts College of Pharmacy and Health Sciences University**

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**I**N THE MASSACHUSETTS COLLEGE of Pharmacy and Health Sciences (MCPHS) University, liaison engagement takes many forms and is school specific. As the liaison to the Schools of Nursing, Optometry, and Physical Therapy, my responsibilities vary greatly. This case study will describe my interactions with the School of Physical Therapy and their Evidence for PT Practice class series at the Worcester, MA campus.

The School of Physical Therapy (SOPT) offers a three-year accelerated doctoral program. From its inception in 2011, the dean understood the value of having a librarian embedded into the Evidence for PT Practice class series. To prepare for this role I studied the literature, reviewed presentations from my fellow colleagues, and attended educational classes including at the Evidence-Based Medicine (EBM) Librarian Institute at Dartmouth, an intense week-long immersion into the world of EBM. Having the full support of our library administration was essential. As co-teacher in the first class of the series, I worked closely with the principle faculty member to develop the class syllabus. I developed both lectures and searching assignments and wrote exam questions. My teaching responsibilities and

expertise include proper citation use, identifying research study design and hierarchy, creating search strategies, and searching the databases to find relevant evidence-based information.

This five-course series begins with developing a firm searching foundation and progresses through an evidence-based capstone project. In addition to teaching in the first Evidence-Based Practice (EBP) class, I provide guest lectures, individual and group searching consultations, and some grading assignment responsibilities in the remaining four EBP classes. My involvement in the first 4 weeks of the first class of this series allows me to introduce students to the importance of EBP in their profession and how proper searching mechanics and techniques will provide them with the skills necessary to excel during college and into their professional careers.

Instruction responsibilities for this course include lectures with in-class individual and group activities, followed by hands-on live searching demonstrations on laptops to reinforce learned techniques. A case that includes all of the Patient/Population, Intervention, Comparison, and Outcome (PICO) elements is introduced in the lecture and then searched in multiple databases utilizing different techniques to find the best EBP. Searching techniques include creating a search strategy using PICO, subject and keyword searching, use of filters and limits to refine the search, proper citation, and choosing an appropriate database to retrieve relevant full-text articles. Additional techniques taught include fielded searching, the use of explode and focus, subheadings, and truncation.

Students are given a literature search assignment which requires them to develop a search strategy using background and foreground questions, identifying and finding similar terms for each PICO concept, using appropriate controlled vocabulary, that is, subject headings for each database, and properly applying Boolean operators. A database discussion requirement allows me to better understand their thought process and alert them to possible areas that might take them off their searching track. Searching styles may vary; therefore, I grade these assignments carefully and suggest alternate ways to perform the search. If needed, I follow the students thought process and perform the same search strategy in the database, correcting the major error which took the search off track, such as incorrect search terms or Boolean logic. I then print this search history and attach it to the corrected assignment. These assignments take time to correct but the feedback I give the students is essential in building a firm EBP foundation. EBP is not only reinforced with this series, it is integrated into several other courses within the SOPT where students are required to complete literature searches to find articles that they critically appraise. I am involved in grading the search strategy process as well as the resulting search history for these Critical Appraisal Topics (CATs) assignments. This allows me to provide constructive feedback on their process, to reinforce previous learning, and to help students build their EBP knowledge and skills.

Minute papers, adapted for specific content, are used to assess areas that may still be problematic for students. The responses I receive in this assessment allow me to add more content in problematic areas for future lectures.

The impact of this instruction is evident when students return from their clinical rotations and thank me for preparing them to find evidence-based articles required for presentations regarding patients in their care. My hope is this instruction allows my students to excel in their profession, preparing them to use EBP to provide the best care to their patients, as well as contributing to the improvement of physical therapy practice.

## Chapter 10 – Stories of Engagement in Non-Academic Departments

**Liaising Where They Live: Hosting Library Office Hours at the First-Generation Student Dorm – by Kristina Clement, University of Wyoming**

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**A**S A STUDENT SUCCESS LIBRARIAN, I try to adapt our traditional liaison model for less traditional groups, such as transfer students and first-generation students. Providing liaison-like services to large and diverse groups such as these has proved both fulfilling but also challenging. In the case of first-generation students, I have had the privilege to regularly spend time and provide library services where they spend a majority of their time--their dorm.

In the summer of 2019, the University of Wyoming's Learning Resource Network announced a new peer mentor program for first-generation students in which students, faculty, and staff could offer to mentor incoming freshmen who identified as first-generation college students. Though I was not a first-generation student, I was still interested in learning more about this new program and seeing if there were ways for the library to get involved and provide our services to a select group of students in a new way. I contacted the mentor program's director and we met to discuss different ways that the University of Wyoming Libraries could get involved. Since the peer mentor program was new, the director and I settled on two ways for the library to get more involved with first-generation students:

- Create a LibGuide specifically for first-generation students (<https://uwyo.libguides.com/firstgeneration>).
- Provide weekly library services at the newly created first-generation student dorm.

To create the LibGuide, I looked for examples from other universities and found several that I used as inspiration. The common thread throughout the guides was that they supplied a landing page with information about the library's services that took into consideration how first-generation students approach the transition from high school to college. I tried to do something similar with my guide and not make assumptions about what first-generation students may or may not know about the university library.

In order to set up library services at the first-generation student dorm, Tobin House, I contacted the Residence Coordinator to pitch the idea of me setting up shop in their dorm twice a week for a couple of hours at a time. The University of Wyoming wanted to make Tobin House a dynamic learning community of approximately 60 first-generation freshmen and several Junior and Senior resident assistants, and they were thrilled that the library wanted to have a presence in the house.

