

CARNEGIE MELLON UNIVERSITY LIBRARIES



BOUNDLESS

FEBRUARY 2016

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Front cover: IDeATe open house, October

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#OPENCMU

by Denise Troll Covey



Internet technologies have fueled movements to expand access to scholarly work and to expand the list of products recognized as scholarly work by those who approve grants and promote careers. The #OpenCMU campaign aims to educate and engage the campus community in 'open' practices that can enhance discovery, use and impact of CMU research.

Funders are increasingly adopting mandates requiring open access, open data and open licensing. Publishers are taking steps to support or obstruct openness. Launched fall 2015, CMU Libraries is promoting various 'open' initiatives, explaining what each is, why it is, the university's position on it and what the Libraries is doing about it.

CMU recently endorsed, for example, the Confederation of Open Access Repositories' Statement on Open Access Embargo Periods and the Force11 Data Citation Principles.

In support of the university's position on open access and open data, the Libraries provides the open access repository Research Showcase @ CMU, financial support for open access publishing and data management services.

To learn more, follow #OpenCMU. Join the movement and win an #OpenCMU t-shirt, while supplies last. See the 10 ways to win, goo.gl/majhjF.

Join ORCID @ CMU

At the request of President Suresh, CMU Libraries is participating in ORCID, an international initiative to create Open Researcher and Contributor IDs that uniquely and persistently identify researchers.

Why? To ensure that you get credit for all your work, from publications and peer reviews to shared datasets and scholarly blogs. Contrary to popular belief, other identifiers and profile systems do not provide an adequate online presence.

How? By disambiguating your name and enabling automated linkages across systems, including publisher and funder submission systems and CMU's identity management system, and Sponsored Programs and Research Compliance System (SPARCS).

If you haven't already done this, go to orcid.library.cmu.edu and follow the brief instructions. For more information, see the ORCID @ CMU FAQ, goo.gl/qF1FkN.



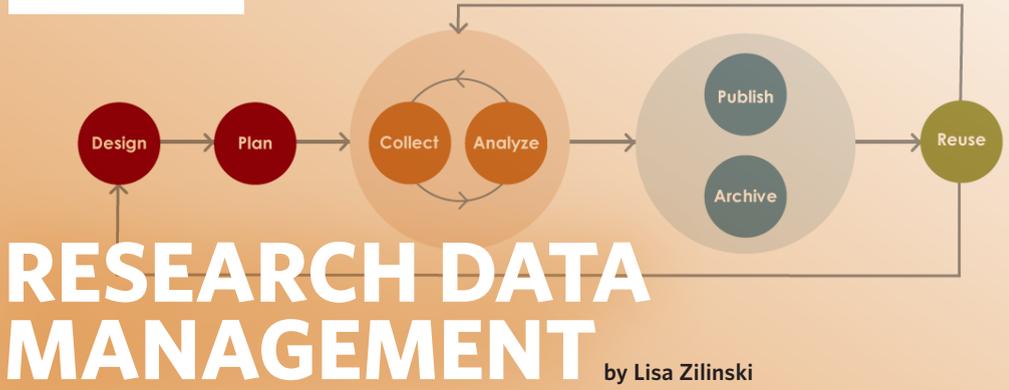
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@CMULibraries



CMU Libraries



The Research Data Management Web page provides information on best practices, services, tools and resources to support CMU researchers and fulfill the open data mandates of funding agencies. Web page content is accessed through an interactive graphic of the research process, the CMU Research Data Lifecycle.

Data Services Librarian Lisa Zilinski and Ana Van Gulick, CLIR Fellow for Data Curation, created the lifecycle model to help researchers plan essential activities to ensure that research data is successfully managed, curated and preserved. It is especially important to envision the data lifecycle from beginning to end before you develop the Data Management Plan for a grant proposal.

The research data lifecycle model and its associated resources are just an introduction to effective data management. Beyond that, Libraries data management specialists are available to consult, collaborate or instruct on any aspect of research data management, from writing a DMP, to training and guidance on data protocols, data sharing and publishing options, tracking citations and measuring impact.



Research Data Management
goo.gl/t6zRBB

Open Data Colloquium

Last October, CMU Libraries partnered with the Pitt Library System to host a panel and poster session on open data at Mellon Institute Library.

