2016

Decoder Ring--ALA Takeaways and Fall Follow-Ups

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e-Book Adoption by Students Across the World: A Diffusion of Innovation Perspective — Presented by **Sarah Fesmire Schroeder** (University of Chicago)

Reported by: **Ramune K. Kubilius** (Northwestern University, Galter Health Sciences Library) <r-kubilius@northwestern.edu>

Fesmire Schroeder presented on research in which she was involved while a graduate student at **University of Tennessee**, working with **Professor Devendra Potnis** and **Xiaopeng Bao**.

(The presentation slides can be found in the conference site, <http://sched.co/4ELO>, entitled: “eBook Adoption by Students Across the World: the DoI Perspective”). The session, though data heavy, represented analysis of 25 empirical published studies, measured against five variables of DoI, and provided an interesting glimpse into the worldwide scene of eBooks. There are a number of factors that affect innovation, including the attributes of advantage, compatibility, complexity, trialability, and observability. Librarians recognized some concerns of students, but may not think about cultural differences (what interests dominate in what country), for example: environmental consciousness (Malaysia), study time (the U.K), cross-platform issues (America), the comfort level of an eBook resembling print (Taiwan). In Asia, decisions are collective, while in the West optional choices. Academic settings shape adoption, while in other countries — publishers may provide leadership, and others — private vs public issues arise. Discussion arose with the presenter about dissemination and availability of eBooks, and about the validity of the survey results, which, after all, are self-reported. Future research of **Professor Potnis** will continue (with other graduate student help), into empirical and cross-cultural studies.

SATURDAY, NOVEMBER 7, 2015
CLOSING SESSION

Closing Session and End of Conference Poll-a-Palooza: Part II — Presented by **Derek Law** (University of Strathclyde); **Erin Gallager** (Rollins College)

Reported by: **Ramune K. Kubilius** (Northwestern University, Galter Health Sciences Library) <r-kubilius@northwestern.edu>

For those who were able to stay to the end of the conference, this year’s finale session (that followed a tasty buffet lunch) was entertaining and offered a good 2015 conference wrap-up. **Gallagher** started by re-capping predictions from the 2015 conference, then posing a series of questions about the 2016 conference, Charleston, and the library world. Responses (and resulting trends and opinions) were collected through Poll Everywhere and visualized on a large screen for all to see, often causing ripples of laughter. The audience, evenly split between first timers and veterans, gave their opinions on what their favorite session types were (Plenaries, Neapolitans, and Innovation Sessions each received 21% of the vote). Opinions were positive on the conference’s new venue, the **Gaillard Center** (except the restriction on sustaining morning beverages). Opinions on demand-driven acquisitions were mixed, ranging from “bad idea” to “where articles should be” and “OK” to “where our expectations went to die.” Altmetrics were not overwhelmingly used by this audience (59% not used, 33% used). Will audience participants implement any new programs learned at this year’s conference? Yes: 72%, no: 26%. 2016 conference theme suggestions, serious and humorous, included: “How Do We Get There?,” “Been There, Done That,” “I Love Altmetrics,” and “No Theme.”

Law provided pertinent statistics about the conference: there were 1788 registrants, 494 first timers, 291 sessions and events, and 549 speakers. The ratio of speakers to attendees was 1:3, a high ratio among conferences. In response to the conference theme question, “Where do we go from here?,” he offered “chaos” (we work separately in our little boxes) and “community” (working together in a sandbox or sharing platter, we receive a survival kit) scenarios. **Law** reminded the audience of Britain’s **Capability Brown** (1716-1783) who revolutionized garden and landscape architecture that evolved into other vistas and technology. He likened the pleasing vistas of that era with Charleston and the conference — its sights, taste, smell, and all who made sure participants could learn, train, and share. **Law** concluded with a reminder to the audience of the “real” story of the middle stanzas of the Scots poem, “Auld Lang Syne,” by **Robert Burns** (“We twa hae run about the braes...”). The stanzas (and the **Charleston Conference**) are really the story of friendship...

