



MARY KAY JOHNSEN

Mary Kay Johnsen's career as the Special Collections Librarian at the University Libraries began September 15, 1982. Before it comes to an end this summer, with Johnsen's retirement after 38 years of service, we sat down to capture some of her favorite memories.

When you think back to your early years on the job, what memories stand out?

On my first day, I was welcomed by an assistant. The then-director Anne Skoog was out of the office, so from my very first day, I was the special collections librarian. I'm doing the same for Sam Lemley, the new curator of special collections. Even though we will overlap for a few months, since he arrived on March 2, he's been in charge.

Of the many amazing items that you've acquired for the Libraries, which ones are most noteworthy?

The "Frankenstein" gift. The former director of the Libraries, Tom Michalak, told me he was visiting Mrs. Rosenbloom, the widow of Charles Rosenbloom, who had given us many great pieces, including the Shakespeare First Folio. He asked me if he should ask for anything and I gave him a list of three things, including "Frankenstein," because its connection with artificial intelligence made it a natural fit for CMU. When he asked about it, Mrs. Rosenbloom liked the AI idea and that's how we acquired the first edition copy of "Frankenstein or The Modern Prometheus."

Another one is the Arnold Bank Collection of Calligraphy. We purchased his papers and his books because we are one of the few schools in the country to teach calligraphy. Just like we're one of the few schools to teach bagpipes. I love it, bagpipes and calligraphy!

Share your advice for Sam Lemley, the new curator of special collections.

Be curious and follow your curiosity. There's fun things to do with the collection here: be curious about how to interpret the items, artifacts and books, be curious about how to work with students. Be curious about how to develop the skills for presenting to all audiences. Exercise those curiosity muscles because it's a gift to have a lot of curiosity.

What are you doing post-retirement?

Life 2.0 is out there but it's not envisioned yet.

Read more from Mary Kay, including what she considers her greatest achievement. cmu.is/MaryKayJohnsen

How did you get started in this field?

I spent my teen years in the DC suburbs, taking the bus to the museums and libraries. I wasn't allowed to go to the shopping mall but I could go to the Smithsonian on the National Mall. In college, when I needed to declare majors, a little voice said, "What do you want to do? What will get you up on a cold morning when it's 12 degrees." The answer was, I want to keep and share cultural artifacts—and that has been a theme throughout my career.

What's your educational background and how did you come to work at CMU?

I have a master's degree in library science from Catholic University Library School, a master's degree in art history from the University of Pittsburgh and a master's degree in public management from Heinz. I spent a year at a National Endowment for the Arts-funded internship at the Toledo Museum of Art to learn how to teach in museums. After that, I considered a Ph.D. but I got a job working in special collections at George Washington University as a paraprofessional and stayed there for 6 years. I did everything the librarians did—exhibits, cataloguing, and working with students. I helped our Architecture Librarian Martin Aurand with a reference question when he was at GW studying urban policy. A few years later, when he walked in to Hunt Library on his first day on the job we recognized each other right away! In 1982, I interviewed in July with then-director Tom Michalak at the American Library Association conference and started in September.

SPRING 2020

two A Conversation with: Mary Kay Johnsen

three Carefully Cataloguing Coronavirus

four Online, But Never Remote

five Student Exhibit Explores Computing History

six Visualizing the Impact of Art Collectors

seven Nuts, Bolts, and Wheels: 100 Years of Buggy

nine Insight: Keith Webster

ten Publishing Agreements are Milestones for Open Access

eleven Librarians Receive Grant to Explore Geography Education

twelve Creativity and Play in Libraries

Front cover:

The Pittsburgh Gazette Times announced on Oct. 13, 1918 that then-Carnegie Tech suspended its football season due to the Spanish influenza pandemic. The paper is part of CMU's University Archives, which is now collecting materials related to COVID-19. Read more on p. 3.

