ELSEVIER

Graphic Novels: Collecting, Cataloging and Outreach in an Academic Library

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ARTICLE INFO

INTRODUCTION

Most major US universities have graphic novels in their library collections. Titles like *Maus* (Spiegelman, 1986) and *Persepolis* (Satrapi, 2004) have become staples in the stacks for their academic relevance and accessible style of delivering information through visually striking art. While some libraries have comprehensive collections and budgets to support them, many do not and thus have a collection that lacks cohesion and scope. The Brandeis University collection fell into that latter category, and we aimed to correct that. But beyond titles that have achieved scholarly notoriety and critical acclaim, like *Maus* and *Persepolis*, how does an academic library with little to no comprehensive collection create one and how does it engage students with acquired titles?

For us, this began as a personal project. We individually enjoy reading graphic novels and were heartened to see our library already had titles like *Fun Home* (Bechdel, 2007) and *Waltz with Bashir* (Folman & Polonsky, 2009) in our collection, but there was no discernable method to how titles were acquired. For example, why *Waltz with Bashir*, but not *Fax from Sarajevo* (Kubert, 1998) or *The Photographer* (Guibert, 2009), which covered similar topics? Further exploration into the process uncovered that our system for acquiring graphic novel titles was on an ad hoc basis. We typically acquired titles as the result of faculty requests for course materials, items we received on our approval plan, or included in past donations. As a cataloging librarian and a social sciences librarian, we were in a unique position to do what librarians do best: bring order to chaos, and put together an organized plan to acquire and publicize the resulting collection so students see it and, more importantly, use it. But where to start?

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LITERATURE REVIEW

There is quite an extensive body of literature going back to the early 2000s that discusses the merits of having graphic novels in an academic library's collection. Gluibizzi (2007) and O'English, Matthews, and Lindsay (2006) remark on the popularity of graphic novels among students, and the importance of relating to students through what they read. These articles fall short, however, in giving practical advice on how to start a cohesive collection. Golomb (2010) offers useful guidelines in narrowing scope of the collection as budget dollars are often limited. As with most academic libraries, budget is a primary concern so in an effort to minimize costs of increasing our graphic novel collection, we opted to limit the scope of our collection to include titles with a nonfiction focus, allowing for the occasional fiction title with cultural significance. For example, we included Alan Moore's *Watchmen* (Moore, 1987) which deconstructs the tropes seen in traditional comic books in a graphic novel format, but omitted his work on *Swamp Thing* (Moore, 1998) which chronicles the adventures of a humanoid vegetation entity.

Much of the research we did to help us look at Brandeis's collection did not actually address any of our issues, as academic librarians trying to build a collection that complements our library's mission and serves our student body. Most of the articles we found dealt specifically with public library collections, where it can reasonably be said that graphic novels are more popular among patrons. Meanwhile, articles that focused on academic libraries tended to look at much larger-scale studies of usage, or focused on what titles the collections did not have, rather than what they did have. There was also a lack of focus on technical services and discoverability.

Meier (2011) found with biology concepts, knowledge and attitudes among non-major students were improved when adding graphic novels to the reading list. A narrative with pictures helps novices retain information, "less content within greater detail or greater context is more useful" and "narrative helps students retain information." We took this to heart as we examined lists of options and expanded our idea of only adding nonfiction titles to the collection to also include fiction titles involving literature or historic events.

Toren (2010) offers some ways forward in collection building and examines the necessity of academic libraries to support leisure reading along with scholastic reading habits. Our intention in building our own collection of graphic novels is to offer students titles that unite these concepts; a leisurely reading experience within the context of their

learning objectives. We want the collection to be comprised of titles with academic merit to dovetail into research being done on campus.

Maus Goes to College by Davis (2010) offers a comprehensive list of the titles on reserve at University of Washington, which was a valuable checklist for our project as it listed each title and the course for which it was used. We were able to use this list fill in some of our collection.

Graham (2010) at the University of Nebraska, Lincoln explores some of the challenges and issues surrounding the "should" of building a collection, and offers some circulation statistics with regard to particular titles. While it was useful to see the collection building process at a large academic library, the collection still focused on fiction titles of the superhero stripe. There is some amazing work being done in this subset of the genre, though it was less valuable to us given our focus on nonfiction, historical fiction, or literary titles.

We want to avoid the situation described in Williams and Peterson (2009) wherein they did a survey of over 600 libraries to see how many libraries owned the books on a single year's ALA's Great Graphic Novels for Teens book list with woeful results. If we expect students to view the library as a place for them we must build a collection that reflects their interests and we must keep current with new and expanding titles to infuse the collection with dynamic purpose.

