

It's GRAPHIC!

Best practices for cataloging graphic novels

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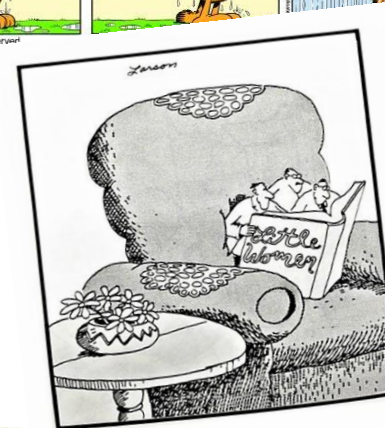
“Panels of pictures with dialogue given in balloons or captions”

- Comic strips
- Comic books
- Graphic Novels

Comic Strips

- Comic strips are a succession of cartoon panels that tell a story. These are the funny pages published weekly in major newspapers since the 1800s.

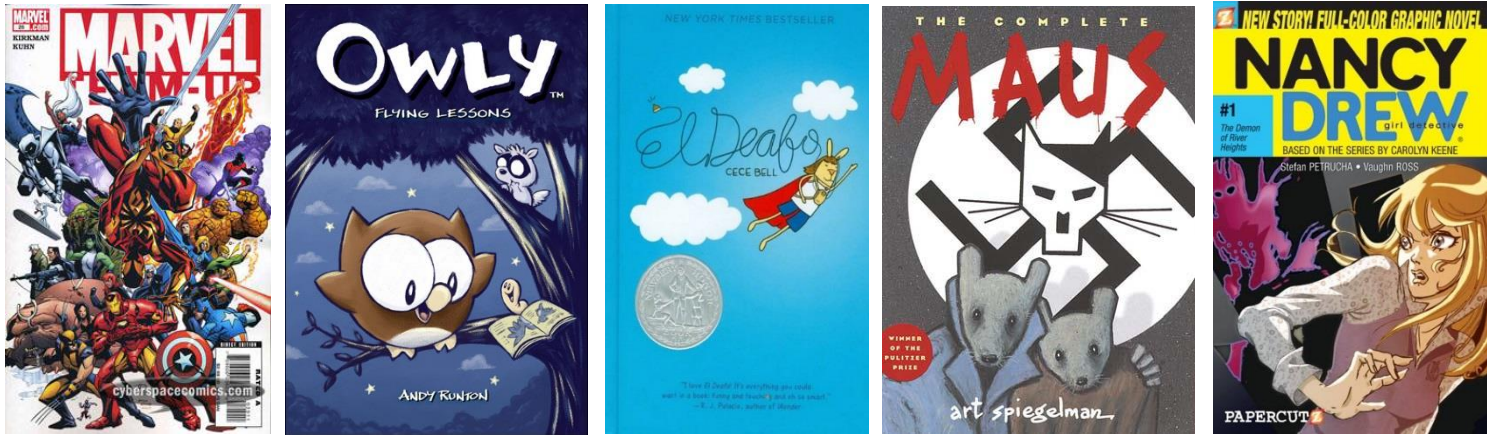
- (Reitz, 2014)



Comic Books

- Comic books (or comics) are stories that may continue indefinitely. They are published monthly in magazine form; each issue is numbered sequentially, usually without a unique title. These used to be found on newsstands, but are now only found in specialty places like comic book stores.
- (Fee, 2012; Goldsmith, 2005; Jones & Miller, 2007; Reitz, 2014)





Graphic Novels

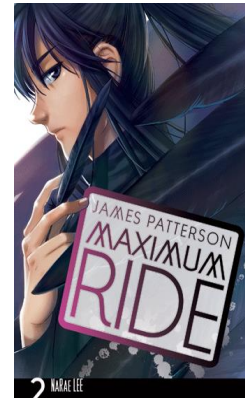
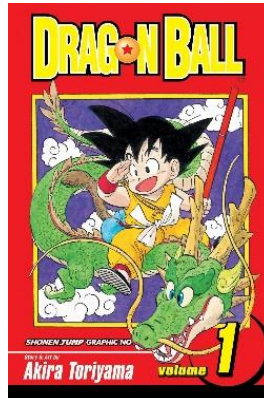
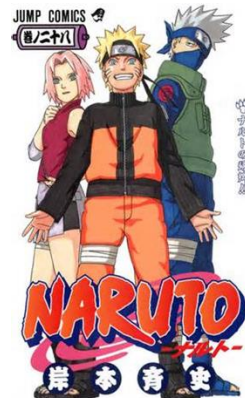
Graphic novels are written in comic book style, *and the stories have a definite beginning, middle and end.* They may be numbered or unnumbered, and are either bound compilations of previously published comic books, or original works (or adaptations) of fiction or nonfiction.

(Fee, 2012; Goldsmith, 2005; Irvin, 2011; Jones & Miller, 2007)

Manga

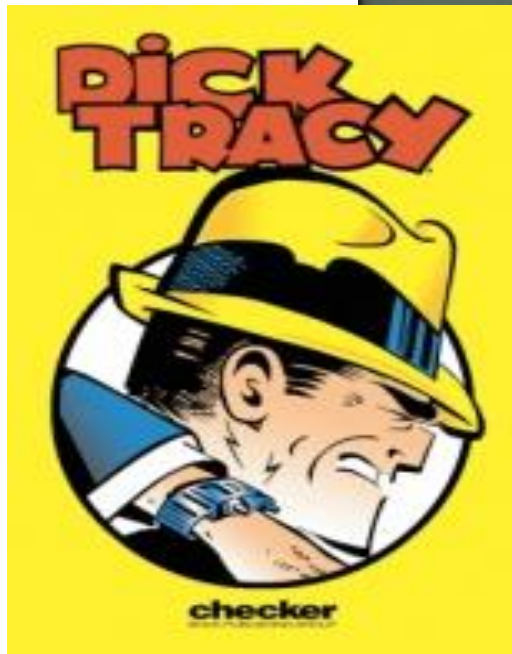
It originally referred to Japanese comics that were illustrated in a black and white style, and read back to front, right to left. They were published weekly or monthly in magazines like Shoyo Beat and Shonen Jump.

Term now includes: American OEL (original English language), Cine-manga, Chinese manhua and Korean manhwa.