This session, mixing and merging modern audience polling technology with literary and historical references, offered a satisfying way to end the **2015 Charleston Conference**. 🌿

Well this completes the reports we received from the 2015 Charleston Conference. Again we’d like to send a big thank you to all of the attendees who agreed to write short reports that highlight sessions they attended. Presentation material (PowerPoint slides, handouts) and taped session links from many of the 2015 sessions are available online. Visit the Conference Website at www.charlestonlibraryconference.com. — KS

Decoder Ring — ALA Takeaways and Fall Follow-Ups

Column Editor: **Jerry Spiller** (Art Institute of Charleston) <yeri.spiller@gmail.com>

When my friend and colleague **Jolanda van Arnhem** returned from **ALA Annual** in Orlando in June, I was gifted with an amazing bag of goodies from indie comics publishers big and small. How did I get so lucky?

There was some great stuff from **Oni** and **Action Labs**, but I’ll focus this issue on a treasure trove from **Image Comics**. **Image** was smart enough to start a \$1 line of reprints of first issues they call “Image Firsts” back in 2010. This is a really great idea for folks who missed a promising series start and want

to see at least the first issue before moving on to current issues or collections. The haul I’ve been gifted has many Image Firsts. I’ll try to limit myself to three recommendations (this is very hard), all with collections available as we move into fall.

First off is **Skottie Young’s I Hate Fairyland**. **Young’s** loose lines and expressive forms are alive with frenetic energy. Readers will likely remember how **Young** really put his artistic stamp on a series of eight-issue adaptations of **Frank Baum’s Oz** books (through the sixth, *The Emerald City of Oz*) with **Marvel**,

working with writer **Eric Shanower**, colorist **Jean-Francois Beaulieu**, letterer **Jeff Eckleberry**, and editors **Nathan Cosby**, **Lauren Sankovitch**, **Ralph Macchio**, and **Joe Quesada**. He also lent his skills to the American version of **Neil Gaiman’s Fortunately, the Milk** from **Harper Collins** (the British edition, from **Bloomsbury Children’s**, featured artwork by **Chris Riddell**). Though **Young** has worked as an illustrator at **Marvel** since 2000, he added writing to his art duties on 2014’s *Rocket Raccoon* title.

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Young continued to fulfill both writer and illustrator roles, with help from colorist **Beaulieu** and letterer extraordinaire **Nate Piekos** (whose font site Blambot has helped launch a million Web comics), for his own *I Hate Fairyland*:

In *I Hate Fairyland*, Riddling Slugs, Giants made of Pillows in the Quiltlands, and camping out on Ice Cream Island may seem like fun when you're eight years old. But to Gert, a forty-year-old trapped in a child's body, it just makes her want to take a giant battle axe and chop up anyone or thing that tries to keep her from finding the way home.¹

Issue #9 of the title, "Splat in the Hat," hits the stands in late September 2016.

Next up is *The Wicked + The Divine* from writer **Kieron Gillen**, artist **Jamie McKelvie**, colorist **Matt Wilson**, letterer **Clayton Coyles**, and editor **Chrissy Williams**. The series features the intrigues of The Pantheon, a group of feuding figures from various world mythologies who are periodically reincarnated as bright but fast fading musical stars.

Gillen began conceiving this mix of mythology and pop rivalry after his father was diagnosed with cancer. The result is equally sumptuous and wistful, dealing with themes

of life, death, impermanence, and recurrence. **McKelvie's** clean lines and **Coyle's** careful palettes perfectly create a world of crafted performances that threaten to be overtaken by swells of unseen power. The series has been ongoing since November 2014, with three collected trade paperbacks in print. A hardcover edition collecting issues 1-11 was published this past April, and the fourth paperback is due in October 2016. **Universal** has purchased television options for *The Wicked + The Divine*, so you may see it on your set top box or the current iteration thereof.

Finally, I highly recommend *Monstress* from writer **Marjorie Liu** and artist **Sana Takeda**. **Liu** has a law degree and writes urban fantasy novels and short stories as well as comics. Her work for **Marvel** includes runs on *Black Widow*, *Dark Wolverine*, *X-23*, and *Astonishing X-Men*. She has also written for indie publishers **Archaia** and **Dynamite**. **Takeda** started out doing art for video and card games in Japan, doing work for **Sega** and others. She illustrated **Marvel's Ms. Marvel** series, and collaborated with **Liu** on *X-23*.