Matz (2004), Schwarz (2002), and others have cultivated lists of sources and resources to start a collection. While that's useful to an institution with no collection, we found these lists to be outdated and not relevant to the collection at our institution. We already had well-known titles such as *Maus* for various coursework support, but we had no idea how to move beyond an assortment of random titles, make them discoverable and then publicize them to students who may be interested.

METHODOLOGY

Before we could develop and implement a graphic novel collection practice, we had to examine what titles we currently had in the catalog and audit discoverability. As mentioned above, many of our graphic titles had been bought over the years to be put on reserve for specific classes, or as part of our special collection in Judaica. But how did students find titles that were in the general collection?

It turns out, if a student typed "graphic novels" or "comic books" into our online catalog's search box, they would get a decent list of titles about graphic novels, but would not see an actual graphic novel or nonfiction graphic work at all on the first few pages of results. If someone managed to find a specific title, they might have some luck finding other titles, but only if the discovered title were fiction. Brandeis, like many other academic libraries, catalogs graphic novels (and some memoirs, such as *Persepolis* or *The Photographer*) under PN6720-PN6790 (Collections of general literature — Comic books, strips, etc.). Nonfiction titles, such as the graphic adaptation of *The 9/11 Report* (Jacobson & Colón, 2006), *Climate Changed* (Squarzoni, 2014) or Gladstone & Neufeld's *The Influencing Machine* (Gladstone & Neufeld, 2012) are all cataloged under the Library of Congress classification for their subject heading. About half of the collection is classified under the PNs; the other half are nonfiction titles cataloged by subject. This meant that a very persistent user or a savvy user—one who looked up a particular fiction title and found it—would discover, at best, half of the library's graphic titles.

We developed a plan for us to find as many of the graphic titles in the library's collection as we could. Working with the Reserves Coordinator, we compiled a list of those titles acquired for reserves over the last eight years. We generated another list using collection analysis software to pull data from the MARC records. The report found all titles that had "Graphic novels" in the 650 field, "Comic books, strips, etc." as the subfield v ($v) in a 650 field, or 6 for "Comics/graphic novels" in the Contents fixed field. Even with these two lists, titles were missed due to a lack of consistent cataloging of these materials over the years. We went into the stacks to find the collection across the library, and

sometimes found titles on the shelf that had not made it onto either of our lists. We pulled all titles to audit their catalog records to identify errors and fix them.

A number of the titles had MARC records where it was difficult to discern whether the title was a graphic novel itself or about graphic novels. Many records were incomplete, often with no subject information, and the majority had no input in the Contents fixed field. Titles were separated into two categories based on whether they were graphic novels or were about graphic novels. Brandeis does not use OCLC's service to automatically update bibliographic records, so if newer improved records were available, these were imported. All titles were then returned to the stacks.

Those that did not already have the 6 for "Comics/graphic novels" in the Contents fixed field had it added. A large portion of the graphic novel and nonfiction records had no subject headings at all, or only one 650 for "Graphic novels." Those 650 fields were removed (unless the title happened to be a graphic novel about graphic novels) and appropriate subject terms were added. We decided to implement the 655 genre/form term headings, which are often used in newer cataloging records for graphic novels. Brandeis had just standardized the usage of genre form terms for our DVD collections, and that was used as the model for the graphic novel and nonfiction titles. All graphic titles cataloged at Brandeis are now required to have either "Graphic novels", "Nonfiction comics" or "Comics (Graphic works)" in the 655 field. A secondary 655 denoting the type of graphic novel or comics, such as "Historical comics," "Biographical comics" or "War comics" is then applied to be more specific and to help users find titles of a similar type. In many cases, these enhancements were easy because newer records that conformed to our project were already available to export from OCLC. In other cases, we updated records or created new ones from scratch (particularly for Hebrew and other foreign language titles). All told, we examined the records of close to 200 titles over the course of a month. We were confident after such a comprehensive update of our catalog records, our users would be able to find everything we already had or would purchase.

IMPLEMENTATION

After using our new cataloging protocol to update pre-existing records for optimal discoverability, we set out to develop and refine an acquisitions plan for new titles. Brandeis University has a strong social justice mission and our students examine tough topics such as conflict zones, peace and co-existence studies, terrorism, and issues of global health, political movements and social discourse. We have an extensive Judaica collection, a testament to our secular Jewish foundation, but like other Research I institutions, we are actively acquiring in the sciences and in literature as well. When it comes to acquisitions, we collaborate across units with subject liaison librarians and technical services working together to ensure we use our budget dollars efficiently. With graphic novels, we had to be sure whatever collection strategy we implemented took into account the different ways a title might be used. Our graphic novel collection, whether we acquire in nonfiction or fiction, needs to connect with our constituents in a meaningful way.