Moderated by Dean of CMU Libraries Keith Webster, the panel included four researchers who work with open data in their labs and projects: **Mario Bergés**, IBM Smart Infrastructure Analytics Lab (CMU); **Bob Gradeck**, Western PA Regional Data Center (Pitt); **Geoff Hutchison**, Pitt Quantum Repository; and **Christopher Warren**, Six Degrees of Francis Bacon (CMU).

The engaging discussion began with panelists revealing their roots in big data. They went on to discuss concerns and issues facing researchers who are trying to share and reuse data including how to make data discoverable, whether to cater to domain experts or the general public, and how to get credit for sharing data.

The poster reception featured grad and faculty researchers who work with open data at Pitt and CMU, and highlighted both institutions' research data services.



Watch the discussion
goo.gl/m1Vpf

ORGANIZE DON'T AGONIZE

by Ethan Pullman

Open Science and developments in digital technologies are constantly changing the way we do research. For a 21st century researcher, organizing myriad information sources and facilitating connections with colleagues and funders are key to success.

CMU Libraries supports citation management software to assist organization and writing about your research. Some tools can even connect you to other experts or give you useful readership demographics.

The library supports three citation management tools—EndNote, Mendeley and Zotero. Each provides various levels of resource organization and connectivity. Videos and a comparison matrix of citation management tools (under Research Support) will help you get started. Contact your subject librarian to learn more.

For more help organizing your notes and finally getting down to writing, there's a world of widely used annotation and writing apps for you to explore.

Free pdf annotation apps enable you to highlight and make notes in pdfs and export your notations for future reference. A few of the best are Skim (Mac OS X), Preview (Mac OS), Foxit (Windows, Linux) and PDF-XChange (Windows).

In the Mac iOS space, free simple note-taking apps like nvALT, Ulysses, Daealus Touch and Drafts can help you organize and find plain text notes, and prepare mock-ups or rough drafts—smoothing the way for any writing task and facilitating future re-use.

THOMSON REUTERS

ENDNOTE

- Free Web access via Web of Science (WoS)
- Upgrade to Desktop version if you are using licensed databases other than WoS
- Unlimited storage
- Write & cite tools
- Mobile access
- Supported browsers 



MENDELEY

- Free Desktop & Web access
- 2 GB storage
- Write & cite tools
- Mobile access
- Supported browsers 

zotero

- Free Desktop & Web access
- 300 MB storage
- Write & cite tools
- Mobile access
- Supported browsers 



Research Support
goo.gl/umhsy6



Contact your subject expert
goo.gl/EgIVww



University Archives

OLD IS NEW

by Julia Corrin

Since the University Archives first opened its doors in July 1988, its footprint has remained the same. Nearly 30 years later, archival collections have grown and user expectations have changed. To provide a better environment for both, we are excited to announce a newly-expanded Archives area.

The University Archives location hasn't changed (second floor of Hunt Library, near the elevator), but our space is almost doubled. Highlighting the expansion is a dedicated reading room where researchers can use archival materials with no distractions.

Whether visiting for a week or an afternoon, we're confident that archival researchers will appreciate essential amenities such as easily accessible outlets, comfortable seating, and ample space and ideal lighting in which to use unique and sometimes fragile materials.

If you've never ventured into the University Archives, now is the perfect time to explore. Listen to the original recording of "Pippin, Pippin," gain fashion inspiration from our historic CMU photo collection, pursue club or intramural histories in *The Thistle*, or conduct in-depth research into almost any aspect of university history—over 1600 linear feet of material to choose from. The Archives is open alternate mornings and afternoons, Monday-Friday, or by appointment.

CMU Archives is always open online. Search 100+ years of *The Tartan*, browse a plethora of digitized archival collections (such as Herb Simon's papers) and peruse finding aids for many print and artifact collections.



University Archives
goo.gl/UGkxKw

POETRY OUT LOUD

by Andy Prisbylla

Libraries staff member Terrence Chiusano is the author of *On Generation & Corruption*, winner of Fordham University's 2014 Poetry Out Loud Editor's Prize. Colleague Andy Prisbylla talks with him about his work.

Your book is very visual. What are your thoughts on formatting in poetry?

Control the eye, control the I. One needn't reanimate the so-called pattern poems of Simmias of Rhodes, et al., to argue for the significance of "the arranged page," but freedom of form, broadly, is one of the great freedoms preserved in modern poetry and I've always felt moved to exercise that freedom. As a practical matter, one of my goals was simply to construct an interesting looking book, and thus one of the many constraints involved was that none of its poems look alike. Variety of form simply for its own sake.