(CCS, 2016; Goldsmith, 2005; Jones & Miller, 2007)

1930s



1930-1940s
Golden Age



1937



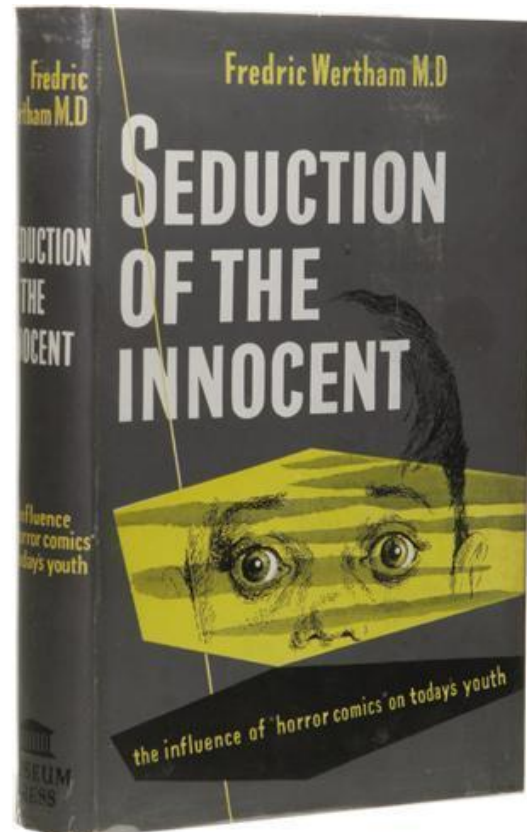
1939



COLD WAR
MCCARTHY
CIVIL RIGHTS MOVEMENT

1954

Seduction of the Innocent
by Dr. Fredric Wertham,
a German psychologist



Code Authority (CCA)



- No blood
- No nudity
- No walking dead, vampires, werewolves
- No profanity
- Good always triumphs over evil

http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/comiccode_a.html

<http://cblfd.org/comics-code-history-the-seal-of-approval/>

<http://www.comicartville.com/comicscode.htm>

1960s

Manga, Underground comics “Comixs”

1970s

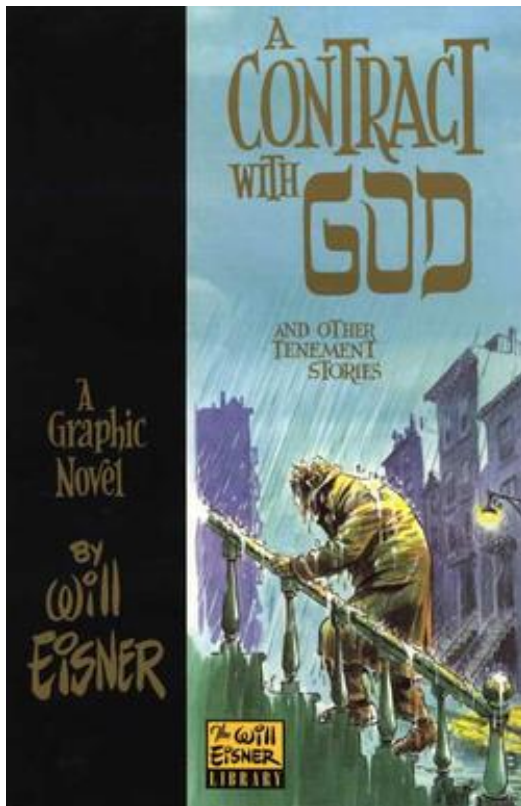
Comics Code not taken as seriously
Resurgence of comic books

1980s

Rise of original graphic novels
Modern Age of comics
Public libraries & graphic novels

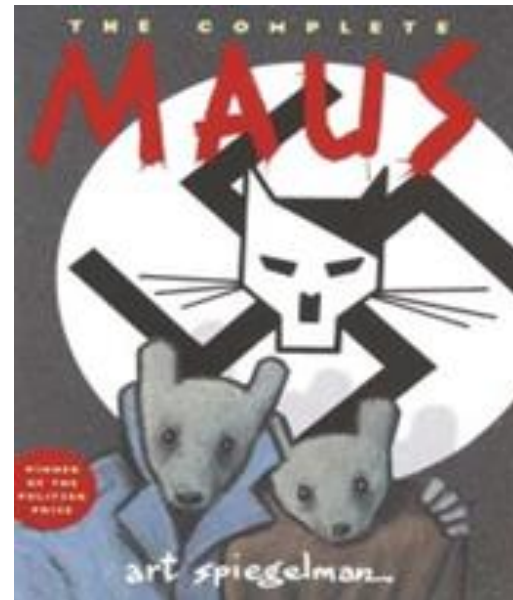
1978

A Contract with God
by Will Eisner



1992

Maus by Art Spiegelman,
(received Pulitzer Prize
for Literature)



2002

Publisher's Weekly (Dec issue):
“The Year of the Graphic novels”

ALA's Annual Conference:
Special preconference

Teen Read Week 2002:
Theme of year

American Heritage Dictionary:
Added “graphic novel”

Graphic novels had come into their own.

BEST PRACTICES

Shelf Location

Call Numbers

Single vs. Multipart Records

Should you shelf graphic novels in the regular shelves, to allow for serendipitous discovery and introduce new readers to the format?

