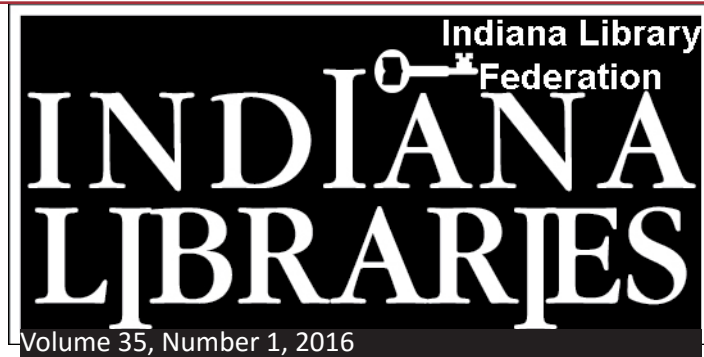

C O N T E N T S

- 4** Introduction
By Gregory Youngen
- 5** Libraries Doing Justice
By Edith A Campbell
- 8** The Indiana Librarian Leadership Academy: Perspectives of Four Academic Librarians
*By Chanitra Bishop, Vinnci Kwong, Brad Reel, and Madelyn Shackelford
Washington*
- 13** Design...Print...Animate
By Michael Thomas Cherry
- 18** Indiana Bicentennial: Archives from Oldest College, Oldest City, Join Indiana
Memory
By Richard L King





Indiana Libraries (ISSN: 0275-777X) is the professional journal of the Indiana Library Community. It is published two times a year by the Indiana Library Federation (941 E. 86th Street, Suite 260, Indianapolis, IN 46240).

Indiana Libraries is indexed by *Library Literature*, a publication of The H.W. Wilson Company, Inc.

Except as may be expressly provided elsewhere in this publication, permission is hereby granted to reproduce and distribute copies of individual works from this publication for non-profit educational purposes, provided that copies are distributed at or below cost, and that the author, source, and copyright notice are included on each copy. This permission is in addition to rights of reproduction granted under Sections 107, 108 and other provisions of the U.S. Copyright Act.

Advertising and Subscription Offices:

Indiana Library Federation
941 E. 86th Street, Suite 260
Indianapolis, IN 46240
Phone: (317) 257-2040
Fax: (317) 257-1389
Website: www.ilfonline.org
E-mail: askus@ilfonline.org

Annual Print Subscription Rate: \$35.00

E-Version openly accessible at:
www.indianalibrariesjournal.org
E-ISSN: 2164-0475

Editor:

Gregory Youngen, Indiana State University

Managing Editor:

Tisa Davis, Indiana Library Federation

ILF Publications Committee:

Shannon M. Bahler, Hancock County Public Library

Helen Cawley, University of Notre Dame

Sean Davis, Evansville Vanderburgh Public Library

Rachel Jamieson, Greenwood Public Library

Jenny Johnson, IUPUI

Portia Kapraun, Delphi Public Library

Andrea Morrison, Indiana University Libraries

Gigi Shook, Center Grove High School

Gregory Youngen, Indiana State University

*Robyn Young, Avon High School

*Lucinda Nord, ILF Executive Director

*Tisa Davis, ILF Communications Manager

*denotes Ex-Officio members

Introduction

By Gregory Youngen

From the Editor:

Welcome to the Summer issue of *Indiana Libraries*. We're always on the hunt for new manuscripts and authors. If you are interested in sharing your work with other librarians in the state, contact me and we'll discuss any and all ideas. My colleague at ISU, Karen Evans is interested in Guest Editing a special issue on information literacy. Her call for manuscripts is below. This is an increasingly important topic at Indiana State, especially given the inroads our librarians have made in contributing to instructional programming. We're hoping to hear how others in the state are getting libraries and librarians involved in the success of their students.

Call for Articles

An upcoming special edition of *Indiana Libraries* will focus on information literacy and/or informed learning.

Article proposals are solicited for the issue, to be published in the winter of 2016. Possible topics include (but are not limited to):

- Information literacy/informed learning and specific groups of individuals (international, ESL, first generation, transfer, non-traditional), college or university students, K-12, or public library patrons.
- How is information literacy/informed learning implemented at your library?
- What has worked at your institution? What has failed and why?
- Librarian and faculty collaboration
- LibGuides and information literacy/informed learning
- Thoughts on the ACRL Framework
- Annotated bibliographies of print or electronic sources on information literacy/informed learning
- Comparisons of information literacy and informed learning
- Best practices

Timeline:

Proposals due September 20, 2016

Notification of proposal acceptance October 20, 2016

November 20, 2016 articles are due

Publication is scheduled for December.

Please submit your proposal and/or questions to Karen Evans at karen.evans@indstate.edu

For additional information on submitting to this issue, view the *Indiana Libraries* website:

<http://journals.iupui.edu/index.php/IndianaLibraries/about>

Perspective: Libraries Doing Justice By Edith A. Campbell

Abstract

Social justice, “justice at the level of a society or state as regards the possession of wealth, commodities, opportunities and privileges” can be found at almost every level of librarianships, from the core values stated by the American Library Association to the practices and principles established in school, public and academic libraries. While social justice is not always intentionally practiced, taking the time to be purposeful with its implementation will allow libraries to interact with their communities in ways that are mutually beneficial.

Keywords: social justice; teaching; library service; diversity; equity

Do Space is a public library in Omaha, Nebraska that has no books but its walls are lined with LED billboards announcing classes, events and tech tools inside the facility. This library provides community members with access to PCs that are loaded with software meant for professionals across a variety of industries, including 3-D printers and laser cutters. This privately funded library provides open and collaborative workspace to run businesses, create art, master new technologies and a variety of other activities patrons might choose to do with this cutting edge technology. Users have the tools to locate and organize information as well as to create new information products. This space exists with no books and probably very few pens and paper. It seems to connect the essence of librarianship with social justice in ways that not all libraries do. Social justice is a verb in the library.

The American Library Association expects libraries to be global in their perspective, to maintain open and inclusive collaborative environments, to maintain professionalism, integrity and intellectual freedom while valuing social responsibility and the public good. It also lists free access, confidentiality/privacy, intellectual freedom and diversity among its core values and in doing so, the ALA speaks of equity, ethical practices and rights to access for our community of users. Social justice is a core value in the library.

I trained to work as a school librarian. Through coursework and readings, I came to realize my obligation to advocate for students in this position.

In my traditional library activities this meant ordering the books that accurately represented marginalized people, teaching about the inherent bias of information and modeling appropriate online etiquette. But, advocacy as an information leader meant speaking up about the needs of our at-risk students as well as to protect the rights of LGTBQ, ENL, new majority or disabled students.

But what exactly is ‘social justice?’ While many social science theorists do not recognize the existence of an exact definition for social justice, the *Oxford English Dictionary* today defines it as “justice at the level of a society or state as regards the possession of wealth, commodities, opportunities and privileges.” The term was coined in 1840 by Luigi Taparelli d’Azeglio, a Sicilian priest. John Stuart Mills made the term popular in *Utilitarianism* (Novak, 2000) and gave rise to the notion of ‘society’ as a unit that required cooperation of all individuals within that unit and social justice as a way to allow individuals to contribute for the good of the whole (Miller, 1999). As such, the concept of social justice asks us to realize the ability of all people to fully benefit from social and economic progress and to participate equally in democratic societies. It seems to require the development of skillsets that allow individuals to inspire, work with and organize others (Novak, 2000).

