INDIANA LIBRARIES

Journal of the Indiana Library Federation & the Indiana State Library

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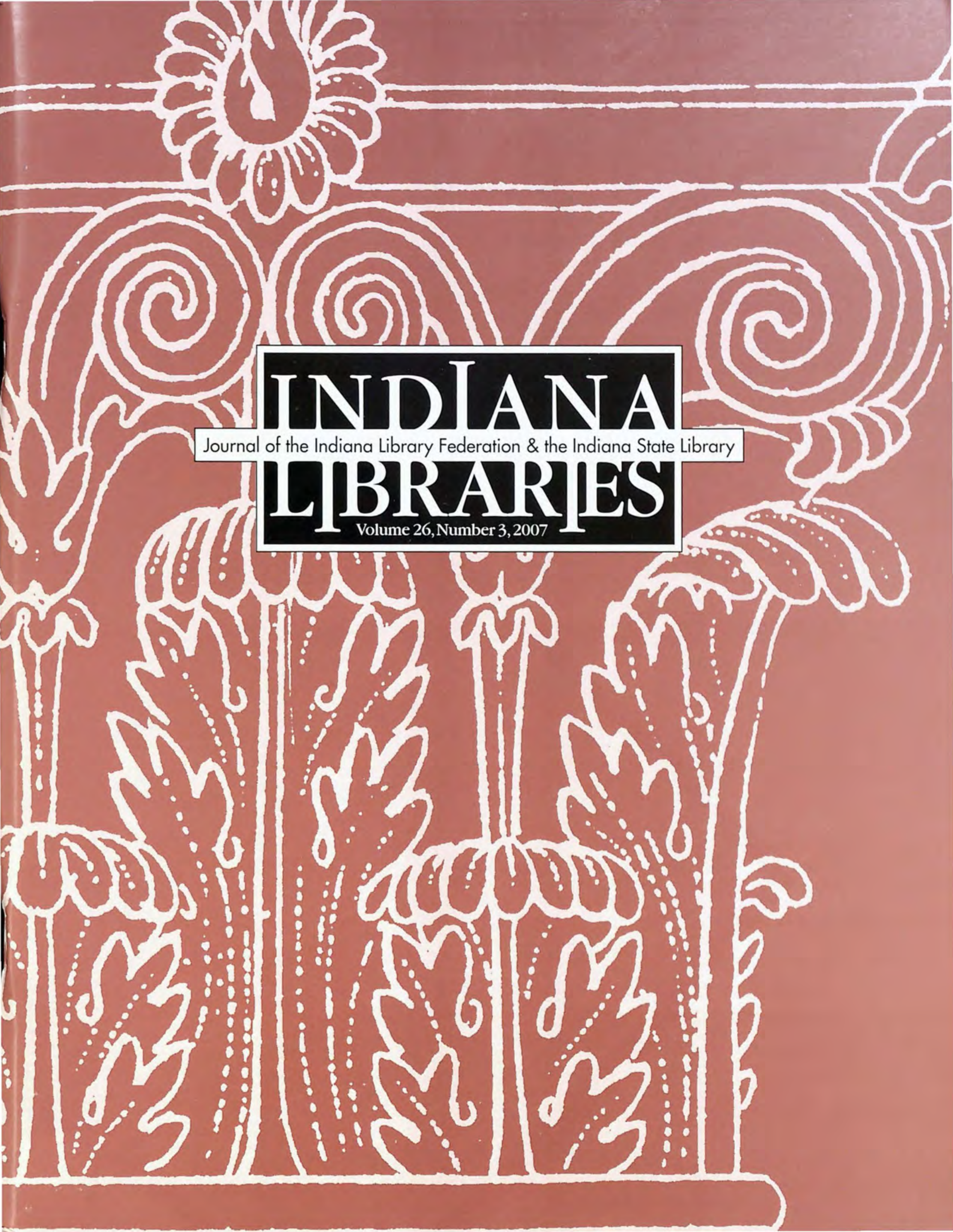

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C O N T E N T S

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FROM THE EDITOR'S DESKTOP

by Alberta Davis Comer

Welcome to the summer 2007 issue. Ah summer...warm weather, blue skies, flowers, and vacation time for many of us. As you enjoy the sunshine and contemplate where you might like to travel, take some time to read the articles in this issue where you can learn about a number of library-related issues. Keeping with the travel theme, you can learn about two exciting and romantic sounding destinations: Betsy Hine takes us to the beautiful Italian countryside where she spent part of her sabbatical working with a culinary library, while Edith Campbell takes us to fascinating Saudi Arabia in her cleverly subtitled article, "How I Got to Have a Few Dates and Meet my Prince." William F. Meehan continues with the Italian theme in his article entitled "The Importance of Cosimo de Medici in Library History." This issue also continues its ongoing article series, "In Step with Indiana Authors" which features an interview with well-known Indiana author James Alexander Thom and the series by Marissa Priddis, our very own "Well Read Librarian," as well as the series that features news from the Indiana State Library. We are also introducing two new series. One series, by Mary Stanley, focuses on human resources issues in libraries. The other series features interviews with SLIS students and faculty. Leslie L. Morgan continues the topic of library students in her article "Academic Library Residency Programs: An Avenue of Success for Newly-Minted Librarians." Literacy is also an important topic that is discussed in two articles: Alice Mathew's "Coming Soon from Your Local Library....Family Literacy!" and Maryann Mori's "Graphic Novels: Leading

the Way to Teen Literacy and Leadership." This issue also contains a wealth of information on a variety of other library topics, from an article by Jennifer Burek Pierce, former *IL* editor, on correcting catalog records for a government publication to Wendy Knapp's article about WebJunction. Dragomir Cosanici enlightens readers about Indiana's open door law while Jean-Pierre V.M. Herubel informs us about one selection approach for art history collections. The article by Arthur W. Hafner and Susan G. Akers emphasizes the importance of building library brand using taglines, slogans, or logos. Two articles encompass a topic that is often in the news: social software. Meg Atwater-Singer and Kate Sherrill discuss a variety of new technology including wikis, podcasting, and Web logs, while Vincci Kwong concentrates on reaching students using MySpace and Facebook. Heather Ward's article gives us a brief history of our ABCs. In addition, we learn about the new library at the University of Southern Indiana (USI) campus from Ruth Miller, and Julie Moline informs us about her search for a school library grant.

From ABCs to WebJunction, I hope you will enjoy the variety of articles in this issue, and I encourage you to submit an article for future publication.

Keep in touch....

LIBRARY NEWS FROM AROUND THE STATE

by State Library staff

INDIANA LIBRARY NEWS

The National Endowment for the Arts (NEA) in Washington, D.C., announced that the Vigo County Public Library is one of the 72 organizations that will receive grants to support the Big Read program. The Big Read is a new national program by the NEA, in partnership with the Institute of Museum and Library Services and Arts – Midwest, which encourages literary reading by asking communities to read and discuss one book. The **Vigo County Public Library** was awarded $10,000 to promote and carry out the month-long, community-based program. The Big Read in Vigo County took place from late February through March and featured F. Scott Fitzgerald's *The Great Gatsby*.

Readers set a new Guinness World Record™ for the "Most People Reading Aloud Simultaneously in Multiple Locations" at the **Anderson Public Library** and 2,414 other locations across 50 states and 27 countries. Participants read aloud in unison a passage from E.B. White's *Charlotte's Web* as part of a worldwide effort to attract children to reading and readers to the book.

"Kids have a fascination with world records," said Christie Hamm, the Children's Services Manager at the library. "Plus it gives kids a chance to feel connected to something bigger."

The **St. Joseph County Public Library** has begun using radio frequencies to loan books and other materials at its North Liberty and Lakeville branches. Radio Frequency Identification (RFID) is an automated method that relies on tags attached to books and other materials to identify and track them using radio waves. The RFID system will allow patrons to check out a stack of library materials at one time rather than scanning them item by item. The system will also help with inventory and can report instantaneously whether any book on a row of shelves is misplaced. Over the next four years, the library plans to expand the RFID project to serve the entire library system at a total cost of one million to two million dollars. Once the system is in place, virtually all checkouts of library materials will be self-service with library employees available to assist.

The Williamsport-Washington Township Public Library was destroyed in October by fire but has opened its temporary home at the Williamsport American Legion. Many individuals and libraries have donated materials, volunteer hours, and resources to assist the library. Library Director Chris Brown commented in an e-mail:

> *"I would like to thank everyone who has sent books, media and supplies; thanks to you we now have a library. At this point we are filled to capacity and beyond. So please hold on to your books or give them to others that could use them. Our collection has literally come from all over the U.S. and as far away as Mexico and Canada. From Seattle, WA to Boston, MA., we are the library that the people built!"*

Currently, the Williamsport-Washington Township Public Library is being rebuilt and is projected to reopen in October 2007.

The Allen County Public Library received a national government accounting and financial reporting award from the Government Finance Officers Association of the United States and Canada. The library was awarded the certificate of achievement for excellence in financial reporting for its comprehensive annual financial report.

INDIANA LIBRARIES RECEIVE GRANTS

The Culver-Union Township Public Library received a grant of more than $6,000 from the Marshall County Community Foundation to purchase a digital microfilm reader and scanner for the library's developing local history and genealogy division. A grant of more than $1,000 was awarded to the **Dunkirk City Public Library** for the purchase of 68 new books. The Libri Foundation awarded the grant with the help of a $350 matching grant from the newly formed Friends of the Dunkirk City Public Library and Glass Museum. The Libri Foundation also awarded the **Oakland City Public Library** a $450 "Books for Children" grant. **The Indiana State Library's Talking Book and Braille Library** received a $950,000 grant from the Ruth Lilly

Philanthropic Foundation. The funds will be used to purchase soundproof recording booths and recording equipment for its Talking Books program. The library will focus on recording books and magazine articles with Indiana connections that are otherwise unavailable in an audio format.

LIBRARY DIRECTOR NEWS

Dave Ewick has resigned as Director of the **Fulton County Public Library** to become Director at the Southfield Public Library in suburban Detroit. **The Brookston-Prairie Township Public Library** hired Tammy Jones as Library Director. Manuel Montalvo was appointed as Interim-Library Director of the **East Chicago Public Library**.

CONSTRUCTION UPDATE

The McCollough Branch of the **Evansville-Vanderburgh Public Library** re-opened in January after extensive renovations that had closed the branch since August. The new addition of the **Wells County Public Library** opened in January. Meanwhile, work will continue on remodeling the original portions of the building and is scheduled for completion by April. The expansion and renovation project at the **Brazil Public Library** is progressing and expected to be completed by spring. Work on the **Margaret Cooper Public Library** in Linton is under way. The new $1.3 million facility was projected to be completed in June 2007. The **South Whitley Public Library** completed an expansion project in February. The expansion, which included a children's room, meeting rooms, an elevator, and restrooms, was funded by grants from the Whitley County Community Foundation, DEKKO Foundation, and the Mary K. Peabody Foundation. The **Clinton County Public Library** received a $500,000 Community Development Block Grant through the Indiana Office of Community and Rural Affairs for the construction of a branch library in Michigantown.

Compiled by the Indiana State Library

IN STEP WITH INDIANA AUTHORS...

FEATURING AN INTERVIEW WITH

JAMES ALEXANDER THOM

by Elizabeth Wright

James Alexander Thom is a highly acclaimed, best-selling historical novelist whose works include *Follow the River, From Sea to Shining Sea,* and *Panther in the Sky* among many others. Born in 1933 in Gosport, Indiana, he now resides in the hill country outside Bloomington, Indiana, in a log cabin that he built with his own hands. He is married to Dark Rain, a member of the Shawnee National Tribe, of which Thom is an honorary member. Thom is a former Marine, newspaper man, and magazine editor. Contrary to what often happens with many aspiring writers, it was a rejection slip that actually bolstered his belief in his ability to be a writer

No ordinary historical novelist, Thom first meticulously researches his subject which allows him to write with great authority and the verisimilitude for which he strives. He traveled the entire route of the Lewis and Clark expedition while writing *From Sea to Shining Sea.* Thom also mastered the use of 18th century tools and weapons in order to accurately portray the experience of using them in *Long Knife.* The high value he places on truth and the courage to be found in the human spirit infuses not just his works but also the manner in which he and his wife live their lives. The Thoms work for environmental causes, and Jim Thom has written passionately against the policies and actions of the current U.S. administration.

The following is from an interview with Thom at his home. The questions I posed are in bold-faced type and are followed by his responses.

WHEN DID YOU KNOW YOU WANTED TO BE A WRITER?

Not until I came out of the service. What I wanted to be was a forest ranger. It was the only job in the whole world I could imagine doing for the rest of my life. When I came home from Korea, I had things on my chest so I wrote a story. It got such a wonderful response from *The Saturday Review of Literature* that I thought maybe this is something I can do. I didn't know at the time that *The Saturday Review* did not publish fiction. The rejection letter said "we don't publish fiction but if we did, we would sure love to publish this." That kept me going. I decided that until I could get stories and books published, I needed to support myself. I started studying journalism at IU [Indiana University] night school in Indianapolis, then transferred over to Butler [University] to finish and then immediately began working at *The Indianapolis Star*. I worked at *The Star* for about seven years and, at the time, most of us were working on novels. I kept at it. Basically, it was that rejection slip that gave me the notion that I could do it.

At Butler I had one of the most wonderful creative writing teachers that one could hope for – Werner Beyer. He was a Coleridge expert and a man with just an absolute passion for the power and beautiful use of words. He gave me some of the tips that really got me writing the right way. The most important thing he told me is, "write to the reader's senses," so that you can taste, see, feel, hear everything happening. It's a sensory experience for the reader so that they're in it. He said even though somebody is reading on a page, if you write to their senses they can experience even more than they can in a movie because in a movie, you can only see and hear. I know it's true because most of the fan mail I get is from people who say, "I felt like I was there." One woman said, "I almost starved to death while I read that book." So that was the best advice.

COULD YOU TALK A BIT MORE ABOUT YOUR METHOD AND APPROACH TO WRITING?

A lot of my research goes into being able to describe experiences. I don't write about a place where I have not been, so I go the locales where the things happened that I write about. I've learned how to use the tools and weapons that they used in those days so that I can describe building a cabin or shoeing a horse, that sort of thing. There are advantages besides being able to describe it ineffably – if I'm describing some kind of process that they did, if there's some reader out there who knows something about that, then they'll say "okay, he knows something about it" and will go ahead and read the book. There are a lot of people who read history books and novels, and if they decide the author doesn't know very much they don't even bother reading it. But if they find it true, then they tell everyone else, and word of mouth is really the only thing that keeps books alive. *Follow the River* came out in 1981 and is still the best seller we have, but it was only advertised in the first couple of weeks.

The other big thing that makes a book last is that it has to answer some need that the reader has in his spirit or confirm something about the human spirit that they need to believe. That's probably the most important message. It's not a message you preach but it comes out as the story is told.

When I first started writing, my first two novels were not historical. They were modern and written from a newspaper man's perspective which was not looking at the positive side. I was looking at things that I didn't like. They were pretty good novels but they didn't get a warm response because they were very negative – newspaper men got that way because you'd see so much corruption. When I wrote the book *Long Knife* about George Rogers Clark, a guy who had vision, courage, audacity, strength – his principles were powerful and positive for the time – the response to that was so good from people who had apparently needed "hero." I realized this might be the key, to give something to people. The next book was *Follow the River* two years later about an ordinary person, a young woman who escaped from Indian captivity and made her way across the Alleghenies to go home. She was not an extraordinary person. She was not a trained soldier or anything like that, but her fortitude, determination, and the depth of her character just rang a bell. I've even heard from people that they were so inspired by the book that they decided not to commit suicide. That's about the best reward an author can have.

WHAT ARE YOU CURRENTLY READING?

Mostly foreign affairs magazines. The present administration has gotten me more concerned with politics than I like to be. I study these people harder than anything I ever studied in college. In terms of books, though, I've been on a spate of reading manuscripts for people. I'm not really reading any book at the moment. As I go along, I think "well, as soon as this book is done here are some novels I want to read." But I spend so much of time reading research material, I almost never get around to reading them. Or if I do get some time to read I just go back to reading some of my favorite things. Twain is first and foremost. I think my favorite living author right now is Kurt Vonnegut. He's living in New York now, and we've developed quite a correspondence. I dedicated my latest book to him. He's a man whose life is dedicated to peace.

[Author's Note: This interview occurred in February 2007. Sadly, Kurt Vonnegut passed away in April 2007.]

WHAT DO YOU THINK IS THE IMPORTANCE OF STORYTELLING FOR HUMAN BEINGS?

When you've worked at it for a long time, you begin to realize how important it is. I think okay, I don't raise food for people, I don't make clothes for people, I don't provide them medical services...all I do is tell stories so am I really doing anything important? I used to ask myself that question. But then all I have to do is look back and think how barren and meaningless my life would have been without all the stories. Not just the books – my parents had a wonderful library, but they also were wonderful storytellers; and we ran with storytellers. Life would not have been rich without the stories. So writing is one way of telling stories. I was too shy to tell them in person, but I found out I could write them and reach an awful lot of people. It takes them out of their own heavy concerns while they get absorbed in the story, and they can learn something while they're reading it. They can also get inspiration. When I look back over the expressions of gratitude that flood in, I realize I am doing something that's pretty important to me. Storytelling is really the world's oldest profession regardless of what you've heard.

Over the last 10 to 15 years I've been telling stories very much from the Indian point of view in which oral tradition has been such an important part. When you start thinking about how important the oral tradition is to tribal people, which is what most of us were up until a few hundred years ago, you realize that this is the thing they really lived for, to share experience. If you study the Native American oral tradition, you realize not just how important it is, but it's actually more reliable in my opinion than written history. Most of the people who write a history book have an ax to grind. In the oral tradition you are raised to tell a story the way it was. If I get in a situation where I have to compare a white man's version of a battle with the Indian's version of it, it's usually not too hard to prove that the Indian was right. Even if he wasn't the best guy in it, he's more likely to tell the truth.