OR

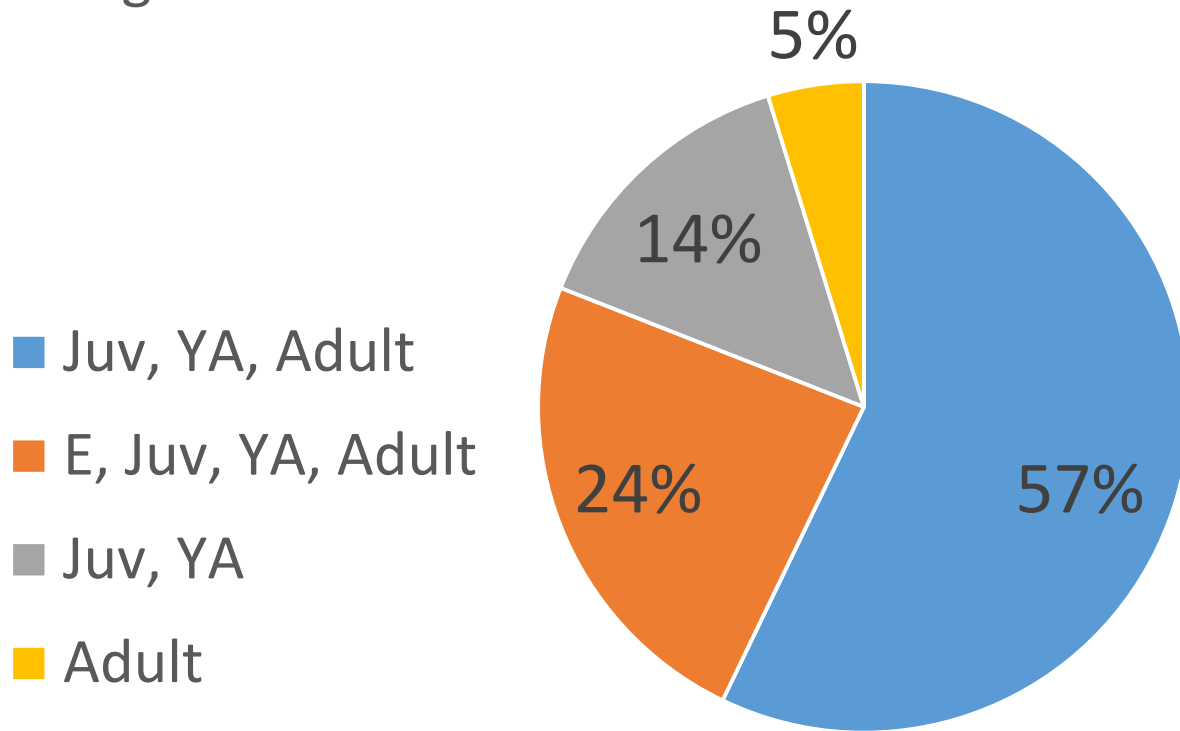
Have a separate graphic novel section, so patrons do not have to walk all over the library looking for them?

(Hartman, 2010)

Shelf Location

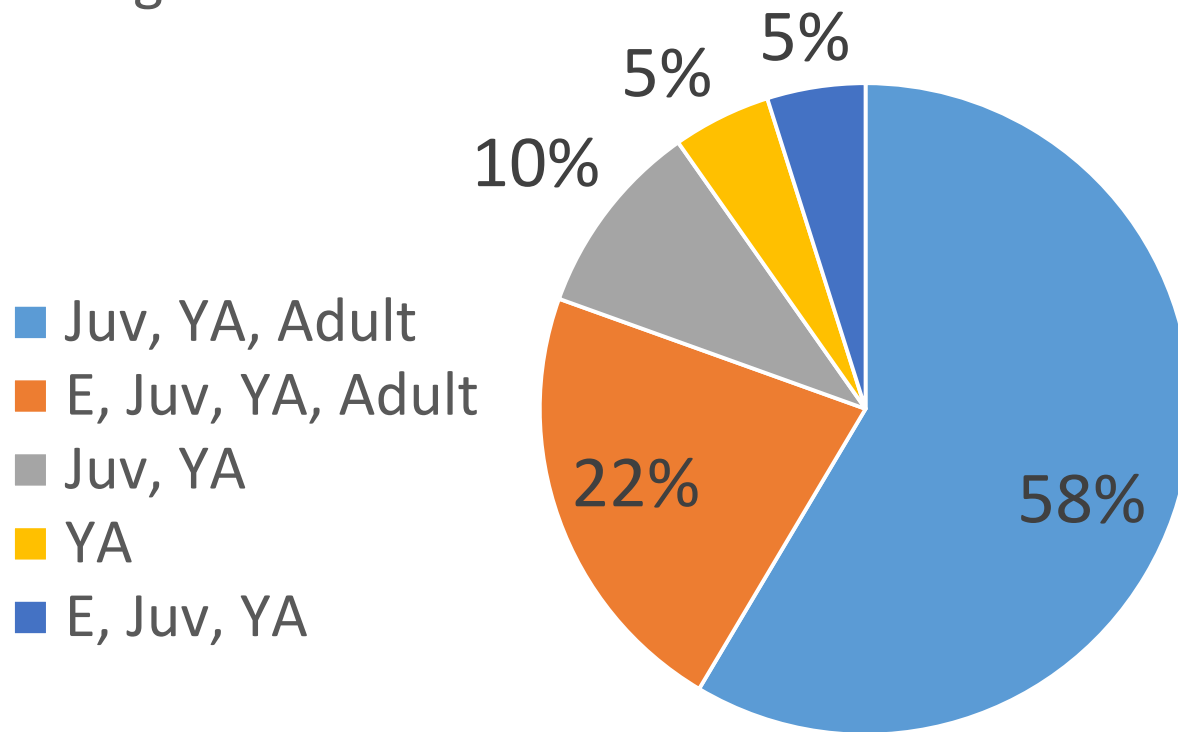
Collections in Your Library

Evergreen



Collections in Your Library

Georgia



Shelf Location



NE Georgia
Regional (PINES)

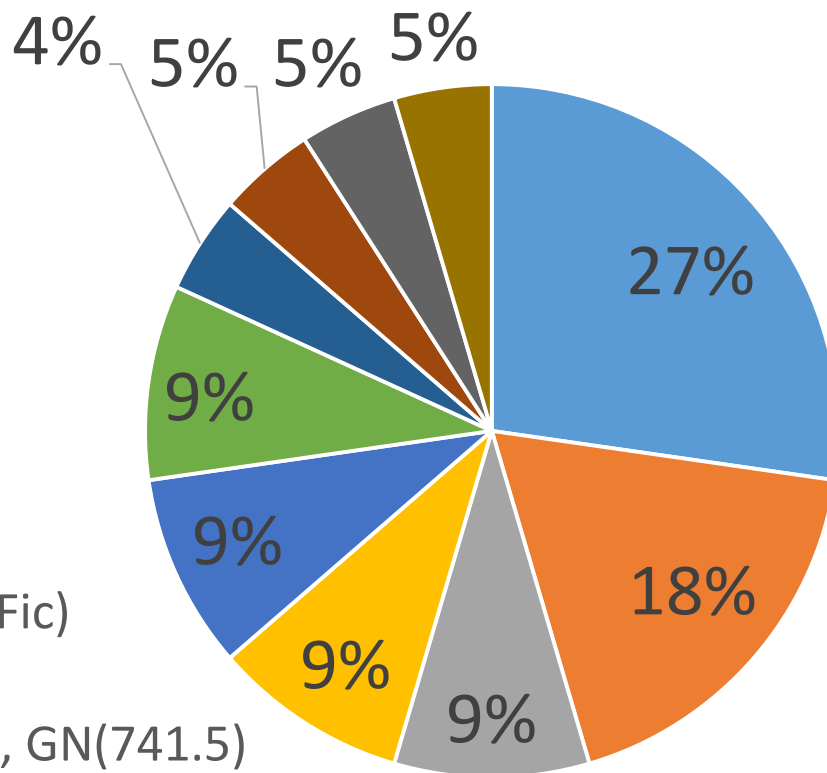
Chelmsford Public Library (MVLC)