There are those who don’t see much of a place for social justice in librarianship. I think it is more common for librarians to organically work for equity and justice in their communities, without labeling their work as ‘social justice.’ There seems to be many libraries and librarians who work as drum majors for justice, but maintaining or even improving these services that support our surrounding communities will require thoughtful and deliberate planning. We may need to consider how we organize and distribute information, opportunities and privileges in the daily practices of librarianship. This may range from researching to find exactly who the library serves, upgrading computer hardware to improve accessibility, or performing a collection analysis to identify gaps in the collection. Do materials collected represent the diverse languages and ethnicities around us? Do we safeguard the privacy of our users? Do we marginalize queer fiction by placing it in areas outside the realm of general fiction in Dewey, or do we not purchase it at all? Do we maintain standards of conduct that prevent micro-aggressions and harassment? Do we work to employ a diverse staff, one that is sensitive to the needs of the community that the library serves? As with most places of employment, the library is a unit that functions best when everyone contributes to the common good.

There is no social justice when there are barriers to access in the workplace that arise from systemic racism, bullying, insufficient physical access to workplace equipment and similar impediments. Social justice extends through our work practices and into the goods and services that are part of the library's business unit, particularly the services we provide to patrons and the goods we supply, which is typically information.

In 1996, the American Library Association standardized policies and practices for serving the least of our patrons with the Hunger, Homelessness and Poverty Task Force. Across the country, urban libraries, whether they are academic or public libraries have witnessed growing numbers of patrons in need of social or mental health services. As a result, some libraries hold workshops on issues such as mental health or local food pantry services, while others actually employ social workers (Gunderman and Stevens, 2015). The libraries see themselves as a safe harbor for people with no place else to go and they accept this mission that contorts, expands or supplements the call to provide free and open access to information. Social justice does not see patrons as problems, does not recognize them from a deficit model. Rather, it creates opportunities for them to contribute for the good of the whole, to be part of what makes communities better places. In this way, libraries become a component of society that works for the greater good.

For example, the Manlius Library in Manlius New York partners with the Fayetteville Manilus Community Outreach by collecting food and provided free books for the food pantry (Gowans, 2015). The librarians do this work to support the members of their community.

Amy Sonnie works at the Rockridge Branch Library in the Oakland Public Library system and like many librarians across the country, she saw the need to spark action and conversation among her library users around the #BlackLivesMatter movement. She began collecting books, articles and videos and formed them into an online resource series to prompt discussion and action. Sonnie quite simply says "I invite you to join me in learning and listening." (Sonnie, 2014) This movement rose from police shootings of Michael Brown, Eric Garner, Walter Scott, Freddie Gray and hundreds of other young black men across the country. Sonnie builds a bridge through collaborative learning and understanding. When riots broke out in Baltimore after Freddie Gray was murdered, the Pratt Library stayed open even when the city's schools closed; as did the Ferguson Library when rioting erupted after the Michael Brown shooting in that community.

Barbara Quarton describes how her academic library has moved beyond one shot library instruction sessions to delivering a series of workshops that educate students about the political nature of information that shapes our lives rather than basic search and find skills. (Quatron, 2014).

Her university library works to provide an equitable framework for students who are ethnically and economically marginalized. Workshops are delivered to students that begin with the deep web concept and key word searching skill in the freshman year and builds from the concept that knowledge is continually being produced. Students learn to find and acknowledge alternative perspectives. Quarton and her colleagues work to educate students on the use of information for making life choices.

Librarians enact social justice not merely in the programs and policies that are developed to serve patrons, but in the way they're delivered. Eliminating financial barriers to information provides information in a manner that is equitable. Other actions of social justice come from a sense of dedication to service that compel us to realize librarianship is a vocation, a calling, and not just 'a job'. The essence of this level of library service that functions 'at the level of a society or state as regards the possession of wealth, commodities, opportunities and privileges' one would simply need to watch the short video, "Why Libraries Matter" (Dressner and Hicks, 2014) to witness the compassion and dignity librarians display in actions that speak profoundly of social justice.

Libraries do matter. In rationalizing the library's unwavering dedication to provide free and open access to our communities, it soon becomes apparent that we're providing a necessary action in a free and democratic society. It matters how we educate ourselves about the barriers created by new technologies as well as the unequal representation of children of color in children's books. What we do matters because for many, we are the last safe space. Libraries are verbs.

Citations

- Dressner, Julie and Jesse Hicks (2014). "Why Libraries Matter." Retrieved from <http://www.theatlantic.com/video/index/371084/why-libraries-matter/>
- Gowans, Hayleigh (20 May 2015). "Manlius Library Partners with F-M Community Outreach and Food Pantry." *Eagle News Online*. Retrieved from <http://www.eaglenewsonline.com/news/2016/05/20/manlius-library-partners-with-f-m-community-outreach-and-food-pantry>
- Gunderman, Richard and David C. Stevens (19 August 2015). "How Libraries Became the Front line of American's Homelessness Crisis." *The Washington Post*. Retrieved from <https://www.washingtonpost.com/posteverything/wp/2015/08/19/how-libraries-became-the-front-line-of-americas-homelessness-crisis/>

Mathiesen, K. (2015). Informational Justice: A Conceptual Framework for Social Justice in Library and Information Services. *Library Trends* 64(2), 198-225. The Johns Hopkins University Press. Retrieved from Project MUSE database.

Miller, David (1999). *Principles of Social Justice*. Cambridge, Massachusetts.

Novack, Michael. "Defining Social Justice". Retrieved from <http://www.calculemus.org/lect/FilozGosp04-05/novak.html>

Quarton, Barbara A. (2014) found in Morrone, M. (Ed.). (2014). *Informed Agitation: Library and Information Skills in Social Justice Movements and Beyond*. Sacramento, US: Library Juice Press. Retrieved from <http://www.ebrary.com>

OED Online (2016). Oxford University Press. Retrieved from <http://www.oed.com/view/Entry/183739?redirectedFrom=social+justice>

Sonnie, Amy (2014). "Listen, Learn, Participate: A #Black LivesMatter Resource Series" Retrieved from <http://www.oaklandlibrary.org/blogs/from-main-library/listen-learn-participate-blacklivesmatter-resource-series>



Author Bio

Edith Campbell is an assistant librarian in the Cunningham Memorial Library at Indiana State University. She is part of the Reference and Instruction team of librarians and serves as the liaison to the Bayh College of Education. She is a Faculty Affiliate to the Faculty Center for Teaching Excellence's Multicultural Curriculum Learning Community. Edith currently serves as the Indiana State Ambassador for the United States Board on Books for Young People, Guidelines for Selecting Multicultural Materials Task Force of the Association for Library Services to Children. She is a past member of the WNDB Walter Award Committee, YALSA's Best Fiction for Young Adults selection committee and the CYBILS Nonfiction Awards committee. She has been elected to the 2018 Printz Award Committee. Edith received her B.A. in Economics from the University of Cincinnati and M.L.S. from Indiana University.