We first took a comprehensive inventory of what we had. As previously mentioned, our collection was fairly random and unplanned although many of our existing titles fit our criteria of having relevance to research being done on campus. We identified gaps in the body of work of particular notable authors and made purchases to address these deficiencies; for example, Gene Luen Yang's *American Born Chinese* (Yang, 2006) was in the collection, but neither *Boxers* (Yang, 2013a) nor *Saints* (Yang, 2013b). Since Yang was appointed Ambassador of Young People's Literature to the Library of Congress in 2016 and is a recent winner of a MacArthur grant, it was easy to justify purchases of his work to fill the collection. We owned Joe Sacco's *Palestine* (Sacco, 2001) but not *Safe Area Goražde* (Sacco, 2002). We had no titles from Guy Delisle, whose work is similar to Sacco's,

and purchased several of his works including *Jerusalem* (Delisle, 2015), *Burma Chronicles* (Delisle, 2010), *Pyongyang: A Journey in North Korea* (Delisle, 2007).

Once we started talking to our colleagues, we were amazed by the input we received. Our Reserves Coordinator, who had the unique knowledge of the whole collection as only reserve librarians can have, reported we had 40 courses on campus across disciplines which use one or more graphic novels as course materials. Subject liaisons in history, science, humanities and other social sciences identified other titles to add to the collection, from sweeping adaptations like Gareth Hinds' *Beowulf* (Hinds, 2007) to Liz Prince's personal memoir exploring gender identity *Tomboy* (Prince, 2014). We filled in the collection of Congressman John Lewis' (D-GA) *March* (Lewis & Aydin, 2013), currently three volumes chronicling his role in the Civil Rights Movement in the 1960s. It was encouraging to see so many of our colleagues get behind this project and generate so many great ideas for acquisition. Many of these titles are available at manageable price points, often below $15. By incorporating some collection guidelines and working together, we have been able to increase the holdings of our collection by 59%. So far, the reaction from students has been encouraging.

OUTREACH

We coordinated with circulation colleagues on the creation of a graphic novel display. We chose the library's mezzanine as a pilot because many students congregate and collaborate in this open space which sits above the library café. The display was composed of graphic novels and graphic nonfiction books on a wide variety of topics, and also included several non-graphic titles about the history of graphic literature throughout the world. We wanted students to explore graphic novels themselves but also examine the significance of the medium. The display ran the entirety of the fall 2015 semester. We tracked usage only superficially – circulation staff reported that books were removed from the shelves and scattered on tables throughout the library and needed to be straightened and re-shelved daily. Future plans include another display since we now have more titles and a more comprehensive strategy to collect check outs and usage statistics.

Since our peers had such great ideas about collection development, we thought, maybe our students would be a source of insight as well! We searched the university postings of student clubs and found the contact information for the Brandeis Comic Book Club (BCBC).

The BCBC meets weekly in the student center where students come to eat, check their mailboxes, and visit the game room. The club offers its inventory of comics, mostly of the popular culture variety (superheroes, adventure), to any student for check out on the honor system. We attended a few meetings and met club members, and discovered that they struggled with low membership and with providing adequate storage and access to their mobile collection. Through these conversations, we learned what services we could offer to the club. The library is now housing their inventory bins; the officers of the club come and retrieve their inventory before meetings so they no longer have to keep it stored in dorm rooms or the trunk of someone's car. The club retains complete autonomy over its collection; the library did not barcode these titles or create records for them, and other than club officers, no staff member or patron has access to them. It was important to us that the club continue its system of displaying titles in a student-run space, and the focus of our efforts be supportive and not invasive.

We have emphasized that the BCBC is their club: we are not interested in taking it over and instead we want to work in tandem to augment each other's collections. This means, at a minimum, we should know what they have to avoid acquiring duplicates. Even better, it means we want them to know about the library's collection so as they discuss comics with peers along with other topics like upcoming papers and

assignments, members can organically cross-promote our collection. We do have some overlap as would be expected in titles which are both seminal and popular fiction, including Wilson's *Ms. Marvel* (Wilson, 2014) which we defined as culturally significant because its main character is the first Muslim character to headline a major comic book series.