Monstress follows the adventures of a young woman named Maika in an alternate early 20th Century Asia. In describing the

concept for book to **Newsarama**, **Liu** notes that Maika's struggles are much like her own, or any young woman's:

Every single girl in the world has had to fight to have herself heard, to have space, and to have a self in societies that try their best to deny them all three. Every single girl, whether we want to recognize it or not, is a warrior. And me writing about a young warrior woman is less a fantasy than a reflection of what it means to grow up a woman in societies like ours.²

In the context of how hard the world can be to a young woman, **Liu** also notes "I found myself lounging against a statue of Godzilla in front of

Toho Studios in Tokyo. And I'm standing there thinking, 'Wow, wouldn't it be cool to have Godzilla as your friend?'"³ Maika's otherworldly companion is more **Lovecraftian** than **Toho**, but the idea for a young person's need for a powerful big buddy remains. **Takeda's** art really brings out an atmosphere of seething magical energy in a steampunky, Art Deco world that's much larger than the protagonist. The first six issues of *Monstress* were collected in trade in July 2016, and Issue #7 is out in September.

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line up with what is physically on the shelf, keeping up a kind of a reality check. During the first project, there was a much higher number of records without items and it was important not to mistake another book on the shelf (with the same title or call number) for one of those on the list without an item record. It is also an important opportunity to confirm that publication dates are as expected and definitely meet your criteria. After books are pulled, we take a moment to vacuum and count them prior to shelving them in a staging area. At that point, depending on the scope of work needing to be done, either student or full-time staff in the Cataloging unit completes the work necessary to prepare the items for relocation to the off-site collections facility.

Outcomes

Prior to the first project, there was some concern that patrons would not react positively to having so many items moved off-site. Years out from that move, there has not been any measurable negative reaction. This is most likely due to the low circulation and age of the relocated books. It is also worth noting that many of our patrons request to have their books pulled for them via the catalog and that these items, now located off-site, are deliverable in one to two days to our main library, so the requesting process and experience is much the same regardless of a book's location. From a browsing perspective, the argument could be made that the collection becomes more up-to-date and relevant, when older, low use titles are removed. Also, as with the multivolume sets, many monographs received item corrections and cataloging enhancements that made them more discoverable and generally in better shape after being processed for storage.

Our first project of sending out 100,000 volumes resulted in the addition of 70 spacious, individual study spaces, while our next move of 50,000 volumes will enable us to clear half of our lower level, by consolidating our general collection on the second and third floors of our library. 🌱

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There's three great ongoing titles you might have glimpsed at **ALA**. If you didn't, now's your chance. Get on it, true believers! 🐼

Endnotes

1. **Salazar, Kat**. "Readers Will Love Skottie Young's I Hate Fairyland." **Image Comics**. January 8, 2016. Accessed July 11, 2016. <https://imagecomics.com/content/view/readers-will-love-skottie-youngs-i-hate-fairyland>.
2. **Smith, Zack**. "Marjorie Liu Readies 'Dark Fantastic Adventure' MONSTRESS at Image." **Newsarama**. January 8, 2015. Accessed July 14, 2015. <http://www.newsarama.com/23169-exclusive-marjorie-liu-dark-fantastic-adventure-at-image-monstress.html>.
3. Ibid.

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the **OER conference** is at the same time! Boo-hiss! **Regina** will be in Atlanta at **ALAMW** so we hope to hook up with her there. BTW, one of the authors in **Regina's** book reviews column is a long time friend of my husband's and has spoken in **Charleston** several times. The book — **Is Digital Different?: How Information Creation, Capture, Preservation and Discovery Are Being Transformed**. Editors are **Michael Moss**, **Barbara Endicott-Popovsky** and

Marc J. Dupuis. London: Facet Publishing, 2015. 9781856048545. 217 pages. \$95.00.

Heard from **Michael Cooper** (BUSCA, Ambassador). **Michael** has started a new job as small business sales representative for the national security firm ADT. He has begun training and says he is sorry he could not get back into the library world at this point. But meanwhile in Ithaca they are enjoying a community arts ritual called **PORCHFEST** where tons of local performers play music all around the neighborhood!

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