The Indiana Librarian Leadership Academy: Perspectives of Four Academic Librarians

By Chanitra Bishop, Vincci Kwong, Brad Reel, and Madelyn Shackelford Washington

Abstract

The Indiana Library Leadership Academy (InLLA) was established in 2012 by the Professional Development Committee of the Indiana State Library (ISL). Modeled after the American Library Association's (ALA) Emerging Leaders program, the InLLA brings together librarians accepted into the program from public, school, academic, and special libraries throughout Indiana. A new cohort of librarians is invited each year to a week-long workshop in July, where participants are divided into teams to work on a year-long capstone project and facilitate InLLA group meetings via webinar. This paper chronicles experiences of four academic librarians from the 2013 cohort of the InLLA. It will highlight four different capstone projects for which each of the academic librarians contributed, respectively, with their fellow group members. This paper will identify the greatest challenges each respective group faced during their year-long collaboration, as well as the learning experiences of each author's participation in InLLA.

Keywords: Leadership, Libraries, Training of Librarians, Professional Organizations, Professional Development, Leadership Programs, Leadership Development, Academic Libraries, Career Development

Introduction of InLLA

The Indiana Library Leadership Academy (InLLA) was established in 2012 by the Indiana State Library's (ISL) Professional Development Committee to ensure the future leaders of Indiana libraries were prepared to handle the changing role and nature of 21st century libraries (<http://www.in.gov/library/illa.htm>). Modeled after the American Library Association's (ALA) Emerging Leaders program, invitees to the academy must enter a competitive application process. The academy consists of one week-long leadership workshop where participants covered leadership skills such as mentorship, strategic planning, communication, community, culture, public speaking, and advocacy.

Literature Review

A substantial number of articles on library leadership programs exist. Most of this literature is explanatory in nature providing program descriptions and motivations initiating the program. This is not a comprehensive literature review, but rather a sampling of articles from the library literature. This review focuses specifically on articles that include feedback or comments from participants of library leadership programs.

In "Leaders: Born or Bred?" Nichols (2002) discusses three leadership programs he attended: Library Leadership 2000 (now known as Library Leadership Ohio), Snowbird Leadership Institute and Leadership Medina County. Leadership Medina County, a local leadership program, provided the author with the opportunity to connect with leaders in his local community who are potential library supporters. This article stressed the importance of connecting with leaders outside the library profession whose perspectives may offer alternative experiences and knowledge to librarians seeking professional development. Nichols discusses how each program helped him develop as a leader and achieve his career goals, while also providing a support network, mentors, and a chance to learn more about one's own personality and leadership style.

In "Transition into Management Develops Library Leaders," Low (1998) discusses the Transition into Management program sponsored by the California State Library. The program participants cited increased confidence, development of a professional and personal support network for advice, and the opportunity for professional development as key benefits of the program.

In "Assessing Diversity Initiatives: The Association of Research Libraries (ARL) Leadership and Career Development Program (LCDP)," Neely (2009) discusses the perceived impact of the LCDP institute based on the results of a survey administered to past participants. Many of the participants felt the program had a positive impact on their career progression. However, some of the participants noted that the program did not result in job changes or increased responsibilities.

As with other leadership programs, the survey respondents acknowledged the importance of the mentor, development of leadership skills, increased confidence and networking as benefits of the programs (Neely, 2009). Respondents also noted a change in how they approached their work and being more focused on advancing in the profession as program benefits.

In “Creating the Next Generation of Library Leaders,” (Arnold, Nickel, & Williams, 2008) the authors also administered a survey to participants of various leadership programs. The survey results indicated that leadership programs instilled attendees with the confidence, to take on leadership positions, undertake challenging projects, as well as lead, and influence others without carrying a title that implied leadership. The survey participants also indicated an increased awareness of the responsibilities of chancellors, provosts and university presidents, as well as confidence in interacting with university administrators. In addition, respondents felt the programs helped librarians gain a better understanding of how libraries fit into their community, institution or organization. The program also helped them both develop a long range view of their career and define their career goals. As with other surveys, participants also cited networking and mentoring as key advantages of leadership programs.

Akbar-Williams (2012) discusses the benefits of the American Library Association’s Emerging Leaders program in “In Order to Lead, you Have to Know What Direction You Are Going: Cultivating Well-Rounded Leaders is Staking a Claim on our Future.” As a participant in the program, Akbar-Williams (2012) states that she learned the importance of having a vision for your career as well as the need to take stock of skills needed to develop as a leader. The literature review indicates that librarians feel that leadership programs are beneficial in helping them develop in their careers by providing a support group, leadership skills, training, and increased confidence in their abilities.

InLLA Capstone Projects

In 2013, the InLLA cohort participants were divided into four teams, each charged with developing a year-long capstone project with an all-encompassing goal of improving Indiana libraries. The four co-authors of this paper, representing the only four academic librarians among the original 16-member 2013 InLLA cohort, were dispersed equally among each of the four teams. The remaining members from each team comprised of public, school, government and special librarians.

Each team worked on their capstone project over the course of the following year. Group meeting schedules, communication channels, and tools used for collaboration were established by the individual groups based on what best met the needs of the members. As members of the InLLA cohort reside in all parts of the state, they needed to find ways to meet and communicate through virtual means. To accomplish these purposes, most teams used Google Drive tools, including Gmail, Google Hangouts, and Google Docs. Other collaboration tools included Skype, Photo-bucket, and email.

As part of the program, academy members presented their year-long team projects to the incoming 2014 cohort. A brief profile of each group’s capstone project follows:

Group Name: **Conversation Starters**

Co-Author/Academic Librarian in Group: Madelyn Shackelford Washington, Public Services Librarian, Indiana University-Purdue University, Columbus
Other Librarian Types Represented: One government librarian, one public librarian

Project overview: Conversation Starters addressed the growing challenges presented by the information needs of a diverse and swiftly growing population of library users, each with its own cultural traits and socio-economic distinctions. Identifying a need for cultural competency training among library professionals, Conversation Starters created an online reference tool. This information gateway created for Indiana library professionals, focuses on promoting greater understanding and awareness of socio-economic differences to assist librarians in “initiating the conversation” at their own institutions.

Group Name: **Indiana Libraries OUT LOUD**

Co-Author/Academic Librarian in Group: Brad Reel, Director of Libraries and Online Technologies, Ivy Tech Community College-Southwest, Evansville
Other Librarian Types Represented: One school library media specialist, one public library IT manager

Project overview: Indiana Libraries OUT LOUD designed an advocacy toolkit with resources of value across all library types – school, public, academic, special. The resources on the toolkit are organized for all levels of library advocacy experience; beginner to seasoned advocate. The toolkit secured a permanent and prominent host site on the Legislative tab of the Indiana Library Federation (ILF) website - <http://www.ilfonline.org/?page=outloudadvocacy>

Group Name: **Library Broads**

Co-Author/Academic Librarian in Group: Chanitra Bishop, Web & Digital Initiatives Librarian, Hunter College, CUNY

Other Librarian Types Represented: Two public library directors and one medical librarian

Project overview: Recognizing that all types of libraries could benefit from having tools to better promote new services and resources available to their patrons, Library Broads created a toolkit called “This is My Library!”