The Residence Coordinator and I met several times to talk about the details and logistics, including securing permission for me to have card-swipe access to the house. We decided that two days a week I would come over to Tobin House and hang out in the common areas with a sign that identified who I was and why I was there. I created marketing materials that the Residence Coordinator included in the students' move-in materials and was introduced to the RAs. The Residence Coordinator agreed to periodically email all the students in the house when I had announcements, schedule-changes, and general information updates that were relevant to the students.

In September of 2019, I started hosting my "office hours" at Tobin House on Mondays from 9-11 am and on Thursdays from 1-3 pm. Over time, students and I would chat about non-library things and most knew who I was and why I was there. Then they started asking for help with their research projects, scheduling appointments with me for future office hours, and sharing with me the outcomes of their class assignments with which I had helped them. From September 2019 to February 2020 I had twenty-two research and/or reference interactions with students at Tobin House. Several of those interactions were students who repeatedly sought me out for research assistance.

It is hard to describe how much joy it gives me to have these students regularly reach out to me with questions they have about the library, research, and the university as a whole, but I can perhaps sum it up by paraphrasing what I overheard one student at Tobin House say one day, late in the Fall 2019 semester as they were showing a friend around their dorm:

Student 1: "Who is that?"

Student 2: "Oh, that's Kristina, she's OUR librarian."

Student 1: "Your librarian?"

Student 2: "Yeah, she comes twice a week to help us out with stuff. It's great!"

Overhearing that conversation confirmed that the time I was spending at Tobin House was well worth it. The onset of COVID-19 caused me to end my time at Tobin House early in the Spring 2020 semester, but I am currently working on alternative methods of communication to my students so that I can continue to be their librarian virtually, in-person, and any other way that they need me.

## Teaming up with Career Services to Serve the Local Community – by Sandra Shoufani, Sheridan College

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**I**N MAY 2020, WHEN PEOPLE were losing jobs during the heart of the novel Coronavirus pandemic lockdown, two Sheridan College staff delivered a free online Resume Writing workshop to the patrons of Oakville Public Library (OPL), a local community public library.

In late 2019, academic and public libraries were invited to participate in a national “Career Month” promotion by showcasing library resources supporting resume, interview preparation, and career readiness. During this promotion, Sheridan College Library initiated discussions with OPL about partnering to deliver career-related content in the form of workshops to OPL patrons. Sheridan College has over 120 full time programs on three campuses as well as online learning opportunities. Its learner population is diverse, drawing from domestic and international students from all over the world. Oakville Public Library is one of three public library systems serving the community within Sheridan College’s physical catchment areas. As the Continuing Education (ConEd) Liaison Librarian at Sheridan, Sandra Shoufani maintains a Careers LibGuide and leads introductory job searching and career readiness workshops with ConEd students at Sheridan. Sandra teamed up with careers expert Melina Elia from Sheridan’s Career Integrated Learning Department, whose full-time job is to coach students on employment preparation. Together, their skills and experience combined to provide the expertise required for this community workshop.

Melina and Sandra worked with OPL stakeholders to identify a branch and community that would most benefit from their workshop. They selected a branch with a younger demographic profile and a higher percentage of immigrants, the ideal site to host their career-focused partnership as these groups are more likely to seek out free supports in career help from libraries.

With their branch and audience identified, Sandra and Melina began developing a multi-part series that included a resume and cover letter workshop and a resume clinic set to be delivered in early summer 2020. However, before the workshops could be delivered, the novel Coronavirus (Covid-19) pandemic swept into North America. Businesses, schools, community services and places of worship shut down. The careers workshop work halted, and the project was tabled until September. As the novel Coronavirus shutdown wore on, and OPL mobilized some library services and programs online, it became apparent that people losing their jobs in the pandemic needed support with resume writing. Offering this support became an important goal for the public library. The OPL-Sheridan partnership restarted, and Sandra and Melina developed a simplified Resume 101 workshop. OPL advertised, hosted and moderated the online session, which was held over Zoom. Melina and Sandra delivered the pared-down content in a virtual workshop to an

engaged group of citizens, mostly students looking for summer employment. The positives of this initiative are many, including sharing Sheridan's specialized career readiness knowledge with the general public, building a mutually-beneficial library-to-library community partnership, and creating a fruitful inter-department collaboration between a librarian and an employment consultant. Additionally, participants who wanted to explore further education were given information promoting Sheridan College courses and programs, which are all wins for everyone involved. Sheridan College Library continues to explore ways to build upon this community partnership with their local public library partner.

### **Creating a Library Staff Liaison Program to Non-Academic Departments – by Derek Malone, University of North Alabama**

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**A**T THE UNIVERSITY OF NORTH ALABAMA, we established an academic library liaison program in the summer of 2015. Previously, there was no formal liaison program. Most activities that would typically be associated with academic library liaison responsibilities fell to the instruction team to perform. Therefore, that summer, librarians met and conferred regarding subject background experience, already established collection development activities, and instruction possibilities. Liaison responsibilities were agreed upon and the librarians forged ahead with new communication expectations toward academic disciplines.

Following the implementation, we immediately recognized the benefit of the enhanced communication that the liaison program provided. Without liaison librarians, the library had been missing campus needs for library and information services. It became obvious that a communication expectation needed to be set and maintained. Now, through the University Librarian's office manages communication routinely and systematically. Emails are sent routinely highlighting new services, illuminating possibilities through new information acquisitions, and asking for feedback on current products and procedures.

