

The Indiana County Historian Program

Training Module # 4:

Research Methodologies and Writing Techniques, Copyright and Fair Use, and Social Media



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Module 4: Research Methodologies and Writing Techniques

by Nicole Poletika, Historian and Editor



INDIANA HISTORY BLOG

INDIANA HISTORICAL BUREAU
OF THE INDIANA STATE LIBRARY



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Historical Research Standards and Methods

- Start with a research question and let the sources guide you:
 - Ex: What strategies did suffragists employ and how can they inform the modern movement for women's equality?
- Don't force the sources to support your hypothesis
- Start with secondary sources, if they exist, for historical context and to see what work has already been done
- Track down sources in the footnotes and bibliographies of secondary sources to begin your own primary source journey



Vincennes Public Library's 1954 summer reading program, courtesy of Knox County Public Library

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Historical Research Standards and Methods

- As you begin your research, engage in “historical thinking,” which involves thinking critically about our claims and sources, and:
 - Considering multiple perspectives
 - Looking at the origins of the source. Does its author have credibility? What are their potential biases?
 - Putting your ideas into context: What was happening at the regional, state, and national level?
 - Ex: Between 1906 and 1930, increasing numbers of European immigrants, Black Southerners, Mexicans, and white migrants flocked to The Region looking for work in the steel industry. Rev. Seaman established Gary's City Church in 1926 to meet the spiritual, recreational, and social needs of these new communities.

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Historical Research Standards and Methods

- Getting down to business:

- Use our handy research checklist to access primary sources, like Hoosier State Chronicles and Archive.org
- Many public libraries have free access to databases like Newspapers.com
- If you get stuck, ask a reference librarian or genealogist for help



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Historical Research Standards and Methods

- Compiling your research:

- Depends on the project: [Excel Spreadsheet](#), Google Doc, Word Doc, filing system
- Decide how to organize research: chronologically, by theme, by source type, etc.
- Develop a system and be consistent with whatever format you use



Ca. 1912, William F. Gulde, Jr. Collection, The Indiana Album

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Historical Research Standards and Methods

- Checking in:
 - As you research and compile, assess your hypothesis. Do you need to go in a different direction?
 - Are you still engaging in historical thinking?
 - Have you been checking your own biases?
 - Are you including multiple perspectives when possible? How does the story shift when you do so?



Typewriters in an Office of the National Surgical Institute, 1890s, Herman List Collection, Indiana Historical Society.

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Historical Research Standards and Methods

- Once you conclude the research and evaluation phase:
 - Be able to succinctly explain your thesis and the topic's significance
 - Ex: "Dr. Joseph Ward's significance is two-fold: in an era where African Americans were often excluded from medical treatment, Ward made care accessible to those in Indianapolis and, on a much larger scale, to Southern veterans."
 - Be transparent about what you do *not* know
 - Approach other scholars or historians for input if you have remaining questions
 - Decide how to best disseminate your work



Occupational Therapy at Long Hospital, IUPUI Image Collection

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Different Types of Historical Writing & Connecting to Your Audience

- Any piece of historical writing needs to have a thesis statement, or argument, and clearly communicate the topic's significance
- Types of Historical Writing:
 - Scholarly: for an academic press // must be thoroughly-cited // formal tone // put your work into existing historiography (*Indiana Magazine of History*, Purdue University Press)
 - General Public: should be narrative // engage readers and tell a story/paint a picture // tone and citations can be less formal (*Traces*, Indiana History Blog, Historic Indy blog, local newsletters)
 - Instructional/Research Note: walks readers through your research process, how it contributes to existing scholarship, and what research still needs to be done (IHS's *Black History News and Notes*)



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Different Types of Historical Writing & Connecting to Your Audience

- Connecting to Your Audience:
 - Choose a publisher that distributes to your intended audience (*Jewish History Journal*, *The Indianapolis Recorder*)
 - Write using terminology and tone your audience can relate to
 - Reach out to relevant organizations and see if they'll share your work on their social media pages or newsletters (Local NAACP, Indiana Youth Group, Indiana Women's Suffrage Centennial, Indiana Business Journal)