In meeting with the club, we discovered they struggled with low-visibility and getting the word out about their club and offerings was a challenge. We spoke with club leadership and offered our services to provide more visibility for the club and its collection. We created a catalog record in our online catalog (Alma/Primo), that provides a link to the club's website and a link to its list of their holdings using the club's pre-existing inventory Google spreadsheet. If a patron searches for "Superhero Comics," "Comic book" or "Graphic nonfiction," in the Brandeis library catalog, the BCBC now comes up near the top of the first page of results. When doing a general search for "Graphic novels," the club's record shows up with library-held titles. The current president of the club sends out the link to the catalog record with weekly correspondence to club members, and has encouraged students to search the library general collection for additional titles. This collaboration is in its early stages, but we are encouraged by the enthusiasm and engagement by students in the club in our fledgling graphic novel collection.

CONCLUSION

These days, the market is flooded with graphic novels that cross all academic disciplines covering both social commentary and superhero adventures, sometimes at the same time. Our process has taught us some key fundamentals to building and sustaining a usable and relevant collection:

- Check the catalog and ensure discoverability is an efficient and intuitive process. Work with catalogers to ensure the subject and genre headings are correct and consistent, and that items in the collection can be found by searching graphic novels by title or subject/genre, or relevant keywords. Patrons search in different ways so we need multiple paths to discovery.
- Leverage internal knowledge from reserves staff, catalogers, circulation staff and acquisitions teams to learn what's coming into the library and what might already be there. Check with reference librarians for current trends in topics relevant to work being done on campus.
- Do targeted outreach to student clubs/groups on campus who have interest in comic books. Think about ways the library can support the club – whether it's storage in the library, a discoverable record of their holdings in the catalog, or working together to sponsor local artists and writers to come in to talk to students in a library space. Discuss ways the library can support student-led initiatives, but not subsume them or otherwise dominate the work that students are already doing. We want students to see that the library is a supportive service center with an investment in patron-focused endeavors, academic and leisure.
- Develop a basic graphic novel collection statement, knowing that it will evolve as the genre evolves and as student engagement evolves. Include necessary administrative and leadership staff to ensure support from all levels of the library. Some staff may not understand that graphic novels have academic value. Be ready to suggest some titles for them to check out to increase their understanding. They don't have to become fans, but it's hard to argue with *Not the Israel My Parents Promised Me* by Harvey Pekar (Pekar & Waldman, 2012), the powerful story in *Fax from Sarajevo* (Kubert, 1998), which deals with one man and his family's struggle in war-torn Bosnia, or especially *The 9/11 Report: A Graphic Adaptation* (Jacobson & Colón, 2006) which might be the only way a reader can grasp the full gravity of what happened on that day.