Back cover:

"Word of Mouth" photograph by So Min (Vivian) Noh (BFA '22, Department of Art) taken at Hunt Library for Professor John Carson's class "Intro to Contextual Practice." *The phrase "you are what you eat" comments on the idea that the food one consumes becomes a part of his or her being, internally and externally. However, I thought the same could apply to more than just food, as anything we intake as consumers in a material-driven society literally becomes a part of us.* Read the rest of Vivian's artist statement: cmu.is/WordofMouth

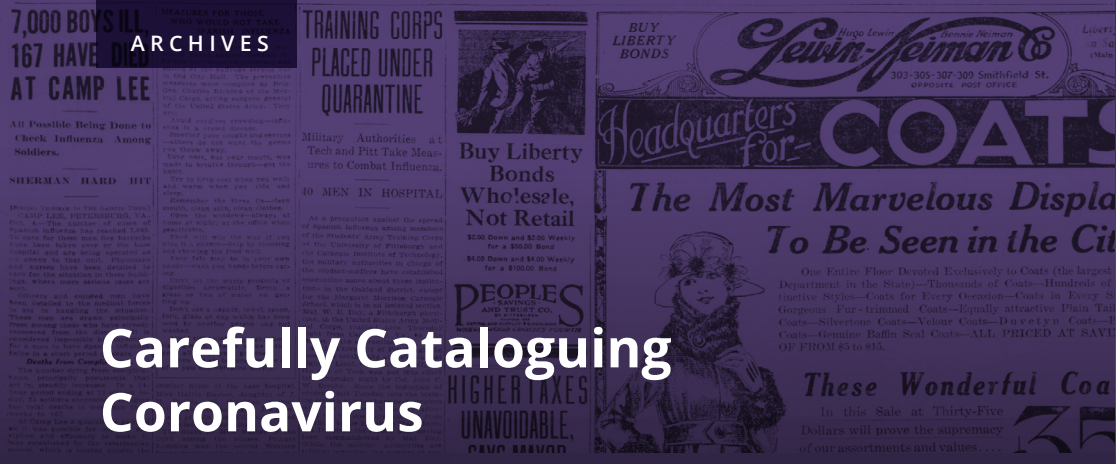
Keith G. Webster

Dean of University Libraries and Director of Emerging and Integrative Media Initiatives

Contact the Dean's Office

412.268.2447

library.cmu.edu



Carefully Cataloguing Coronavirus

University Archives are documenting unprecedented times and finding parallels with a flu pandemic that took place over a century ago.

Over 100 years after the Spanish flu pandemic of 1918 disrupted operations on the Carnegie Mellon University campus, the university found itself once again adjusting to a new normal with the move to online instruction and closure of many campus facilities as a result of the novel coronavirus (COVID-19).

The impact of COVID-19 on Carnegie Mellon shares similarities to the Spanish flu pandemic. The University Archives — home to materials documenting the history of the university, including the events of 1918 — are taking steps to record this remarkable moment.

According to documents from the Archives, the university was quarantined in October 1918 to help slow the spread of the flu.

“It is not clear how big of an impact the quarantine had on the daily lives of students, faculty and staff as there is almost no mention of it in ‘The Tartan’ newspaper from this period,” said Emily Davis, project archivist. “However, there is some evidence of the flu’s impact in various administrative records, like when the school funded a new infirmary to care for the sick, and refunded students the cost of dormitories that they had to vacate due to the pandemic.”

At the time of the outbreak, the university had recently become a military training camp for the first World War. Student soldiers were restricted to the campus, with all students

enrolled in non-military courses escorted to class. According to a November 28, 1918 Pittsburgh Gazette-Times article, the quarantine was lifted in time for student-soldiers to celebrate the armistice on November 11.

“Without these important documents, it might have seemed like life on campus was normal during these times, and we wouldn’t be able to draw parallels to our current situation today,” Davis said.

The University Archives — located in Hunt Library — are seeking campus-wide emails, websites, social media and other digital works related to the impact of the pandemic on campus. The project was conceived and implemented after President Farnam Jahanian informed members of the campus community about remote instruction and other guidelines in a March 11 email. With updates occurring rapidly, the Archives immediately began collecting and preserving digital data connected to COVID-19 — indexing relevant sources such as the university’s coronavirus website and social media hashtags like #TartanProud.

“As archivists, we are responsible for selecting, preserving and providing access to the records in our care,” said Kate Barbera, assistant archivist. “For significant historical events — international, national or local — it is our responsibility to document the university’s response and the impact on our community. Otherwise, we risk forgetting the lived experience of these events, whether it is the coronavirus of 2020 or the Spanish flu of 1918.”

Interested in this project? Consult the COVID-19 Archives Toolkit cmu.is/archives-toolkit-covid-19

ONLINE, BUT NEVER REMOTE

Before all locations of the University Libraries closed on March 20 to support the social distancing measures that prevent the spread of COVID-19, library faculty and staff were already taking steps to prepare the CMU community for the transition to remote instruction. Pivoting quickly to scan print materials, move office hours online, and consult on copyright issues—among many other tasks—the Libraries’ responsive action minimized disruptions to the teaching, learning and research mission of the university during this rapidly changing time.