Probably my second favorite living writer at this time is Howard Zinn, the author of *A People's History of the United States*. We're pen pals. His book is such a treasure because he did tell the other side. Most people would just say "oh we'd never do that, we're Americans."

WHAT HAVE LIBRARIES MEANT TO YOU IN YOUR LIFE?

I can speak with a great deal of passion about libraries. The library was my favorite place in the community when I was a kid. Now, with writing about the historical stuff, there is so much research you have to do, not just in books but archives and old diaries and collections. When I started doing this frontier research, I would start at the Library of Congress. You can sit down in there, tell them what you wanted, and they would bring you, not just the things that they had there, but they could also tell you where the collections were in the country. So then I would go there. Then I moved back to Indiana in the 70s and started teaching at Indiana University. IU has such a tremendous library that they have just about anything. Actually, about two or three years ago, they asked me for my papers. So, libraries are such an important part of a community's spirit because they are where people gather to learn and be enlightened.

WHAT ARE YOU WORKING ON NOW?

In my last book [*Saint Patrick's Battalion*] which was about the Mexican war, I created a character who was a sort of a narrator. He was a kid who keeps a diary and he turned out to be such a wonderful character that I'm now bringing him forward to the end of the Civil War in which he gets involved. It brings out all the best and the worst in him. He's an Irishman who is a correspondent for *Harper's* and a battlefield artist. In *Saint Patrick's Battalion*, I did all the drawings that were in his sketchbooks, and I'll do the same in this one.

ABOUT THE AUTHOR

Elizabeth Wright has been the Head of Circulation and Interlibrary Loan at Indiana State University since 2004.

HOW DID AN INDIANA LIBRARIAN END UP IN ITALY ANYWAY?

by Betsy N. Hine

I'm sometimes asked if I have Italian ancestry. The answer is no, not a bit. And yet for the last ten years or so I seem to have immersed myself in all things Italian when previously all I knew about Italy was from my two years of high school Latin, from my love of cooking, and from being involved in music since age six! In 1994 I decided to start taking Italian, and I have been sitting in on one class or another since then. As a result of that, I've led two Globus tours to Italy.

In February 2004 I had a chance to return to Italy. I was asked to accompany a group from Eastern Illinois University (EIU) and to assist in exploring an agreement between EIU and Apicius Culinary Institute of Florence. The exploration was of an articulation possibility for certifying students from Apicius, the Culinary Institute of Florence, to the Board of Trustees BA/BS degree program of EIU. I acted as translator and evaluator of the library and information resources at the Florence site. This assisted the Family and Consumer Sciences Department at EIU as they evaluated the courses and library facilities at Apicius as part of the articulation agreement. I was thrilled to be able to spend an extended time in Florence. I would be staying in an apartment in the center of the historical area, and that would be a first for me. I was to meet the group from EIU in Detroit for the flight to Paris and Florence but, due to poor weather, I ended up going through Paris and on to Florence on my own. The other folks didn't arrive until a day later because of bad weather in Urbana-Champaign.

It was really nice to be on my own for an afternoon and evening in Florence. I strolled around the "neighborhood" of my apartment, found something to eat (NOT a problem in that city!), and tried to adjust to being in a building that was many hundreds of years old on a street (*Via delle Terme*) that had been constructed over an ancient Roman spa (thus the name Terme or spa). I was only a block from the *Ponte Vecchio* and the Arno so I could take my time looking at the bridges illuminated for the evening. Walking to the culinary institute every day and walking past the sights of the *Mercato Centrale*, the *Duomo*, and the *Palazzo Vecchio*, which was the home of the Medicis before they moved across the Arno to the Pitti Palace, I became well acquainted with Florence. I also explored *Santa Croce* (see photo on page 9) where Michelangelo and Gallileo are entombed, *Santa Maria Novella* near the train station, *San Lorenzo* where Michelangelo prepared the sculptures for the Medici Chapel, and *Santo Spirito* where I saw a Michelangelo sculpted crucifix being carried in a procession during Mass. We visited several of the Antinori family vineyards outside of the city and had lunch at the Antinori home where we experienced first hand the cuisine of Tuscany paired with wines of the region. The Antinori family is one of the largest wine producing families in Italy. We saw barrels of wine being aged in an ancient Benedictine monastery where the walls were at least three feet thick, providing a constant temperature of around 55 degrees without any air conditioning. The monastery was still inhabited by four Benedictine monks. This was a day to really take in the Tuscan landscape, although in February there was not much growing in the vineyards or other agricultural fields. This trip exposed a completely different Italy from my first two trips. I realized what it was to live in this area, and I began a working relationship with some specific agencies, primarily the culinary institute.

This trip also gave me an idea for future trips to Italy. I spoke to the founder and director of Apicius about working on the small library they had accumulated for the culinary institute. I needed to do that anyway to help with the evaluation of their collection. We agreed that the library could use some organization, along with collection development work. I compiled a list of titles that were required reading for the courses at Apicius and then contacted my friends at *Casalini Libri*. We developed a plan whereby I would create a core list of resources needed for a two-year culinary curriculum, inventory the Apicius collection, and then start a mechanism for Apicius to order material through *Casalini Libri*. When I returned to Indiana State University (ISU) I made preliminary contacts with two American culinary schools with which I was somewhat familiar, Cordon Bleu in Miami and Johnson & Wales University with four campuses located in Providence, Rhode Island; North Miami, Florida; Denver, Colorado; and Charlotte, North Carolina. Then, on two different trips, I visited the librarians at the Johnson & Wales campuses in Charlotte and Providence. Several times I spoke on the phone and e-mailed the librarian at the Cordon Bleu campus. Between these two visits and that phone/e-mail contact, I compiled two core lists of resources that I thought would work for Apicius.

In spring 2005 I had the chance to go to Florence again, this time for two weeks, the first week to help lead a spring break study abroad trip for Eastern Illinois University and the same for Indiana State University the second week. Each week we took cooking classes, had tours of various museums and areas of the city, ate at restaurants where either the teaching chefs at Apicius or interns from the international student body of professional track culinary students cooked, and generally enjoyed the local Florence scene. Again we stayed in apartments and learned our various "neighborhoods" as we explored the city. This time my apartment was across the Arno River in the area call the *Oltrarno,* and I "had" to cross the *Ponte Vecchio* each day on my way to class. What a wonderful walk to school each day! The group had several field trips during this two-week period, but the most delightful one was to two of the Frescobaldi family wine estates north of Florence, *Pomino* and *Nippozzano*. There we toured wine cellars - parts of their encompassing buildings were 1000 years old! We also had a wonderful lunch at one of the family homes, this time pairing appropriate Frescobaldi wines with typical Tuscan cuisine. This family has been in the wine business for over 700 years, and the tour guide was a 30th generation family member who taught some of the wine classes at Apicius! The only way to tour these family estates is through a family member since they are not open to the public so we certainly felt very lucky and privileged to have such an experience. Being able to share this place to which I had grown so attached with these college students and other adults just enhanced the experience for me, and I think having someone along who was so familiar with the area also enhanced their experience, at least that's what they indicated. It was a delight to see them, some of them outside the U.S. for the first time, take in the sights and appreciate the trip for all its historical, artistic, and culinary joys.

On this trip I met with the *Casalini Libri* staff in their fantastic offices in Fiesole overlooking a postcard view of Florence. We reviewed the lists of suggested materials, and they agreed that they could put the two lists together into one spreadsheet in a way that we could easily track what needed to be ordered initially. Apicius could then make a first selection for the library. Thanks to e-mail attachments, *Casalini Libri* could send me their list once the spreadsheet was composed.

Earlier in that academic year I had applied for a six-month sabbatical from August 1, 2005, to February 1, 2006, with part of my sabbatical spent working on the culinary library for Apicius. After I returned from the spring break trip of 2005 I found that my sabbatical proposal had been accepted. I then started making plans for another trip to Florence for October 2005, this time to spend at least three weeks. I continued to work on the book list and make my plans for that trip. This trip I spent three days in Rome, took a scenic drive down the Amalfi Coast, and then caught the train to Florence. During the three weeks I was in Florence, my apartment was in a neighborhood near the Arno, adjacent to the *Piazza* (Plaza) *Ognisanti* which is near the train station and *Santa Maria Novella* but also very near to all the historic sites of the center city. I began to work on the inventory of the Apicius library, identifying what they already had that was on the core lists of the U.S. culinary schools, what had already been ordered through *Casalini Libri*, and what they had that was not on the list. The spreadsheet from *Casalini Libri* needed some revision as it was not in the best arrangement and many of the publishers, ISBNs, editions, and authors (even some titles) were either not complete or were wrong. Once I had my listing completed I was able to "clean up" the spreadsheet and compile a new core list that allowed easier assessment of what was still needed. Because of some technical and electric problems with my laptop, I ended up doing a combination of a computer list and an old fashioned handwritten book list. I used Citation 9 as a database until I started having problems with my laptop. Eventually I had to transcribe my handwritten notes onto the Citation database after I returned home and that resulted in a more complete bibliographical list of what was in the library, ending up with about 375 entries. This took most of my time during the three week trip and gave me a good file to convert to a bibliography which Apicius could use as a book catalog for their collection, one that students and faculty could easily access. The bibliography could be completed once I returned home. Information about new purchases could be sent to me via e-mail, or better yet, I could add the new material on subsequent visits to Florence!

During this trip I also met the director and the librarian at a newly created campus associated with Apicius, the Florence University of the Arts. I worked with the librarian who was just beginning to plan the fine arts and humanities collection. We discussed the organization, collection development, and classification that she would be using. We continued to correspond after I returned home from my sabbatical. By January 2006 I sent Apicius a corrected and revised spreadsheet as well as the completed bibliography.

In spring 2006 I helped to lead another ISU group for a study abroad trip to Florence. We took 27 people this time, again staying in apartments. While there we enrolled in cooking classes, toured the city and the museums, and ate well at the trattorias tucked into little hidden streets in the city. Again we were able to go to the Frescobaldi wine estates and enjoy the Tuscan countryside, food, wine, and the incredible history of this wine-producing family. While on this trip I worked on the library and added the newly purchased titles to the list. I was also happy to see that they had continued my re-arrangement of their collection and that they had used some of my suggestions for labeling, generally making things easier to use by students and faculty. I also visited the library at the Florence University of the Arts and was very pleased to see the amount of work that the librarian had been able to accomplish and to see that many of my suggestions had been helpful to her as well.

On one of my early trips to Apicius I had discussed the project with the culinary faculty. They were excited that they and their students would be able to have access to a more organized library. They also said that they could really use a glossary of Italian cooking terms explained in English. While the classes are generally taught in English and while the professors' English is relatively good, there are often concepts that they need to present that are difficult for them to explain in English. I knew that creating a glossary would be out of the realm of possibility for the sabbatical but, once I completed the commitments that I had made for that, I started working with my Italian professor, also a very good Italian cook, to compile such a glossary. We gathered Italian cooking terms from various places and either translated the Italian or wrote our own Italian and English explanations. We did a draft of this over summer 2006 in preparation for my professor's trip to Italy in September where he would be taking cooking classes in celebration of his retirement. We will continue to work on this project with the chefs at Apicius and perhaps be able to get it published. It's always good to have a project going, especially if it might give one an excuse to travel!

If you've never been to Italy, or even if you have, I can't encourage you too much to consider going or going again. As many times as I've been, I never tire of it, and I always see something that I've never seen before. I'm getting ready to take another group of ISU students, alumni, and others for a spring break trip in 2007. I'm looking forward to this trip, my seventh, just as much as I did the first one. The landscape is spectacular; the architecture is awesome; the art is breathtaking; the food is unequaled; and the people are the nicest you'll find anywhere! Even though the Euro is not always friendly to the U.S. dollar, it can still be an economical trip if you look around for deals. Who knows? Maybe I'll do a tour for librarians some day!! Ciao!

To learn more about Italy and its culture and people, check out the resources listed below.

SELECTED FILMS IN ITALIAN

Caro Diario

Ciao Professore

Cinema Paradiso (new version)

Fiorile

Johnny (or Gianni) Stecchino

The Leopard

Luce dei miei occhi

Mediterraneo

Il Mostro

Pane e Tulipani

Il Postino

Lo Sceicco Bianco

Tutti Siamo Bene

La Vita E Bella

Inside Apicius Culinary Institute of Florence; pictured Betsy Hine (author) chopping vegetables, ISU students, and the Culinary Institute chef

Santa Croce, church in Florence

SELECTED FILMS SET IN ITALY (IN ENGLISH)

Enchanted April

A Month by the Lake

My House in Umbria

Room with a View

Under the Tuscan Sun

A VERY FEW SELECTED BOOKS ABOUT ITALY, SET IN ITALY, THE RENAISSANCE, ARTISTS OF THE RENAISSANCE, ETC.

The architecture of Michelangelo. (1961). New York: Viking Press.

Barzini, L. (1964). *The Italians*. New York: Atheneum.

Chambers, D.S. (1971). *Patrons and artists in the Italian Renaissance*. Columbia: University of South Carolina Press.

Grisham, J. (2005). *The Broker*. New York: Doubleday.

King, R. (2000). *Brunelleschi's dome: How a Renaissance genius reinvented architecture*. New York: Walker & Co.

Parks, T. (1992). *Italian neighbours: An Englishman in Verona*. London: Heinemann.

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Any book by Frances Mayes

Mysteries of Donna Leon

A FEW SELECTED SUBJECT HEADINGS

National characteristics, Italian.
Italy Description and travel.
Italy Social life and customs 1945-
Michelangelo Buonarroti, 1475-1564.
Brunelleschi, Filippo, 1377-1446.
Santa Maria del Fiore (Cathedral : Florence, Italy)
Domes Italy Florence Design and construction.
Florence (Italy) Buildings, structures, etc.
Renaissance.
Art, Renaissance—Italy.
Artists—Italy.

ABOUT THE AUTHOR

Betsy N. Hine has been a librarian in Indiana since 1973. She has worked at IU East in Richmond, Indiana, at the Centerville-Center Township Public Library in Centerville, Indiana, at the Speedway Public Library in Indianapolis, at the University of Evansville in Evansville, Indiana, and, since 1987, at Indiana State University. She taught reference classes for Indiana University when they were offered in Evansville. She is a regular reviewer for *Technical Services Quarterly*. She has written numerous articles on issues such as library services for adult students, library services for distance learners, authority control, and catalogers' workstations. Her current research interest is in the area of leadership, particularly servant-leadership about which she has created an annotated bibliography which can be found on the Robert K. Greenleaf Center webpage at http://www.greenleaf.org.

WHY I WENT TO SAUDI ARABIA -OR- HOW I GOT TO HAVE A FEW DATES AND MEET MY PRINCE

by Edith Campbell

INTRODUCTION

I'm a high school media director. That means I sit behind a desk, read books, and have answers to all the questions, right? WRONG!! I teach information literacy skills – which means instructing students and staff on selecting, analyzing, organizing, and presenting information –and that manages to sound as boring as what people think I do! Okay, let's rewrite that job description... I work in the information center of a school, and I help students learn to enjoy reading and to locate, analyze, and present information, and I help teachers plan projects. In other words, I help students develop into 21st century learners! To do this, my skills have to be honed, and I have to be excited about teaching students. To keep motivated, one must be exposed to new experiences, so when the chance arose for me to participate in Saudi Aramco's American Educators to Saudi Arabia Program, I could not pass up such a great opportunity. After completing the application process, I was accepted as one of twenty-five social studies teachers and media specialists who would tour the Kingdom of Saudi Arabia from the 17th through the 29th of November 2006. We would visit Dharran, Jeddah, and Riyadh with additional visits to the Fol Resort on the Red Sea and to the Al Hasa Oasis.

A LITTLE HISTORY

The tour was hosted by Saudi Aramco and organized by the Institute of International Education. These organizations worked together to develop a tour around the themes of culture, global relations, industry, and education. Aramco is a fully integrated international petroleum company with the world's largest oil reserves. In 1933, shortly after Saudi Arabia was unified under Abdul Aziz Ibn Saud, a concession was granted to Standard Oil of California recognizing the potential of oil as an export commodity and a source of revenue to the new country. Standard Oil of California was joined later by several other major oil companies, and the venture became known as Aramco - the Arabian American Oil Company. In 1938 oil was discovered in commercial volume, and both the company and the country began to prosper. Today, Aramco is completely Saudi controlled.

The Kingdom of Saudi Arabia, with a population of 27 million, is located on the Arabian Peninsula. Although the cultures in the region can be traced to prehistoric times and Islam to 622 AD (1 AH[1]), the modern Kingdom of Saudi Arabia dates only to 1932 AD (1351 AH). The country is an absolute monarchy ruled by sharia law, the sacred law of Islam. The head of government and chief of state since 1 July 2005 is His Royal Highness, The Keeper of the Two Holy Mosques, ABDALLAH bin Abd al-Aziz Al Saud. The Majlis al-Shura, or Consultative Council, advises His Royal Highness on important issues and creates and amends legislation. A highlight of our tour was a discussion on education issues with members of the Council, followed by the opportunity to be the first group of Americans to observe the full Council in session.

Saudi Arabia's economy remains primarily based upon petroleum, which was discovered as the new country was emerging. Arabic is the official language and Islam the official religion. Because the Kingdom is a closed country (foreigners can only enter if they are invited guests of a citizen), it can be difficult to locate and validate certain information. Such information would include economic indicators, useful in describing the income disparity that exists within the country. *Forbes Magazine* (Hollaway, 2003) did report that of the ten wealthiest nations in the world, Saudi Arabia was the only one with per capita income less than $22,000, indicating a wide gap between the upper and lower income groups. Those at the upper end of the income scale choose private and international schools for their children, while others send their children through the public school system. These public schools are divided into five levels: pre-first level/kindergarten, first level/elementary (two years), second level/intermediate (six years), third level/secondary (three years), and fourth level/higher education (three years). Since religion is seen as a way of life, religious instruction comprises 32% of the curriculum. Social studies instruction includes Islamic and Arabic history, world history, sociology, economics, and local and regional history. A human rights curriculum is being planned for high school and university courses.