Where did the cover image come from and why did you choose it?

It's a photograph of a shipwreck in Puget Sound taken by an old friend, Brian Goff. Most folks use CMU's Gigapan technology to generate standard landscape panoramas. Brian likes to fiddle with the hardware, confusing the software into stitching images together incorrectly, resulting in surreal, beautifully disjointed, cubistic landscapes. In that sense, the image epitomizes and to some extent repeats some of the efforts and effects of the book itself.

The poems seem to reflect a narrator in disharmony with the mundane in nature. Is that an accurate assessment?

Someone sees a rabbit in a trio of colliding clouds, another a billy goat, yet another a penny whistle. The key here is "disharmony."



You use a lot of prose in this book. Its rhythm is strong, active and firmly rooted in detail. What inspires your style?

Prose heroes include Vladimir Nabokov, Marianne Moore (history remembers her as one of the greatest of American poets, her prose is equally astounding), William Gass, John Hawkes, John Barth...all figure into the equation. I find also especially useful the clear, congenial, unhindered exposition of a certain generation or two of classical scholars: F.M. Cornford, E.R. Dodds, Kathleen Freeman, E.G. Turner, among others. Prose with personality, color, clarity and a wealth of good old-fashioned scholarship.

Is it significant that your book shares its title with a work by Aristotle?

The book doesn't concern itself with generation and corruption (coming-to-be and passing-away) in the sense Aristotle used those terms, but there's a certain sort of fuzzy logic connecting the two works.



Title image: Beachcrest, WA shipwreck by Brian Goff.
gigapan.com/gigapans/43806



Insight

The university's strategic plan recommends that CMU Libraries create a 21st century library that serves as a cornerstone of world-class research and scholarship. Goals for the recommendation: reconfigure library spaces, become partners in research and teaching, collaborate on collection development, steward and support new forms of scholarly communication, and lead needed changes in the scholarly information ecosystem. These goals are designed to shape new roles and activities for the library and to change perceptions of what the library is and does. To accomplish these goals, we'll be engaging stakeholders throughout the CMU community to help identify strategic priorities for the next three to five years and to articulate implementation plans for 2016-17.

While our strategic planning is underway, over the next few months the Libraries will be leading an initiative to evaluate and recommend a current research information system (CRIS) for CMU. The implementation of a CRIS will improve the ability of the institution and CMU researchers to establish,

implement and gauge research strategy and performance. Aligned with the university's strategic goals, the CRIS initiative makes the Libraries a partner in streamlining the documentation of CMU research, and will facilitate our ongoing efforts to archive CMU research and scholarship in the institutional repository, Research Showcase @ CMU.

This issue of *Boundless* highlights steps we've taken to begin creating a 21st century library. It invites your participation in #OpenCMU, our campaign to increase discovery and citation of CMU work, describes new services in research metrics and data management, and celebrates space renovation in the University Archives. The issue also acknowledges the contributions of library faculty, staff and donors.

Keith G. Webster
Dean of Libraries



Keith's blog
www.libraryofthefuture.org



@CMKeithW

TEACHING WITH ARTISTS' BOOKS

by Mo Dawley

Arts librarians at Carnegie Mellon have been actively teaching with and facilitating the study of artists' books in collaboration with CMU faculty and students and others in the Pittsburgh region for nearly three decades.

Works in the Hunt Library Artists' Books Collection are created by regional, national and international innovators and acquired from diverse sources—artist book distributors, publishers and individual creatives including CMU faculty, students and alumni.

Artists' books are multisensory process-based art forms that catapult the “reader” out of familiar notions of the book while raising consciousness to all aspects of the human experience through virtually any conceivable—or inconceivable—configuration.

An outstanding aspect of the genre is that the content of the work is completed by a reader's willingness to explore all aspects of the book, and how the experience merges with that person's awareness, knowledge, emotions and memories.

Because they encourage a full-bodied approach to creative inquiry by evoking wonder and reflection through these unlimited scenarios, artists' books are excellent transdisciplinary pedagogical tools.

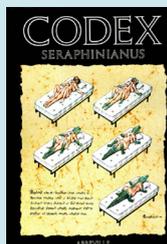
Opportunities for teaching with artists' books range from individual or small-group visits and consultations to interactive workshops, course-related sessions and curated exhibitions.

Want to know more? Contact Mo Dawley, Senior Librarian for Art & Drama, md2z@andrew.cmu.edu, 412-268-6625.