In recognition of this new phase, the employees of the Libraries have adapted the phrase “Online, but never remote,” coined by colleagues at the CMU Qatar library, as an acknowledgment that, even though we are physically apart, we are not inaccessible. Visit our website for more examples of how the University Libraries are supporting the campus community during the disruption caused by COVID-19.

cmu.is/never-remote



Student Exhibit Explores Computing History @CMU

An exhibit on the Helix of Gates Hall represented a unique collaboration between the University Libraries, the School of Computer Science and the Department of History.

The “Computing_CMU.LOG” exhibit was created, utilizing resources from the University Archives, by the students of the Fall 2019 undergraduate course 79-390 History Workshop: Computer Science, a research seminar with a focus on the history of computers and computing on campus.

The student-designed exhibit consisted of an 18-foot-long vinyl poster adhered to a portion of the central rotunda of the Gates and Hillman Centers, between the fourth and fifth floors of the pedestrian ramp. A three-minute video loop highlighting the physical transformation of the campus since the 1950s was also on display, projected at both the top and bottom of the Helix. Digital elements utilizing StoryMaps software can be found on the course website.

“As a historian, few things are more gratifying than observing students engage first-hand with elements of the past to which they can directly relate,” said Andrew McGee, University Libraries’ CLIR Fellow in the History of Science and Computing, who created and instructed the course with Christopher Phillips,

associate professor of History in the Dietrich College of Humanities and Social Sciences.

“Preparing the final exhibit—essentially selecting key elements researched during the course of the semester and curating those findings into a compelling narrative for the general public—was the designated capstone assignment for the course.”

Senior Librarian Sue Collins, Assistant Archivist Kate Barbera, and Librarian Jessica Benner provided resources and expertise throughout the course.

This multimedia exhibit was made possible through the combined work of HOST @ CMU, a cross-campus group of faculty and staff invested in promoting the history of science, technology, and information on campus, through research initiatives, library collections, campus events, and public outreach.

Image credit: Students from Course 79-390 pose with their creation.

andrew.cmu.edu/course/79-390

Visualizing the Enduring Impact of Art Collectors

A team of CMU researchers used computer vision to generate visualizations of the artistic preferences of two major art collectors and the resulting impact on our nation's premier public art museum.

The recent National Gallery of Art Datathon marked the first time an American art museum had invited teams of data scientists and art historians to analyze, contextualize, and visualize its permanent collection data. The Gallery released its full permanent collection data to six teams of researchers, with instructions to pursue whichever avenues of inquiry they found most compelling.

The joint team from CMU and the University of Pittsburgh included Digital Humanities Developer Matt Lincoln, Golan Levin and Lingdong Huang of the STUDIO for Creative Inquiry, as well as Sarah Reiff Conell of the University of Pittsburgh Department of History of Art and Architecture.

In the early twentieth century, philanthropists Samuel H. Kress and Lessing J. Rosenwald each bequeathed major portions of their collections to the National Gallery of Art in Washington.

The rest of their collections were disseminated across other American institutions, with much of Rosenwald’s going to the Library of Congress, and Kress’ collections to nearly 100 regional and university museums across the country.

By running images of over 90,000 artworks through a neural network, the CMU team created visualizations of the entire collection that grouped artworks based on their visual

similarity. For example, landscapes tended to sort with other landscapes and portraits were sorted with other portraits.

When they incorporated curatorial metadata into these visuals, using their computer vision pipeline, the team revealed, at scale, the artistic preferences of Kress and Rosenwald, and how those preferences shaped the art historical narrative that the National Gallery of Art presents to its visitors.

The Datathon project is an example of using cultural heritage collections as data, allowing the researchers to ask questions that would be difficult or impossible to answer by looking at one object at a time. These data science methods are also critical to bringing together curatorial data from collections that are otherwise siloed in different institutions.

“Computer vision combined with good curatorial metadata creates new opportunities for making serendipitous connections between works that might not traditionally get displayed together in an exhibition,” said Lincoln. “As a result, enthusiasts can get a chance to virtually stumble across artworks rarely exhibited to the public, while scholarly researchers gain more tools for searching vast image collections and finding previously-unknown visual links.”