The toolkit – available at <http://thisismylibrary.weebly.com> – provides both promotional campaign tips and marketing materials, including posters, bookmarks, badges, and other image templates libraries can customize to create publicity materials of their own design.

Group Name: **PASS It On**

Co-Author/Academic Librarian in Group: Vincci Kwong, Head of Library Web Services, Indiana University South Bend

Other Librarian Types Represented: One public library director and librarian and one school librarian

Project overview: PASS It On worked to raise awareness and increase usage of INSPIRE - a collection of freely available resources for Indiana libraries and its residents with access to a wide variety of electronic resources. A preliminary survey was sent to libraries statewide to help gauge usage and awareness of INSPIRE resources. Their campaign to increase usage and awareness included the creation of a website, development of promotional materials, design of short instructional videos, and heavy promotion of INSPIRE’s social media presence. The team provided templates of bookmarks, flyers, and other material available for libraries to download. Results of this aggressive promotional campaign proved very favorable to the usage statistics of the resources available through INSPIRE, as well as its Facebook and Twitter following.

Shared Learning Experience

Participation in the InLLA is highly recommended for any Hoosier Librarian eager to gain a competitive edge in leadership development. The academy promises to be a rewarding experience and provide its initiates with the skill set necessary to develop a knowledge base capable of supporting the managerial, technical and cultural savvy to keep libraries of tomorrow thriving.

Evident in the first three learning outcomes for the academy is the importance of tracking the needs of next generation libraries: understanding major landscape shifts affecting the library industry, recognizing societal and cultural evolutions, and identifying key indicators of change.

Completing a year-long capstone project prepared participants to train as project managers equipped with the logic of the strategic planning process. InLLA members benefitted tremendously from transformative objectives intended to change perspective of leadership effectiveness in organizations. Following completion of the program, librarians walked away with an increased desire to initiate positive change in their home libraries, ability to work collaboratively within diverse communities, and a heightened level of confidence as a professional mentor. The authors cite worldview enrichment, expanded network and view of librarianship, improved understanding of stakeholder priorities and practical application of project management as key outcomes of academy participation. The following section will elaborate on the learning experiences shared by the authors’ involved in the academy.

Opportunities to meet and collaborate with a variety of librarians statewide are limited in Indiana. As with virtually any conference, workshop, academy, or other professional development encounter one of the greatest benefits of participation is the chance to get to know colleagues from other institutions. Author Chanitra Bishop personally benefitted from working with technology savvy librarians from school and public libraries. For author Vincci Kwong, the opportunity to develop strong close bonds with a team of public, school, and special librarians proved to be fruitful as well. Remarkable to her was the evolution of the relationship that was continued outside of the academy activities. Attendance in the leadership academy significantly transformed Ms. Kwong and the remaining authors existing professional networks. Sharing information about emerging technologies implemented in libraries statewide and uncovering surprising professional and personal supports that fellow librarians can depend is a remarkable perk of academy involvement.

Guidance from the Indiana State Library and the Professional Development Advisory Committee inspired worthwhile discussions about sustainable professional development for librarians in the state. In these discussions, as well as during the project year, we grew more sensitive to our own roles in helping our home library achieve its mission. By collaborating with a variety of librarians academy participants improved understanding of challenges that our libraries face in areas of: facilities maintenance, human resources, training, technology, customer service and generating funding.

Understanding of the role that leaders play as services providers and verifiers of stakeholder priorities more thoroughly lead to another discovery. Seeing first hand what it takes to run a mission-oriented library and learning how to motivate others to help the library achieve its objectives led us to appreciate the professional development opportunities that the state library provides for all librarians. Academic librarians tend to search elsewhere for platforms for publication and presentations. Public librarians are more likely to participate in state-sponsored enrichment activities. With heightened awareness and the support of the ISL all of the authors took the opportunity to lead workshops, and poster presentations with their teams at the Indiana Library Federation annual conference and various events throughout the state.

One of the outcomes of the InLLA was to complete a year-long capstone team project. Collaborating with librarians from academic, government, school and public libraries throughout the state, encouraged the development of transferrable skills in project management and practical values applicable in all types of organizations. During the weeklong workshop, participants improved their previous understanding of the strategic planning process through an instructor-lead workshop by Consultant and Executive Director of the Northeast Ohio Regional Library System, Catherine Hakala-Ausperk. InLLA initiates had the opportunity to build on the foundations laid in the week-long workshop over the course of a year. The realization that one must be willing to extrapolate or apply elements of a scenario unknown to our individual area of academic librarianship to improve the work environment was illuminating. The planning, facilitating and recording of meetings helped manage different personalities and build camaraderie among group members. Unifying each member's visions of successful project outcomes takes ability to listen critically and synthesize ideas with finesse. Inspiring a team of librarians that do not share the same job incentives to prioritize multiple projects, and to create deliverables intended for a diverse audience of information professionals provided the opportunity to practice diplomacy. The opportunity to learn more about the art of negotiation lends itself well to another benefit of academy participation: changing one's worldview.

As stated earlier, working with librarians that share different perspectives was a catalyst for learning. Uninformed of the trials that public services librarians in government and public libraries face on a daily basis, the opportunity to work with a variety of librarians was significant.

Working with patrons who are down on their luck is part of the everyday work of many public librarians and understanding how that impacts their livelihood was revealing. In their undying search to create a space for information professionals to discuss, share strategies and best practices for enhancing the cultural climate in Indiana libraries one could not help but to be moved by their intense compassion for human life. As a result of working in a team, it became apparent that Indiana Librarians deeply care for their patrons. Numerous opportunities to share revealing stories of success and failure increased the Conversation Starters's desire to uncover avenues that would lead Indiana library professionals to provide equitable service to patrons from various socioeconomic backgrounds. These valuable conversations were very touching, and helped shape the direction of the team's capstone project.

Conclusion

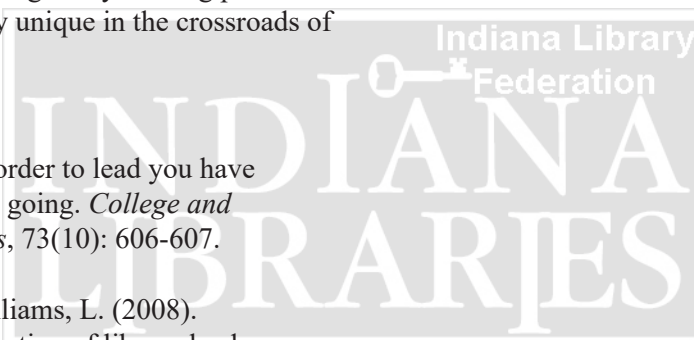
The 2013 cohort of the InLLA engaged in self-assessment, a year-long capstone project, and facilitated webinar-based group meetings. Striking a balance between competing priorities throughout the year was the most highly cited challenge to participation. To aid in the facilitation of virtual meetings, Adobe Connect, Google Hangouts and Skype were utilized and are highly recommended by four co-authors to help this process. Commonalities among the deliverables for each team of the 2013 cohort materialized in the capstone presentation. From advocacy, cultural competency, marketing of one's own library, or an existing service, each team used the Web as a means to promote their projects.