Artists' Books



Things For People To Do by Babette Katz is a flip book that explores abstract human configurations—raising questions as to whether the “people” are romping, involved in crowd violence, or... ?



Luigi Serafini's *Codex Seraphinianus* has kind of a cult following at CMU. It is a fantasmagoric encyclopedia in the form of a bound codex written in an imaginary language, meticulously and colorfully illustrated with all manner of hybrid beings, objects and situations from an alternate, future—or perhaps long past?—world.



Robert The's *Holy Bible [Book Grenade]* offers a thesis on war and religion. An altered bible that has been sawed into the form of a grenade opens to the disturbed scripture by releasing a 'pin.'

Title image: Bernoulli's Equation For Unsteady Potential Flow by Amandine Nabarra-Piomelli. Photo by Mo Dawley.

RESEARCH METRICS

by Matt Marsteller

CMU's subject librarians now offer research metrics services, incorporating *bibliometrics*, "a statistical analysis of books, articles or other publications" and *altmetrics*, defined as "creation and study of new metrics based on the Social Web for analyzing, and informing scholarship."

Metrics can benefit individual researchers, labs or research groups, departments, schools and colleges. Examples include assisting researchers with supportive metrics for the impact statement of an NIH Biosketch or other funding agency document, drawing bibliometric comparisons between CMU units and selected comparators, and selecting a publication venue from statistically determined choices.

Academic institutions traditionally rely on bibliometric measures to assess the quality of their faculty's research output, influencing tenure and promotion deliberations, as well as funding decisions. In recent years, the scientific community has questioned the use of certain metrics. In particular, the Journal Impact Factor, JIF, has come under fire.

A critique and manifesto known as the San Francisco Declaration on Research Assessment (DORA) cites the JIF as a deeply flawed—yet disproportionately important—metric that has come to dominate decisions about hiring, promotion and funding. DORA has gone on to establish new guidelines for the use of research metrics by funding organizations, institutions, publishers, metrics services and researchers.



Putting science into the assessment of research

The Journal Impact Factor as calculated by Thomson Reuters was created as a tool to help librarians identify journals to purchase. In practice, it is frequently used as the primary metric with which to compare the scientific output of individuals and institutions.

As a measure of the scientific quality of research in an article, the Journal Impact Factor has significant flaws, including:

- Citation distributions within journals are highly skewed;
- Factor can be manipulated (or "gamed") by editorial policy;
- Journal Impact Factor is calculated from a composite of highly diverse article types, including primary research papers and reviews; and
- Data used to calculate the Journal Impact Factor are not transparent nor openly available to the public.



Sign the Declaration
goo.gl/IT8zXs



REMEMBERING HELEN POSNER

by Mary Kay Johnson

CMU Libraries experienced Helen M. Posner's quiet influence and philanthropy for 37 years, from her initial involvement with the Posner Memorial Collection of rare science books and beautiful editions of literature.

As the daughter-in-law of entrepreneur and collector Henry Posner Sr., it fell to Helen Posner to identify an institution that would work with the family to care for Mr. Posner's books and share them with scholars.

Characteristically, Helen visited Pittsburgh's several rare book rooms incognito to evaluate the qualities of interest and care that she could observe in their staff.

After meeting gracious, genteel and steely bright Miss Anne C. Skoog in the Fine and Rare Book Room at Hunt Library, Helen knew she had found a home for her father-in-law's collection.

She was impressed with Anne's knowledge, enthusiasm and expertise in handling rare books, and her balanced understanding of the responsibility to secure and also to use and teach with important collections. Posner Memorial Collection came to Carnegie Mellon University in 1978.

Posner continued to help make key decisions about the collection. When it was first housed in Hunt Library, the family arranged for increased electronic security for the library building.

To support the use of the collection for educational purposes, the family funded

publications about the collection and later underwrote digitization of the collection so that it could be accessed online.

In 2004, Henry Posner Jr. and Helen built Posner Center to further secure and provide exhibit space for the collection, and to be 'home' for university trustees. They established the Posner Fine Arts Foundation, which annually solicits proposals and funds two CMU student interns to create exhibits.

The notable Pittsburgh Jewish Newspapers digitization project was undertaken using a scanner originally purchased to digitize the Posner Collection. After Henry Posner Jr.'s death in 2011, the project was completed with contributions made in his memory.

Posner's legacy of quiet influence is being carried on by her own daughter-in-law, CMU trustee Anne Molloy, who leads the Posner Fine Arts Foundation on behalf of the family.