Image credit: Visualizations presenting the paintings from the Kress Collection and the National Gallery of Art. Learn more about these images and view more visualizations from this project.

dh-web.hss.cmu.edu/nga/essay

NUTS, BOLTS, & WHEELS:

100 YEARS OF BUGGY

Combining design, engineering, and athleticism, Buggy is the quintessential interdisciplinary sport and it's one of Carnegie Mellon University's longest-running traditions. In recognition of its 100th anniversary, the University Libraries, University Archives, and ETC Press have created a commemorative book featuring images and documents from the Archives that document the history of the greatest, wildest, jazziest, most blood-curdling, hair-raising, breath-stopping, shirt-tearing event around!

cmu.is/CMUBuggyBook

Image credits: Kappa Sigma's design winner, 1950 (background), A circus-themed buggy for a circus-themed Carnival, 1953 (top right), DU's hybrid buggy, "Captain America," 1970, SPIRIT's first victory, 1987, and Pi Lambda Phi's "Blue Dolphin" (also known as "Beast") prepares for the first heat of the first women's race, 1979.





Insight

As I sat down in early March to write my Insight letter for this issue of Boundless, I crafted it with a focus on the important steps we're taking to make CMU research open and accessible to the world. Shortly afterwards, COVID-19 emerged as a serious public health issue, impacted our lives in unprecedented ways, and put an end to "business as usual."

Returning to write this piece a few weeks later, all library locations are now closed and all classes have moved online. The Libraries have transitioned from our physical spaces to support the community even more in the digital space. I invite you to read more in this issue about the steps we've taken to minimize disruption to teaching and learning during this turbulent time. In light of all that has happened over the past few weeks, I remain more committed than ever to the promise of open scholarship and proud of CMU's longstanding leadership in this area.

The open access (OA) agreements that we've announced with Elsevier and ACM are important milestones, but they are only the latest efforts in a series of decisions taken by the university to support OA.

CMU has recognized the benefit to humankind that comes from ensuring research is made freely available and has actively supported this movement since the 2003 signing of the Budapest Open Access Initiative. Nearly 20 years later, the OA movement has only gained in prominence as more funders and institutions demand open access policies.

Academic libraries have an important role to play in this transition from restrictive readership licenses to a more accessible

publishing landscape. As stewards of the scholarly record, we are best positioned to promote the open exchange of ideas and data among researchers. The evidence could not be clearer: this approach accelerates the pace and reach of scientific breakthroughs that benefit the world.

The need for access to the most up-to-date, relevant scientific data is no greater than at this moment, as the scientific community seeks the best information available to make complex decisions regarding the global impact of COVID-19 and joins the race to develop a vaccine.

I wrote about open access and the need for librarians to take bold action in this space in my January 29 op-ed for the Post-Gazette, "Libraries will champion an open future for scholarship." In that piece, I spoke directly to my colleagues in academic libraries and challenged them to do more to build momentum toward open access publishing. I invite you to read the piece in its entirety at the link below.

[Read the full op-ed: cmu.is/webster](https://cmu.is/webster)

Keith G. Webster
Dean of University Libraries and
Director of Emerging and Integrative
Media Initiatives

Publishing Agreements Are Milestones for Open Access

CMU, a longtime proponent of open-access research, is championing an international movement to revolutionize academic publishing.

In November, the university reached a transformative agreement with the scientific publishing giant Elsevier that prioritizes free and public access to the university's research. It was followed by the announcement of a similar agreement with the Association for Computing Machinery (ACM) the world's largest scientific and educational computing society.

These agreements come at a time when universities around the world are working to transition the current subscription system of scientific journal publishing to new open access business models.

The term open access (OA) describes the practice of making scholarly research outputs freely accessible online and easily discoverable in an Internet search. Open access disseminates works authored by the Carnegie Mellon community as broadly as possible, encouraging use, increasing citations and amplifying impact—and enables the Carnegie Mellon community to access works authored around the world.

Under the terms of the Elsevier agreement, which was the first of its kind between the world's largest scientific publisher and a university in the United States, Carnegie Mellon scholars have access to all Elsevier academic journals and articles with a CMU author published through Elsevier will be open access.

"Carnegie Mellon is committed to ensuring that our publicly funded research is accessible to the

world," Provost James H. Garrett, Jr. said in a news release announcing the Elsevier agreement.

"Moving our research to an open-access platform is an important step to knowledge sharing and helps pave a path forward for our colleagues across academia."