APPENDIX I. LIST OF CURRENT HOLDINGS AS OF OCTOBER 2016

Title	ISBN	Author
A Bintel Brief: Love and Longing in Old New York	0062291610	Finck, L.
A.D.: New Orleans after the Deluge	037571488X	Neufeld, J.
Abina and the Important Men	0190238747	Getz, T.R.
Adolescence: Jew in Communist Prague, Volume 2	1561631973	Giardino, V.
American Born Chinese	0190238747	Yang, G.L.
Auschwitz	0810948311	Croci, P.
Ba-ḳerav uva-shevi: zikhronotav shel Yitsḥaḳ Nagarḳer mi-Milḥemet Yom ha-Kipurim	9789651324710	Shoval, E.
Barefoot Gen: A Cartoon Story of Hiroshima	0867196025	Nakazawa, Keiji.
Barefoot Gen: The Day After	086719619X	Nakazawa, Keiji.
Batman: The Killing Joke	1401216676	Moore, A.
Beowulf	0763630225	Hinds, G.
Black Panther: A Nation Under Our Feet Book 1	1302900544	Coates, Ta-Nehisi, author.
Boxers	1596433590	Yang, G.L.
Building stories	0375424334	Ware, C.
Can't We Talk About Something More Pleasant?	1608198065	Chast, R.
Chicken with Plums	0375714758	Satrapi, M.
Climate Changed: A Personal Journey Through the Science	1419712551	Squarzoni, P.
Corridor	9351775747	Banerjee, S.
Days of Destructin, Days of Revolt	1568586434	Hedges, C. & Sacco, J.
Deep Dark Fears	1607748150	Krause, F.
Embroideries	0375714677	Satrapi, M.
Fax from Sarajevo: A Story of Survival	1569711437	Kubert, J.
Footnotes in Gaza	0805092773	Sacco, J.
Free Country: a tale of the Children's Crusade	1401242413	Gaiman, N.
From Foe to Friend	1592643957	Agnon, S.Y.
Fun Home: A Family Tragicomic	0618871713	Bechdel, A.
Gabo: memorias de una vida mágica	8415530218	Pantoja, O.
Graphic details: Jewish Women's Confessional Comics in Essays and Interviews	0786465530	Lightman, S.
ha-Dor ha-sheni: devarim she-lo siparti le-aba = Deuxième génération: ce que je n'ai pas dit à mon père	9655600017	Kishḳah, M.
How to Understand Israel in 60 Days or Less	140122234X	Glidden, S.
Hyperbole and a Half: Unfortunate Situations, Flawed Coping Mechanisms, Mayhem, and Other Things That Happened	147676459X	Brosh, A.
I Was a Child of Holocaust Survivors	1594489181'	Eisenstein, B.
Incognegro	1401210988	Johnson, Mat, author.
Introducing Jung	1874166056	Hyde, M.
Irmina	1910593109	Yelin, B.
Jamilti & Other Stories	1897299540	Modan, R.
Jerusalem: A Family Portrait	1596435755	Yakin, B.
Jerusalem: Chronicles from the Holy City	1770461760	Delisle, G.
Jetlag	1592641555	Keret, E.
Jimmy Corrigan: The Smartest Kid on Earth	0375714545	Ware, C.
Jung for Beginners	1934389765	Platania, J.
Ḳomiḳs ʻIvri, pereḳ 1: ha-shanim ha-rishonot, 1935–1975 = Israeli comics, part 1: the early years, 1935–1975/	Catalog of an exhibition held in Holon, 2008	Israeli Cartoon Museum
Loss of Innocence: Jew in Communist Prague, Volume 1	1561631809	Giardino, V.
Macbeth::A Play by William Shakespeare	0763678023	Hinds, G.

(*continued*)

Title	ISBN	Author
March: Book One	1603093001	Lewis, J.
March: Book Three	1603094024	Lewis, J.
March: Book Two	1603094008	Lewis, J.
Maus: A Survivor's Tale	0679406417	Spiegelman, A.
Maus II: Here My Troubles Began	0394556550	Spiegelman, A.
Megillat Esther	0827607881	Waldman, J. T.
Me-ḥolot le-ḳomiḳs: novelah grafit bi-melot shivʻah ʻaśorim le-iḥud ḥamesh shekhunot Ḥolon ha-rishonot/	NO ISBN	Rozenblum, A.
Mendel's Daughter	0224078569	Lemelman, G.
Metro: A Story of Cairo	0805094881	El Sharfee, M.
Ms. Marvel: Crushed (Volume 3)	0785192271	Wilson, G.W.
Ms. Marvel: Generation Why (Volume 2)	0785190228	Wilson, G.W.
Ms. Marvel: Last Days (Volume 4)	0785197362	Wilson, G.W.
Ms. Marvel: No Normal (Volume 1)	078519021X	Wilson, G.W.
Not the Israel My Parents Promised Me	0809094827	Pekar, H.
Onward Towards our Noble Deaths	1770460411	Mizuki, S.
Palestine	156097432X	Sacco, J.
Patience	1606999052	Clowes, D.
Persepolis	0375422307	Satrapi, M.
Persepolis II: The Story of a Return	037571457X	Satrapi, M.
Pictures and Words: New Comic Art and Narrative Illustration	0300111460	Bell, R.
Playback: A Graphic Novel	1559707968	Benoit, T.
Pyongyang: A Journey in North Korea	1897299214	Delisle, G.
Rebellion: Jew in Communist Prague, Volume 3	1561632090	Giardino, V.
Red Rosa: A Graphic Biography of Rosa Luxemburg	1784780995	Evans, K.
Safe Area Gorazde: The War in Eastern Bosnia 1992–1995	1560974702	Sacco, J.
Saints	1596436891	Yang, G.
Sefer ha-ḳomiḳs ha-Tsiyoni	9789654484961	Perat, A.
Showa 1926–1939: A History of Japan	1770461353	Mizuki, S.
Showa 1939–1944: A History of Japan	1770461515	Mizuki, S.
Showa 1944–1953: A History of Japan	1770461620	Mizuki, S.
Showa 1953–1989: A History of Japan	1770462015	Mizuki, S.
Sipur ṿarod	9789655210200	Zeffren, I.
Sipur yoshve ḳafeh "Over ṿa-shav" u-felishat ha-roboṭim: rishumim	No ISBN	Rosen, Z.
Students for a Democratic Society: A Graphic History	9780809089390	Pekar, H.
Superman, from the thirties to the eighties	0517551004	
The 14th Dalai Lama: a manga biography	0143118153	Saiwai, T.
The 9/11 report: A Graphic Adaptation	809057387	Jacobson, S.
The Arrival	0734415869	Tan, S.
The Beats: A Graphic History	0809016494	Pekar, H.
The Contract with God Trilogy: Life on Dropsie Avenue	9780393061055	Eisner, W.
The Dark Knight Returns	1401263119	Miller, F.
The girl from H.O.P.P.E.R.S.	1560978511	Hernandez, J.
The Harappa files	9350290316	Banerjee, S.
The Influencing Machine: Brooke Gladstone on the Media	0393342468	Gladstone, B.
The Lives of Sacco and Vanzetti	1561639362	Geary, R.
The Most Excellent and Lamentable Tragedy of Romeo & Juliet	0763668079	Hinds, G.
The New American Splendor Anthology	0941423646	Pekar, H.
The Odyssey	0763642681	Hinds, G.
The Photographer	1596433752	Guibert, E.
The Plot: The Secret Story of the Protocols of the Elders of Zion	0393060454	Eisner, Will.
The Property	1770461159	Modan, R.