TODAY'S SAUDI ARABIA

At the base of all information is the Qu'ran, the sacred text of Islam. It is the source of faith and wisdom, and it is a guide for living. Visiting other countries makes one realize how much faith systems affect lifestyles. It determines how time is divided, what is valued, how people address one another, how relationships evolve, how life is celebrated, what foods are eaten, and how individuals dress.

As the kingdom grows and develops beyond being an oil based economy, it hopes to do so as a modern Islamic state. Modernization does not necessarily mean westernization. This was exemplified at the International Medical Center. This five million dollar facility combines form and function to influence healing within the context of Islamic beliefs. The eight month old hospital, located in Jeddah, was developed through an association with the Cleveland Clinic Heart Center. Here, male and female colleagues work together to provide healthcare in a full service hospital. The building's architect, Sami Angawi, used Arabic architectural styling throughout the structure. The total person is addressed, not just the physical body. Visitations are strongly encouraged. Healing quotes from the Qu'ran are above hospital beds and in hallways.

Islamic modernization also means steps toward equality for women, although these are often small steps as was seen in the recent decision to allow women to work in lingerie shops (Maha, 2007). So much resistance was met from shop owners and from the Commission for the Promotion of Virtue and Prevention of Vice that the decision was revoked, despite the interest of hundreds of unemployed young women. Eventually, the ministry withdrew its proposals.

Affluent women are able to become educated and enter the job market in management level positions. We met women business owners and artists, the first women chemists employed at the Nada Dairies, and the first women elected to a Chamber of Commerce in Jeddah, all of whom were quite hopeful about the future. Yet, women throughout the Kingdom may not drive and must be properly covered when in public. Women cannot visit many of the public libraries in the country, and the ones that do allow women strictly limit their access. We were clearly told by Khaled Al-Maeena, editor of the *Arab News*, that this is a Saudi issue and that Saudi Arabia should be left alone to solve its own problems. He, and others at the Chamber of Commerce in Jeddah, told us that the way to help is to provide accurate information about their country.

LIBRARIES IN SAUDI ARABIA

The Saudi Kingdom has over 80 public libraries that are overseen by the Ministry of Culture and Information, and there are academic and special libraries in addition to a National Library. In May 2006, King Abdullah directed authorities to improve the general condition of the Kingdom's libraries and information centers by making use of modern technology and offering information about all cultures. Although Siddiqui (1995) reported that few schools had libraries, our conversation with members of the Consultative Council indicated that libraries are being converted to media centers in public schools and are staffed by media specialists. Media specialists receive their credentials in one of two ways. They may attend a two-year L.I.S. program at a university (required for high school librarians), or they can be a specialist hired to work in libraries. We were also told it is difficult to get students to use the media centers because of a weak literacy tradition that evolved from a rural, nomadic tradition in much of the country.

Visiting school and museum libraries was an edifying experience. Books which can be found in

From the library of Safeya Binzagr

Old Jeddah

Indiana's school libraries were found in the Saudi schools, often bearing spine labels handwritten in Arabic. While many of the country's libraries have gone digital, the ones we visited had not. At each stop, we were greeted with warm Saudi hospitality. We would be greeted at the door and served one of the many varieties of dates along with cardamom coffee. Custom dictates that we would be welcome guests in anyone's home for three days.

Our school visits were limited to private schools. Here, we found students from countries such as Egypt, Tunisia, Lebanon, and Eritrea being instructed in English. Males and females were separated in these schools as is the tradition throughout the society. Our group would also separate in these schools, with men visiting the boys' areas and women visiting the girls' areas. Every class, facility, and teacher was assigned either to male or female students. When our group reunited and discussed what we had seen, we often found that the accommodations for boys were superior to those for girls.

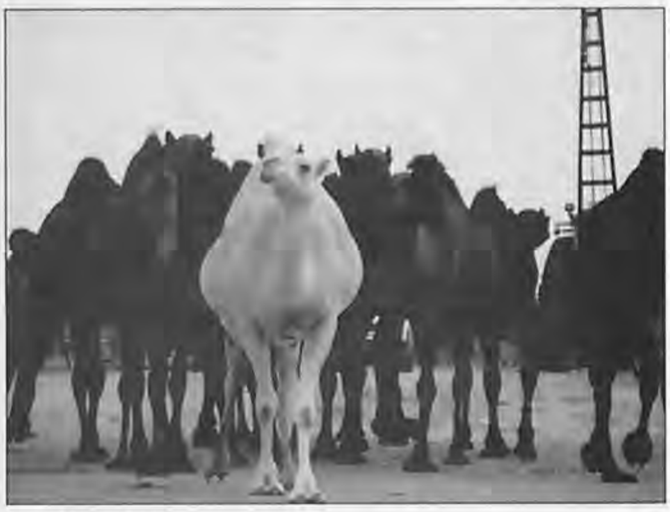
The school libraries that we visited were very similar to ones we have in the States. They are labeled "school media centers" and are managed by a school media specialist. The level of collaboration between teachers and media specialists ranged from one school in Riyadh where an English teacher used the media center for a lesson on *Seedfolks* because it was the only room with an overhead projector to a school in Dharran where the media specialist was involved in teaching a technology-based research lesson. A majority of the books and all of the signs were in English. At another school in Dharran, the library held such popular novels as *Sleeping Freshmen Never Lie, Specials, Why Does the Coqui Sing, Hush*, and many, many others.

I think we were most affected by the media center at the College Prep Center for Girls in Dharran. Although it has existed as a school for males for years, the component for girls had just opened. The tiny library had a core selection of mainly reference books for students with the collection cataloged by hand and placed in wooden drawers. The media specialist, in her traditional clothing and mild manner, met us with apparent feelings of pride and hesitancy. We left copies of our library journals and promises to keep in touch with her via e-mail. Since it is forbidden to photograph Saudi women, we were unable to take her photo.

Another memorable stop was at the Safeya Binzaqr Gallery where the artist and owner, Safeya Binzaqr, maintained a small private library. She had copies of picture books, mostly in Arabic, available for children to read. While the gallery exhibited only her work, she also maintained a collection of artifacts and leather bound books relating to Saudi arts and culture that she reserved for researchers.

Many of the Saudis we met told us about the importance of information, the currency of the 21st century, in the development of the Kingdom today. Hussein Shobokshi, CEO of Shobikshi Development and Trading Company and well known broadcaster, told us that the week before we arrived, Bill Gates was in the country to sign contracts with the government to improve e-government, e-education, and e-trade capabilities in the country. When I asked Shobokshi about information literacy in the country, he told us that their main issues with computer access are technical and legislative. He sees the need for a more user friendly platform that will support a population with a high illiteracy rate. Private schools, to keep information accessible particularly on the Internet, have instructions in English. Signage in the larger cities is in English and Arabic, indicating preliminary efforts to educate the masses in English as well. While there are indications of implementing innovations in public school instruction and facilities (school media centers), the exact details of these changes were not revealed.

Most of the young women who were our guides read American books, even the high school student I met at the Diplomatic Quarters in Riyadh read American and British books. One preferred postmodern literature while another read best sellers when she had the time. One of the women mentioned that she was working on a degree, but it was difficult to get advanced research materials because it was written and published in the U.S. She didn't have access to online databases to get articles. She would have friends copy materials for her to use in her research or they would buy the books and have someone who was traveling bring them to her. This young woman and her sister actually grew up in Bloomington, Indiana.



Camel Market, Al Hasa

In addition to the first person information I brought back, I was also able to develop lists of resources by collecting information from my fellow participants, from Aramco sources, and from the many institutions that we visited along the way. The books, websites, and journal titles that I'm adding to my library and listing on my travel blog (http://arabianknight.wordpress.com) will provide my student researchers with accurate and reliable information on the Kingdom of Saudi Arabia, important because of the pervasive misunderstandings about the Kingdom. Perhaps even more important are the items in the culture kit that I purchased through a grant from the Indianapolis Library Foundation. A true "star" of the kit is Fulla, a Barbie-sized doll created for little girls throughout the Islamic world. She can be purchased in *hijab* (head covering) and *abaya* (long, black traditional dress) with a prayer mat, prayer beads, and go-go boots or a variety of other contemporary outfits which reflect today's Moslem woman. She also has a line of products for little girls which includes magazines, posters, overnight bags, and prayer rugs.

CONCLUSION

I was able to end my visit with a few answers and many more questions. My level of penetration into the culture was not intense enough or prolonged enough to move me to a profound level of cultural understanding. This experience *was* rich enough to dispel myths, create relationships, and provoke a more meaningful level of questioning to keep me talking about the Kingdom of Saudi Arabia in my school library in Indianapolis for a long, long time. It made me take my memorized list of information literacy skills outside the classroom and really see how information and literacy serve us in the real world. While they do affect a country's level of development, they also affect how we come to understand, and thus trust, one another. Librarians play a role in creating that understanding and trust by helping to remove barriers that divide humans around the globe.

The many faces of Saudi Arabia

Oh, the prince? I met him one evening in a golf club in Riyadh.

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FOOTNOTES

[1] The Islamic or Hijra calendar is abbreviated AH , *anno higirae* or "in the year of Hegira." The Hijra calendar is prescribed in the Qu'ran and begins in the lunar year when the Prophet Muhammad immigrated from Makkah to Madinah.

ABOUT THE AUTHOR

Edith Campbell has been the media director at Arlington High School for three years. She entered the profession as an IMATE, IPS's "grow your own" media specialist program. Prior to that, she taught world geography, U.S. history, and Afro American history. She holds an M.L.S. from Indiana University and a B.A. in economics from the University of Cincinnati.

THE IMPORTANCE OF COSIMO DE MEDICI IN LIBRARY HISTORY

by William F. Meehan III

Cosimo de Medici, the aristocratic banker and statesman who enlivened philanthropy in Renaissance Florence, might have made his greatest contribution to the arts through his patronage of humanist libraries. Cosimo himself accumulated a superb personal collection, but his three major library initiatives were charitable activities and included Italy's first public library, which made its way to the magnificent library founded generations later by one of his descendants.

Cosimo's patronage of libraries flourished when a small group of Florentine intellectuals leading a revival of the classical world and *litterae humaniores* sought his support. They fostered a milieu that engendered an appreciation for books and learning in the benefactor who "had a great liking for men of letters and sought their company" (da Bisticci, 1926, p. 213). Moreover, the humanist movement was accentuated by the arrival of connoisseurship, with taste the distinctive purview of the humanist scholars (McCarthy, 1963, p. 184). Cosimo "was enchanted with the delightful and cultivated world of the humanists" (de Hamel, 1994, p. 240) and, starting with the Platonic Academy in Florence, sponsored their endeavors in the renewal of Greek and Roman civilization through its literature.

Cosimo was introduced to the initial wave of humanists in Florence—among them Poggio Bracciolini and Niccolò Niccoli—by his tutor Roberto Rossi. They acquainted Cosimo with the classical world and inspired in him a fascination with finding, collecting, and studying its literature. Heartened by the romantic wanderlust of a true bibliophile, the austere banker even embarked on several journeys in the hunt for books, while guaranteeing just about any undertaking that involved books. He financed trips to nearly every European town as well as to Syria, Egypt, and Greece organized by Poggio, his chief book scout. The intrepid and dependable Poggio famously traversed mountainous Europe to unearth treasures in forgotten abbey and cathedral libraries. His "prowlings" at St. Gall, the monastery founded in 612 A.D. in Switzerland, are "the stuff of legend" (Basbanes, 2002, p. 41), while his finds in Germany are "epoch-making" (Holmes, 1969, p. 119).

When it came to his personal book collection, Cosimo preferred quality over quantity, and he added to his library wisely. After growing up in a home with only three books, Cosimo by the age of 30 had assembled a library of about 70 exquisite volumes. The collection reflected his literary taste and consisted of classical texts as well as a mix of secular and sacred works typical of collections at the time. Setting his library, as well as other Florentine humanist libraries, apart from others in Italy in the first half of the fourteenth century was the accession of Greek texts, which were exceedingly scarce at the time but central to the unifying theme of Cosimo's excellent collection, as well as a principal scholarly interest of the humanists.

Although Cosimo's library was closed to scholars, he became essential in the effort to revive and study the ancients by supporting the most ardent book collector among the Florentine humanists: Niccolò. With an almost endless supply of florins from the Medici bank, Niccolò formed an uncommonly large personal library of 800 books. He was a collector of such remarkable enthusiasm that he owned multiple copies of several classical texts, which he generously circulated for copying.

Niccolò's taste was exquisite, and he certainly was the connoisseur nonpareil among the humanists. Primarily a scribe, his fastidious attention to form was so unyielding that he copied texts himself instead of relying on commissions. It thus was inevitable that he desired a more pleasing script in his books. In partnership with Poggio, Niccolò successfully imitated the earlier Caroline minuscule in creating a new script called *lettera anitca*, known today as Roman. They also initiated a style now identified as italic.

These innovations in the appearance of a book coincided with a larger humanist effort that inspired a shift in the classical text from a purely literary concern with content to a visual one occupied with appearance. It called for an aesthetic overhaul of the entire book, and the result clearly distinguishes the humanist manuscript from other styles. With interlaced white vine scroll gracefully bordering the attractive script on creamy white vellum, books in Florentine libraries such as Cosimo's and Niccolò's, to be sure, were more than texts to be learned; they were (and are) objects to behold. "Even the smell of a clean humanist book," observes illuminated manuscript authority Christopher de Hamel, "is strangely seductive" (1994, p. 252).

Niccolò and his circle were the heart of Florentine humanism, so his library was indispensable to their intellectual life. But Niccolò's high-minded mission was to accumulate a library for use not only by scholars but also by the citizenry. He thus wrote in his will the wish that his library remain, in perpetuity, a place of general use open to a public eager for knowledge, and he entrusted a group, headed by his leading creditor Cosimo, with the responsibility of carrying out his bequest. Cosimo, who had curtailed his personal manuscript commissions in the mid-1430s, was devoting his time to restoring the Dominican convent at San Marco; when Niccolò died in 1437, Cosimo had the perfect home that would fulfill the bookman's desire.

With Cosimo's active involvement, San Marco became Italy's first public library. Designed by Michelozzo, it was "a treasure-house" (Ullman & Stadter, 1972, p. 15) and "a miracle of grace and light" (Parks, 2005, p. 124) from the day it opened in 1444. Writes Medicean scholar Dale Kent (2000):

> It was the library ... [in which] the architect's talents and Cosimo's style of patronage most effectively converged. The library—cool, classical, spare, and graceful ... is the architectural master piece of San Marco. The austere character of its design mirrored the character of its patron... The quality of the library also expressed the quality of Medici literary friendships. Cosimo ... was chiefly responsible for making Niccolò's legendary classical library the nucleus of his own donation. The library became a gift to the city as well as to the church, since by Niccoli's wish, his books were to be freely available to all Florentine laymen. (p. 178)

Moreover, in designing the library like a basilica but with medieval library furniture and fittings, "Michelozzo succeeded in creating at the same time the architectural model for the renaissance library and its most effective realization. The long narrow hall, divided into three parts by two rows of plain columns, vaulted and luminous, forms the perfect environment for ascetic study" (Ullman & Stadter, 1972, p. 5). After the library opened, Florence became a popular destination of Renaissance leading lights from all of Europe, because of high regard for the humanists and access to exemplars in the *litterae humaniores*. Cosimo continued to supplement the San Marco collection with books of the highest significance in all subjects.

In the early 1460s, Cosimo also built and furnished another convent library at the Badia in Fiesole overlooking Florence. The greater part of the collection was provided by Vespasiano's 45 scribes who, within two years, copied nearly 200 manuscripts based on a canon list prepared at Cosimo's request by Tommaso Parentucelli who, later as Pope Nicholas V, founded the Vatican Library. Parentucelli's proposal included religious and philosophical works, followed by treatises on mathematics, and finally the humanities. Furnishing the library was Vespasiano's most celebrated commission, which included authority for binding and for fixing chains to the books.

Cosimo's only library endeavor outside Florence, in fact his first library, was a gift in return for Venetian hospitality and goodwill. Thankful for the shelter provided during a short exile, Cosimo built and furnished in 1433 a library for the San Giorgio Maggiore monastery in Venice, which Michelozzo also designed in the conventional style. Meanwhile, the parts of Cosimo's library that did not enrich the San Marco collection were dispersed to his two sons, Piero and Giovanni, who would pursue book collecting vigorously in friendly sibling competition; differing from their father's simple and elegant manuscript style, the sons incorporated decorative miniatures created by leading painters. Over the next century, Medicis intermittently continued to build personal collections of varying size but of consistent quality. In 1571, Giulio de Medici, the former Pope Clement VII, brought together the family collections and commissioned Michelangelo to design a single library to house them in Florence.

Part of the Basilica of San Lorenzo, the Medician Laurentian Library contains some of the world's most spectacular holdings in one of its most celebrated buildings. Designed by Michelangelo as a monument to the Medici collections, it is described by historian Konstantinos Staikos (2000) in *The Great Libraries:*

> The library is reached by a superb triple stairway whose steps, balustrades and curves make it look more like a sculpture. It leads up from an entrance hall where pairs of columns stand like sentinels to right and left of harmoniously designed niches. The library itself is a rectangular room ... with two side walls in the same style as the walls of the entrance hall but without the columns. Some of the windows are of stained glass, adorned with heraldic devices ... The floor and ceiling are variations on more or less the same design, consisting of garlands and palmettes framed by the rectangular panels with a conspicuous decorative design of linear and naturalistic motifs. The floor resembles a precious necklace of marble inlaid work, while the ceiling is of natural-colored carved wood. (p. 354)

It is the "the most dazzling library" author and bibliophile Nicholas A. Basbanes says he has visited in his travels (Meehan, 2005, p. 50).