Research shows that articles published with open access have greater readership and impact. As readership and authorship heavily influence scientific communication, the university has pursued agreements with a variety of publishers that support open access authorship and full readership rights.

These deals are the latest in a series of decisions to promote open access at CMU and within University Libraries. In 2003, then-Provost Mark Kamlet signed the Budapest Open Access Initiative. In 2007, CMU's Faculty Senate formalized this commitment with an Open Access Resolution that strongly encouraged faculty to make their work more available to the public. And in the last decade, the university's Article Processing Charge (APC) funding and KiltHub have provided resources to faculty and researchers looking to publish, disseminate and obtain open access materials.

"The international nature of scientific research and publication demands consensus building across the world's leading research organizations," said Dean of University Libraries and Director of Emerging and Integrative Media Initiatives Keith Webster. "We believe that, through our participation in securing open access agreements, we are enabling a transformation that will be sustainable for the future."

Librarians Receive Grant to Explore Geography Education

Emma Slayton and Jessica Benner, GIS Specialists at the University Libraries, recently received a grant to explore the role of libraries in geography and GIS education.

A Geographic Information System (GIS) is a system designed to capture, store, manipulate, analyze, manage and present all types of geographical data. It can be used to create maps that display information to researchers and the public in an engaging way. GIS is an essential part of introducing individuals to concepts such as where things are, how places connect with each other physically and how people can interact with spaces. Librarians can help researchers and students expand their knowledge of how geography plays into their research, as well as their everyday lives.

“When students are given the opportunity to map their experiences, they better understand their world and their place in it,” said Benner.

The National Center for Research in Geography Education (NCRGE) grant will allow Slayton and Benner to convene a research group, comprising a network of libraries, data centers and educators to develop a research agenda that focuses on assessing how the nontraditional teaching activities that

occur in libraries can feed into and support existing methods of teaching about GIS and geography. The products of these efforts will include a refined research agenda, a workbook and repository of pedagogical materials, and a series of meetings to discuss the current practices and roles of libraries in geography and GIS education.

“Libraries have become key players in GIS education, acting as spaces for teaching spatial literacy and critical engagement with geographic concepts that cross disciplinary boundaries,” Slayton said. “Despite this change, or perhaps because of the rapid nature of it, there is no agreement on how librarians should teach GIS and spatial literacy concepts.”

A February 2020 event, “Colloquium on the Role of Libraries in Geography and GIS Education,” was the first in a series of meetings about this topic. Attendees participated in a series of conversations centering on issues they face on a daily basis when teaching geography and spatial concepts, spatial literacy, and how to better engage with constituents on topics of mapping, using and re-using spatial data.

Creativity & Play in Libraries

Creative learning experiences provide opportunities for users to engage with library staff in non-traditional ways, leading to a greater understanding of what is possible in a 21st century library.

Libraries have historically been institutions and spaces of sober academic research and inquiry. They still are, but as libraries diversify their services they are realizing that patrons don’t only want books and quiet study spaces; they want a place to meet, to collaborate, to create, to learn, and to play.

Creativity in libraries was the subject of a recent talk delivered by Megan Lotts, the art librarian at Rutgers, The State University of New Jersey, for the Gloriana St. Clair Distinguished Lecture in 21st Century Librarianship at the Carnegie Mellon Qatar campus. The lecture series is named in honor of Gloriana St. Clair, dean emerita, who served as dean of the University Libraries from 1998 to 2013.

During her talk, titled, “The Engaged Librarian: Fostering a Culture of Creativity and Play in Libraries,” Lotts addressed how implementing a culture of creativity within one’s organization promotes cross-disciplinary collaboration and inclusion that can build good will and trust, but does not need to cost a lot of time or money.

According to Lotts, as libraries look to new models of outreach and engagement to prove their value in the face of dwindling resources, playful learning events can be a dynamic way to highlight collections and services which can also be assessed to help capture and share the value and importance of an organization. These events encourage individuals and organizations to work in unconventional ways while using tools which are readily and easily accessible for teaching, learning, or solving problems. Lotts has implemented this technique in her own work with the use of LEGO®.

After the lecture, she facilitated a LEGO® Serious Play Session with Library Associate Dom Jebbia.