The liaison program continued to grow and have positive benefits including more instructional opportunities, research collaborations, targeted acquisitions, and high-impact physical space implementations. But there has always been one glaring issue: University staff that were not associated with an academic department were being completely missed. So, the library administration presented an idea to the librarians concerning taking on more liaison responsibilities, but with non-academic departments. However, the librarians felt that they could not serve their academic departments effectively if they had to add on liaison work to non-academic departments. As an alternative, the librarians suggested exploring how library staff could fill that role.

Therefore, starting in the spring 2020 semester, staff from Collier Library & Information Services began liaison activities with non-academic departments, such as Athletics, Human Resources, the Diversity and Institutional Equity office, the Career Center, Alumni Relations, Housing and Residential Life, and Student Affairs, among others. The outcome has been tremendous. The implementation did not come with hiccups along the way, but already, within one year, the program has been established and appreciated University-wide. At first, library staff were apprehensive about a few issues:

1. They did not want to appear to librarians that they were trying to encroach on their territory. However, that was alleviated when the staff learned that the librarians had suggested the program.
2. They did not want to be forced into communication without background knowledge of the services being offered. Those concerns were lessened through implementing monthly meetings between the staff and the University Librarian and the use of an email template for communicating information to their departments.
3. They did not want to feel forced into anything they were uncomfortable doing, like instruction, for example. This fear was alleviated by emphasizing that, above all else, this program was to enhancing communication. In addition, the University Librarian said that if a department requested a meeting with a liaison that he too would attend that meeting, if the library staff wanted his attendance.
4. They did not want to feel obligated permanently. However, the concern was also addressed by the stipulation that they could ask to leave the liaison program at any time.

Staff were asked to select three to four non-academic departments from a compiled list that they were interested in establishing a liaison relationship with. The University Librarian took all the upper administration departments and any departments that others did not choose. The program began in early January 2020 by sending out the first liaison correspondence.

It is worth noting that there are a few differences between the academic department emails and the non-academic department emails.

1. Non-academic department communications are slightly more informal than those that go to academic departments. Innately, there is less focus on it being entirely academic.
2. Academic updates are still relayed, however. While the email discusses services and information resources, they are more student focused than faculty focused.
3. Initially, we highlighted several popular items to grab the attention of the readers.

The first communication with non-academic departments included these talking points:

1. Textbook Affordability Initiative - This highlighted the library's free textbook initiative to encourage conversation about it.
2. Campus Delivery - This shared the service of delivering materials to each department.
3. Interlibrary Loan – Similarly to the information about campus delivery, this raised awareness of the fact that the library is able to obtain materials from other locations at no cost to the user.
4. Popular reading databases and apps - Again, this was shared to get non-academic departments interested in our content.
5. An invitation for a meeting with library staff - The library wishes to continue conversations that blossom from these communications.

The feedback has been far beyond what we expected. Multiple departments have contacted the library and asked for meetings with their liaisons. Interestingly, none of those liaisons have asked for the University Librarian's presence at the meeting, instead communicating that they can handle it themselves.

Additionally, multiple non-academic department staff have let us know that they were thankful for the information, that they would be using it moving forward, and that they had no idea such programs or resources existed. They indicated in addition that they will be promoting within their communities the Textbook Affordability Initiative, research consultation availability, and library events.

Thus far, this program has been very well-received and fruitful. The enhanced communications alone have been enough to call the program a success. It was very helpful to have these communication lines established when relaying changes in operations and procedures because of Covid-19 necessitated adjustments.

Finally, it is worth noting, staff seem extremely empowered in their communications with liaison departments. They enjoy the work. They enjoy answering the questions. They enjoy getting the notes of thanks. Possibly the most interesting observation from this: Not one staff member has opted out of liaison responsibilities, even though that has always been an option. It does not appear at this point that staff would release this new responsibility.

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### Creating a Doctoral Support Center – by Amy Dye-Reeves, Texas Tech University

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**D**URING THE SPRING OF 2020, the author joined the Doctoral Support Committee within the College of Education at Texas Tech University. The committee consisted of eight people, two graduate students, five College of Education Faculty, one academic librarian. The goal of the committee was to design a physical center to support doctoral students looking at

creating a physical environment with staff that rotates towards academic and future career success services. However, COVID-19 forced substantial changes due to budget reduction. The committee would need to quickly shift towards housing information solely within the College of Education website.

The purpose of the committee was to look at the various stages and life cycles of a doctoral student—the progression of the student, including prospective, first, second, third, and beyond. The committee gathered resources that were deemed pertinent to the success of the student. The collected resources included: library resources, workshops, graduate writing center, and more. The committee also wanted to consider the overall makeup of the graduate student by looking at mental health resources, food insecurity, and other related issues. The current feedback from students included the feeling of being overwhelmed with the amount of information held within the various university webpages. The goal of the committee was to eliminate the number of clicks and to gather all the needed information in one place. A significant problem was making sure that someone would oversee the updating of the information on the website.

Also, the two graduate school committee members wanted the faculty members to consider having more social events. The students felt that people often left the program due to the lack of social interaction with one another. The committee decided to incorporate more activities with accompanying social media posts to connect new and existing students within the program.

After meeting for three months, the committee is currently working towards completing the project within a video module perspective during the summer of 2020. The first two pages, recruitment and first year, are the priority during the months of June and July. The recruitment pages discuss financial aid deadlines, program information, mentorship opportunities, introduction to the library liaison, and more. The first year focuses on tips for finding the right academic advisor, introduction to creating a successful dissertation, presentation to library liaison, and services. These topics covered within the video modules are housed on the College of Education website. The videos will be less than 5 minutes, each with accompanying links to ensure that students are receiving and understanding the needed information within one location. The academic librarian is planning to add a layer of post-assessment created within LibWizard to assess the needs of new and existing education graduate students.