The authors' dedication, passion and desire for professional growth in the provision of information led each (organically) to enroll in the academy. At the state, region or national level, those that find themselves with similar feelings, will also uncover a strong desire to reform introspectively. The academy provided librarians an opportunity to connect and learn from each other, giving academic librarians the chance to gain a deeper understanding of the challenges faced by public, school, and special librarians. Exposure to a variety of librarians fulfilling several roles throughout the state of Indiana altered the perspective of each participant, as each team worked virtually to accomplish goals. In the spirit of continuous self-assessment, one of the most valuable internal discoveries made during the year-long commitment was the enhanced appreciation of the organizational structures that support the libraries in which librarians work. The opportunity to participate in the academy changed our worldviews and taught librarians to not only appreciate those librarians that have walked before and will walk after us, but to appreciate those that work alongside us as well.

For four years now, librarians from all corners of Indiana have looked towards the ISL for opportunities to formally develop the skills needed to handle challenges of 21st century librarianship. Now in its third year, the InLLA continues its mission set out by the state library's Professional Development Committee to prepare the next generation of librarians to thrive in positions of leadership in the information provision. The objectives set forth by the state library's development committee are evident in the expressed impact of this leadership initiative felt by the four authors: increased confidence, expanded networks, broadened view of librarianship and practical project management experience. This paper provided an overview of the workflow and accomplishments of four InLLA members from the perspective of academic librarians. Each author's retrospective account of the year-long experience and shared challenges, provided intimate detailing of a year-long professional development opportunity unique in the crossroads of America.

References

- Akbar-Williams, T. (2012). In order to lead you have to know where you are going. *College and Research Library News*, 73(10): 606-607.
- Arnold, J., Nickel, L. T., & Williams, L. (2008). Creating the next generation of library leaders. *New Library World*, 109(9/10): 444-456.
<http://dx.doi.org/10.1108/03074800810910478>
- Low, K. (1998). Transition into management develops library leaders. *American Libraries*, 29(9): 66. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=1131015&site=ehost-live&scope=site>
- Neely, T. Y. (2009). Assessing diversity initiatives: The Association of Research Libraries leadership and career development program. *Journal of Library Administration* 49(8): 811-835.
<http://dx.doi.org/10.1080/01930820903396830>
- Nichols, C. A. (2002). Leaders: Born or bred. *Library Journal*, 127(13): 38-40. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=7160692&site=ehost-live&scope=site>



Design...Print...Animate

By Michael Thomas Cherry

Introduction

In February 2015, the Evansville Vanderburgh Public Library (EVPL) was awarded four 3D printers as part of the MakerLab Club, an initiative of 3D Systems and the Young Adult Library Services Association. This initiative sought to build knowledge of 3D design, while increasing young people's access to 3D printers.

This article will highlight a technology camp which was made possible through the support of this grant. Students attending the camp learned how 3D printing is employed in the stop-motion film industry. They discovered how the animation company LAIKA utilizes 3D printing for the creation of characters in their stop-motion films. The Portland-based company is responsible for several Oscar nominated features, including *The Boxtrolls* (2014), *ParaNorman* (2012), and *Coraline* (2009).

In addition to learning about these films, students were tasked with the project of designing and printing a character for their own stop-motion film. They learned how to design three-dimensional characters using computer-aided design (CAD) tools like Tinkercad and learned about the 3D printing process.

The article describes various resources that were used throughout the course of the camp, including videos about LAIKA, animation books, and hands-on activities. The resources provided in this article can be used to design a similar camp that connects 3D printing to animated films.

Planning and Marketing the Camp

The 3D Design and Animation Camp was held on Mondays and Wednesdays in June 2015 at the EVPL's Central Library. Monday's class consisted of students entering 6th through 12th grade, while Wednesday's class consisted of students entering 5th through 8th grade. Each age group met once a week, for a total of four weeks.

The camp required registration and was limited to thirty students. Limitations were set due to the available amount of technology and the time required to print each student's creation.

Fifteen students attended the Monday programs and the other half attended the Wednesday sessions.

The primary marketing tool for the camp was a summer calendar listing children's and young adult events. The camp was also marketed through social media sites, such as Facebook and Twitter, and was advertised in a local newspaper article written by staff (Cherry, 2015).

Most importantly, the EVPL has held animation camps for teenagers and pre-teens since 2012. The summer camps are one of the library's most popular events. This popularity has largely resulted from a consistent following and word-of-mouth advertising. In the past, students have learned animation techniques including pixilation, light animation, and other unique formats (Cherry, 2014).

Aside from marketing, a 3D printing training was featured as part of a Staff Institute Day which focused on new technologies. Staff had an opportunity to learn about 3D printing and see various objects being printed. While the staff training was not specifically for the camp, it did give librarians an opportunity to explore 3D printing in advance.

Lastly, planning and preparation focused on researching 3D printing. There are various resources that can offer librarians a crash course in 3D printing (Horvath, 2014; Thornburg and Thornburg, 2014; Griffey, 2014).

Jason Griffey's *Library Technology Report, "3D Printers for Libraries,"* is an excellent place to start. Griffey's report covers different types of printing and explains standard filaments, such as ABS (acrylonitrile butadiene styrene) and PLA (polylactic acid) plastic. There are additional chapters about creating digital files, as well as popular types of 3D printers for libraries.

In addition, there are a variety of children's books that contain useful information and make great resources for young readers. For example, Maggie Murphy's (2015) *High-Tech DIY Projects with 3D Printing* describes how 3D printers work, in addition to listing useful websites pertaining to modeling software and supplies.

Terence O'Neill and Josh Williams's (2013) book *3D Printing* covers different professions that utilize 3D printing and websites, such as Thingiverse, that allow people to share and print designs.

All of these resources can provide librarians with a basic understanding of 3D printing. They contain important technical advice and ideas for projects, while enriching the library collection.

Getting Started with Design

In their book, *Fabricated: The New World of 3D Printing*, Hod Lipson and Melba Kurman (2013) describe 3D printing as a magic wand that enables complete control over the physical world, while allowing people to create on demand. 3D printing is a type of additive manufacturing whereby materials, such as resin or bio-degradable plastic, are layered to create a three-dimensional object. The 3D model can be created using various design tools and is commonly saved as an STL file (stereolithography), before being sent to a printer.

The first day of the camp introduced students to this process of 3D printing and participants learned how to design a 3D character. Initially, students watched parts of a video by Global News titled, "3D Printing: Make Anything You Want." The video, accessible via YouTube, describes the process of 3D printing and contains some interesting examples, including bioprinting kidneys for organ transplants and fabricating parts of Iron Man's suit. The latter part of the video covers the controversial topic of 3D printed weapons and was edited due to content.

Following the video, the class discussed some of the problems associated with this new technology.

For example, students were surprised at the length of time required to print an object and the cost of 3D printers. We also discussed restrictions associated with 3D printing, such as copyright issues and proprietary parts and filaments.

After some initial discussion, students were introduced to the animation project. The first day required that they design a character using the design tool Tinkercad. Tinkercad is a design tool that allows users to create 3D models online. It does not require software installation, nor is there a cost associated with using Tinkercad. Students can simply set-up an account using an email address and password. Their creations will be stored in their Tinkercad account, much like a portfolio.