Posner Collection
goo.gl/Bb4iRh



Pittsburgh Jewish Newspapers
goo.gl/luMEGtu

Title image, L to R: Helen Posner (Mrs. Henry Posner Jr.), Anne Skoog, Ida Posner (Mrs. Henry Posner Sr.) and Henry Posner Jr. in 1978

Carnegie Mellon University

Libraries

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CARNEGIE MELLON UNIVERSITY LIBRARIES

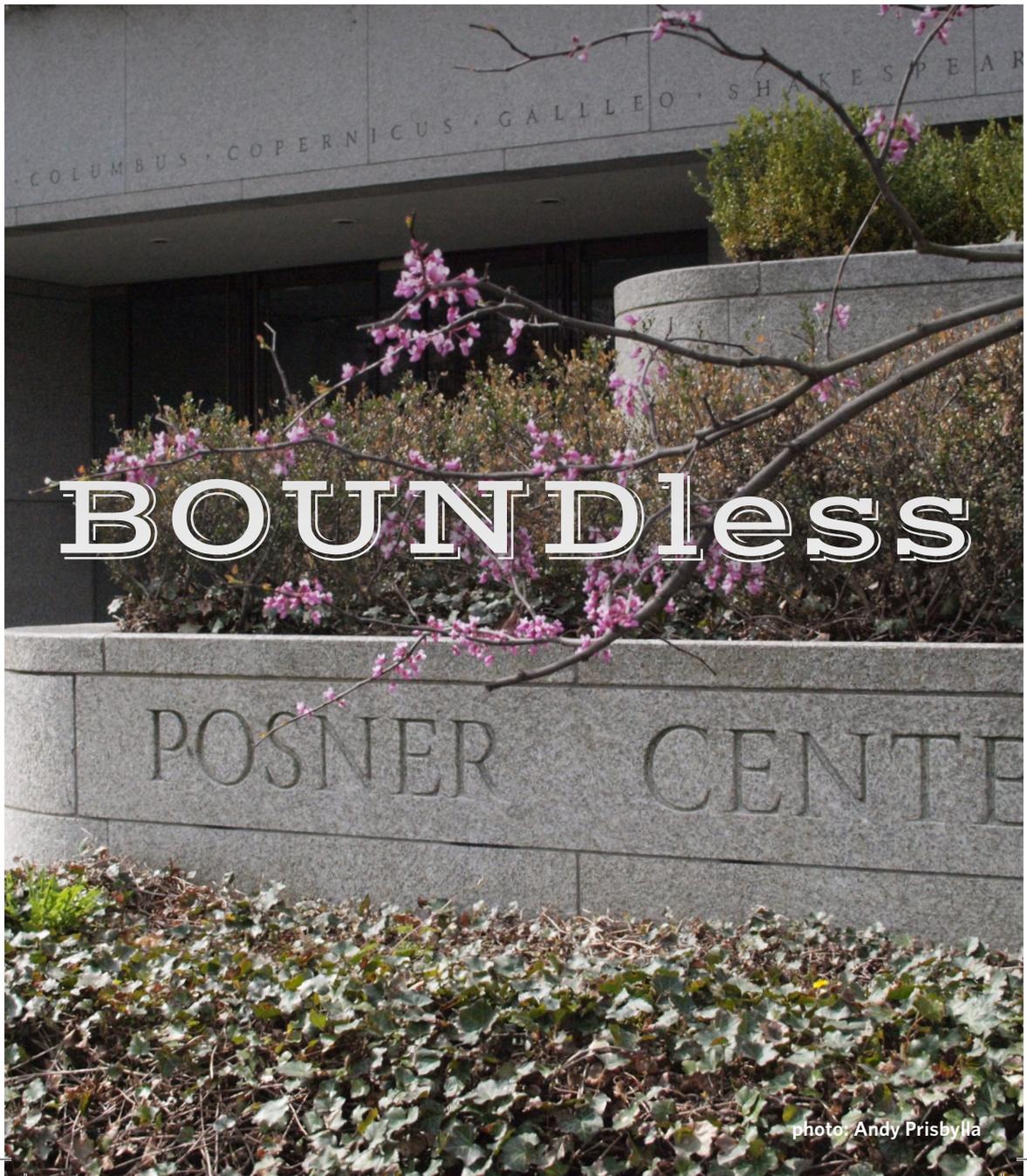


photo: Andy Prisbylla