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Title	ISBN	Author
The Push Man, and Other Stories	1896597858	Tatsumi, Y.
The Rabbi's Cat	0375422811	Sfar, J.
The Shadow Hero	1596436972	Yang. G.L.
The Story of the Jews: A 4000-year Adventure	0375501304	Mack, S.
The Thrilling Adventures of Lovelace and Babbage: With Interesting & Curious Anecdotes of Celebrated and Distinguished Characters; Fully Illustrating a Variety of Instructive and Amusing Scenes as Performed Within and Without the Remarkable Difference Engine; Embellished with Portraits and Scientifick Diagrams	0307908275	Padua, S.
The Tragical Comedy or Comical Tragedy of Mr. Punch: A Romance	1563892464	Gaiman, N.
Tomboy	1936976552	Prince, L.
Trashed	1419714538	Backderf, D.
Unterzakhn	0805242597	Corman, L.
Vals 'im Bashir: roman grafi		Folman, A. & Polonsky, D.
Waltz with Bashir: A Lebanon War Story	080508892X	Folman, A.
Watchmen	0930289234	Moore, A.
We Are On Our Own: A Memoir	1896597203	Katin, Miriam.
Will Eisner: Champion of the Graphic Novel	1419714988	Levitz, P.
Woody Guthrie and the Dust Bowl Ballads	1419719459	Hayes, N.
Y: The Last Man	9781563899805	Vaughan, B.
Yiddishkeit: Jewish Vernacular & the New Land	0810997495	Pekar, H.
Zahra's Paradise	1596436425	Amir, author.

WEEDED – Falls outside of scope of collections statement

Title	ISBN	Author
Ann Tenna: a novel	0307267474	Marchetto, M.

APPENDIX II. GRAPHIC NOVEL COLLECTION STATEMENT

Brandeis University Library is dedicated to curating a collection that aligns with the scholarly needs of our patrons. Graphic novels, defined by the Library of Congress as "narratives in which the text and illustrations are equally important to the conveyance of the story" (The Library of Congress, n.d.) are a part of that scholarly record. Along with increasing our collection based on faculty requests for course-related materials and adding those titles to special collections housed at Brandeis (see: Judaica), Brandeis librarians will assess graphic novel titles as requested by patrons or staff to acquire those titles that are deemed to have academic relevance or cultural significance. This includes but is not limited to: titles that have been created or re-imagined as sequential art in non-fiction, historical fiction, classic literature, and memoirs. Works by notable authors will also be considered, regardless of content. We are dedicated to building an academic collection that features titles across mediums to ensure our patrons have access to the broadest array of materials to conduct the high-quality research expected at our university.

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Delisle, G. (2007). *Pyongyang: A journey in North Korea. (H. Dascher, Trans.).* New York: Drawn and Quarterly.
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Delisle, G. (2015). *Jerusalem: Chronicles from the Holy City. (H. Dascher, Trans.).* New York: Drawn and Quarterly.
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Gladstone, B., & Neufeld, J. (2012). *The influencing machine: Brooke Gladstone on the media.* New York: W. W. Norton & Company.
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