To get students started with Tinkercad, librarians screened the "Tinkercad Tutorial Video" created by Autodesk Tinkercad and accessible via YouTube.

Tinkercad uses a palette of three dimensional shapes that include basic geometries, letters, and numbers. Students can drag and drop these shapes into a work plane, then adjust their size or stack objects together to create different shapes.

For example, characters were created from oval shapes resembling Kirby from Nintendo's *Super Smash Bros*. Other students made use of the rabbit ear shape provided in the Tinkercad palette. Eyes, mouths, and other cavities were made from negative shapes using the basic building blocks. Altogether students created robots, aliens, and a mix of other oddities.

Each student completed their character design by the end of the first day. Students were encouraged to limit their character designs to four by four inches. This would assure that the character would fit within the six by six inch printing plate. The height and width of the design were also limited due to the time it would take to print each creation.

If your students are designing with Tinkercad, it will be important that they set their creation to "public" after finishing their design. This will guarantee that staff can access their character via the website's search bar.

The design will be searchable by file name and it can be copied into a staff account and printed from there. Otherwise, library staff will need to know the password and username of each student's individual account.

In addition to Tinkercad, there are a variety of other computer-aided design tools that one can use to create a character. Other examples include SketchUp, Autodesk 123D, and Sculpttris. However, these platforms contain more complicated toolbars, whereas Tinkercad is easy to learn and can be used across a variety of age groups.

3D Printing and Stop-Motion Animation

The following week introduced students to the process of stop-motion animation. Students were shown various videos by LAIKA and classroom discussion centered on the use of 3D printing in films like *Coraline*, *ParaNorman*, and *The Boxtrolls*. Many of these videos are included as bonus features on the film DVDs.

For example, the bonus features on the *ParaNorman* DVD include a segment titled, "Building Characters," which illustrates how characters such as Norman are constructed in the puppet department (Universal Studios Home Entertainment, 2012). Georgina Hayns, LAIKA's Character Fabrication Supervisor, describes the creation of a character from two-dimensional drawing to three-dimensional puppet.

The process is fascinating for students to witness as puppets are constructed from metal armatures, goat hair, and ball and socket joints.

The feature titled, “Making Faces,” describes the use of 3D printing in the creation of faces. This process, known as replacement animation, has become central to LAIKA’s unique art of filmmaking. Brian McLean, LAIKA’s Director of Rapid Prototype, states that replacement animation in the past may have required sculpting up to eighty individual faces and eight hundred different facial expressions by hand. According to McLean, 3D printing allowed LAIKA to create thousands and thousands of different facial expressions, pushing the performance of a character to a new level.

“Making Faces” is a great video to show students as it describes how CGI animators create the digital files that are then sent to the printer.

LAIKA uses a powdered color printer and prints must be dipped in superglue, prior to animating. The superglue seals and brightens the colors of the powdered prints. This process is strangely fascinating to watch on the *ParaNorman* DVD.

Furthermore, *The Boxtrolls* DVD contains various bonus features that are equally as interesting, including the segment titled “The Big Cheese: Allergy Snatcher.” This segment describes the use of 3D printing in the creation of the film’s notorious villain, Archibald Snatcher (Universal Studios Home Entertainment, 2014).

All of these bonus features contained on the DVDs are like opening a treasure chest of wonders. Each feature provides close analysis of the film’s production. Students can learn how sets are constructed, how actors and actresses provide voices for characters, and how lighting works, among other important steps in the making of a film. Students attending the camp were amazed by the videos, often checking them out from the library after class and watching them with friends.

In addition to the videos, students were shown books related to the films, such as Jed Alger’s (2012) *The Art and Making of ParaNorman* and Phil Brotherton’s (2014) *The Art of the Boxtrolls*. The third chapter in Alger’s book titled, “Face Facts: How RP Technology Has Raised the Stop-Motion Bar,” discusses replacement face animation, describing how thousands and thousands of 3d printed faces are neatly stored and cataloged in LAIKA’s face library.

Finally, the remainder of the second day featured a group activity. Students created a pixilation video using cardboard cut-outs, chairs, and other life-size props.

Pixilation is an animation technique whereby humans are the subject of the animated film. It relies on choreographing people through a series of stop motion photographs. Michelle Hlubinka’s (2013) “Pixilation: Full Body Stop-Motion Animation” is one of the best resources available for librarians who may not be familiar with this technique. The article can be retrieved on Make Magazine’s website under the projects tab.

Printing the Characters

Thirty stop-motion characters were printed between the first and third weeks of the camp. Each character required, on average, three hours to print. This is clearly one of the major disadvantages to the consumer level 3D printers available on the market today.

Since the EVPL received four 3D printers through the MakerLab grant, it lessened the amount of time it would have required to print all the characters on a single printer. Librarians could print the students’ creations simultaneously on all four printers.



Staff discovered several obstacles in the process of printing the students’ creations and shared these issues with students prior to animating. These issues are important for librarians to understand if they plan on designing a similar program at their library.

First and foremost, it is important to double check the students’ designs. Make sure students have grouped all their shapes together in Tinkercad and that the shapes are touching. The slightest amount of space between shapes will determine if the character will print correctly. All shapes should be aligned properly and the character should be rescaled if students ignored the mathematical dimensions provided by Tinkercad.

Secondly, most consumer level 3D printers will print an initial raft to keep the print adhered to the plate. This raft makes it harder to clean around the base of the object after printing. However, the raft function can be turned off prior to printing and this may be a good idea.

Additionally, be aware of scaffolding that will be printed in order to support arms, tails, legs, or other appendages that may otherwise droop if the scaffolding is turned off.

The supports will need to be trimmed off of the final print, either by using an X-Acto blade or similar tool. This could be a delicate and difficult situation depending on the amount of scaffolding. Certain consumer level printers will print better than others when it comes to free flowing parts, such as arms and legs.

Librarians may want to test a print without the scaffolding first, to see if the shape supports itself, or ends up looking like stringed spaghetti.

Moreover, many 3D printers require proprietary cartridges that can be expensive. The cartridges for the Cube 2 printer cost \$50.00 apiece and could be purchased in a bundle for a slight discount. The cartridges averaged nearly a dozen prints per plastic spool, depending on the size of the character. All of the printing was completed outside of the camp due to time constraints.

Staff video recorded the printer in action then showed students the video in class. This allowed for discussion on the basic parts of a printer and demonstrated how the printing process works.

Lastly, in addition to understanding basic design tools like Tinkercad, library staff will need to have an understanding of the 3D printer slicing software that is needed to convert an STL file into g-code. G-code is the programming language that can be understood by the 3D printer. It is a set of instructions that directs the heated extruder along its x, y, and z axis as the extruder builds the print. Slicing software will vary depending on the type of printer and manufacturer. This final step in preparing the print provides another opportunity for classroom discussion focused on the 3D printing process.

Animating the Characters

With their characters in hand, camp participants were now ready to create their stop-motion videos. Librarians unfamiliar with the art of stop-motion animation can refer to Ken A. Priebe's (2010) *The Advanced Art of Stop-Motion Animation*.

Priebe's book contains a comprehensive history of stop-motion animation with many different examples from film and television. Chapter three entitled, "Making Puppets," discusses replacement faces and rapid prototyping in LAIKA's film *Coraline*.