Shelf Location

Evergreen

- GN(Fic)
- GN(Fic), GN(Nonfiction)
- GN section
- Mixed
- GN(Fic), Nonfiction
- Fiction
- GN(Fic), 741.5
- Fiction, Nonfiction, GN(Fic)
- Fiction, Nonfiction
- GN(Fic), GN(Nonfiction), GN(741.5)

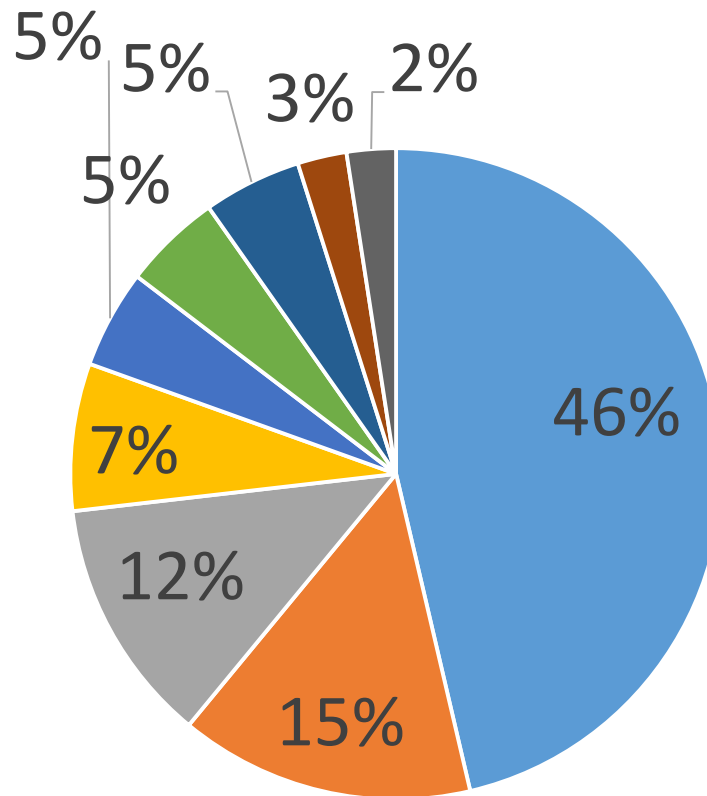


Mixed = location varies by collection (E, J, Y, Adult)

Shelf Location

Georgia

- GN section
- GN(Fic), 741.5
- Mixed
- Fiction
- GN(Fic), Nonfiction
- 741.5
- 741.5, Nonfiction
- GN(Fic), Sci-fi, 741.5
- Fiction, Nonfiction



Mixed = location varies by collection (E, J, Y, Adult)

Libraries with big graphic novels collections usually classify them:

1.) Under 741.5, or

2.) Interfiled in fiction under the author's name and in nonfiction under its Dewey subject call number, or

3.) In its own graphic novel section, often with a prefix like GN or Graphic Novel.

(Collins, 2008; Goldsmith, 2009)

Call numbers

741.5

- 741.5, 741.59 – fiction graphic novels
- 741.5973 – American trade, original graphic novels, most original English language manga
- 741.5971 – Canadian titles
- 741.5941 – British titles
- 741.5944 – translated French works
- 741.5952 – true Japanese manga
- 741.5941 – Chinese manhua, Korean manwa
- 741.595195 – Korean manwa
- 741.569xx – comic strip collections

(Serchay, 2010)