The pre-assessment focuses on culture, climate, and interaction with university resources. The academic librarian plans to use a Likert scale with which to assess the student's knowledge of resources. The post-assessment will focus on the following questions:

- Did the doctoral support website meet your expectations? If not, please explain the comment box.
- Is there a topic or section missing that should be included with the website?

- Please provide any supplementary comments in the box below.

In conclusion, the doctoral support center is currently underway and plans to be completed by the winter of 2020 with a focus on the virtual format. In the future, the committee wants to reassess the possibility of adding a physical layer in compliance with the state and federal government requirements.

### **Collaborating with the Office of Graduate Studies for a Graduate Research Showcase – by Roxanne Bogucka and Meryl Brodsky**

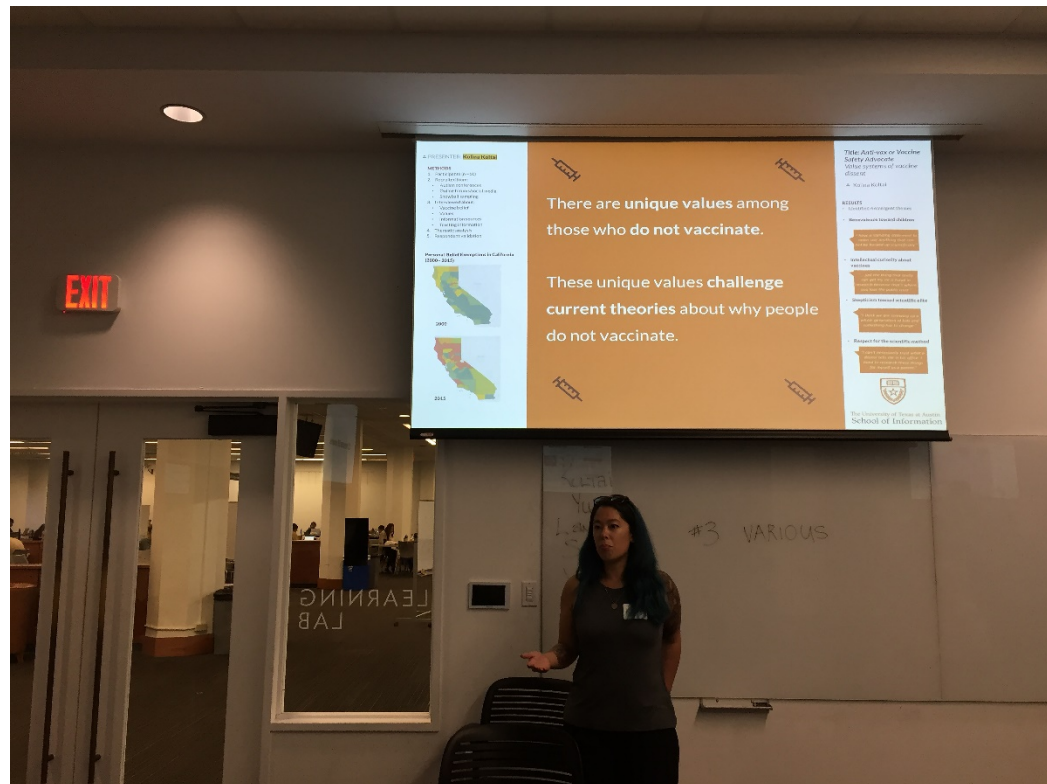
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**T**HE UT LIBRARIES HAS, FOR THREE YEARS, hosted the Graduate Research Showcase (GRS),<sup>34</sup> a poster session in which UT graduate students practice presenting their work, receive feedback about their research, and meet other graduate student scholars. A team of liaison librarians works with the Office of Graduate Studies to solicit graduate students from all campus disciplines to participate. The 2019 Showcase was the first one organized as a timed, e-poster event that mirrors typical conference presentations.

One of our liaison librarians had a history of collaboration with the Office of Graduate Studies (OGS), having previously coordinated with OGS on public engagement events that develop graduate students' abilities to communicate their research to non-expert audiences, such as the Three-Minute Thesis® competition. That pre-existing relationship, based on mutual goals, made OGS an obvious choice as the first partner in publicizing our event. Graduate advisors and graduate coordinators sent students notices about the Showcase, with links to a Google submission form. We also partnered with our library liaisons to publicize the event and recruit participants from their departments.

Acceptance in the Showcase was non-competitive and open to students from all disciplines. Everyone who applied received a presentation slot. Twenty-two posters were presented; some had multiple presenters. Most presenters stayed to see the other posters, plus we had about forty other attendees including faculty, students, librarians and library administrators. We asked students to pre-submit their posters so they could be loaded onto library laptops. All the presenters complied; however, not everyone who submitted a poster actually showed up to the event. Two people did not.

We also partnered with library liaisons to staff the event. We had a timer, a sign-in greeter, and three people to monitor the four laptops and projection screens and orient presenters to the set-up. Liaisons also sometimes initiated the questions to ease the path for presenters. One liaison also served as an organizer/host. Students had 15 minutes to present their research and respond to questions. Liaison librarians on the GRS team used a highly visible online countdown timer. The entire session lasted two hours.



Presenters appreciated the opportunity to practice presenting their research. They liked talking about their research and getting feedback from their peers. Since this wasn't a typical conference poster session in which the student repeatedly explains the research project and the poster, it offered the opportunity for more in-depth questions and answers. Attendees appreciated the opportunity to ask questions about research methods, critique findings, and decode posters in a safe environment, one that would not be reflected in a grade or potential employment.