Because the library was closed for nearly 200 years, it lacked a coherent collection development policy. In 1751, however, the appointment of its first librarian and the publication of its first catalog resulted in numerous and substantial accessions from families, convents, courts, and even the Italian government. Since then, the guiding principle has been "the possession of books of highly textual or aesthetical quality," and it remains today "an inexhaustible source" for scholars (Bibliotecae, n.d.). It comprises nine main collections, one of which is the San Marco Library built by Cosimo, although much of the original library was lost in an earthquake in 1457. The books owned by Medici family members are classified by their red leather binding embossed with the Medici arms. With an initial collection of 3,000 manuscripts, the library holdings now include 11,000 manuscripts, in addition to 566 incunables and over 1,600 sixteenth-century printed books, as well as ancient forms of the book (Bibliotecae).

Shortly after his death in 1464, the people of Florence named Cosimo de Medici *pater patriae* but, according to the Renaissance library scholar Dorothy M. Robothan (1967), he correctly could be called *pater bibliothecae* (p. 544). This recognition, "Father of Libraries," secures a permanent place in library history for the benefactor whose magnanimous patronage in Renaissance Florence was beyond compare.

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AN HR PERSPECTIVE: A SERIES ON MANAGEMENT IN LIBRARIES -- ARE THERE WEEDS IN YOUR GARDEN? CAN THEY BE CULTIVATED OR SHOULD THEY BE PLUCKED?

by Mary Stanley

[The following article is a part of a series written by Mary Stanley. The series, an outcome of her recent sabbatical, will focus on HR issues in libraries and will be featured in upcoming issues of *Indiana Libraries*.]

Comparing your organization to a garden may seem ludicrous but let's take a closer look at your "garden." When an organization is truly successful, every employee is a high performing individual. Unfortunately, most organizations have a few "weeds" and what happens when these are left unattended? The weeds in this instance aren't the problem employees. Those you can handle through discipline procedures or termination. The weeds here blend in somewhat and aren't as easily identified. They are the marginal or mediocre employees. By definition, marginal means "on the edge." In organizational terms, marginal employees are those employees who live on the edge of "being productive" (Hale, 1992). They exist because the organization has allowed them to do so.

Reading through the literature on marginal or mediocre employees, over and over again the literature indicates that the fault lies with the supervisor or the organization. For many organizations, tolerating the marginal employee has become an unspoken code of conduct (Axelrod, Jones, & Michaels, 2002). One researcher noted that "a fourth of the employees are totally turned off by their jobs, fully half the workers do just enough to get by, and only the remaining 25 percent are enthusiastic" (Bates, 2004). It is easier to avoid the issue rather than deal with the emotional and other barriers that might accompany addressing the problem. The very act of identifying or pointing out these employees can be a humiliating experience. These employees are not bad employees. They scrape by, perhaps even progress a little, but they rarely are creative or take initiative or inspire others. It is difficult for the supervisor and/or organization to confront these individuals especially if they have worked many years for the organization. They may have even at one time been high performers. One fear that the organization or supervisor might have in tackling this situation is litigation. The idea of a suit against the organization is enough reason for many supervisors to steer clear of that type of action.

How do you identify these marginal or mediocre employees? I am sure that if you think about marginal employees on your staff, a face in your organization will come to mind. These are the employees who do not really do what's expected of them. They don't realize or accept that they are not meeting supervisor expectations. Sometimes you give them a job, spend time explaining it to them, and when it comes back to you, it hasn't been done right. Oftentimes when you ask them a question, they come back to you with more questions. They do not meet their deadlines, cannot complete tasks as described, forget to do simple things, and don't understand your negative reaction to a situation they consider insignificant. These individuals combine the attributes of inaccuracy, misunderstanding, and miscommunication all in one (Pitroda, 2001).

How can you handle mediocrity? The first step is to begin a dialog. If you don't begin to address it, the organization will continue to suffer. Allowing mediocrity to continue only stifles the organization as a whole. It is demeaning to your high performers and will affect their morale and motivation when they see this behavior condoned by the management (Mariotti, 1997). By allowing marginal performance to exist, we are sending a message that marginality is acceptable. Marginal performance then becomes our expected level of performance.

When an employee is hired, a commitment is made by the employer to help the employee succeed in the job. Under that commitment, the organization owes a great deal of effort to help the employee be a positive person who makes positive contributions to the organization. If this employee becomes a mediocre or marginal employee, as well as identifying that the individual is a marginal employee, one should also determine why this has occurred. Employees learn what is expected, what is tolerated, and what is not acceptable. When it becomes apparent that an employee has marginalized his performance, the attitude of the supervisor of the employee will shift to a negative tone. No matter how objective that supervisor has been in the past about the employee's performance, the supervisor will find it hard to maintain that objectivity. There are basically two options in dealing with the marginal employees—work with them to improve or fire them. This sounds harsh, but in much of the literature terminating the employee is the most appropriate action.

Before you can begin the process of implementing either option, you must have standards in place. Several researchers indicate using the "iron hand in a velvet glove approach" (Axelrod. et. al, 2002; Anonymous, 2002). In this approach, the iron hand symbolizes the need to positively tackle the anxiety and inaction connected with these performers and the velvet glove ensures that the situation is handled in a professional yet diplomatic manner. In order to begin this process, you must have specific goals and objectives for each position and must measure (assess) the individual's performance against these goals. Clear goals come from well written job descriptions with explicit outcomes listed for performance. Once these tasks are listed with expected results, you will be able to set up a measurement system.

Another term for this assesment is evaluation or review. Most of you are probably already conducting such a review, but how reliable is it? Do you rate most of your people as "outstanding" or "good"? And for those personnel that you are rating as "effective" or "satisfactory," are you setting goals and expectations for them to improve and holding them accountable? How much preparation time do you spend in getting ready for your review with employees? And how often do you conduct a review with your employees? Is it once a year or is it ongoing throughout the year? I find that many organizations rely on the once-a-year approach more often than the ongoing review because of the time factor, but how can you truly monitor an individual's performance if you are only meeting with them once a year?

How often should you evaluate employees? The answer is "it depends." There is an abundance of literature on performance appraisals and evaluation. The ideal and most effective performance review processes occur year round (Messmer, 2004). Respond immediately when employees do something well or when you identify an area for improvement. This reinforces expectations, encourages good performance to continue, and brings changes in behavior of those needing improvement. Employees want feedback on how they are performing regardless of how long an employee has been working for the organization. It also protects the employee to have work reviewed on a regular basis because it prevents surprises which no one likes, and the employee needs to be able to make corrections as early as possible.

What does a good performance appraisal/evaluation look like? That too, will depend on the organization and what you intend to evaluate. While there may be some variations depending on the job task, you will want to rate the same general factors of all staff. These categories should be in all evaluations: competency or how well an individual performs basic job duties, teamwork, ethics, and initiative. The real benefit of a performance appraisal is not evaluation but rather performance improvement. This is usually the basis for dealing with the mediocre or marginal employee.

One approach to begin the evaluation process is having the employee prepare a self appraisal to turn in before the actual review session is conducted. This self appraisal should include the employee's identification of tasks and how he or she perceives they are doing with them. It should also include what things they consider that they have done well in this past evaluation or review period and if there are any rough spots or things that haven't gone as well. This helps supervisors understand how employees perceive themselves and also helps identify problems that are a result of a training gap.

Another key in evaluation and review is to be sure that supervisors who are conducting annual reviews have training in the evaluation activity. If an individual has never supervised before and has not had the opportunity for performance evaluation training, they are at a disadvantage in their role as supervisor. They may not be prepared to handle the situation if an employee gets upset during the review. For evaluations to be as accurate as possible, reviewers should receive training in the development of performance standards and objectives, goal setting, observation, and documentation skills (Pynes, 1997). They should also learn how to complete the evaluation instruments, how to give performance feedback, and how to avoid rating errors. Performance appraisals rely on human judgment, and supervisors will need to learn how to diffuse personal biases. The evaluations must accurately reflect job performance, and the attitude of the person conducting the evaluation has a major impact on how employees perceive the process. If the evaluator approaches the process as a "gotcha" process or as a "put down" process, then the one being evaluated will certainly be anxious and will not trust the process nor benefit from it.

How then do you prepare the marginal or mediocre employee for the reviewing process? Begin the process with an attitude that you're trying to help the employee be a better employee. Know the expected reasons for poor performance before you evaluate. Here are three of the most frequent reasons for poor performance: 1) the employee lacks the skills and/or training to do the job well, 2) the employee believes what he/she has been told to do is not the best way to accomplish the task, and 3) the employee doesn't know what to do. It's easy to assume that employees understand what is to be done when they really do not know. It's difficult to hold an employee accountable for performance expectations that have not been well communicated. Clearly define what is to be done, ask the employee to relay what he/she understands his/her task to be to see if they have understood, and document that you have clearly communicated your expectations.

Robert D. Behn (1995), director of the Governors Center at Duke University, writes that employee evaluations should motivate. This is essentially what we are hoping to do with the marginal employee—motivate them to become better performers. Involve employees in the process. Ask them questions during the review process so that your perceptions and their perceptions of what is happening are on the same frequency. Involving employees also tells them they are important and have good ideas. Listen carefully to what they have to say about how they are doing. Try to create an atmosphere in which employees can feel secure that the evaluator is really trying to make them and the organization better. Asking a number of questions should help the employee better understand the problem and identify ways to improve. Be sure to state the problem specifically even though it might be easier to gloss over the issue for fear of making the employee angry. Such specificity will also help you maintain a level, emotional response to the situation. Stating the problem more than once also helps to emphasize the importance of the concerns.

Do not argue with the employee when discussing performance problems. Keep your objectivity. Getting angry, raising your voice, shaking your finger, or standing up and lecturing the employee are counterproductive measures. There is a better chance that the employee will control emotions if the supervisor is self-controlled.

The "velvet glove" side of dealing with the marginal employees is demonstrated by treating the employee with dignity, respect, and care (Axelrod et al, 2002). Be positive with the employee on the things that they have done well, but don't sugar coat the truth. All employees have some distinctive strengths and some significant weaknesses. Telling them about their strengths affirms them. In that same respect, telling them candidly about their weaknesses will enable them to work at overcoming them.

Telling people to improve without providing them a plan of action is unhelpful. The individual may feel like he/she is being set up to be fired. Marginal or mediocre performers need specific guidance on how to do things differently in order to make a significant change in their performance. Involve the employee in determining what steps they need to take for improvement.

One technique that was used at Arrow Electronics was called the formal "corrective action plan" (Axelrod et al, 2002). In this plan, it clearly specified what the individual had to do to improve within a defined time period (up to six months), and it required the supervisor to provide frequent coaching to help the employee achieve these goals. If the employee had not sufficiently improved at the end of the defined period they were asked to leave, but Arrow reports that about half the individuals who go through this corrective action process succeed and sustain an acceptable level of performance. This program is more constructive than punitive.

How do you establish these new goals with the marginal employee? Write short-term performance goals or objectives for those areas in which the employee needs to improve. You know what changes you want so come into the conference with these goals in mind or written down. You will better ensure success if you ask the employee for input into the goals and have the employee be part of the process of finalizing the goals. The plan must be realistic, fair, and clear to both you as supervisor and to the employee. Having the employee involved in defining the objective or short term goal will help motivate him/her to become more effective.

Scott Geller (2001) uses the acronym SMART when setting goals with his employees. "S" stands for specific tasks and goals; "M" represents motivational; "A" is for attainable goals; "R" refers to relevancy; and "T" represents trackable. The SMART goal technique is just one example of using a method to establish goals, but these goals should also be flexible. You should be able to change objectives as situations change. Assigning too many performance goals can overwhelm employees. As one author states, small baby steps might be the route to take to ensure improvement (Pitroda, 2001). And even at that, the work and goals should be reviewed within 90 days to see if progress is occurring. Continue the dialogue and review earlier than the next 90 day period. Check on the individual within the first couple of weeks to see how they are doing. See if they need further instruction or guidance or if you need to adjust the goal in any way. Be a supporter so that the employee will feel that you are really interested in his/her improvement. Collaboration and empowerment demonstrated on an ongoing basis are effective in most settings.

In a survey done by Towers Perrin, a consulting firm in New York, to identify what causes workers to be engaged in their work, they found the following to be key: Senior managers interested in the employee's well being, challenging work, decision-making authority, evidence that the organization is focused on customers, career advancement opportunities, a collaborative work environment where people function well in teams, resources to get the job done, input on decision making, the organization's reputation as an employer, and a clear vision from senior management (Bates, 2004). Worker engagement with their work results in productivity and achieving the goals and tasks by which their performance is reviewed.

The Gallup Organization, based in Washington, D.C., developed a dozen questions that measure worker engagement and can be linked to business outcomes such as retention, productivity, profitability, customer engagement, and safety (Bates, 2004). These are the questions for workers:

- Do you know what is expected of you at work?
- Do you have the materials and equipment you need to do your work properly?
- Do you have the opportunity to do what you do best every day?
- In the past seven days, have you received recognition or praise for doing good work?
- Is there someone at work who encourages your development?
- Does your supervisor, or someone at work, seem to care about you as a person?
- Do your opinions seem to count?
- Does the mission/purpose of your company (organization) make you feel that your job is important?
- Are your fellow employees committed to doing quality work?
- Do you have a best friend at work?
- In the past six months, has someone at work talked to you about your progress?
- In the past year, have you had opportunities at work to learn and grow? (p.51)

How would your employees answer these questions? The organization is responsible for building a meaningful workplace. It is up to the employees to contribute to making it an engaging workplace.

Okay, so you have had the dialogue with the marginal or mediocre employee. You've sat down with them and established new goals and objectives. You have provided additional training or added resources to help them achieve their goals. You have given them a timeline for improvement, and that time has now arrived. You have documented the results and the employee has still not improved. What do you do now?

There comes a time in an organization when the "weeds" must be plucked. If you don't do what needs to be done after you have given the employee a fair trial, you're not doing justice to the organization or the employee. It's time to let the employee go and to invest in another person. Sometimes it helps to have the individual do a spot-analysis of how they think they have performed. Sit down and really discuss it. This should not come as a surprise to them.

In some organizations, union agreements, state laws, and employment contracts may impact employee rights. You should understand clearly how those agreements, laws, and contracts apply to your employees. There is no easy way to fire an employee, so expect it to be difficult and prepare well. If you expect trouble from the employee, have another supervisor or HR person sit in the conference with you. Begin the conference by explaining what has been done to try to improve the employee's performance. Explain to the employee that you think termination is the best answer to the problem. Make the termination conference short. Do not go into detail about why the action is being taken—it will only invite argument. Above all, do not become angry even if the employee does.

Even fired employees have a few basic rights and probably will be eligible for some benefits. Explain those benefits to the employee, such as pay for unused vacation time or COBRA provisions that allow a former employee to pay his/her own health insurance premiums and remain in the insurance program for a period of time. Explain how and when the terminated employee will receive final pay.

It is best to have the employee leave the office immediately after the conference. Even if the employee has the right to a couple of weeks notice, it is still the best choice to pay the employee and ask the individual to leave work immediately. The productivity of an employee remaining on the job after being fired is very low and will probably negatively impact other employees. You also run the risk of some type of retaliation from a disgruntled employee.

After the conference, be sure to carefully document in writing what happened in the termination conference. It's very normal to feel bad after such a conference no matter how justified the termination. But if you worked hard to improve the employee, documented solid reasons why termination was the only option left, and handled the termination conference carefully, lighten up. You did the job you get paid to do, and the organization will be better for it.

The best time to figure out how to avoid putting yourself in the uncomfortable role of "terminator" again is right now while it's all fresh in your mind. Think through what happened. How could it have been avoided? What changes in hiring techniques or training procedures can you make that will better ensure that you hire a good employee? What could you do to improve the termination process? Write these ideas down and file them where they'll be handy for review before your next interview with new applicants.

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ACADEMIC LIBRARY RESIDENCY PROGRAMS: AN AVENUE OF SUCCESS FOR NEWLY-MINTED LIBRARIANS

by Leslie L. Morgan

LIBRARY RESIDENCY PROGRAMS: AN INTRODUCTION

Library residency programs are invaluable sources for recruiting and developing professional librarians in academic libraries. In academia, some residency programs offer candidates the opportunity to work towards obtaining their M.L.S. degrees while working for a small stipend and health insurance up to a maximum period of two years as a student librarian. Other academic library programs offer the post M.L.S. degree residency position within the first year of obtaining the degree. Often, a first year librarian salary is offered with an excellent benefit package that may include a line item to cover moving expenses. A well designed residency program can be a window of opportunity and not just a crafty human resources recruitment tool (Cogell & Gruewell, 2000). From the perspective of the M.L.S. student seeking an academic librarian position, the process of obtaining a position may seem daunting because most position descriptions found in academic libraries require one to two years of professional experience. Going through a residency program can help fill such a requirement. Residency programs encourage professional development of new librarians and allow them to learn from colleagues who can enrich their knowledge base of this profession.

What is the key element to a successful residency experience? New professional librarians must actively engage in their development as librarians. In other words, they should be proactive in their development as academic librarians. They should make a connection to what they understand about the work of academic librarianship and make it work for them. Now more than ever, library residency programs are needed in Indiana as well as in the entire United States. A survey entitled, "Diversity Counts: Office for Research Statistics – Office for Diversity" by Denise M. Davis (2006), Director of the ALA Office for Research and Tracie D. Hall, Director for the ALA Office for Diversity, conducted a survey with some alarming facts.

If libraries are to remain relevant, not only must they reach out to diverse user communities, but they must build a workforce reflective of that diversity. From 1990-2000, positions within academic libraries declined by 4.4% for African American librarians (Davis & Hall, 2006). The percentage of credentialed academic librarians from the 2000 census and the 2006 ALA membership reported: 4.5% are African Americans, 3% Latino, 1.4% Native Americans, 2.7% Asian Pacific Islanders, and 89% white (Davis & Hall, 2001). Libraries currently have three times more African American library assistants on staff than do their M.L.I.S. counterparts.

There are a number of universities and colleges across the country that have been very proactive in creating residency programs for newly minted librarians of color as well as in creating programs that exist for potential M.L.I.S. candidates (see the appendix at the end of this article for a listing of schools).