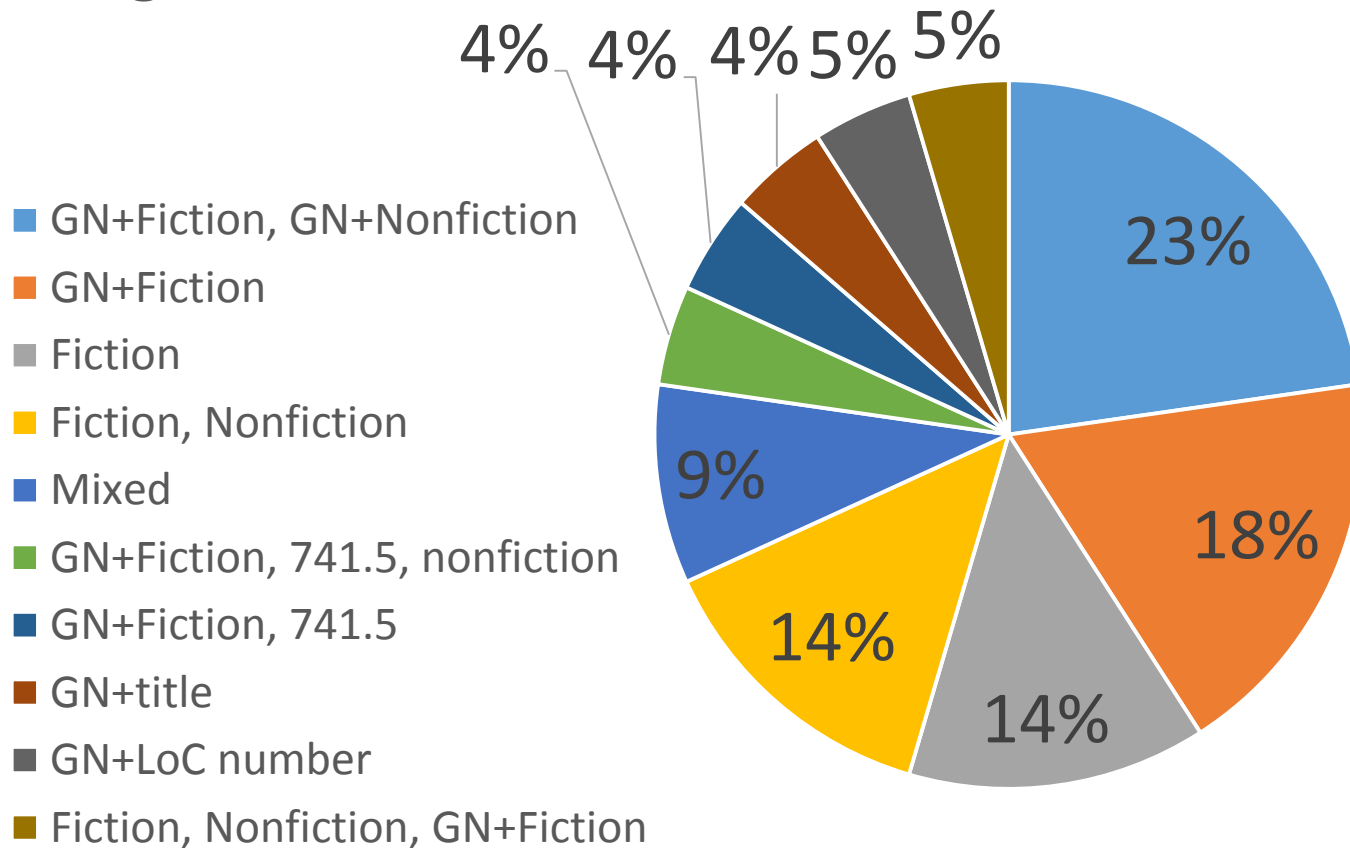
Library of Congress

- PN6720 – American graphic novels
- PN6731-34 – Canadian
- PN6735-38 – British
- PN6745-48 – Franco-Belgian
- PN6790 - manga

(Serchay, 2010)

Call Numbers

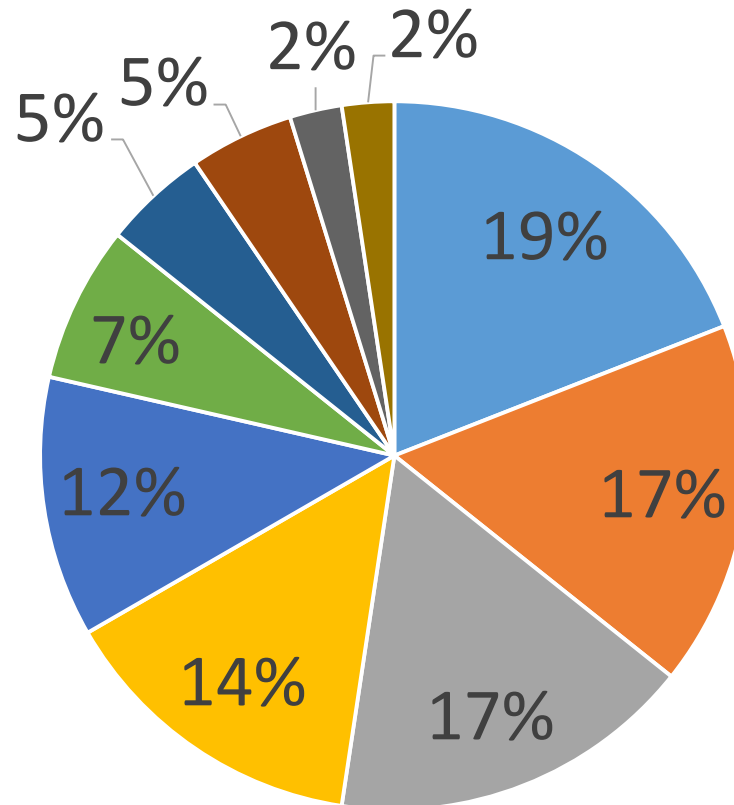
Evergreen



Call Numbers

Georgia

- Fiction
- GN+Fiction, 741.5
- GN+Fiction
- 741.5
- GN+Fiction, GN+Nonfiction
- Fiction, Nonfiction
- Mixed
- GN+Fiction, Nonfiction
- GN+Fiction, GN+741.5
- Fiction, Sci-fi, 741.5