Surprising no one, our attendees liked food. We offered crudités and other snacks. Further, the impromptu arrival of leftover pizzas from a recently ended library event didn't go to waste, as it attracted a few hungry undergraduates who stayed to see some posters.

Liaisons reported "...it gave these graduate students an opportunity to talk with an interdisciplinary audience, and field questions that they might not when they present at disciplinary conferences." Through talking with the presenters about sources they used, how they developed their research plans, what they were planning to work on, and who else was involved, liaisons began building relationships.

It may have given some graduate students and faculty who would not otherwise have encountered each other an opportunity to meet, opening pathways for interdisciplinary collaboration and research. The collaboration with the Office of Graduate Studies will help to keep the Libraries top of mind when OGS seeks partners for future events.

While the COVID-19 pandemic makes future event-planning uncertain, the e-poster model can readily translate to a virtual event. We did not consider the date when planning the event. While there are conferences throughout the year, it may be possible to avoid big conferences when scheduling the event. We would put more effort into instruction on best practices for e-poster design. Presenters must think more graphically when designing e-posters, using templates such as Better Scientific Poster<sup>35</sup> to produce more readable and accessible e-posters.

Despite best intentions, liaisons do not always have occasions to meet researchers “where they are,” in their labs or research spaces. Intra-institutional poster sessions such as research showcases can provide excellent opportunities for liaisons to connect with researchers, while requiring relatively low investments of staff time and library money.

## Chapter 11 – Stories of Collaboration and Partnership

**Partnering with Peer Mentors to Engage First Year Composition Students – by Erin Durham, Zoe Hwang, & Elaine MacDougall, University of Maryland, Baltimore County**

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OVER THE PAST TWO YEARS, FACULTY and staff in the Library and English Department at the University of Maryland, Baltimore County (UMBC) have established a strong, collaborative relationship by incorporating student, faculty, and staff voices in writing and research conversations across campus. This partnership features Erin Durham, a Reference and Instruction Librarian and English subject liaison, Elaine MacDougall, Director of the Writing Center and English Lecturer, and Zoe Hwang, a student employee of both the Library and English Department. Each semester, the English department offers around thirty sections of First-Year-Composition (FYC), and many instructors schedule library instruction sessions with Erin. Providing sustainable one-shot library instruction can be a challenge, and Erin works with Elaine to coordinate research training sessions with peer mentors in the FYC program.

The Writing Fellows program features students employed by the English department who work directly with FYC instructors and students and help facilitate peer review using a small group format. Typically, while the instructor is working with one group of four or five students, the Writing Fellow circulates among the other students, providing the individual attention many first-year writers need as they transition to college. Zoe Hwang, a current student at UMBC, works closely with both Erin and Elaine as a Writing Fellow, assisting with the instruction of FYC students by focusing on students' individual needs. She also works for the reference department as a student employee, assisting patrons with both library and non-library research questions and resources.

As the library liaison to the FYC program, Erin has found that building a partnership with the Writing Fellows has helped to scaffold sustainable information literacy support.<sup>36</sup> Ross and Walker argue that the “goal of information literacy is to allow those who are apprentices to recognize that conversations are ongoing, to seek them out, and to ultimately learn to contribute to those discussions.”<sup>37</sup> FYC students at UMBC benefit from conversations about their research interests with Erin, their Writing Fellow, their instructor, and their peers.

As a Writing Fellow, Zoe bridges the gap between professors and students because many students often do not feel comfortable asking their professors questions. While she does not always have the answers, she can relay those questions to the professor without the anxiety or pressure of being a student in the class. Additionally, as a reference student employee, Zoe is able to further develop

students' research skills following their class meeting with Erin by teaching students how best to navigate the library website at their individualized pace.

Erin and Elaine both center much of their work around student agency and voice, so their partnership has evolved organically over the past few years as they participate in meetings with Writing Fellows. Promoting student agency in FYC courses starts with questioning the way the students' role in the learning process is traditionally viewed. Erin, Elaine, and Zoe help facilitate these important conversations with student writers, emphasizing lived experiences as integral to a writer's voice and identity. Helen Collins Sitler discusses how "writing is tied to identity . . . students' taking on a writer's identity is an essential part of any composition course."<sup>38</sup> It is vital for students and Writing Fellows to see themselves as researchers and writers in their own right, rather than as mere bystanders to scholarly conversations.<sup>39</sup>

Each semester, Elaine schedules a monthly Writing Fellows meeting for the peer mentors to discuss readings, check in, and share feedback with the group. During the session allotted for library research strategies, Erin facilitated discussions by passing around case study scenarios. These feature common challenges that FYC students may experience, such as navigating library searches, preparing an annotated bibliography, and including in-text citations. She sent out discussion materials in advance to use as a launching point for discussions about navigating accessibility and bias in information sources. This community of learning allows Writing Fellows to share their expertise and listen to the recommendations of others in their cohort.

Rather than rely on a single one-shot library instruction session to fulfill research needs, FYC students are able to benefit from the embedded peer support of the Writing Fellows throughout the semester. The collaboration between the Library and the English department at UMBC empowers FYC students to join the conversation of writers and researchers as emerging scholars.