The students participating in the camp created their videos using Stop Motion Pro software and an app called Smoovie. There are a number of free or inexpensive apps available that can be used to create an animation video, as well. Some of these apps include Flipbook, Lego Movie Maker, and PicPac, among others.

Students spent the entire third day of the camp creating their animation videos. The software was installed on laptops and participants used cameras to photograph their stop-motion stills. The iPads were attached to desktop microphone stands using iPad attachment clips. This allowed participants to shoot at eye-level without having to hold the tablet.

In addition to their 3D printed character, students were allowed to use other materials including clay, toys, and cardboard buildings. These materials helped to create an environment for their character, as well as provide minor characters and props.

As students worked on their videos, librarians introduced them to different animation tools such as onion skinning, frames per second, and chroma key. Onion skinning allows the animator to see several frames at once. It is often used to refer to a previous shot when positioning a character, whereas frames per second controls the speed of the film. The chroma key is a tool that relies on green screen technology and can be used to create special backgrounds for a film.

3D Printing as a Teaching Tool

The 3D Design and Animation Camp at the EVPL explored the use of rapid prototyping in the animated film industry. Sample videos from the technology camp can be accessed via YouTube by searching "3D Printing at the EVPL." Students attending the camp learned how LAIKA utilizes 3D printing in the creation of characters for their films. In addition, they learned how to design and print a character for their own animated short.

Connecting classroom activities to popular culture enriches learning by recognizing the interests of students. It provides them with a deeper understanding of these interests and a framework for learning about media.

In the animation camp, participants were able to see how 3D printing is revolutionizing the art of stop-motion films, in addition to other fields such as bioprinting, fashion, and the food industry.

As more and more libraries acquire 3D printers, it is important to develop programs that help patrons think critically about technology.

Offering 3D printing services is one way to attract patrons to your library, but offering classes that connect people to culture does more to utilize rapid prototyping as a teaching tool, while encouraging new ways to engage learners.

In conclusion, the 3D Design and Animation Camp was made possible by 3D Systems and the Young Adult Library Services Association. Films like *The Boxtrolls*, *ParaNorman*, and *Coraline* remind us that new technologies can be the fairy wands that bring our ideas to life.

As students create with these tools, they are reminded of the films that inspired their interest in stop-motion animation. Furthermore, they delight in the overwhelming support of the beloved characters around them.

References

- Alger, J. (2012). *The art and making of ParaNorman*. San Francisco, CA: Chronicle Books.
- Brotherton, P. (2014). *The art of the Boxtrolls*. San Francisco, CA: Chronicle Books.
- Cherry, M. (2015). Books and programs explore 3D printing. *Evansville Courier & Press*, April 26th.
- Cherry, M. (2014). Animation programs at the Evansville Vanderburgh Public Library. In C. Smallwood & V. Gubnitskaia (Eds.), *How to STEM: Science, technology, engineering and math education in libraries* (pp. 57-67). Lanham: The Scarecrow Press, Inc.
- Griffey, J. (2014). 3D printers for libraries. *Library Technology Reports*, 50:5, July 2014.
- Heater, B. (2012). *How 3D printing changed the face of ParaNorman*. Retrieved from www.engadget.com/2012/08/17/how-3d-printing-changed-the-face-of-paranorman/
- Hlubinka, M. (2013). *Pixilation: Full body stop-motion animation*. Retrieved from makezine.com/projects/make-43/pixilation-full-body-stop-motion-animation/
- Horvath, J. (2014). *Mastering 3D printing*. Berkeley, CA: Apress.
- Knight, T. (Producer), & Annable, G. (Director). (2014). *The Boxtrolls*. Universal City, CA: Universal Studios Home Entertainment.
- Knight, T. (Producer), & Butler C. (Director). (2012). *ParaNorman*. Universal City, CA: Universal Studios Home Entertainment.
- Lipson, H., & Kurman, M. (2013). *Fabricated: The new world of 3D printing*. Indianapolis, IN: John Wiley & Sons, Inc.
- O'Neill, T., & Williams, J. (2013). *3D Printing*. North Mankato, Minnesota: Cherry Lake Publishing.
- Murphy, M. (2015). *High-tech DIY projects with 3D printing*. New York: The Rosen Publishing Group, Inc.
- Priebe, K. A. (2010). *The advanced art of stop-motion animation*. Independence, KY: Cengage Learning.
- Thornburg, D., & Thornburg, N. (2014). *The invent to learn guide to 3D printing in the classroom: Recipes for success*. Torrance, CA: Constructing Modern Knowledge Press.

Biography

Michael Cherry is the Teen and Youth Librarian at the Evansville Vanderburgh Public Library. He received his Master of Library and Information Science from the University of Pittsburgh in 2010. Prior to working for the EVPL, Michael worked at the Crafton Public Library and Andy Warhol Museum in Pittsburgh, PA. He is the author of "Animation Programs at the Evansville Vanderburgh Public Library" in *How to STEM: Science, Technology, Engineering, and Math Education in Libraries* (Scarecrow Press, 2014) and "A Picture is Worth a Thousand Words: Teaching Media Literacy" in *Critical Literacy for Information Professionals* (Facet Publishing, 2016). Michael's specializations include digital and media literacy, youth engagement, and critical pedagogy.

Evansville Vanderburgh Public Library
Teen and Youth Librarian
812-428-8217 (work); 814-308-2893 (cell)
michaeltc@evpl.org

Indiana Bicentennial:
Archives from Oldest College, Oldest City, Join Indiana Memory
By Richard L. King

Abstract

In celebration of Indiana's Bicentennial, three rare and fragile collections pertaining to early Indiana history and housed at Vincennes University's Byron R. Lewis Historical Library have been digitized and are being made available at the Indiana Memory site. The collections are early (1806-) Board of Trustees Minutes of Indiana's first college, Vincennes University; correspondence in French and English of early Vincennes land office register John Badollet and his family (1780-1878), and Knox County Commissioners Records (1814-1820). The project is titled *Indiana Bicentennial: Archives from Oldest College, Oldest City*.

Keywords: Vincennes, Indiana; Indiana History; Indiana Bicentennial; Indiana correspondence, Indiana colleges; Government; Law; William Henry Harrison; Vincennes University; John Badollet.

Three rare and fragile early Indiana historical collections housed at Vincennes University's (VU) Byron R. Lewis Historical Library have been digitized for inclusion with Indiana Memory, made possible by a \$9845 grant from the U.S. Institute of Museum and Library Services, administered by the Indiana State Library. The project is titled *Indiana Bicentennial: Archives from Oldest College, Oldest City*, and the project is a way for VU to honor Indiana's 200th birthday.

Much of this material should be of interest for scholarly and genealogy research about Indiana's rich, unique history and the importance of Vincennes and VU to early Indiana statehood. These items will be made available for linking to the Indiana Memory site (<https://digital.library.in.gov/>) hosted by the Indiana State Library. The VU collections will be available for searching beginning in Summer 2016. The project falls within the mission of Lewis Historical Library to focus on Vincennes University Archives and Regional History of the old Northwest Territory. The library features collections pertinent to Indiana's rich historical past.

The project focuses on three collections totaling approximately 1,418 pages. The first is the early years (1806-) of the *VU Board of Trustees Minutes*.