Georgia PINES

Athens
Regional



YA
GRAPHIC
KISHIMOT
VOL. 12

Chestatee
Regional



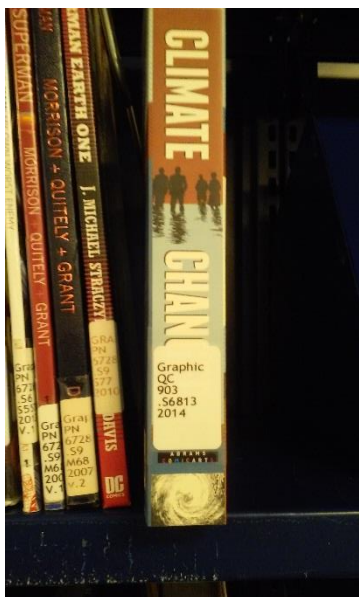
YA
COMIC
NARUTO
VOL. 57
BATTLE

Thomas
County



YA
GN
ONE

Calvin College Michigan

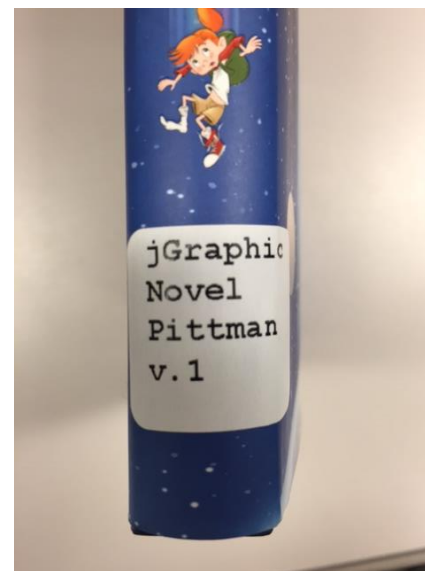


Graphic
QC
903
.S6813
2014

Grand Rapids Public Library



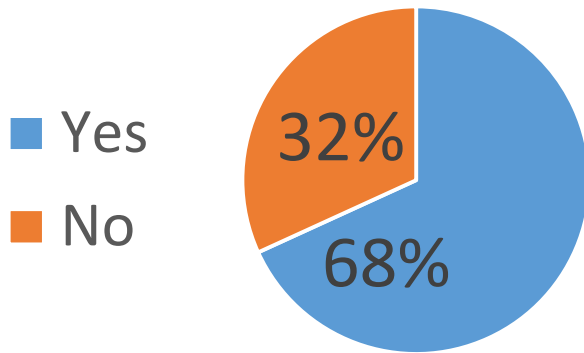
Graphic
Novel
Hayes



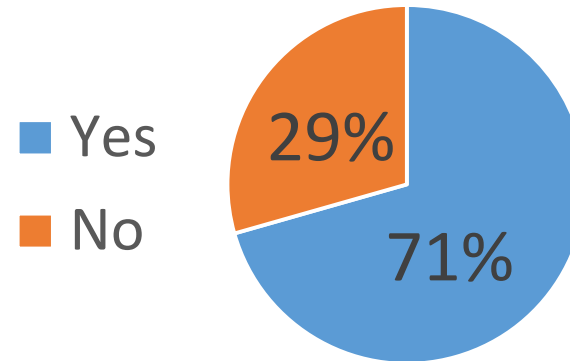
jGraphic
Novel
Pittman
v.1

Genre Stickers

Evergreen



Georgia

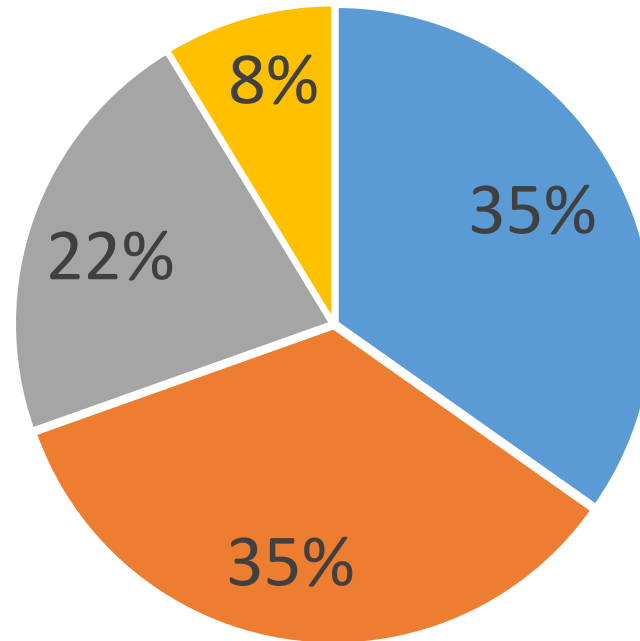


Single vs. Multipart Records

Single vs. Multipart Records

Evergreen

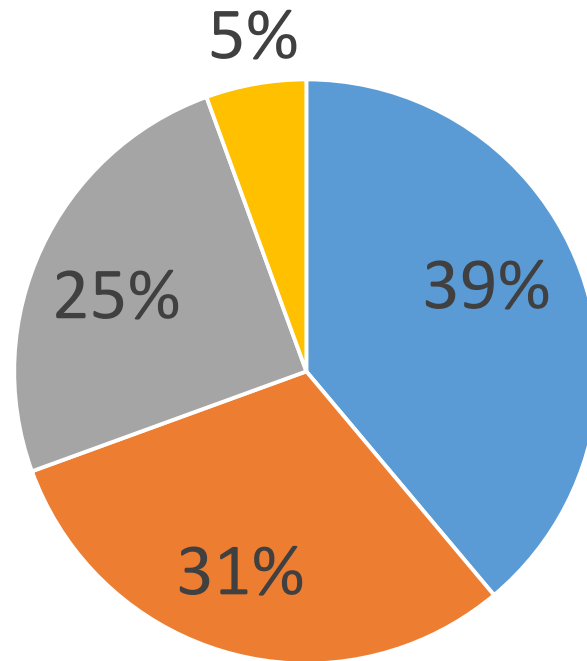
- Unknown
- Single
- No best practices
- Both



Single vs. Multipart Records

Georgia

- Unknown
- Both
- Single
- Multipart



Follow the Library of Congress in determining if a work should be cataloged as a monograph or serial. If there is no DLC record, follow these general guidelines:

Comic books are cataloged as serials.

Graphic novels are cataloged as monographs, either as single records (stand-alone or series) or as a multipart record.

Manga are actually a serial form first, but many have been bound as graphic novels. Catalog them as monographic multipart records.

(Collins, 2008; CSS, 2012; Jones & Miller, 2007)

Rule of Thumb [DRAFT]

Library of Congress

Common title, volume and part title
= **Single record**

Common title and volume number
= **Multipart record**

(From pers. comm. Kate James, LOC, Jan. 2016)

Rule of Thumb [DRAFT]

Multipart Functionality

in
Evergreen

Multipart functionality in PINES

PINES Executive
Committee Meeting
Dec. 2, 2014

.....

Implemented
April 2015

Q1) Should PINES implement monographic parts for print multivolume sets?

- **Approved**

Q2) Parts are created for the whole consortium. Should PINES use a controlled terminology for parts designations?

- **Approved**

Q3a) Should it be up to the individual library whether to implement retrospectively?

- **Tabled pending report on possible numbers of multivolume sets per library**

Q3b) Should individual systems be encouraged or required to edit existing titles in a specific time frame?

- **Tabled pending report on possible numbers of multivolume sets per library**

Controlled Vocabulary

Note:

These captions may differ from local call numbers.