### **Collaborating Across Campus to Support Interdisciplinary Field Experiences – by Jennifer Beach, Longwood University**

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**I**N 2016, LONGWOOD UNIVERSITY RECEIVED a substantial gift to create the Brock Experiences, described as "immersive, citizenship-focused courses at sites around the United States."<sup>40</sup> Creating a learning experience unique to each student, Brock Experiences are interdisciplinary courses that include seven-to-fourteen-day field experiences at locations around the United States, to explore important and complex national issues, including land management, immigration, and water rights. The courses are led by Brock Fellows, faculty chosen through a competitive process for their innovative proposals, and include a team of two to five faculty and staff members from diverse departments. Only one-to-two

courses are selected per year, and the selection of a Fellow is an honor supported by course release and additional funding for the two years of course development and piloting. Due to its innovative nature and interdisciplinary design, in the creation of this new program, the library saw an opportunity.

As the Research & Instructional Services Librarian, and as our campus' faculty lead for information literacy, I approached the director of the Brock Experiences and offered to serve as the liaison librarian for the program. My hope was to encourage an environment in which library partnership and information literacy became integral aspects of the Brock Experience courses, and where librarian expertise was valued.

As hoped, the new director of the Brock Experiences, admittedly already an acquaintance of mine, readily accepted my offer to serve as liaison. For the first year, I primarily offered assistance to the Brock Fellows as they developed their courses, suggesting areas for information literacy integration. I developed a LibGuide for the different courses, including suggested readings on their specific issues, and advised the team exploring immigration on how to conduct information literacy-focused assignments while in the field in Arizona.

When the Brock Experiences entered the second year, I was invited to join the *Curating Citizenship* team, exploring the intersections of art and citizenship in Boston, MA. That same semester, the Library Dean was added to the team exploring water rights on the Colorado River. After several conversations with the director of the Brock Experiences, I was also invited to join the training workshops for the Brock Fellows. Though I often listened more than I talked, my attendance reinforced the expectation that these courses would include information literacy in their assignments. As most of these courses were also anticipated to be cross-listed in our new general education curriculum, *Civitas*,<sup>41</sup> that expectation would eventually become a requirement.

As part of the *Curating Citizenship* Brock Experience team, I used my expertise in public and academic libraries to provide instruction on the place of art in libraries, the divergent goals of library and museum collections, and the basics of locating and evaluating sources. Additionally, I used my training in Place As Text,<sup>42</sup> gained through attendance at National Collegiate Honors Council (NCHC) faculty institutes,<sup>43</sup> to instruct students on exploring Boston with purpose. When the *Curating Citizenship* launched in June 2019, I travelled with the course to Boston for the ten-day field experience.

After debriefing with faculty teams upon their returns from the 2019 Brock Experiences, the director discerned a need for increased professional development, with an eye to strengthening and unifying common elements of the Brock Experiences curriculum. To that end, he created the Brock Curriculum Committee and invited me to serve on it. By this point, Longwood had a total of seven Brock Experiences available for students, including two legacy courses that were the

original models for the program. The Brock Curriculum Committee meets weekly to provide guidance on and for the Fellows and develops monthly professional development sessions open to all faculty. Information literacy is a frequent topic of discussion, particularly as courses move into the *Civitas* approval process.

Overall, initiating a liaison relationship with the Brock Experiences office at its creation proved more fruitful than many of our traditional liaison relationships, leading to a strong collaborative model that benefits the library, the courses in the Brock Experiences program, the faculty, and our students. Not only do I provide requested assistance to the Brock Fellows and the program director, but through my presence on the Brock Curriculum Committee, and through the Library Dean's and my places on course teams, we have created strong partnerships that further campus goals of developing academically rigorous signature courses.

### Special Collections Instruction Exchange – by Amy James, Baylor University

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ONE COMPONENT OF MY POSITION as the Director of Instruction and Information Literacy at the Baylor University Libraries is to provide professional development opportunities to other teaching librarians. After getting settled into my new position, I started hosting workshops for liaisons in the research and engagement department. Workshops focus on practical applications of teaching strategies and pedagogical tools, tips, tricks, and techniques related to information literacy instruction. Examples of past workshops include creating learning objectives using backward design methodology and simple library instruction assessment strategies.

After teaching the learning objectives workshop, one of the special collections librarians who had heard about it reached out to me to see if I would be willing to invite the individuals in special collections who teach to my next workshop. She indicated that many of the individuals who worked in special collections didn't have the opportunity to talk about teaching and would benefit from workshops like those I offered to the research and engagement department. As excited as I was about this partnership and opportunity to collaborate within the libraries outside of my own department, I was apprehensive. My teaching history and experiences did not include special collections instruction. To remedy this and to provide special collections expertise, I felt it was necessary to partner with someone from that area who also had a passion for teaching. After talking with several individuals, I discovered that one of the special collections librarians had a teaching background. So, I reached out to her and out of our conversations came a new group, the Special Collections Instruction Exchange (SCIE).

Rather than simply inviting individuals who teach within special collections to the research and engagement workshops, we decided to host separate workshops

as just one aspect of this newly developed group. The Special Collections Instruction Exchange was designed to be a space for open communication about teaching for individuals within special collections. Some of our meetings are workshops and others are more of a forum for discussion. The original workshops held within the group were adapted versions of the ones that I ran for the research and engagement librarians. But we are also now developing separate workshop content for this group.

When the group initially started, we hosted all our meetings in-person. Since the Covid-19 pandemic hit, we have transitioned our meetings into an online environment and have been intentional about creating engaging and meaningful conversations virtually. This group has been an effective place to collaborate and share successful teaching stories as well as leverage advice related to our teaching struggles. This has been especially valuable given the quick transition to online instruction due to the pandemic. Our most recent meetings have been forums for discussion on strategies for teaching with special collections in an online environment. This group has become more than just integrating the individuals who teach from special collections and research and engagement; it has become a space for us to grow and develop as educators, as individuals, and as a team.