MY EXPERIENCE WITH LIBRARY RESIDENCY PROGRAMS

When I was in library school, I knew I wanted to work towards an M.L.I.S. degree that focused on academic librarianship. Prior to enrolling in library school, I was fortunate to work in Student Affairs, coordinating outreach programs that benefited a very diverse student population (socio-economic, race, class, and culture). This was my introduction into the academic community, and I soon realized that I wanted to be in an academic environment for the rest of my work life in a career that contributed to the success of students. I found this career in the field of librarianship. After graduation, I discovered a residency program that fit me both professionally and personally: the University of Notre Dame's "Librarian in Residence" program. My experience at the University Libraries at Notre Dame can only be described as being a phenomenal and life altering experience. Not only was I given assignments each semester to work through, the assignments encouraged me to put theories learned in library school into practice in such varied areas as information literacy, collection development, scholarly research, and reference/user services.

As a librarian nearing the end of my residency, I have purposely made professional connections with other academic librarians within the university as well as with other newly-minted librarians in the United

States. This has resulted in my presenting topics relating to information literacy at the state conference of the Indiana Library Federation in 2006; I also returned to my home state to present a workshop and panel presentation on topics that I'm interested in as an academic librarian.

My colleagues at Notre Dame have given me ample opportunities to ask questions and share experiences that I now use in my daily work with students and faculty here at Notre Dame. Having a travel budget as part of my residency program allows me to attend national conferences. To date, my residency program has afforded me opportunities to network with academic librarians at Indiana University, Purdue University, and Indiana Tech University.

CONCLUSION

I have been very fortunate in having worked with academic librarians who want me to succeed in this profession. Academic librarianship is ripe with opportunities to use a multitude of skills one may have acquired in other employment situations or while a library science student. If you want a career in academic librarianship, consider applying for a post graduate residency program. I am grateful for the continued mentorship and support of my former colleagues at Wayne State University's Undergraduate Library and from my colleagues in University Libraries at the University of Notre Dame. All have served as wonderful mentors. For this, I am forever grateful and humbled.

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APPENDIX - UNIVERSITIES AND COLLEGES PRO-ACTIVE IN CREATING RESIDENCY PROGRAMS:

University Libraries - University of Notre Dame: Librarians In Residence
http://www.library.nd.edu/diversity/residence.shtml

Purdue University – Diversity Fellowship Program
http://www.lib.purdue.edu/diversity/fellowship.html

University of Pittsburgh –
Minority Residency Program for candidates desiring M.L.I.S. degrees
http://www.sis.pitt.edu/~dlis/academics/download/UlsSisMinApp.pdf

University of Tennessee –
Minority Librarian Residency Program
http://www.lib.utk.edu/lss/lpp/minres.html

University of Delaware – Pauline A. Young Residency
http://www2.lib.udel.edu/personnel/residency/

The University of Iowa –
Residency Program Reference Librarian
http://bcalaemployment.iuplog.com/default.asp?item=240899

The Ohio State University –
Mary P. Key Residency Program
http://library.osu.edu/sites/staff/diversity/residency.php#C

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COMING SOON FROM YOUR LOCAL LIBRARY... FAMILY LITERACY!

by Alice Mathews

HELPING CREATE THE LITERATI

We librarians sometimes like to imagine that everyone is highly literate and loves words as much as we do. But within our cities, suburbs, and rural areas are children who don't grow up wanting to read books and parents who don't understand the implicit and awesome value of words when spoken or read to their children. These are the families for which the decades-young term "family literacy" has been created.

Through my mother's eyes, family literacy meant the way our family sat together in the same room, each reading his or her favorite newspaper, book, or comic. It meant the way my parents read to me, showed me how to print, helped me find the hidden pictures in *Highlights,* and regularly took me to the library to search for books. It meant the way my mother pointed out the directions in the recipe she was following and talked about what the letters and words meant on road signs when we traveled. Family literacy is all of these things. It is parents' conscious and subconscious interactions with their children that effect pre-literacy and literacy development.

But through my eyes as a librarian and former educator, family literacy can also be seen as a more structured set of community and school programs specifically designed to increase literacy skills in parents and children. Parents may not always know the "right" way to teach their children; they may not know what their children can learn at any particular stage of development; they may not know, for instance, that clear, vocabulary-rich speech spoken to a child yields greater reading comprehension which yields easier learning throughout life. These are concepts that can be taught through family literacy programs.

Many family literacy programs such as Even Start, the Head Start Family Literacy Initiative, and the FACE (Family and Child Education) program began springing up in the 1990s to assist lower-educated parents in learning how to encourage pre-literacy and literacy skills in their children. Even Start targets teen parents. Head Start targets low-income families with preschoolers. FACE was begun for the Native American population. Other examples are Parents as Teachers, which includes a home visitation schedule from child education professionals and a home curriculum for families, and BabyTALK, designed for babies through age five and their parents. Most programs include four areas of focus:

1. adult literacy education
2. parenting education
3. age-appropriate child education and
4. interactive parent-child time (Padak, Sapin, & Baycich, 2002, p.12). Because of the multi-faceted focus of the majority of these programs, families gain more than literacy through program participation.

A multitude of research over the years—much of it still ongoing—has shown that family literacy programs of this type have positive benefits for adults, including better literacy skills, higher percentages of GED completion and post-secondary education enrollment, higher employment rates, greater active participation in community and church organizations, and increased self-esteem (Griffis, 2003, para. 9; Hayes n.d. a, para. 6-7; Padak & Rosinski, 2003). Benefits to children include kindergarten readiness, greater pre-literacy and literacy skills, and continued success through several years of schooling (Hayes n.d. b, para. 6-7; Padak & Rosinski, 2003), and, of course, the often uncounted benefit of greater parent-child closeness and affection.

Participation has increased in the area of family literacy as more programs open and community collaborations of agencies abound. Not every agency is equipped to handle all parts of the program quadrant. Often, for example, the adult literacy part of a program may be housed in a building along with a separate early childhood care center, which may fill the child-education role in the family literacy quadrant. Collaborations of this type are not uncommon, and, as the community collaborates, more can be done. My Indiana county (La Porte), like some others with foresight, has an established Literacy Council which attempts to better use the strengths of its agency members (including schools, libraries, the local Even Start, Parents as Teachers, and

BabyTALK programs, and several parent-and-child focused agencies) to promote literacy within the county (Literacy Council, 2006).

LIBRARIES MEET FAMILY LITERACY

And where does your library fit into all of this family literacy progress? A few weeks ago, I was talking to another librarian who, on the subject of family literacy, said, "Don't parents just automatically read to their kids?" Though wishful thinking might miraculously make that happen, the answer is an emphatic "No!" In my previous career and in my present one, I have met many parents who need either the knowledge or the impetus to create a better literacy learning environment for their children at home. Some of them need the structure of a model family literacy program like those mentioned above; some need just the opportunity for more good quality learning that a library can provide through programs, materials, and services. Every bit of nurturing we as library professionals can give that tiny literacy glow is important, so it will burst into the flame of desire for words, and books, and knowledge. THAT's where your library comes in!

COUNTERING THE TOP TEN CONCERNS

School libraries, because of their active role within a constant-learning environment, have been more likely to embrace a role in family literacy; public libraries have not ventured into the family literacy arena as much. Public libraries and librarians, in particular, may have concerns about adding family literacy to their already full schedule of tasks. A list of ten (shall we call them the Top Ten?) concerns might include:

1. *Libraries and librarians may not recognize that parents need help teaching their children.*

"Parenting remains the greatest single preserve of the amateur."—*Alvin Toffler* (Toffler, 2007).

No one is a perfect parent; we all need help.

2. *Libraries and librarians may not believe the library can and should be a part of the community family literacy effort.*

Libraries have resources to share. Libraries have missions, which generally include service to their communities. Family literacy programs and services are ways of fulfilling a library's service commitment.

3. *Libraries and librarians may not know how they can best support and affect family literacy.*

Ask. Ask your local literacy council. Ask teachers. Ask parents. Ask other local organizations with whom you might collaborate. Ask each other. Ask your Board of Directors. Ask children.

4. *Libraries and librarians may believe that schools are the best or most appropriate places to provide family literacy programming and libraries are only an additional support to the educational system.*

As the saying goes, it takes a village to raise a child. It may take several agencies, plus family, friends, teachers, and others to provide family literacy learning to those who need it. Libraries have always been learning sites in their own right; they can also be teaching sites.

5. *Libraries and librarians may be unwilling to spend staff time and energies on programming they think may echo similar programs elsewhere or that may not bring in large numbers of attendees.*

Much programming that goes on at your library is already full of literacy experiences for children. Other programs may need to be adapted or created to fit the audience of children, adults, or an intergenerational mix. You may need to take your programming out of the library sometimes. Don't worry about numbers for this programming—this is an investment into your community which will reap more readers in the long term!

6. *Libraries and librarians may be unwilling or unable to cooperate with other local agencies to bring about a streamlined and comprehensive community effort.*

Collaboration can sometimes be challenging but is often rewarding. If other agencies want you to help, they'll find a way. If your library must do something on its own to benefit family literacy, remember it's better to do something than to do nothing.

7. *Libraries and librarians may not feel library staff are teachers.*

Most family literacy programs and services offered in libraries cover books and reading skills, things you already know about. If you have expertise in an area, share it—that's what teaching is. There are other resources in the community to call on should you need them.

8. *Libraries and librarians may not know what their real role is in family literacy.*

Your library may collaborate, or it may design its own family literacy effort. Each branch may play one small role in the effort. Follow your library's guidelines, requests of other agencies and teachers, family literacy guides available from several resources, and your own instinct to design worthwhile programs and services.

9. *Libraries and librarians may think that preschool story time is the only way they can/should become involved.*

Preschool story time is great and always has been! It was the first step many libraries took to engage little people in books. Now see how you can stretch it to include parent-child activities and think about other types of programs that might include family literacy activities.

10. *Libraries and librarians in middle-class or well-to-do areas may think there is no need for family literacy programs in their area.*

Au contraire. Most large-scale program efforts (EvenStart, Parents as Teachers) are directed toward low-income families only, though BabyTALK involves anyone from any socioeconomic level. Libraries are one of the few places where people of all socioeconomic and educational levels can be offered storytimes, booktalks, discussions, cultural and craft programs, and other literacy-bearing services.

POSSIBLE FAMILY LITERACY VENTURES FOR LIBRARIES

If you don't know how to begin, here are a few ideas:

- Ask preschool and kindergarten teachers for concepts that their students don't understand, then plan a family program around them.
- Create a specific parenting collection with books, videos, parenting magazines, developmental guides, parenting referral resources, etc.
- Design readers' advisory materials to help parents connect with books and websites that focus on parenting.
- Encourage and teach informational literacy to parents as a tool to learn more.
- Find out which local organizations, if any, already have family literacy on their agenda and how you can support them through your library's collection, programs, and services.
- Use nonfiction as well as fiction in your programming to enlarge children's perspectives and interests.
- Make every program a cultural and educational one that expands the minds, vocabulary, and skills of the age group(s) attending.
- Hold programs that are multi-generational to allow parents and grandparents more interaction time with the young people in their families.
- Hold participatory programs with more aspects to them than just read-alouds.
- Hold family booktalks and discussions.
- Plan a program series on child development or best books for family time.
- Market your family literacy services at community locations where people who can make use of them will see them—not just in-house and in the newspapers.
- Create "fun times" kits with books and expansion materials for parents to use with their children.
- Talk to the parents and children who walk into your library!
- Model a variety of reading to adults and children alike whenever you can.
- Experiment with ways of keeping parenting and family literacy issues fresh.
- Evaluate what works, and what doesn't. Then try again—your efforts will all be worthwhile!

Family literacy is an area in which a little can mean a lot. We need to begin venturing into the family literacy arena, even if we have not already. The amount of time spent should be viewed as an investment into the community we serve and into future patronage of the library. Which part, or parts, each library plays, will differ according to the needs of its community, but each public and school library should play a part, from the smallest branches to the mega-libraries of big cities.

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Besides managing a branch library, Alice attends evening graduate classes as an IUPUI SLIS student. Before her career in the library world, she held an eclectic set of mini-careers that included tutoring elementary-aged ENL students, directing a nonprofit preschool for low-income families, and writing and performing educational storytelling programs for schools and libraries. Her undergraduate degree is in Radio-TV education. She is the mother of five children.

GRAPHIC NOVELS: LEADING THE WAY TO TEEN LITERACY AND LEADERSHIP

by Maryann Mori

Although people of varied ages read graphic novels, these books seem to have a special appeal to teens. A 2003 *Publisher's Weekly* article gave credit to teenagers for causing the "phenomenal" sales growth of Japanese or *manga* graphic novels (Reid, p. 28). With young adults (persons ages 12-18) representing "almost one quarter of the users of public libraries" (Jones, 2002, p.3) and comprising 100% of the student population at middle schools and high schools, public and school librarians will do well not only to include graphic novels in their Young Adult collections, but also to gain a better understanding of these books and the benefits offered by them.

The term *graphic novel* is said to have dated back to the 1940s (Sabin, 1996). However, most sources credit Will Eisner for popularizing the term in 1978 with the publication of his book *A Contract with God and Other Tenement Stories* (Weiner, 2003). Eisner featured the phrase "A Graphic Novel" on the front cover of his book. The noticeable location of the phrase was a marketing ploy, intended to broaden the audience of comic books by appealing to more adult consumers and associating the books with novels rather than just comics (Weiner, 2003). Graphic novels differ from comic strips and the traditional comic books of earlier decades. One author describes graphic novels as "lengthy comics in book form with a thematic unity" (Sabin, 1996, p.165). Another writer says they are "a single story or a set of interrelated stories that are told in a sequential art form" and are "more akin to a long short story or novella" (Sullivan, 2002, p. 52).

COMICS VERSUS MANGA

Within the genre of graphic novels, two main formats of books exist: comics and manga. Comics are often associated with traditional superheroes, such as the characters Batman and Spiderman. The so-called Golden Age of comics started around 1938 with the introduction of Superman, lasted until approximately 1955, and birthed many superheroes, including Wonder Woman and the all-American comic high school student, Archie (Krashen, 1993). More recently, comics have gone beyond the superhero story, although such story lines are still popular. Librarian Anne Behler (2006) explains comics' transformation like this: "[D]uring the 1970s and '80s, comics began to take on a more literary tone; many publishers moved away from the serial publication of short comic books to focus on more complex book-length titles, and as a result, comic readership expanded from children to young adults and adults" (p. 17).

Comic books today can be found on a variety of topics including satire, historical events, and adaptations of classic literature (Behler, 2006). Non-traditional comics, such as Art Spiegleman's *Maus* (first published in 1973), have helped popularize this new type of comic book. When *Maus*, a Holocaust survivor's story, won the Pulitzer Prize in 1992, it not only became the first comic book ever to win the award, but it also proved that comic books are capable of being more than funny cartoons and, as one writer says, allowed these books "to take their rightful seat at the table of quality literature of our time" (Thompson, 2007, p. 29).

Manga, on the other hand, are comics that originate in Japan, although non-Japanese authors and publishers often imitate the general style. Not to be confused with anime (Japanese cartoon films), "manga" is the word used to describe the print version of Japanese cartoons. Manga usually have a distinctive artistic style which includes exaggerated eyes and a sweeping or pointed hair style. The books are printed and read from right to left in the style of the Japanese language. Keeping with that style, Japanese word characters (*kanji*) are often included even when the books are English translations. The history of manga goes back as far as the 12th century, but its present form developed in the 1950s largely due to Tezuka Osamu's work (Allen & Ingulsrud, 2003). Manga usually begin in serial format, appearing first in weekly, biweekly, or monthly periodicals (Allen & Ingulsrud, 2003). As the story becomes longer, it is published in book format.

CRITICISMS AND MISUNDERSTANDINGS

Like the comic books of the 1950s, today's graphic novels are often the subject of criticism. Some teachers claim the books "are too easy to read" (Thompson, 2007, p. 29). Critics of graphic novels may regard the books as "dumbed-down" since illustrations are included with the text (Shea, 2006). The books are often mistakenly labeled as too juvenile for older readers. One native Japanese man, who grew up reading manga and still reads it today as a well-educated adult said, "My father told me I would be stupid if I read manga and tried to make me stop reading it" (A. Mori, personal communication, August 13, 2006). Unlike these critics, a Cornell University sociologist, Donald P. Hayes, believes graphic novels have "challenging" vocabulary ("Spark reading," 2000). Hayes was quoted in a 2000 *Curriculum Review* as saying, "I think you're getting pretty meaty stuff in comic books" ("Spark reading," 2000).

In *The Power of Reading*, author Stephen Krashen (1993) dispels the assumptions that comic books are harmful. On the contrary, Krashen (1993) cites references showing "there is considerable evidence that comic books can and do lead to more "'serious' reading" (p. 50). Dan Tandarich, a thirty-something educator, curriculum author, and advocate of graphic novels says he started reading comics at the age of four, but in his teen years he "moved onto sci-fi novels, mythology, and the classics" (Shea, 2006, p. 16-17). Tandarich believes that comic books "can spark that imagination and create the foundation for a love of reading" (2006, p. 16-17).

Adults may sometimes have difficulty accepting the content of graphic novels—content they feel is too *graphic* for children or teens. Topics in graphic novels often include death, violence, sex, and occasional nudity. A public library in Marshall, Missouri, recently removed some copies of graphic novels after patrons "objected to the books' nudity and sexual content" (Hart, 2006, p. 4). The reaction to content can often be a misunderstanding of cultural differences. For example, because of their Japanese origin, many manga reflect the Japanese attitudes and standards about nudity and sexuality, which are often different from those standards of many Americans. Other times the reaction is due to some adults' failure to know the broad age span for which graphic novels are written. Due to the books' cartoon illustrations, some adults mistakenly believe graphic novels are created only for young children, without realizing the books exist for all ages, including adults.