Delivery boy writing in a ledger, ca. 1900, Cephas M. Huddleston Collection, Indiana Historical Society



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Writing Tips

- Circle back to your thesis and statement of significance at the end
- Do not data dump. Weave your sources into a narrative
- Use active voice to make the story more engaging and imbue actors with agency
- Tell the story in their own words:
 - Ex: James Cameron on the surreal moment when he was nearly lynched in Marion: "I looked at the mob round me I thought I was in a room, a large room where a photographer had strips of film negatives hanging from the walls to dry. . . . they were simply mobsters captured on film surrounding me everywhere I looked."
- Hyperlink to reputable sources
- Sprinkle in dates to serve as a guide post



IUPUI University Library, Special Collections and Archives

Woman typing at Flanner House in Indianapolis, IUPUI Special Collections, accessed Indiana Historical Society



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Citing Sources

- Scholarly pieces: provide Chicago Style citations in foot/endnotes, as well as a bibliography
 - [Purdue Online Writing Lab](#) has helpful Chicago citation tool
 - Ex: Ross Federal Research Corporation, "Report to the Advertising Council Concerning Factors Influencing Membership in the Ground Observer Corps," (January 1955): 29, Box 21, Folder "Ground Observer Corps- General 1955," 15A6, James M. Lambie Jr. Records, Eisenhower Public Library.
- General public pieces: you can usually embed sources in the text and then provide a list of further reading
 - Ex: According to an essay in *Major Problems in African American History*, the Gary convention was the culmination of a series of uprisings in protest of discrimination, which historians refer to collectively as the Black Revolt.



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Training Module 4: Copyright and Fair Use

Justin Clark

Digital Initiatives Director, IHB



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Hoosier State Chronicles (HSC) and Indiana Memory (IM)

- **Hoosier State Chronicles:** State-wide historic digital newspaper program at the Indiana State Library
 - To date, we've digitized **over 1.1 million pages** of historic Indiana newspapers, of which **over 300,000** have gone into the National Digital Newspaper Program Chronicling America database of **nearly 14 million** digitized newspaper pages from across the county.
- **Indiana Memory:** State-wide digital library for Indiana cultural heritage provided by ISL and over 150 institutional partners.
 - To date, Indiana Memory has over 500,000 items from 419 collections freely available for research.




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Hoosier State Chronicles
Indiana's Digital Chronic Newspaper Pages

Home Search Titles Dates Countries Tags Blog Help

Facebook YouTube Instagram Twitter

FEATURED IN THIS COLLECTION



Indianapolis, Times, 17 December, 1933

ABOUT THIS COLLECTION

This collection contains 127,790 issues comprising 1,106,271 pages.



Follow us on:

Hoosier State Chronicles is operated by the Indiana State Library and funded by the U.S. Institute of Museum and Library Services under the provisions of the Library Services and Technology Act. We seek to provide free, online access to high quality digital images of Indiana's historic newspapers by digitizing our collection, and assisting other organizations in making their collections digitally available. Follow our blog to learn more about Hoosier State Chronicles, and read posts about yester-year's news.

This online resource was created with grant funding from the National Endowment for the Humanities that enabled us, in partnership with the Indiana Historical Society, to digitize Indiana newspapers for the National Digital Newspaper Program (NDNP). The Indiana titles digitized through NDNP are also available at the Library of Congress's Chronicling America, along with over 8 million newspaper pages from across the United States. You can find additional digitized Indiana newspapers in Indiana Memory and also listed on our blog.

The Indiana State Library Newspaper Division has the largest collection of Indiana newspapers either in print, microfilm or digital format. For an overview of the available resources for Indiana newspaper research visit their website.

Contact us with any comments or suggestions.

BROWSE THE COLLECTION

Browse by title
Browse by date
Browse lists

TOP TEXT CORRECTORS

1. shawn 52,509
2. twain14 41,445
3. Michael Perrot 29,674
4. jw_fci 25,954
5. neepshere 16,584

More information...