### **Collaborations between Research and Instruction Librarians and Instructional Technologists – by Sarah Moazeni, Wellesley College**

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**A**T MY INSTITUTION, INTERNAL COLLABORATION is central to our engagement model. Our team within Library and Technology Services is comprised of research and instruction librarians as well as instructional technologists. Both groups have liaison responsibilities and therefore become a counterpart within our team to support teaching and learning. As research and instruction librarians, we work with our instructional technology liaison partners to consult with faculty who are designing research projects with technological components, co-teach in-class instruction sessions in support of student work, and meet with students to advise them in their research. Our complementary styles and approaches help faculty to think beyond written assignments and students to make appropriate but challenging project choices.

The instructional technologist for Women and Gender Studies and I have worked with a faculty member teaching a mid-level course to design an open assignment for which students may design their own project in reaction to the course themes and readings. This broad prompt can be as intimidating or overwhelming to some students as it is exciting to others. To support their projects, the instructional technologist and I co-teach two class sessions to introduce students to research strategies and resources as to help them brainstorm achievable project ideas. They are then required to meet with us in group appointment slots, giving them an

opportunity to support each other while working with us. By the end of the semester, we have spent about five instructional hours with the class, as well as time with students outside of class.

Though we present the students with some ideas for project formats such as digital storytelling and interactive fiction, together we have devised a lesson plan to help students explore the possibilities available to them. This lesson is a direct reflection of our complementary instructional perspectives, blending our different approaches to scaffolding, integrating skills, and learning outcomes. By bringing together our two perspectives, my instructional technology counterpart and I incorporate metacognitive activities and peer brainstorming to help the class dream up projects they're passionate about.

One crucial aspect of the planning process for an open format research project is translating a student's desired impact on their audience to a format or type of content. Though either a research librarian or an instructional technologist could help students think through this puzzle on their own, our collaboration is particularly beneficial here. When presented with a world of possibilities, students sometimes struggle to balance research content and technological formats, especially when they are interested in challenging themselves to learn a new tool. Between us, we are able to help them learn to revise their research scope, target what aspect of a particular tool is compelling to them, and fit these two together in a way that is achievable. Working together in each class session gives us an advantage over working alone in parallel because we do not believe that decoupling thinking around the media and the message best serves the student's learning or the final project itself.

The model of close collaboration that our group of research and instruction librarians and instructional technologists has fostered is one that is beneficial both to faculty and students at our institution. It has evolved our thinking about learning outcomes, approaches to nontraditional research projects, and has allowed us to support a growing body of creative and innovative research.

### **Campus Collaborations Outside of Traditional Liaison Roles – by Chad Hutchens, University of Wyoming**

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**I**N MOST ACADEMIC LIBRARIES THE predominant model for the library liaison role is centered around instruction and information literacy. However, liaison roles can be a very complex work that extends well beyond instruction and information literacy.<sup>44</sup> What if you have been assigned a department that historically has not shown any demand for traditional information literacy and instruction? What if you're an academic librarian in a completely different role and not a liaison at all, but you do need to make connections with faculty? As the Chair of the Digital Collections Department at the University of Wyoming Libraries, I've

put significant effort into how we as a department can make connections outside of the traditional liaison roles to faculty on campus because I believe we offer unique and valuable services with which most of our traditional liaisons aren't heavily engaged. Indeed, there are many ways you can build strong relationships with faculty and departments outside the bounds of the traditional subject liaison role. In this case, my liaison role with the University of Wyoming's Anthropology Department began not only because of our department's expertise and experience in digitization, data management, and digital repositories, but especially because of our work with 3D imaging and scanning, an area growing in importance in numerous ways. I will also posit that libraries are often in a great position to work with content that may not be in their own libraries' collections to serve campus museums, smaller faculty collections, and departments which, in my experience, have far less staffing, expertise, and digital infrastructure than libraries often do.

Beginning in Spring of 2017, I began making connections not only with the chair of Anthropology, but also with the Collections Manager of their physical repository, the University of Wyoming Archaeological Repository (UWAR). The two entities, although not administratively tied, are very well connected and much of department's archaeological collections are housed within UWAR. This work largely began based on my own interest and work dating back to 2015 with the UW Geological Museum's Collections Manager with whom we have been doing 3D imaging to digitize some of their fossil specimens. When UWAR's new Collections Manager began in 2017, the Geological Museum Collections Manager introduced us during a working lunch. Having connections with the right people is indeed an important aspect of all liaison work and that cannot be overstated; you really do need to get yourself out there and meet people no matter what your role may be.

Initially our conversation revolved around simple digitization of textual materials. These were mostly archaeological field reports of sites around Wyoming which aging emeritus Anthropology faculty had housed in their offices. Seeing that UWAR had limited digitization capacity at the time and they had no publicly accessible digital repository, the Chair of Anthropology, the UWAR Collections Manager, and I agreed that the Libraries would perform the digitization of these unique materials as well as offer them up for access in our institutional repository. This was just the beginning though, and by 2018, our conversations quickly turned to 3D imaging and digitization of artefacts.