TEEN APPEAL

Despite criticisms, there is no denying that graphic novels have a large teen following. A librarian at the Marshall, Missouri, library restated that fact in a 2006 *Kansas City Star* interview and added that the books also appeal to "teens who do not typically read" (Hart, 2006, p. 4). The books' emphasis on visual images "cater" to the visual society in which today's teens live (Behler, 2006, p. 17). Based upon *Reaching Reluctant Young Adult Readers* by Edward T. Sullivan (2002), some reasons graphic novels appeal to teens include the books'

- quick and visual format that is similar to television, the Internet, and video games
- nonlinear narrative format like the hypertext on a computer screen
- development of characters through dialogue, which gives a more realistic slant to
- story
- edgier themes
- paperback format
- series format (p. 54).

Allen and Ingulsrud's 2003 findings indicate that students who like manga do so for a variety of reasons, including the fact that the content is often misunderstood and criticized by adults, and reading manga is therefore a way for teens to resist adult authority. Another finding indicates that readers of manga are eager to learn more about another culture and language, namely, Japanese (Allen & Ingulsrud, 2003).

CLASSROOM USE

Realizing graphic novels' appeal to teens, some educators are successfully using graphic novels in the classroom. In a recent article, Nancy Schneider (2007) describes how "comic books were both my bridge for improving [a struggling reader's] reading ability and a way to build trust with a frustrated student" (p. 57). She observes that comic books "offer pictures for context, introduce plot and sequencing, expand vocabulary and may help provide an alternate path into classroom discussions of higher level text" (p. 57). Schneider used graphic novels not only to help a reluctant reader become a stronger reader, but also to get that reader excited about reading. Schneider quotes author Marilyn Reynolds' reasoning: "Just getting reluctant adolescents to read anything can be a boon to their discovery of the joy of reading" (p. 57). Gretchen E. Schwartz, a university professor, agrees. Schwartz (2002) believes graphic novels can be used as a tool to "introduce students to literature they might never otherwise encounter" (p. 262). She references a 1998 study that suggests "more complex cognitive skills" than those required for reading traditional text-only books may be required in order to read graphic novels (p. 263).

Part of Allen and Ingulsrud's (2003) study demonstrates the ways teachers are using manga in the classroom. According to the study, manga readers are "engaged readers" since they must develop ways to follow the framed format and combination of illustrations with various text in a way that causes the readers to "become adept at deciphering meaning in different modes" (Allen & Ingulsrud, 2003, p. 680). Manga can be used "to develop students' awareness and understanding of multiple literacies" and to teach reading strategies, "such as word recognition and problem solving" (Allen & Ingulsrud, 2003, p. 680). Using manga to introduce other stories and types of literature is another way teachers have successfully used manga in the classroom (Allen & Ingulsrud, 2003). Studies further indicate that manga readers learn about Japanese language and, as one research participant said, "many worldviews" (Allen & Ingulsrud, 2003, p. 677).

LIBRARY USE

Like Allen and Ingulsrud, many youth services librarians are discovering that readers of manga have a keen interest in learning more about Japanese culture. Consequently, these librarians are developing manga clubs for their teen populations. At the Evansville Vanderburgh Public Library (EVPL) in Indiana, a group of teens who call themselves "Otaku Anonymous" meet at the library twice a month to participate in anime and manga-related activities. (*Otaku* or "maniac" is the preferred description of die-hard anime/manga fans who often appreciate other elements of Japanese culture.) EVPL's *otaku* programs regularly attract 40 to 50 teens, with an overwhelming majority of the participants being boys, the so-called "hard to reach" gender.

The benefits of these types of clubs are hard to ignore; teens are heading to the library in large numbers, regarding the library as *their* place, and creating an environment of enthusiasm for the library in general and manga in particular. As an added and highly valued benefit, circulation statistics often increase when these teens all arrive at the library on the same day and check out stacks of graphic novels. Teens who participate in these programs may also be more likely to visit the library at other times during the week, and they have a better opportunity to develop a good working relationship with the Teen Services Librarian.

The Harrison Branch of the Public Library of Cincinnati and Hamilton County (PLCH) in Ohio has had similar success with anime clubs. This library's club includes activities with manga and electronic gaming. According to a recent article by PLCH librarians, the library's anime club offers teens "a feeling of ownership" at the library (Brehm-Heeger, Conway, & Vale, 2007, p. 14). This library also attracts large number of teen participants in its club, and the librarians note that "half of them are guys" (Brehm-Heeger, et al, 2007, p. 14).

Clubs such as "Otaku Anonymous" verify that manga readers are developing their knowledge and appreciation of another culture by learning the language, customs, fashions, and foods of Japan. At EVPL's club, teens have enthusiastically participated in Japanese culture nights (complete with Japanese clothing, food, and art), manga drawing lessons, and programs about Japanese pop music (J-pop) and anime. Additionally, these teens have taken an active leadership role in the library by actually planning, preparing and presenting the programs at each meeting. Older students are mentoring younger ones in the ways of manga, and students are proving to be a valuable source of input for developing library collections of manga, anime, and related periodicals.

SHOWING RESPECT

While not all teens will choose to read graphic novels, it is important that librarians respect the reading choices of those students who do choose this genre as their preferred subject matter. Teen librarian guru Patrick Jones (2002) makes the following observation:

Two teens, one American and one Japanese, display the friendship they've developed from sharing an interest in manga.

Teens taste yakisoba (Japanese noodle dish) at culture night. Students are served food by Akira Mori, author's husband. Author is standing behind the students; she is wearing yukata (robe).

> To respect the unique needs of young adults means to understand those needs, to accept them, to accommodate them, and to provide services which help to meet those needs. To respect those needs means that collections are responsive and reflect the diverse interests of young adults [...]. To respect the unique needs of young adults is to value what they value. (pp. 17-18).

Many teens are choosing to read graphic novels so educators are developing ways to use these novels in the classroom. Since programs such as anime/manga clubs are creating leaders out of teens, librarians will do well not only to include graphic novels in their collections but should also pick up a graphic novel and read it with new understanding and respect.

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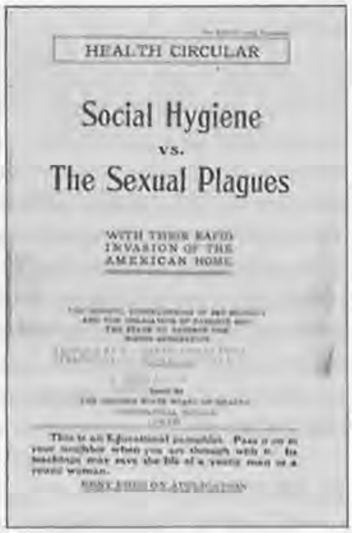
UNDERSTANDING THE "SEXUAL PLAGUES": EVIDENCE FOR CORRECTING CATALOG RECORDS FOR AN INDIANA STATE GOVERNMENT PUBLICATION

by Jennifer Burek Pierce

When Indiana's State Board of Health began distributing "Social Hygiene Versus the Sexual Plagues," an early twentieth-century sex education pamphlet intended to keep young men from risking sexually transmitted infection, this pamphlet positioned Indiana at the vanguard of a growing public health movement. "Social Hygiene Versus the Sexual Plagues" warned against both the "rapid invasion of the American home" by incurable ailments like syphilis and "the direful consequences of sex secrecy" (Indiana State Board of Health, 1909). Although these cautions may sound hyperbolic, or even simply strange, to our ears, the matter of providing sex education to unmarried individuals was deeply controversial. It took considerable effort to publish this title, which is still found in a number of Indiana libraries. The hidden story of the creation of this state government publication provides new information about its authorship and publication dates, which are often inaccurate in catalog records for this title.

John N. Hurty, who was State Health Commissioner of the Indiana State Board of Health from 1896 until 1922, was a pivotal figure in seeing "Social Hygiene Versus the Sexual Plagues" printed and disseminated. Hurty is known for his pioneering public health efforts, which include an 1899 state law that served as the basis for the 1906 federal Pure Food and Drug Act (Indiana State Department of Health, n.d.; Indiana Department of Environmental Management, 2006). His concerns were both bold and broad, resulting in professional activity in chemistry, public health, and dentistry (Bennett & Feldman, 2000; Christen, Jay, & Christen, 2000). Also a noted advocate for health in the public schools, Hurty followed the work of and interacted with a number of prominent health researchers and reformers. He was a proponent of eugenics and worked ardently in hopes of, as he saw it, eliminating preventable threats to healthy living (Hurty, 1932). His association with Prince A. Morrow, a doctor practicing in New York, led to his interest in preventing sexually transmitted infection as a dimension of this activity (Burek Pierce, 2006).



Hurty used his state government position to persuade other prominent citizens to form the Indiana Society for Social Hygiene. It was this organization, according to Hurty's official correspondence, that was largely responsible for writing and disseminating "Social Hygiene Versus the Sexual Plagues." The Society's activities began in 1907 and continued for some years after, concentrating on disseminating sexual and reproductive health information via the pamphlet and a hired speaker (Burek Pierce, 2006).

This pamphlet, then regarded as radical and controversial, would not strike a present-day reader as particularly inflammatory – or, at least not in the same sense that Hurty's contemporaries did, when to acknowledge sexually transmitted infection at all was a particularly outrageous defiance of social norms. Its contents are a pastiche of health information, moral commentary, and literary selections. "Social Hygiene Versus the Sexual Plagues" presented health statistics that showed the pervasiveness of sexually transmitted infection and insisted that facts must replace superstition and fear. Dramatically phrased rhetorical questions recur, as when readers are asked, "Since a young man must learn of his sex nature SOME TIME, which is the better for him – the wholesome and noble truths of science and morality, or the misleading, degrading street or "curb-stone" information that today often constitutes his sole knowledge?" (Indiana State Board of Health, 1909, p. 4).

This pamphlet, retained as both a government document and an example of early twentieth-century sex education efforts, went through at least four printings.

Primary and secondary sources indicate that the first four printings occurred before 1910, the date most commonly given for the publication in catalog records. Hurty's first biographer argues for a 1908 date of publication (Rice, 1946), which is a full two years earlier than the date which most libraries' records associate with this title. Hurty's official correspondence gives the date for the fourth and most commonly held edition of "Social Hygiene Versus the Sexual Plagues" as 1909 (Burek Pierce, 2006). There is no evidence to support a publication date of 1930, the latest date assigned to the pamphlet in one Indiana library's records.

Thus, information gleaned provides new perspective on the composition and dating of this historic Indiana state government publication. Rather than sole authorship by a government agency, the pamphlet is actually the product of a public-private partnership. Further, it is likely that all editions of "Social Hygiene Versus the Sexual Plagues" were printed before 1910. First or second issues should be assigned the date of publication as 1908, and later editions should be dated to 1909. These corrections would support researchers' ability to gain an accurate understanding of Indiana's involvement with national and international health reform work of the early twentieth century.

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THERE'S SOMETHING FOR ALL INDIANA LIBRARIES AT WEBJUNCTION

by Wendy Knapp

You may have heard about WebJunction, you may have even heard their taglines. But what is WebJunction? And what does it have to do with Indiana libraries?

WebJunction is an online community that began as a grant project for OCLC (Online Computer Library Center). Awarded by the Bill and Melinda Gates Foundation, this three-year grant enabled OCLC to create a portal for online resources for libraries. WebJunction offers online content to libraries such as courses in everything from basic computer skills to advanced Web design and from using the Internet to library management skills. Additionally, in the *All Aboard* discussion groups, library staff can go online to communicate and share ideas with other libraries around the world.

WebJunction also partners with several other companies to provide high-tech library services. For instance, WebJunction partnered with NPower in providing libraries with free access to TechAtlas technology planning tools. Another partnership, with TechSoup, offers libraries discounts on computing tools, including hardware and software. In addition, WebJunction administers grant projects for state libraries and is designed to equip library staff with tools to help serve their communities. The Indiana State Library has participated in two WebJunction projects, Rural Library Sustainability and Spanish Language Outreach.

In 2006, seven Rural Library Sustainability workshops were held statewide throughout the summer. These workshops targeted directors of libraries that serve a population of less than 25,000 people. Funded with a grant from the Gates Foundation, WebJunction partnered with state libraries to take this program to public libraries around the country. These day-long workshops gave directors the opportunity to network with one another, share ideas about what has worked and has not worked for them, define common needs, and develop action plans to invigorate the work they are already doing in advocacy, library collaboration, funding, outreach, staff and patron training, upgrades and maintenance, and technology.

The State Library also participated in the Spanish Language Outreach program, another grant program funded by the Gates Foundation. This spring, the State Library offered day-long workshops that provided participants with proven techniques to bridge the cultural divide and market their libraries' services to the local Spanish-speaking community. Participants also received a "Survival Spanish for Library Staff" CD to take back to their libraries.

All Indiana librarians are eligible to participate in WebJunction's online community. Registering for a WebJunction account is both free and easy. To learn more about WebJunction programs and services visit www.webjunction.org.

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UNDERSTANDING THE ROLE OF PUBLIC LIBRARIES UNDER INDIANA'S OPEN DOOR LAW

by Dragomir Cosanici

UNDERSTANDING THE ROLE OF PUBLIC LIBRARIES UNDER INDIANA'S OPEN DOOR LAW

Since its passage some thirty years ago in 1977, the Indiana Open Door Law[1] has been a fountain of confusion for public libraries and a source of litigation for many public bodies and public officials. This brief article will clarify the major roles and responsibilities of Indiana public libraries to the public under the Indiana Open Door Law. The Indiana General Assembly enacted the Open Door Law to ensure that the business of the State of Indiana and its political subdivisions will be conducted openly so that the general public may be fully informed.[2] Courts have interpreted that the provisions of this statute are to be liberally construed in order to give full effect to the legislature's intent.[3] The intended beneficiaries of this law are members of the public, and the aim is to make the business of state government and its subdivisions as transparent to the public as possible. But how does this translate, in practical terms, to public libraries in Indiana?

I. COVERAGE

The Indiana Open Door Law applies to all meetings of the governing bodies of public agencies so that the public may observe and record them.[4] Three factors must be closely analyzed in order to understand how the Open Door Law requirements translate to public libraries in Indiana. First, it must be determined whether the Indiana Open Door Law specifically applies to public libraries. Second, there must be a determination of whether a meeting took place as defined by the statute, that is, whether there is a "gathering of a majority ... for the purpose of taking official action upon public business."[5] Finally, if there is a meeting of an appropriate governing body, then it must be determined whether any exceptions exist permitting the meeting to be closed.

It is first important to mention that public libraries in Indiana are generally municipal corporations which provide library services and are organized under Indiana Code chapters 36-12-2, 36-12-4, 36-12-5, 36-12-6, or 36-12-7.[6] Library boards are the fiscal, administrative,[7] and governing bodies of public libraries.[8] Since public agencies in Indiana are defined as "any board, commission, department, division, bureau, committee, agency, office, instrumentality, or authority, by whatever name designated, exercising any part of executive, administrative, or legislative power of the state,"[9] it remains indisputable that the Open Door Law applies to all public libraries in Indiana.

II. MEETINGS

A meeting, under section 2 of the Open Door Law, means a "gathering of a majority of the governing body of a public agency for the purpose of taking official action upon public business."[10] The statute expressly excludes social or chance gatherings not intended to evade the statute. In addition, it excludes any social gatherings not intended to circumvent on-site inspection of any project or program, traveling to and attending meetings of organizations devoted to betterment of government, or a political caucus.[11] It is clear by its very definition that the legislature has not attempted to prevent officials from conferring privately and informally among themselves because it does not prevent small group gatherings of less than a majority.

The confusing statutory definition of governing bodies still leaves the question of how many board members constitute a quorum. A "governing body" is generally defined as two or more individuals who are the board of a public agency which takes official action upon public business.[12] Does this somehow mean that a meeting between two board members can satisfy the statutory requirements? No, the Indiana Court of Appeals has recently concluded that without a majority present, no meeting occurs in the state of Indiana for purposes of the Open Door Law.[13] Does this mean that committees, such as finance or technology, that often make up less than a quorum do not have to abide by the Open Door Law? Committees that are directly assigned or delegated authority by the library board are subject to this act and they must fully abide by it.[14] In order for the Open Door Law to apply, the library board must not only hold a meeting, but it must also meet with the purpose of taking official action. Official action means that the library board will either receive information, deliberate, make recommendations, establish policy, make decisions, or take final action.[15] In short, a majority of the board meeting for coffee or to discuss the latest news on the library staff, does not trigger the Open Door Law.

All meetings of the public library board, as the governing body, must be open at all times for the purpose of permitting the public to observe and record these meetings.[16] The word "record" has not been defined in the Indiana Open Door Law, so many have wondered what are the appropriate methods of recording. The Indiana Attorney General answered this question in a formal advisory opinion in 1984. The official conclusion was that a citizen has the right to be present at a public meeting, other than an executive session, and he/she has the right to record the meeting by videotaping, shorthand, or any other recognized method of recording devised by evolving technology subject to reasonable restrictions as to equipment and use which may be imposed by the public agency.[17] Not only does the public have the right to record a public meeting, but it may do so by any means, traditional and yet-to-be determined, as long as the methods meet reasonable equipment and use restrictions set by the library board.