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Indiana Memory

Search Indiana Memory



Steamboat Minnehaha on Lake Wawasee

Lake Wawasee, located in northeastern Indiana, has a history of being a summer vacation area for residents from Indianapolis and Chicago. Eli Lilly maintained residence on Lake Wawasee that still today is a landmark on the lake. This collection is a collaboration of the Syracuse Public Library and the Syracuse-Wawasee Historical Museum.

Syracuse-Wawasee Digital Archive
Indiana [Learn More](#)

COLLECTIONS ACROSS INDIANA

INDIANA NEWSPAPERS

TEACHER RESOURCES

COLLECTION LISTS

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Using HSC and IM for your Projects

- Blogs
- Exhibits
- Social Media Posts
- Podcasts
- Videos

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Why consider copyright?



- When using images and sources from digital libraries like Hoosier State Chronicles and Indiana Memory, one of the most important things to consider is **whether the images are under copyright.**
- You could have picked the perfect image, had it approved by your institution, **but if you don't check its copyright status, your work could be all for naught.**
- A basic understanding of **fair use**, the **public domain**, and **copyright**, and is essential to any research project relying on digital collections.

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- I AM NOT A LAWYER!
- . . . nor have I played one on TV.

- This presentation is only an **educational overview** of what I've learned about fair use and copyright as it pertains to digital collections.
- It is imperative that you consult your **institution's legal counsel and/or knowledgeable staff** before making any concrete decisions to reproduce any digitized materials for publication.

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What is Fair Use?



- According to the U.S. Copyright Office, **fair use** “is a legal doctrine that promotes freedom of expression by permitting the unlicensed use of copyright-protected works in certain circumstances.”
- **Fair use** allows use of a copyrighted work for a **completely different purpose than the copyright holder** originally intended, which usually falls in the categories of “**criticism, comment, news reporting, teaching, scholarship, and research.**”
- These protections fall under **Section 107 of the Copyright Act.**

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What is Fair Use?

- To determine whether or not a use of a copyrighted work is fair use, **four general guidelines** are followed.
 - “**purpose and character** of the use”
 - “**nature** of the copyrighted work”
 - “**amount and substantiality** of the portion used in relation to the copyrighted work as a whole”
 - “**effect of the use upon the potential market** for or value of the copyrighted work”

What is Fair Use?

- This overview of fair use is not exhaustive.
- Review material on fair use from the **U.S. Copyright Office** and the **Copyright Alliance** for more information.

What is Public Domain?



- Works in the **public domain**, according to the Stanford University Library, are:
 - “. . . creative materials that are not protected by intellectual property laws such as copyright, trademark, or patent laws. The public owns these works, not an individual author or artist. Anyone can use a public domain work without obtaining permission, but no one can ever own it.”



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What is Public Domain?



- A work enters the public domain via **three avenues**:
 - **it can't be copyrighted** (i.e., titles, names, facts, ideas, government works)
 - the **creator of the work** places it in the public domain
 - its copyright term has **expired**



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What is Public Domain?



- All works published in the United States **before 1924** are in the **public domain**.
- Post-1924 works are in the public domain if a **copyright claim was never filed** from **1924 through 1977** or if the **copyright was never renewed** from **1924 through 1963**.

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Conducting Copyright Research

- **Three resources** allow you to complete this research:
 - ***Catalog of Copyright Entries*** (1906-1977) (published by the Library of Congress),
 - ***Public Catalog of Copyright Entries*** (1978-present) (online; published by the Library of Congress),
 - ***The Item Itself*** (Copyright Notice on Item, Time Period, Owner)

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Catalog of Copyright Entries (1906-1977)

- available at the **Internet Archive** (www.archive.org)
- readable, **PDF format with Optimal Character Recognition (OCR)**, so it is text-and-word searchable.
- Search item by **year and type** (photograph, newspaper, book, etc.)



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The screenshot shows the 'Copyright Records' website. At the top, there is a navigation bar with links for ABOUT, CONTACT, BLOG, PROJECTS, HELP, DONATE, JOIN, VOLUNTEER, and PEOPLE. A search bar is located in the top right corner. Below the navigation bar, the page title 'Copyright Records' is displayed, along with a brief description: 'Welcome to the Catalog of Copyright Entries. This ongoing project presents records of copyright ownership from the United States Copyright Office for the period from July 1906 to July 1977.' On the left side, there are filter options for 'Media Type' (with 'Book' selected) and 'Year' (with '1977' selected). The main content area shows a list of records with columns for YEAR, TITLE, DATE PUBLISHED, and ORIGINATOR. Three records are visible, each with a brief description and a link to the record.