Our interests with regard to 3D imaging and digitization initially revolved around small artefacts such as bone tools, projectile points, and other stone objects housed in UWAR, but an opportunity to perform photogrammetry, a way to build 3D models from 2D imagery, on a damaged Native American petroglyph site became a higher priority. Working with UWAR, I found some local funding through the Wyoming Institute of Humanities Research to start the project and UWAR was able to hire a doctoral student to work on the project as well. Additionally, during

the Spring of 2019 I was also able to bring in photogrammetry training consultants<sup>45</sup> for a week-long course in photogrammetry. This workshop was not only intended to help build 3D imaging expertise in the libraries, but we also invited faculty and students from across the university who were also interested in photogrammetry. This was yet another way to make more connections with faculty in this growing area. Our work on this project is ongoing (and has been interrupted by the COVID-19 outbreak), but all 3D models generated to date are available in our Libraries institutional account on Sketchfab for public viewing.<sup>46</sup>

As is common in liaison work, your previous connections help build new ones in ways that you may not initially anticipate and that was certainly my experience working with Anthropology. Because of a strong working relationship with the UWAR Collections Manager, two other Anthropology faculty members contacted me in the Spring of 2019 with questions about working with them on a 4-year National Parks Services grant to digitize text, images, and especially archaeological artefacts in 3D that document the excavations at the Hell Gap Paleoindian archaeological site. Once again, the drivers here were not only a pre-existing functional liaison relationship, but also infrastructure and services, for example, 2D & 3D digitization, digital object storage, and open access repository services, that have become commonplace in numerous academic libraries. Early in 2020 we were notified of grant funding for the 4-year project and we have already begun scanning text and planning to perform 3D imaging of artefacts from the Hell Gap site.

Traditional library liaison work will always have its place in academic libraries, but there are opportunities for those in libraries who are not in traditional liaison roles to support faculty and make meaningful connections in new ways outlined above. 3D imaging and virtual/augmented reality represent a new opportunity for those more focused on digital collections building. This is even applicable to helping faculty build open educational resources (OER) as a result of COVID-19 restricting physical access to collections that can be represented as digital 3D objects in support of remote learning. At UW Libraries, we have supported three OER projects to build openly accessible 3D models for three different courses, pedology, petrology, and mammalogy. Academic libraries which often have already made substantial staffing and infrastructure investments in digital repositories, data management, digital object storage, and digitization, are indeed valuable services for faculty, but we can also think about offering those services in new ways to complement our already substantial liaison roles.

## Makerspace partnerships – by Andrew Telep, Baylor University

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**I LEAD THE LIBRARY'S AUDIO/VISUAL STUDIOS** and makerspace. Though my group focuses principally on teaching and learning technologies, we share with liaison librarians the impulse to further discovery; assist research, teaching, and learning; promote creative uses of library resources for projects; and see faculty and students succeed. I'm grateful for the relationships our liaisons cultivate; this story started – and will continue – with people, connecting, in the library.

The art liaison introduced me to a new colleague in the art department who excels at making connections and seeing possibilities. She has a strong relationship with the art librarian and the art department. She and I had already worked together on a number of recording studio projects, so it was a natural extension for her to introduce me to the department's new assistant professor for printmaking. He visited the makerspace in August of 2018, and we talked about how our CNC Router, laser engraver, and 3-D printers could be used for printmaking. The courses he was teaching that fall didn't lend themselves well to kind of projects we discussed, so projects in the makerspace for relief, intaglio, and lithograph printmaking would have to wait.

The next fall, the printmaking professor was teaching a 4000-level printmaking class and revisited our relationship. Students had learned a number of relief printmaking techniques and he wanted them to blend analog and digital processes to complete their final project. Eager to partner, I invited him for a second walkthrough of the makerspace, to examine the capabilities and limitations of each tool more carefully with a view to crafting an assignment that would be successful. We decided the best option was a CNC-routed linoleum cut, with a backup option of a laser engraved plywood sheet. I drafted a project workflow, and suggested he try it first. Immediately apparent from his carving prototypes was that even with a 1/32" bit, the drawings would lose too much detail and the time to produce and risk of bit failure were too high. The laser engraving, however, worked fabulously: the machine was fast, the software process simple, and materials were cheap and plentiful, so failed attempts were low-risk. The project workflow was revised based on our practice and added to the syllabus.

In early December, the students spent a class day in the makerspace to receive a basic shop orientation and safety course, learn the requisite equipment and software, and see their process demonstrated. Each left with instructions to book tool time within a two-week window with my student maker interns or me to complete their project. The library paid for the wood stock. Prints were completed in the art department's printmaking studio.

The professor reported that the students genuinely enjoyed the final project and that it "reignited their passion" for printmaking at the end of the semester, when

enthusiasm tends to flag. He followed the class experience with personal work using the laser to etch metal. I parleyed the relationship into having his lab assistant prepare more materials in their departmental woodshop for the laser. Though it took over a year to come to fruition, the relationship-building groundwork was worthwhile, and led to positive student outcomes, meaningful faculty connections and support, additional capabilities for the Art department, and the enrichment of activity in the library makerspace.

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- <sup>21</sup> Katy Parker, "Zines at the Fine Arts Library," University of Texas Libraries LibGuides, January 9, 2020, <https://guides.lib.utexas.edu/zines/zines>.
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- <sup>25</sup> We cover resources beyond scholarly articles such as: artist interviews, artist websites, exhibition reviews, contemporary art magazines and reputable art blogs.
- <sup>26</sup> Lauren Woods works with film, video, performance, and installation art that challenges the systems of oppression and power. Betye Saar is known for her work in the medium of assemblage and is a visual storyteller and accomplished printmaker. Lezley Saar is a mixed-media artist and painter, exploring themes of identity, race, gender, beauty, normalcy, and sanity. Julie Mehretu is known for her multi-layered paintings of abstracted landscapes on a large scale that often explores urban sociopolitical changes through the landscape's alteration of architecture, topography and iconography.
- <sup>27</sup> Jenna Dufour, "AH 164D: African American Women in the Visual Arts," accessed October 24, 2020, <https://sites.google.com/view/w20-ah164>.
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