The Open Door Law requires that notice of any meeting of the public library board be posted at least forty eight (48) hours before the meeting, excluding Saturdays, Sundays, and legal holidays.[18] When the library board calls a meeting to deal with an emergency involving actual or threatened injury to person or property, or actual or threatened disruption of the governmental activity then the time requirements of notice under this section do not apply.[19] Instead, the library board has to provide the public notice of the emergency meeting as soon as possible. The news media which have requested notice of meetings must be contacted in the same fashion and in the same time frame as the individual board members.[20]

III. EXCEPTIONS TO OPEN MEETINGS

The Open Door Law provides for some meetings of the public library board at which the public is excluded. Section 6.1 of the act outlines the exact parameters of executive sessions. Some specific instances which allow for executive sessions: (1) where authorized by state or federal law; (2) for discussion of collective bargaining strategy, (3) discussion related to the initiation of litigation that is either pending or has been threatened in writing, (4) the implementation of security systems, (5) the purchase or lease of real estate.[21] Such discussions must be necessary for competitive or bargaining reasons and may not include competitive or bargaining adversaries.[22] Executive sessions are also allowed for receiving information about and interviewing prospective employees.[23] It is also important to mention that executive sessions are permitted in instances where the library board has jurisdiction over a library employee and is to receive information concerning that employee's misconduct or to discuss, before a determination, an employee's status.[24]

It is also important to note that interviews of prospective appointees to library staff such as directors must be conducted at a meeting that is open to the public.[25] Also, there must be adequate notice to the public about the subject matter of the executive session to be held by the public library board, but there is no requirement that the board inform the public about the actual deliberations during the executive meeting. [26] The minutes and memoranda taken at the executive session must identify the subject matter considered by specific reference to the enumerated instances for which public notice was given.[27] The library board must certify by a statement in its memoranda and minutes that no subject matter other than the one specified in the public notice was discussed during the executive session.[28]

POSTING OF THE AGENDAS, MINUTES, AND PUBLIC NOTICE

Public library boards must post, prior to their meeting, their agendas at the entrance of the library, which is the location where those meetings will be held.[29] Although technically the board is not required to keep minutes of the meetings, it must keep a memorandum of the meeting. It must contain: (1) the date, time, and place of meeting, (2) the members of the board recorded as either present or absent, (3) the general substance of all matters proposed, discussed, or decided, (4) a record of all votes taken, by individual members if there is a roll call.[30] These memoranda must be available to the public within a reasonable period of time after the meeting.[31] The minutes are to be open for public inspection and copying.

As earlier mentioned, public notice of the date, time, and place of any meetings, executive sessions, or any rescheduled or reconvened meeting, must be given at least 48 hours before the meeting. This does not include Saturdays, Sundays, or legal holidays. The notice must be placed at the public library and delivering the notice to all news media who have requested such notification in writing is a must; the notice must be for all meetings of the year.[32] The method of giving such notice must be by regular U.S. postal mail, by electronic mail, or by facsimile (fax).[33] Notice of regular meetings need only be provided once per year, except if a meeting time or date has been changed.[34]

V. USE OF TECHNOLOGY

Library board members often wonder if they can participate in a meeting by using telephone or videoconferencing equipment. This would make public meetings accessible for any homebound board members, reduce travel time, and make it possible for the board members to meet during bad weather conditions. Unless specifically provided for in the Open Door Law, the public library board must meet in person. Since the Open Meetings Law lacks such provisions, and the rules of statutory construction require the application of the statutory language in a logical manner consistent with the statute's underlying policy and goals, public library meetings are not to be conducted by phone or videoconferencing.[35] It is also important to mention that recorded board meetings are part of the public record and must be kept and released to the public upon request. The length of time for keeping such records is set by the retention schedule of the local clerk of the court. Libraries should check with the clerk of the court for the retention schedule of such records. Finally, electronic messages of the employed library staff and the library director are subject to disclosure. The content of the specific message is the determining factor of whether it should be released to the public upon request. Check with the library board's attorney before deciding whether to release or withhold releasing the content of any electronic messages.

VI. VIOLATIONS AND REMEDIES UNDER THE OPEN DOOR LAW

The State of Indiana affords the public the opportunity to consult with the Public Access Counselor. This individual establishes and administers programs to train public officials and educate the public on the rights of the public and the responsibilities of public agencies under the public access laws.[36] Moreover, the Public Access Counselor responds to informal inquiries made by the public and public agencies by telephone, in writing, in person, by facsimile, or by electronic mail concerning public access laws.[37] Finally, the Public Access Counselor issues advisory opinions to interpret the public access laws upon the request of a person or a public agency. The Counselor, however, may not issue an advisory opinion concerning a specific matter with respect to which a lawsuit has been filed.[38]

Alleged violations of the Open Door Law also give rise to legal actions by any person in state court. The library board may be sued so that the plaintiff may obtain a declaratory judgment, stop future violations or declare void any actions, final decisions, or policy set by the board.[39] The person seeking a judicial remedy must file an action in state court within thirty (30) days of the alleged violation.[40] The court may void the policy, decision, or final action of the library board and may decide to prevent the board from subsequently acting upon the subject matter of the voided act until it has given substantial reconsideration at a meeting that complies with the law.[41] The prevailing party may be also awarded attorney's fees and court costs, but the plaintiff may forfeit such award if s/he bypassed the Office of the Public Access Counselor.[42] An exception to this forfeiture of fees is made in instances where the plaintiff has shown that filing the suit was necessary to prevent a violation of the Open Door Law by the library board.[43]

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[2] *Gary/Chicago Airport Bd. of Authority v. Maclin*, 772 N.E.2d 463, 468 (Ind. Ct. App. 2002); Ind. Code Ann. § 5-14-1.5-1 (West Supp. 2006).

[3] *Id.*

[4] Ind. Code Ann. § 5-14-1.5-3(a).

[5] Ind. Code Ann. § 5-14-1.5-2(c).

[6] Ind. Code Ann. § 36-12-1-5.

[7] Ind. Code Ann. § 36-12-1-3.

[8];Ind. Code Ann. § 5-10.3-1-4; 1985-1986 Ind. Op. Atty. Gen 132 (November 15, 1985).

[9] Ind. Code Ann. § 5-14-1.5-2(a)(1).

[10] Ind. Code Ann. § 5-14-1.5-2(c).

[11] Ind. Code Ann. § 5-14-1.5-2(c) (1)-(4).

[12] Ind. Code Ann. § 5-14-1.5-2(b).

[13] *Dillman v. Trustees of Indiana University*, 848 N.E.2d 8348, 351 (Ind. Ct. App. 2006).

[14] Ind. Code Ann. § 5-14-1.5-2(b)(1)(A); *Robinson v. Indiana University*, 638 N.E.2d 435, 438 (Ind. Ct. App. 1994).

[15] Ind. Code Ann. § 5-14-1.5-2(d).

[16] Ind. Code Ann. § 5-14-1.5-3(a).

[17] 1983-1984 Ind. Op. Atty. Gen 117 (July, 6, 1984).

[18] Ind. Code Ann. § 5-14-1.5-5(a).

[19] Ind. Code Ann. § 5-14-1.5-5(d).

[20] Ind. Code Ann. § 5-14-1.5-5(d)(1).

[21] Ind. Code Ann. § 5-14-1.5-6.1(b)(1)-(b)(2)(D).

[22] Ind. Code Ann. § 5-14-1.5-6.1(b)(2)(D).

[23] Ind. Code Ann. § 5-14-1.5-6.1(b)(5).

[24] Ind. Code Ann. § 5-14-1.5-1.6.1(b)(6)(A)&(B).

[25] Ind. Code Ann. § 5-14-1.5-1.6.(b)(10)(C).

[26] Ind. Code Ann. § 5-14-1.5-1.6.(d).

[27] *Id.*

[28] *Id.*

[29] Ind. Code Ann. § 5-14-1.5-4(a).

[30] Ind. Code Ann. § 5-14-1.5-4(b)(1)-(4).

[31] Ind. Code Ann. § 5-14-1.5-4(c).

[32] Ind. Code Ann. § 5-14-1.5-5(b)(1)-(2).

[33] Ind. Code Ann. § 5-14-1.5-5(b)(2)(A)-(C)

[34] Ind. Code Ann. § 5-14-1.5-5(c).

[35] See, e.g., *Chavis v. Patton*, 683 N.E.2d 253, 257 (Ind. Ct. App. 1997).

[36] Ind. Code Ann. § 5-14-4-10(1).

[37] Ind. Code Ann. § 5-14-4-10(5).

[38] Ind. Code Ann. § 5-14-4-10(6).

[39] Ind. Code Ann. § 5-14-1.5-7(a).

[40] Ind. Code Ann. § 5-14-1.5-7(b)(2).

[41] Ind. Code Ann. § 5-14-1.5-7(e).

[42] Ind. Code Ann. § 5-14-1.5-7(f).

[43] Ind. Code Ann. § 5-14-1.5-7(f)(2).

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ART HISTORY DISSERTATION TRENDS AS A SELECTION APPROACH FOR ART HISTORY COLLECTIONS

by Jean-Pierre V.M. Herubel

Collection management in art history requires a diverse and multifaceted approach to collections activity. Not only does the librarian require a strong grounding in art historical and fine arts librarianship, but a sound appreciation of research and publishing trends inherent to art history. Among various approaches to selecting for art history, mapping dissertation research trends may not always come to mind. Often the art history or fine arts librarian relies upon publishers' catalogs, book reviews, and other library-related venues for making decisions and final selections for inclusion. Not to be forgotten are museum catalogs and the contemporary art press, where advance notice of fine arts books and other materials appear in timely fashion. Reliance on these canonical collection tools is to be encouraged as they have proven to be core tools and approaches to collection activity in the fine arts in general and art history in particular. For the librarian dedicated to art history, there is another possible approach for useful collection oriented knowledge.

In academia, dissertations represent research contributions that meet the disciplinary criteria required of doctoral students who have been exposed to sustained acculturation in a given specialization. Often, these include demonstrated language skills, mastery of methodologies and techniques, and the completion of an advance research project culminating in a dissertation. For this reason, dissertations provide a verifiable measurement of research agenda and direction, as well as possible future research (Buchanan & Hérubel, 1995). For this reason, dissertation research offers the librarian a complementary tool for collection management. Knowledge of research trends in art history dissertations constitutes another tool librarians can use to keep abreast of art historical scholarship.

In art historical learning, research, and scholarship, as well as in historical scholarship in general, historians tend to utilize periodizations to better appropriate the past (Hérubel & Goedeken, 1993). Often periods are based upon chronology that is characterized by overarching definitions. The Enlightenment or the Romantic Period, Dark Age Greece, or the European Medieval Ages are examples of periodizations commonly used in historical discourse. Without these useful perspectives and conceptual frameworks, historical, let alone art historical, knowledge would be less readily understood (Elkins, 2002). With this in mind, periodizations offer the librarian an important tool for interpreting general research trends in art history. Periodizations as understood and utilized in art history dissertations provide an intellectual and library collections framework within genres, aesthetic movements, etc., in the context of collections, selection, and future acquisitions activity. Collections can be honed for specialization as well as for pedagogical and research support.

APPROACH AND METHODOLOGY

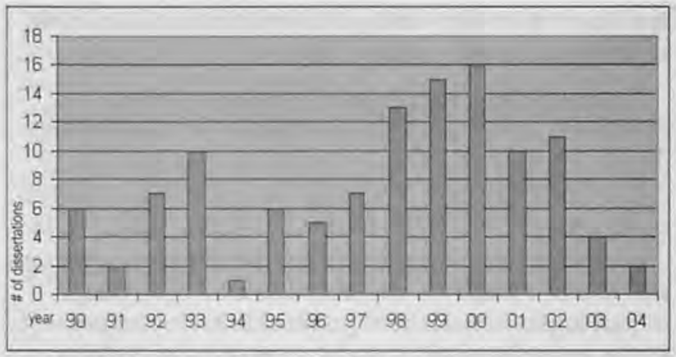
To ascertain trends in art historical research, *Art Bulletin* was consulted for its annual listing of on-going and completed dissertations in art history. This particular listing is valuable since it offers verifiable information on dissertations that fall under art historical rubrics. Additionally, they are collected only from departments of art history for purposes of this illustrative examination. The target years 1990-2004 were chosen since they reflect the latest dissertations and recent trends. Only selected rubrics were chosen to further illustrate the usefulness of this approach; consequently, several rubrics were randomly chosen as further illustrations and only for 2000-2004; only dissertations that were completed were collected and tabulated. Data were triaged and tabulated according to period of interest and year of completion as the primary indicator of research specialization. Additionally, a general *de visu* examination of subject orientation of periods was noted for overall research specialization.

FINDINGS AND DISCUSSION

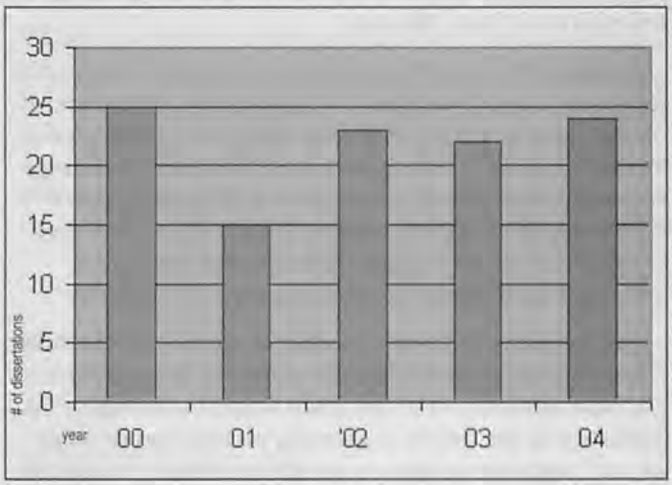
Although cursory, this brief examination revealed trends in dissertation research that offers a spectrum of concentrations and emphases. The data revealed disparities in concentrations of research emphasis as well as dominance over art historical research. For this illustrative study, the rubrics representing the periods, Egyptian, Ancient, Near Eastern, Classical Art, Islamic Art, Medieval, Art, Renaissance, Baroque, 19th through 20th century Europe, and U.S. and Canada illustrate how relevant trends in art historical dissertations can be used for revealing trends for collection purposes. The following graphs elucidate a general tendency in research concentrations that may guide the librarian toward collection emphasis. A caveat is required as art historical scholarship is more and more interdisciplinary, incorporating valuable methodologies, techniques and tools, as well a philosophical and literary theoretical perspectives (Dowell, 1999). Although specializations can be identified, often art history evinces greater interdisciplinary influences (Korenic, 1997). As examples, ancient art history research comprises a discrete and highly honed field, where subjects reflect strong disciplinary concerns (see graph 1). Within this sample, ancient Egyptian and Near Eastern civilizations form a small grouping of emphasis in relation to the larger interest in ancient classical civilizations. Often archaeological and close material culture studies complement stylistic and pre-iconographic studies. Architecture and sculpture form a strong emphasis, while painting represents a smaller sample of dissertation work. Neither Egyptological nor classical studies dissertations are included, but research is informed by both disciplines.

Larger than the ancient period, the medieval period, especially Western European, constitutes a very tightly honed specialization, with strong and competing concentrations in architecture, paintings, and sculpture (see graph 2). Without qualification, these areas are informed by close articulated readings and analyses of individual works, often entertaining individual artists and architects. In order of numbers, studies focused on topics in Central Europe are followed by Russian and by Byzantine art and architecture. Concerned with religious and iconographic readings, various techniques utilize the latest approaches to medieval studies, including humanities theories. Not surprisingly, Romanesque and Gothic art and architecture are strong loci of concentration. This sample reflects the strong and uniform production across 1990-2004, without interruption.

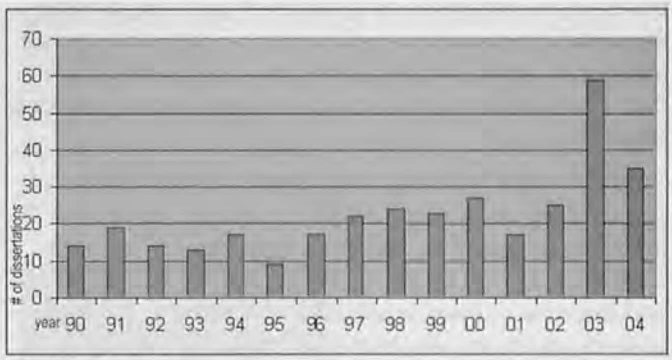
Although approximating the medieval sample in number, Renaissance studies reflect a trend that is uniform, except for the 2003 spike in dissertation production (see graph 3). Often dissertations reflect concerns with individual artists and architects and their works. As patronage in the arts was so critical in this period, such studies are heavily represented. Concerns with humanities theories, literary studies, and newly emerging methodologies and perspectives show up in these dissertations. Studies in newly emerging perspective complement closed iconographical examination



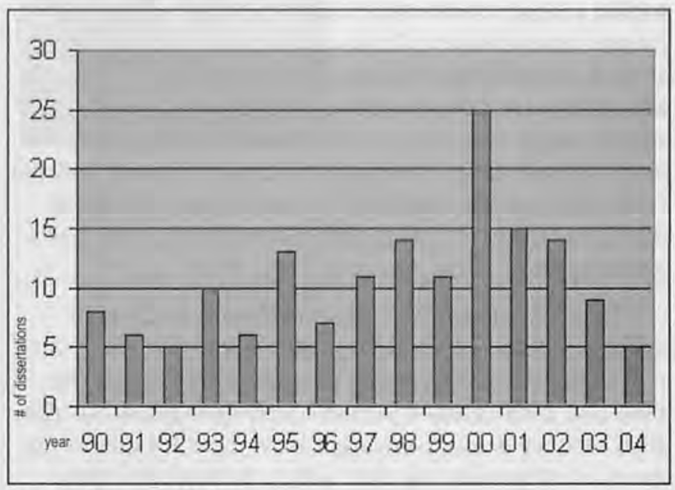
Graph 1 - Egyptian, Ancient, Near Eastern, Classical Art



Graph 2 - Medieval Art



Graph 3 - Renaissance



Graph 4 - Baroque & 18th Century

and discrete studies devoted to technical architectural and painterly and sculptural arts.