YEAR	TITLE	DATE PUBLISHED	ORIGINATOR
1978	Vol Catalog of Copyright Entries: 1977 Books and Pamphlets. Jan-June 30; Ser. Vol. 27 Pt. 1. Ser. 3. Catalog of Copyright Entries. 30 (84) Vol. 27 Pt. 1 (84.3)	1978	Library of Congress. Copyright Office.
1977	Vol Catalog of Copyright Entries: 1977 Books and Pamphlets. Jan-June 30; Ser. Vol. 26 Pt. 1. Ser. 3. Catalog of Copyright Entries. 30 (84) Vol. 26 Pt. 1 (84.3)	1977	Library of Congress. Copyright Office.
1976	Vol Catalog of Copyright Entries: 1976 Books and Pamphlets. Jan-June 30; Ser. Vol. 25 Pt. 1. Ser. 3. Catalog of Copyright Entries. 30 (84) Vol. 25 Pt. 1 (84.3)	1976	Library of Congress. Copyright Office.

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Public Catalog of Copyright Entries (Online; 1978-Present)

- If you need to check anything **after 1977**, use the online **Public Catalog of Copyright Entries**, which covers **1978 to the present**.
- This search is **much easier** than combing through the scanned versions at the Internet Archive.
- If there are **copyright renewals**, the title will remain under **copyright for 95 years after its initial publication date**.



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Copyright

[Home](#) [Search](#) [History](#) [Tools](#) [Start Over](#)

Public Catalog

Copyright Catalog (1978 to present)

Basic Search
Other Search Options

Search for:

Search by: All record serials (A, An, Title, U.S., U.C., Doc), Serials, 3

Name (Author, Artist, Vocal Group, Company)
 Keyword
 Registration Number (for U.S. 1909-45) type: reg#(S190907)
 Document Number (for 1909-1977 type: -020p02)
 Comment Keyword

25 records per page

Search Hints

- Works registered prior to 1978 may be found only in the [Copyright Public Records Reader Base](#).
- Can't find what you're looking for? Try one "Other Search Option".
- Search terms are not case sensitive.
- Search fields can be used with all "Search by:" options.

Search Type	Hint
Title	<ul style="list-style-type: none"> • Omit initial articles (A, An, The, U.S., U.C.) Ring and 0 • Type the entire title or the first few words of the title, starting with the first word
Name	<ul style="list-style-type: none"> • For personal names, type last name first name Billboard Story • For corporate names, type in order: Sony Music Entertainment, M&M Sweets Company <p>For Document names, go to Other Search Options and select "Name: Claimant (S,C,M)" from the Search by box. For personal names, type first name last name: James McHarris. For corporate names, type in order: Walter DeLeon Major</p> <p>For Document names, go to Other Search Options and select either "Doco Part(1) Statement (K21)C" or "Doco Part(2) R253" or "Doco Part(12) 30711C" from the Search by box. For personal names, type first name last name: Stephen King. For corporate names, type in order: Vanguard Brother Pictures</p>
Keyword	<ul style="list-style-type: none"> • Searches words anywhere in the record • Returns records with at least one of your search words • Use + before words that must appear in every record returned • Use before words that need not appear in any record returned • Use ? for truncation: photo? finds photograph, photographic, photographs • Use * to search word prefixes: see* of the world*
Registration Number	<ul style="list-style-type: none"> • Omit spaces and hyphens • Registration numbers must be 12 characters long. Type 2 letters followed by 10 digits, or 3 letters followed by 9 digits, with zeros before the number. • Wu 528 014 is typed 00000000014 • SL 528 013 is typed 00000000013
Document Number	<ul style="list-style-type: none"> • Omit spaces and hyphens • The number after the "C" is always 4 digits; the number after the "S" or "M" is always 3 digits • Wu001 001 is typed 00000000001

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THE INDIAN

TANGHO

By
VIDA HURST
COPYRIGHT
REGISTER AND TRADE MARK

BEGIN HERE TODAY

Treasure McGuire, 18, small and slender with a beautiful face, blue eyes and golden hair, has married Anthony Molinari, 28, son of a rich San Francisco widow and younger brother of Rudolf Molinari, cynical, dissipated, who had wanted Treasure for himself, but not to marry her.