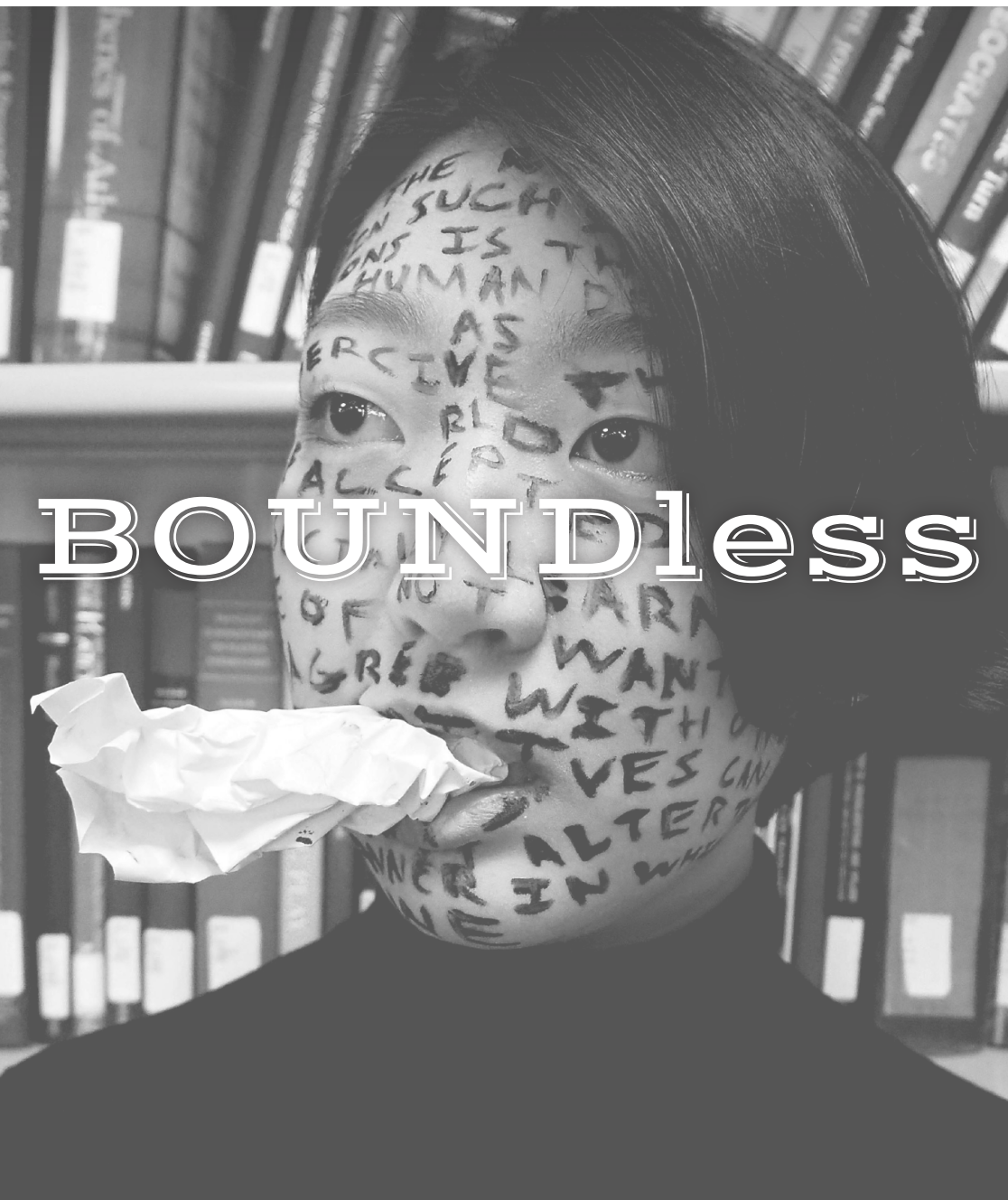
“Megan’s work recognizes that play allows people to express themselves, articulate and model ideas, and create a venue for shared cooperation,” said Jebbia. “Play makes scholarship no less serious, but it does help scholars take themselves a little less seriously, creating an environment receptive to novel answers to hard questions.”

“With any lecture or workshop I facilitate, I want participants to leave feeling empowered inspired and thinking more about what is possible,” Lotts said. “I hope attendees left my lecture at CMU-Q with new ideas on how to teach, collaborate, and engage. But most important, how to further connect with the library.”

Carnegie Mellon University
Libraries

Office of the Dean
5000 Forbes Avenue
Pittsburgh, PA 15213

CARNEGIE MELLON UNIVERSITY LIBRARIES



BOUNDless