(<http://pines.georgialibraries.org/multipart>)

Appendix	App.
Addendum	Add.
Book	Bk.
Annual/Annual Collection	Annual
Bulletin	Bull.
Chapter	Ch.
Division	Div.
Edition	Ed.
Episode	Ep.
Fiscal Year	FY
Issue	<u>Iss.</u>
New Series	New Ser.
Number	No.
Parts	Pt.
Publication	Pub.
Schedule	Sched.
Season	Season
Section	Sec.
Series	Ser.
Subsection	<u>Subsec.</u>
Supplement	Suppl.
Volumes	Vol.

Demo

Adding parts

<http://pines.georgialibraries.org/multipart>

Collections: Juv, YA and Adult

Shelf Location: GN section (Fic, Nonfiction)

Call Numbers: GN + Fiction, Fiction alone

Genre stickers: Applied more often, than not

Summary

How do you determine where titles should be go in your collection (E, J, YA or Adult)?

What should you use for the call number: author, series title or character?

What's considered a graphic novel?

How to maintain consistency across your shelves, library system and consortium.

Biggest challenges and issues

THANK YOU to all survey respondees

- Georgia PINES and public libraries
- Portsmouth Public Library, Virginia Evergreen
- Pioneer Library System, NY
- Scranton Public Library, PA SPARK
- Forsyth County Public Library, NC Cardinal
- Amesbury Public Library, Merrimack Valley Library Consortium, MA
- Hussey-Mayfield Memorial Public Library, Evergreen Indiana
- Jackson County Public Library, Evergreen Indiana
- Rowley Public Library, Merrimack Valley Library Consortium, MA
- Lake Agassiz Regional Library, MN
- Anderson County Library, SC LENDS
- Grand Rapids Public Library, MI
- Sweet Home Public Library, Linn Libraries Consortium, OR
- Bibliomation, CT
- Chelmsford Public Library, Merrimack Valley Library Consortium, MA
- Cardington-Lincoln Public Library, COOL Consortium, OH
- Burlington Public Library, WA
- Brown Library, City of Washington, NC Cardinal
- Kent County Public Library, MD
- Calvin College/Hekman Library, MI
- York County Library System, PA SPARK
- Worch Memorial Library, COOL Consortium, OH
- Village Library of Jacobus, PA SPARK
- Lebanon Public Library, Linn Libraries Consortium, OR

LAST WORDS

Document everything.

Be consistent.

Q & A

luong@negeorgialibraries.org

Additionally slides to follow:

Bibliography

Other Resources

Timeline

Challenges and Issues

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Reitz, J. M. (2004-2014). *Online Dictionary for Library and Information Science*. http://www.abc-clio.com/ODLIS/odlis_h.aspx

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OTHER RESOURCES

Further Reading

101 outstanding graphic novels by Stephen Weiner (4th edition, 2015)

Understanding comics by Scott McCloud (1993)

Reviews and news: professional publications

Booklist

Kirkus

Library Journal

Publisher's Weekly

School Library Journal

Voice of Youth Advocates

Reviews and news: comics trade journals

The Comics Journal

Diamond Bookshelf Review

Grovel

ICv2

OTHER RESOURCES

Links

Dragon Con <http://dragoncon.org/>

Comic Book Database <http://www.comicbookdb.com/>

Comic Book Awards Almanac <http://users.rcn.com/aardy/comics/awards>

Comic Books for Young adults <http://library.buffalo.edu/libraries/asl/guides/comics.html>

Diamond News & Reviews <http://bookshelf.diamondcomics.com>

No Flying No Tights www.noflyingnotights.com

YALSA's Great Graphic Novels List www.ala.org/yalsa/ggnt

TIME LINE

Late 1800s – Comic strips were printed in newspapers and usually showcased current events or politics.

1930s – Newspapers carried comic strips like *Tarzan*, *Dick Tracy* and *Flash Gordon*. Publishers started making books of comic strip collections and sold them at newsstands.

Late 1930-1940s – This was the Golden Age of superhero comics, when many big-name heroes made their first appearance.

1934 – Malcolm Wheeler-Nicholson, a pulp writer, founded National Allied Publications.

1935 – The National Allied Publications published *New Fun: the big comic magazine* (aka *New Fun Comics*), which was the first comic book that had original material [instead of reprints of newspaper strips.]

1935 – Harry Donenfeld, owner of Donny Press, started printing comics on credit.

1937 – Malcolm Wheeler-Nicholson, along with Harry Donenfeld and Jack Liebowitz, founded Detective Comics, Inc., and released *Detective Comics* and *Action Comics* series. (Detective Comics officially changed its name to DC Comics in 1977).

1938 – *Action Comics No. 1* introduced Superman.

1939 – *Detective Comics* introduced Batman;

TIME LINE

1939 – Martin Goodman created *Timely Comics* (later to be know as Marvel Comics). The new Marvel Comics series brought superheroes from separated series into the same story, creating the Marvel Universe, which included Captain America, Fantastic Four, Spider-Man and the X-men.

1941 – William Molten Marston created Wonder Woman (DC Comics), the first female superhero.

1941 – Teens first appeared in comics. One of the most popular series was the *Archie Comics*, with Archie and his friends Jughead, Veronica and Betty.

Post WWII – New genres emerged like true crime, horror comics, science fiction, “pulp fiction” and illustrated classics.

1954 – Dr. Fredric Wertham, a German psychologist, published *Seduction of the innocent*, blaming comics for being a bad influence on teens. (Note: 1950s was a time of Cold War, McCarthy and the start of the Civil Rights movement.) Public outcry led to public censorship of comic books, including book burnings. A Senate Committee hearing looked into the effect of comic books on juvenile delinquency. Dr. Wertham testified, even accusing *Superman* of "arousing fantasies of sadistic joy in seeing others punished while you yourself remain[ed] immune." The committee did not find a correlation.

TIME LINE

1954 – To offset the negative publicity, the comic book industry and publishers decided to establish the Comic Magazine Association of America (CMAA). They created the Comics Code Authority (CCA) and all new comic books had to get its stamp of approval, literally. Some rules included:

- No excessive violence or bloodshed.
- No nudity or suggestive and salacious postures.
- No scenes with the walking dead, vampires, ghouls or werewolves.
- No profanity, smut or vulgarity.
- Good should always triumph over evil.

1950-1960s – Despite the efforts of the CMAA, comic books sales went into a slump.

Meanwhile elsewhere in the world...