Mrs. Molinari obtains an annulment of her son's marriage to Treasure who has been a night club hostess. She is convinced, by Rudolf, that Treasure is not a good girl, that she has victimized Tony. So Mrs. Molinari sends Tony away to "forget." But before Tony goes, he discovers Rudolf in the act of kissing Treasure.

This comes after Tony has heard Rudolf's insinuations and after Tony himself has questioned Treasure about her innocent relations with Carlos Bermullas, the boy who had taught her to dance the tangho—"her dance," Tony calls it—and Oliver Keith, pianist in the club orchestra.

Deserted by Tony, her marriage annulled, Treasure is going to have a baby. Her father has turned her out of her own home and her mother has gone with her. They live with a neighbor and Mrs. McGuire does odd jobs. Treasure still hopes that when Tony is 21 he will come to her.

A month later Treasure's baby is born. It is a boy and she names him Tony after the father he so much resembles.

NOW GO ON WITH THE STORY

Treasure was sitting and put the baby into her arms.

"Supposing I had taken something which belonged to you and sold it. Would you be mad at me?"

"Of course not, mama, but I didn't have anything you could have sold."

"Maybe you did," Ellen said mysteriously, "and didn't know it. Now don't worry about it, honey. We need money and we're going to need it a lot more but we've enough to last us until you're strong enough to work again while I take care of this blessed baby."

* * *

IT had been a long time since Treasure had thought of working.

She said, "What can I do?"

finish as she had stopped in November just a year before. And Ellen, optimistic as she was, had said there would be enough money for a few more months but not a year.

Disappointed, Treasure came away and walked down Post-st wondering what kind of work she could do without experience. She was no longer looking at the crowds so did not see the tall, thin, figure approaching her. Would have passed without speaking if he had not cried, "Hello there, Treasure!"

It was Oliver Keith. The same Oliver with his dark blue eyes and mobile, sensitive, mouth. He appeared different than he had in the old days at Pete's. Better dressed

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The Value of Copyright Research

- **Researching an item's copyright** ensures that it is **free and clear for you to use**
- It can also be **very rewarding**.
- Provides **big-picture view** of an item you're considering for a project.
- You'll see who its **original audience** may have been, the **kinds of stories** they covered, and how it fits in the **context of our state's, and the country's, history**.

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Training Module 4: Research Methodologies and Writing Techniques

Social Media



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Getting Started

- Game Plan
 - Why are you using social media?
 - Identify your target audience
 - Develop clear, quantifiable goals
 - Develop a Social Media Policy
- Content
 - Your content should offer your followers something
 - Content should be at most 30%-40% advertisement
 - Don't reinvent the wheel

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Get Inspired!

- Follow other institutions
 - What works / doesn't work for them?
 - What can you adapt for your uses?
- My favorites
 - Facebook – Indiana Historical Bureau
 - Twitter – Museum of English Rural Life
 - Instagram - Smithsonian



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Social Media Platforms -

- Most "formal" writing style
- 1-3 posts per day
- Use photographs!
- Accommodates longer narratives
- Hashtags not as useful



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Social Media Platforms - Twitter

- 280-character max
- 1-10 posts per day
- Less "formal," have fun with it!
 - Abbreviations acceptable
- Format images for Twitter
 - Canva.com
- Use trending hashtags



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Social Media Platforms - Instagram

- Very Image Dependent
 - Showcase your collections!
 - Tell a story using the images
- Tell a story using images
- 1-2 posts per day
- Utilize hashtags



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Engaging Audiences

- Produce content that your target audience wants to see
 - Try different approaches and track metrics to see what work
- Be relevant
 - What will your audience connect with?

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Tracking Success



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Questions? Interested in writing for the Indiana History Blog?

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