This material reveals the origins of higher education in Indiana, including meetings presided over by Territorial Governor and future U.S. President William Henry Harrison. VU is Indiana's oldest college and one of the first two-year colleges in America, though several baccalaureates are presently offered as well. VU's heritage begins with the Northwest Ordinance of 1787, which states, "Religion, morality, and knowledge being necessary to good government and to the happiness of mankind, schools and the means of education shall forever be encouraged." Harrison was the founder of the college and first chair of the Board of Trustees of VU. In 1801 Jefferson Academy, the direct forerunner of VU, was founded in Vincennes. The Indiana territorial legislature, at its first session in 1806, passed an act to incorporate the first university in the Indiana Territory, "to be called and known by the name and style of Vincennes University."

The second collection is the **Badollet Family Papers** (1780-1878), representing an important early Vincennes family when the city was a frontier town. This includes correspondence of John Badollet (1757-1837), a Swiss-born scholar who became the first officer of the territorial land office based in Vincennes. Documents from the French period of Indiana are not plentiful, and especially covering the early years of Vincennes, established by the French about 1732. The correspondence includes letters written in the French and English languages and covers far-ranging topics from Badollet's personal life, friends and family concerning a variety of legal and historical topics people were interested in at the time. Many subjects mentioned in these letters should be of interest to historians desiring to learn about day-to-day events of concern to a learned frontier government official both before and after Indiana's statehood period. Many names are mentioned in the correspondence and will be sought after by genealogists accessing the Indiana Memory site.

There has been much scholarly interest in John Badollet. A search for his name in the *Indiana Magazine of History Online* discovers 29 articles, for instance. A 1963 book titled *Correspondence of John Badollet and Albert Gallatin, 1804-1836*, edited by Gayle Thornbrough and published by the Indiana Historical Society, reproduces letters archived in the New York Historical Society.

Librarians decided it is time to make digitally available the Badollet correspondence archived in Lewis Library.

The third collection is the *Knox County (Ind.) Commissioners Records and Vincennes: Early Documents from 1814-1823*. One of the oldest and largest counties of the 92 Indiana counties, Knox County at one time encompassed land ranging from the Ohio River to Michigan, before being eventually reduced to its current borders as Indiana became established as a state in 1816.

Early Knox County records, such as the Commissioners documents, should be of interest to researchers, genealogists, and historians everywhere. Largely unknown and fragile, these unique records should be digitally shared with the historical community on Indiana Memory, especially due to their early time coverage of pre-statehood through post-statehood periods.

The digitization adheres to State Library Digitization standards and is being conducted by Wabash Valley Visions and Voices, an Indiana State University-based project with extensive past service in digitizing important historical documents and photos for southwest Indiana. The Knox County Public Library (KCPL), a long-time collaborator with the Lewis Historical Library, has been a Visions and Voices and contributor for many years. Instrumental in providing advice and support for this project are Emily Cooper-Bunyan, Knox County Public Library (KCPL) Director; Brian Spangle, Historical Collection Administrator at KCPL; Cinda May, Project Director of Wabash Valley Voices and Visions (Indiana State University); Connie Rendfeld, Digital Initiatives Librarian (Indiana Memory, Indiana State Library); Dr. David M. Peter, Dean of VU's Shake Learning Resources and Technology, and Allen Like, long-time Lewis Library volunteer.



References

Indiana Magazine of History. Bloomington, Ind: Indiana University, Dept. of History.

Thornbrough, Gayle, ed. (1963) *Correspondence of John Badollet and Albert Gallatin, 1804-1836*. Indianapolis: Indiana Historical Society.

Author Note

Richard L. King, Reference Librarian, Shake Learning Resources Center, Vincennes University. Correspondence concerning this article should be addressed to Richard L. King, Reference Librarian, Shake Learning Resources Center, Vincennes University, Vincennes, IN 47591. Contact: rking@vinu.edu

Submission Guidelines

Indiana Libraries is a professional journal for librarians and school library educators published by the Indiana Library Federation. The journal is published at least twice a year, often with one issue per year focusing on a special issue.

Practitioners, educators, and researchers are invited to submit manuscripts for publication. Manuscripts may concern a current practice, policy or general aspect of the operation of a library system in Indiana.

For more information and to discuss ideas for article topics, or to discuss guest editing a special theme issue, contact the Indiana Libraries editor:

Editor, Gregory Youngen
Cunningham Memorial Library

Indiana State University
Terre Haute, IN 47802

Work Phone: (812)237-2562

E-mail: Gregory.Youngen@indstate.edu

Instructions to Authors

Submissions: Submission to *Indiana Libraries* is a fully digital process. Authors register with the *Indiana Libraries* journal Website and submit all materials (manuscript, photographs, and any other supplemental files) through the online journal management system. Step-by-step directions on the submission process as well as other guides on interacting with the journal management system are available at: <http://www.indianalibrariesjournal.org>

Style: Manuscripts should follow the American Psychological Association (APA) guide for in-text citations and reference lists. The current edition of the APA manual is the 6th. Online information about using the APA Manual is available at <http://www.apastyle.org/> with additional examples at: <http://owl.english.purdue.edu/owl/resource/560/02/>.

Text Format: Articles should be double-spaced with one-inch margins on all sides. Font should be twelve-point Times New Roman. Pages should be unnumbered. Word (.doc) are preferred.

Content: Manuscripts may concern a current practice, policy or general aspect of the operation of a library system in Indiana. Manuscripts should be original and not published elsewhere (unless otherwise permitted by the Editor or Guest Editor). Authors are responsible for the accuracy of all materials including quotations, references, etc.

Length: Articles of any length may be submitted to the editor for publication.

Charts and Graphs: If including charts or graphs the author may opt to use the inline, word processor chart/graph tool and include the charts/graphs in the main manuscript. Alternatively the author may opt to upload the charts/graphs (typically when charts/graphs is an image file) separately as a supplementary file during the submission process.

Images/Photos: Authors are responsible for obtaining permission to use graphic materials (illustrations, images, photographs, screen captures, etc.). Submit digital image files as supplementary files during the upload process. Authors may submit photos of themselves and photos that illustrate the manuscript. Both color and black and white images are acceptable. Images should be at least 300 dpi resolution and in either jpeg or tiff format.

Rights: You will be asked to digitally accept a rights agreement during the submission process. The main points of the agreement are as follows: 1. The author retains all copyright, 2. The author grants the publisher the right to freely distribute the work in various formats. The full agreement is available at: <http://journals.iupui.edu/index.php/IndianaLibraries/about/submissions#copyrightNotice>

Submission Information Requested:

During the submission process the author will be required to provide the following information:

1. Title of article
2. Name and e-mail of author(s)
3. Author(s) institutional affiliation
4. Abstract
5. Keywords describing article

Optional information requested includes:

1. Author(s) address
2. Author (s) brief biography and picture

Process: Manuscripts will be acknowledged by the Editor within fourteen working days of receipt. Decisions concerning publication will be made within thirty days of receipt. The Editor reserves the right to revise all accepted manuscripts for clarity and style. Authors will have seven days to respond to Editor recommended revisions. Article edits not responded to within seven days will be published as revised by the Editor.