1947 – Japanese artist Osamu Tezuka, one of the first manga artists, published *New Treasure Island*, an adaptation of Robert Louis Stevenson's *Treasure Island*.

1959 – French writer Rene Goscinny and French artist Albert Uderzo created *Asterix the Gaul*.

1960s – Manga started getting popular.

1960s – Underground comics called “comix” appeared. These were usually independently published and did not follow the CCA rules.

TIME LINE

1968 – Robert Crumb sold the first underground comic, *Zap Comix*.

1970s – The Comics Code was not taken as seriously. (Marvel withdrew from the CCA in 2001; DC Comics in 2011.)

1970-1980s – There was a resurgence of comic books (led by DC Comics and Marvel Comics), as well as a growth in the underground comics movement.

1980s – This period includes the rise of original graphic novels, the growth and diversity of manga, the British invasion of comic book authors and the rise of the Modern Age of comics. Public libraries started seriously looking at graphic novels. By the mid-1980s, comic books were no longer found on newsstands and were sold mostly in specialty stores, like comic book stores.

1983 – Alan Moore took over *The Swamp Thing* and it was the first big comic series to be written without the CCA's seal of approval.

1986 – *Maus*, a nonfiction graphic novel, by Art Spiegelman was published.

1986 – *The Watchman* by Alan Moore and Dave Gibbons was published.

1986 – *Batman: Dark Knight returns* by Frank Miller was published.

1989-95 – *The Sandman*, a comic books series by Neil Gaiman, started its run.

1990s – Saw the rise of “indie” graphic novels about teenagers and the challenges of growing up.

1990s – Manga became popular in the U.S, moving into to the public mainstream.

TIME LINE

2002 – The *Publisher's Weekly* December issue called 2002, “The Year of the Graphic novels”. Journals and publications like the *Voice of Youth Advocates*, *School Library Journal* and *Publisher's Weekly* had regular monthly reviews of new and classic graphic novels; the *Library Journal* also started a review column.

- ALA's Annual Conference had a special preconference on graphic novels.
- Graphic novels were the theme for Teen Read Week 2002.
- The *American Heritage Dictionary* added “graphic novel” to their listing.

Graphic novels had come into their own...

2015 - *El deafo*, a graphic memoir written in 2014 by Cece Bell received a 2015 Newbery Honor, 2015 Eisner Award for Best Publication for Kids (ages 8–12) and was the 2014 Kirkus Prize Finalist.

(Comic book code, n.d.; Comic Code Authority, n.d.; DeForest, n.d.; Harris, 2013; Holston, 2010; Kukkonen, 2013; Miller, 2005; Nyberg, n.d.)

CHALLENGES AND ISSUES (COMPILED FROM SURVEYS)

Collection development

How do you determine where titles should be go in your collection (J, YA or Adult)?

Some graphic novels have age guides, but not all of them. Sometimes what seems to be okay for YA gets challenged by patrons (or they complain very vocally), so they're moved to the Adult collection.

Challenge/Issue – Sometime it's hard to keep up with purchasing new issues.

Challenge/Issue – Maintaining scope and having the budget to do it.

Challenge/Issue – We have very few graphic novels because of little usage.

Cataloging, Cuttering, Shelve Location

Where should you put nonfiction graphic novels in general, in 741.5 or the appropriate Dewey subject area?

Where should you put biographical graphic novels, in the biographies (921) or with all the other graphic novels where they would get better circulation? What about biographies that are "mostly true"?

What is the best way to cutter a call no. if you have a series written by several different people? Or if two characters are featured which to you choose to cutter?

CHALLENGES AND ISSUES

Cataloging, Cuttering, Shelve Location

What is the best way to cutter a call no. if you have a character who appears in two or more different series? For example: There are two different series starring the Green Lantern; the call no. for both would be YA GRAPHIC GREEN V.1. How would you differentiate the two series?

Should traditional newspaper comic strips and those compiled into a book (ex. Garfield, Calvin & Hobbes, Far Side) be treated as graphic novels?

Should manga be shelved with the graphic novels or kept in a separate manga section?

How do you handle spin-off series, especially if the spin-off has the same title as the original, for ex. Fairy Tails (manga)?

Should we put graphic novels where patrons will find them or put them where the Library of Congress classifies them?

What genres to use for a record and how to prioritize them when more than one is appropriate? And the difference between all the different headings, for ex:

655 _0 Graphic novels.

655 _7 Graphic novels.\$2 lcgft

655 _7 Comic books, strips, etc.\$2 gsafd

655 _7 Comics (Graphic works)\$ 2lcgft

655 _0 Superhero comic books, strips, etc.

655 _7 Fantasy comics.\$2 lcgft

CHALLENGES AND ISSUES

Cataloging, Cuttering, Shelf Location

Challenge/Issue – Finding the right record in the local catalog (and OCLC)

Challenge/Issue – Keeping up with the cataloging, especially when you have huge orders

Challenge/Issue – Getting experience doing original cataloging; currently we use book vendor records.

Challenge/Issue – Establishing standard practices for call numbers.

Challenge/Issue – Trying to be consistent in shelving.

Challenge/Issue – Finding the space to shelve everything.

Challenge/Issue – Trying to be consistent in cataloging multipart titles.

Challenge/Issue – Trying to be consistent in cataloging series that have subseries, for ex. Pokémon adventures: Emerald, Pokémon adventures: Gold & silver, Pokémon adventures: Ruby & Sapphire

Challenge/Issue – When a library merges into a consortium, and single records get merged into the consortium's multipart records.

CHALLENGES AND ISSUES

Terminology

Is there a better term than “Graphic Novel”? We have more than just superheroes now, for ex. biography, history, memoir and early readers. We need to come up with something new because we are so far away from the origin of graphic novels at this point we can't even see how it all started.

Why are there so many records with the subject heading "comic strips", when it's not a comic strip?

Other

Challenge/issue – It's not in cataloging, but in book repair; if a page needs re-gluing, it's frustrating when the pages are unnumbered and additionally frustrating when you can't tell where a page goes, even after reading the graphic novel!

Challenge/issue – Checking every page for the appropriateness for children (ex. nudity, “graphic” scenes) as required by the county attorney.

Challenge/issue – Reading the fine print on the graphic novels themselves.