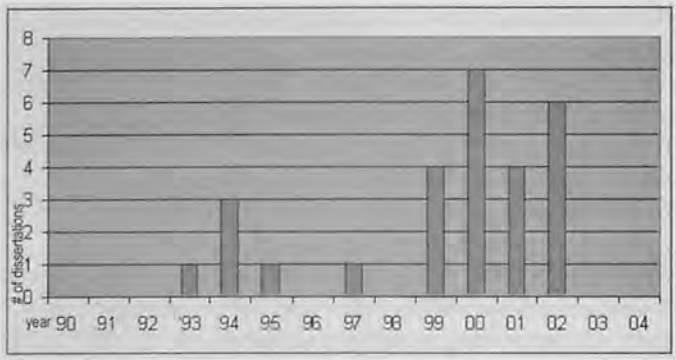
Baroque and 18th century studies represent another relatively uniform production of dissertations (see graph 4). Not a strong emphasis, dissertations in this field concentrate in similar themes and approaches as do dissertations in Renaissance studies. Again, as in the medieval and Renaissance periods, religious themes and technical analysis abound. Studies of patronage, official and unofficial, and political as well as social forces are represented. Together these periods form a very discernable area of research, otherwise generally referred to as Early Modern.

Among the non-Western periods, Islamic art studies represent a small number of dissertations inconsistently produced (see graph 5). Islamic art is best represented by studies concentrating on architecture and paintings and sculpture. The medieval period is stressed more than other periods, i.e. 19th or 20th centuries, including respective artistic genres. Some archaeological informed work accompanies architectural analysis.

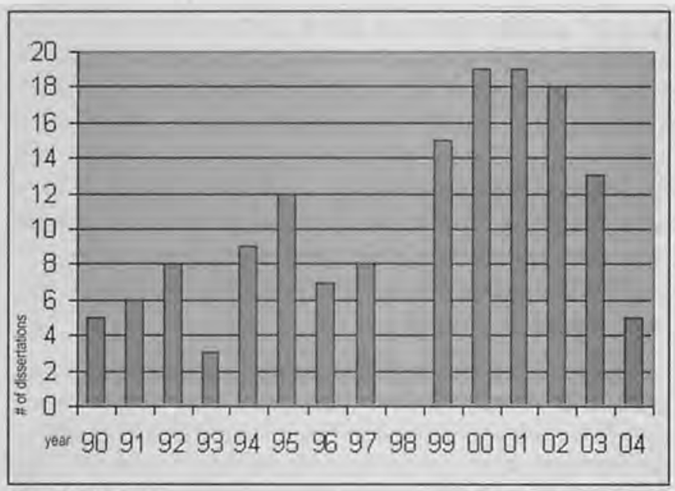
Another non-Western period is Asian art, especially Chinese and Japanese art (see graph 6). Korean, Indian, and Southeastern Asian art form a small contingent. As indicated in the graph, a growing production of Asian art and aesthetic traditions speaks to a rising interest in Chinese and Japanese. Japanese in particular, concentrates on movements and schools of painting, complemented by architecture and the minor arts. An especial interest is historical and landscape studies. The 2004 data does not yet constitute a diminishment in research effort.

Over time, 19th and 20th century art historical studies have risen to a dominant position. Here, one finds all the major movements, individual artists and architects, as well as all perspectives, methodologies, and interdisciplinary scholarship available to the contemporary art historian (see graph 7). Various studies attempt to situate art and aesthetic movements within a larger contextual framework, including political and social history. Cross-cultural research appears, as well as attempts to analysis art as cultural phenomenon. Popular culture studies bridge photography, advertising arts and a nascent consumer society; institutionalization of art museums, art schools, and the art market are also evident. The exploding growth in this field addresses the growing interest and emphasis on this period.

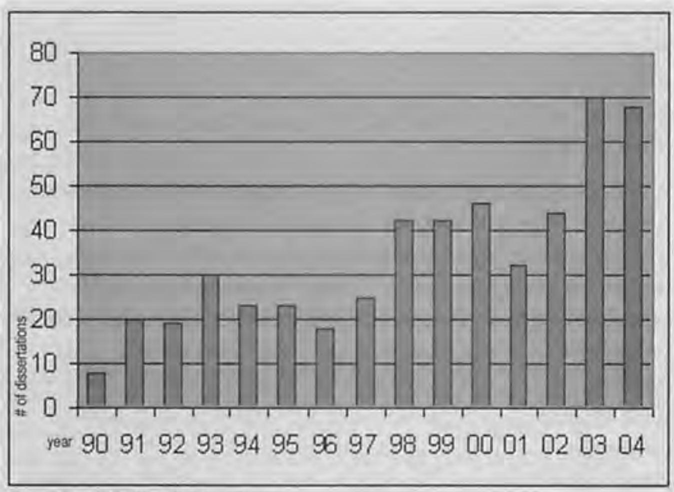
In terms of numbers produced and in terms of intellectual and methodological innovations, the U.S. and Canadian geographical periods complement the 19th and 20th century period nicely (see graph 8). The 20th century is much stronger than the 19th century in terms of all genres, etc. U.S. subjects dominate the sample by 90% and above, as opposed to Canadian



Graph 5 - Islamic Art



Graph 6 - Asian Art

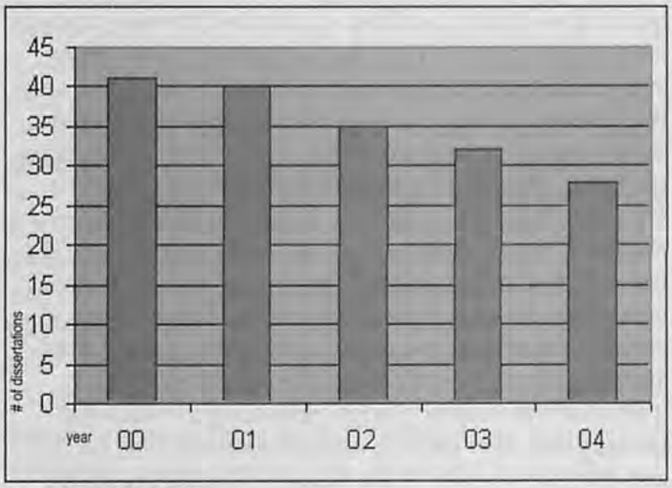


Graph 7 - 19th-20th Century Europe

subjects. Again, all manner of genres are entertained, reflecting the highly creative, intellectually vibrant, and necessarily innovative aesthetic experiments so much bound up with late 19th and 20th century artistic endeavors. Studies include philosophical, as well as social historical examination of artistic production; gallery, museum, and artist-societal interactions are well represented. A further permutation is interest in newer forms of aesthetic expression, i.e. computer and digital, as well as mixed media. Studies devoted to photography as technology and art form appear regularly. Forms of discourse, exploration of the meanings of aesthetic expression with the fast-paced settings of 20th century life and society find resonance in these dissertations. An indication of reduced interest in this period seems to be offset for 2000-2004 for the U.S. and Canada.

CONCLUDING OBSERVATIONS

Without overstating this approach, knowledge of art historical dissertation trends via art history periodizations can be useful to librarians. Within the context of this cursory study, general trends and specific orientation of art historical doctoral research permits the librarian significant information that can be used for ascertaining the state of advanced and formalized art history research expressed in dissertation research. Since dissertations represent and reflect the latest intellectual and methodological concerns in art historical disciplinary acculturation, awareness of dissertations research can prove to be an additional tool in collection activity. Often dissertations become articles or even monographic studies, so the use of dissertation research as a kind of bibliographic barometer makes sense. A more thorough examination, replete with nuanced analysis, would reveal more information and would generate more discussion and other possible approaches to effective collection management in art history, especially when yearly totals are analyzed covering all possible rubrics. An even more interesting observation is that such dissertation trend awareness can be applied to other disciplines, essentially a template for subject librarians. As an approach, this cursory examination represents another tool for the subject librarian concerned with ascertaining the nature of research literature in respective disciplines.



Graph 8. - U.S. & Canada

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COMMUNICATING MISSION AND BUILDING LIBRARY BRAND USING TAGLINES, SLOGANS, OR LOGOS

by Arthur W. Hafner
&
Susan G. Akers

We live in a visual society. Everywhere you go, you can see various eye-catching logos, trademarks, service marks, and other identifying marks for organizations. These extend to the Internet, perhaps the most eye-appealing resource ever, where librarians increasingly use its power and reach to communicate with their publics using Flash, animated GIFs, and both audio and video messages.

We librarians can capitalize on this visual trend to promote effectively our library's programs, services, and collections. We hear and read a lot about visibly marketing our libraries and services through branding and building brand. Other strategies include merchandizing collections, segmenting customers into user groups, and other similar concepts to demonstrate, instruct, and advertise what we do.

The purpose of this article is to focus on the concepts of *brand*, *building brand*, and using a *tag line* to communicate the library's mission to the public it serves. When effectively crafted, these concepts are foundational in helping the librarian to position the academic, public, or special library in the hearts and minds of its customers.

Throughout this article, the word *customer* refers to a library's clients, patrons, users, and/or visitors. The article uses the pronoun *he* and its objective case form *him*, both of which are intended to be gender neutral.

FIRST AND CONTINUING IMPRESSIONS SHAPE THE LIBRARY'S BRAND

We are all customers and have a range of experiences developed over time from using products and dealing with all types of organizations. This includes businesses, government, and libraries. When we deal with any organization, either profit or not-for-profit, we have expectations that change over time (Schultz & Schultz, 2004, p. 31). A library's *brand* is the sum of its customers' perceptions about the library and their interpretations of their impressions. Brand is intangible and important to a librarian because it is the customers' perceived value of the library. From the customers' point of view, brand is the quality that people expect, a snapshot of the library's promise and its relationship with the customer.

Of course, library administrators have perceptions of their library's brand, too, and they want their customers' perceptions to match theirs as closely as possible. For this reason, administrators use publicity and other marketing strategies that are part of brand management to help shape the customers' image of the library's perceived value. Publicity and advertising describe the library's benefits, characteristics, how it interacts with other organizations, and even the library's "personality." These efforts are focused to build brand strength, brand recognition, and achieve greater brand penetration to serve members of its community.

"From the customers' points of view, brand is the quality that people expect, a snapshot of the library's promise and its relationship with the customer."

BUILDING THE LIBRARY'S BRAND BY USING TAGLINES, SLOGANS, OR LOGOS

One of the most successful and low-cost ways to convey the library's brand is to create a unified, consistent message through a slogan or tagline. "By using carefully chosen words and crafting succinct phrases, a tagline is able to convey the personality of a brand and its unique position in the marketplace" (Olsen, 2005, newsletter). To accomplish this, librarians can carefully review the library's Web site content and design, promotional and advertising flyers, signage, and other materials that present the library's face to the public. This is important because customers make judgments about the library from viewing these documents, even ascribing personality attributes to a given typeface (Brumberger, 2003, p. 213). For this reason, part of providing a consistent identity may also include using the same fonts, colors, and graphics as part of the library's identifying marks (Schultz & Barnes, 1999, p. 43).

Ball State University Libraries
A destination for research, learning, and friends

Figure 1 - Ball State University Libraries' name followed by their tagline.

Librarians can use taglines, slogans, or logos as visual opportunities to help develop and reinforce a stronger brand association in the customers' minds. The library's *tagline* is the phrase or sentence that follows the library's name, or logo, or that appears at the end of a promotional message. It has to be something that the librarians and paraprofessional personnel can turn into a reality to deliver its implied promise.

For example, the Ball State University Libraries' tagline is *A destination for research, learning, and friends*, as shown in Figure 1. These seven words summarize and convey the personality of our brand and its promise, which will be discussed below. Among other activities, we have used our tagline and have built on the theme of *destination* to position our libraries favorably in the campus community. Its three-part promise conveys the idea of the libraries providing students and faculty with a research, learning, and social dimension.

A *slogan*, derived from a Scottish word meaning "battle cry," expresses the library's aims or nature (*Oxford English Dictionary Online*, 2007). For example, the Ball State University Libraries' slogan is *Your best bet for information solutions!* These six words convey what the University Libraries are about and likely are unambiguous when heard by our customers, and they serve to create some interest in us. Our secondary slogan is powerful, yet it is less a rallying call because its meaning and understanding by our customers is sometimes not immediately clear, *The University Libraries ... second only to the classroom for learning and discovery.*

A library's logo is a symbol, graphic element, or trademark designed for easy and definite recognition of the brand. A library's logo influences its brand since people think of the organization or product when they see the logo or graphic. Because the Ball State University Libraries are part of the university, the Libraries do not use a separate graphic; however, we use Ball State's *Beneficence*, as can be seen at the top right of our newsletter's masthead, *The Library Insider*, www.bsu.edu/library/virtualpress/libinsider. Some academic libraries have their own graphic identity as their visual and unique identifying mark.

Taglines, slogans, and logos are low-cost and are generally easy to implement. These devices help librarians create a meaningful visual distinction that allows their library to stand out from other similar organizations, that is, to *differentiate* their library from other information marketplace competitors such as mega bookstores, "... the Internet, large wholesale clearinghouses, even supermarkets and convenience stores where information can be retrieved quickly and at insignificant or no cost" (Vazquez, 2006, p. 55). The objective in creating a strong library brand is for customers to perceive quality that exceed their needs.

Furthermore, based on the customers' positive library experiences, they will advocate for it through word-of-mouth to their friends, colleagues, and associates (Samson, 2006, p. 649). This *brand loyalty*, in tandem with a favorable view of the library, keeps your library's clientele coming back to enjoy its programs, services, and collections.

DELIVERING ON THE BRAND'S PROMISE

The Ball State University Libraries' tagline conveys a three-part promise: that the libraries are a destination for research, learning, and friends. To deliver on the promise implicit in the tagline, the Libraries' administration has to do its part, too. This begins with personnel and includes the libraries' facilities. The libraries' professional and paraprofessional personnel are championed to provide a customer-friendly, inviting facility. Our research promise incorporates the librarians and other personnel who are available to help students and faculty with their research projects and assignments. Our learning promise includes our quality print and digital collections for discovery and learning and a large number and variety of individual and collaborative spaces for research and study. These spaces are where customers can interact with each other with excellent, educative technology. Lastly, our promise of friends includes social spaces such as the café in Bracken Library that provides students and faculty with a place to meet and talk, that offers a reasonably priced menu for food and beverages, and that contributes to students remaining longer in the library because of the café's convenience.

Yet communicating a consistent message is only part of the story. Additionally, the library's brand has to demonstrate to its customers that it delivers *value*, that is, the library's perceived quality must exceed the customers' expectations (Aaker, 1996, p. 83).

Library publicity and advertising typically convey the library's brand image and promise. For a public library, for example, the promise might be that the library is a technology center for the community, or a resource for small businesses, or a literacy or ESL or other type of training center (Sneary, 2007). Further, it can be a place to find bestsellers and other recreational reading for life-long learning and personal development. Depending on the library's resources for programming, it may be all of these.

Based on the customer's experience, his first and subsequent visits are pivotal for him to determine if the brand delivers on its promise. After each experience, the customer readjusts his opinion about the library. In this way, a library's brand is intangible, psychological, ever changing, and builds slightly over time.

The principal drivers of a library's operational strategy for it to achieve its goals and objectives are its mission, vision, and values. Together, these philosophical underpinnings create the context for the library's brand and give the library its personality. For example, the library's *mission* captures its role as an organization that creates and adds value through providing meaningful experiences for its customers through its programs, services, and collections. Its *vision* is its aspirations about the type of organization it wants to be, such as an innovative college library aligned with the goals of its parent institution, or a library at the forefront of providing integrated information literacy programs, or being the place of choice in its customers' search for knowledge. Lastly, its *values* are the beliefs that guide it, such as commitment to accessibility, democracy, inclusiveness, intellectual freedom, and privacy of information, among others.

THE IMPACT OF THE LIBRARY'S BRAND ON ITS ADMINISTRATION AND PERSONNEL

There is another side to library branding, a facet that may be the most important. It concerns the selection, training, and ongoing orientation of the personnel whose direct or indirect contact with the public translates the library's brand since it is the commitment by employees who will shape and deliver the brand through their services and energy (Schultz & Schultz, 2004, p. 26). To add value to the brand, the entire library's operation needs to be aligned and integrated for communication (Schultz & Barnes, 1999, p. 63) and service. Quality, excellent service or positive attitudes between employees and visitors, and a consistent image are common attributes associated with libraries (Wolpert, 1999).

In addition, library personnel need the right technology training and equipment to delight the library's customers. New and continuing employees need to hear regularly about the important role of the library and how it serves its community. In this way, the library's brand exerts an influence on the library's administrators and personnel — branding from the inside out.

SUMMARY AND CONCLUSION

Building the library's brand takes time, discipline, and commitment; yet, building brand and developing it is worthwhile in that this intangible measure is a snapshot of how customers perceive the library and their collective interpretation of the library's ability to deliver on its promises. Librarians can manage the library's brand through publicity, advertising, and by using taglines, slogans, or logos to help create a favorable association in the minds of its publics. Additional steps to strengthen the library's brand are employee orientation and training, proper equipment, and inviting facilities that allow personnel to deliver the library's promises. These types of efforts are cost-effective in terms of creating brand loyalty so that customers look to the library to meet their needs and come back repeatedly to take advantage of the library's programs, services, and collections – allowing the library to accomplish its mission.

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SOCIAL SOFTWARE, WEB 2.0, LIBRARY 2.0, & YOU: A PRACTICAL GUIDE FOR USING TECHNOLOGY @ YOUR LIBRARY

by Meg Atwater-Singer
&
Kate Sherrill

In September 2005, the Reference Division of the Indiana Library Federation held a one-day conference called "How to Use Hot Technologies and Not Get Burned" (http://www.ilfonline.org/Units/Divisions/Reference/hottech.html). Jessamyn West, Michael Stephens, Scott Pfitzinger, and others talked about instant messaging, weblogs, wikis, photo sharing, and other technologies. The focus of the program was to demonstrate how libraries could use these tools for outreach.

Since that conference, many books, articles, conferences, webinars, etc., have been devoted to these technologies that form the core of Web 2.0 and Library 2.0. Many definitions of Web 2.0 have been bandied about, but the simplest way to think about Web 2.0 is as a collection of "Web-based services—such as social networking sites, wikis, communication tools, and folksonomies [user generated classification systems]—that emphasize online collaboration and sharing among users" (Wikipedia, 2007). Library 2.0 has also been defined in numerous ways, but most definitions stress outreach to a broader library community using Web 2.0 technologies, incorporating ideas from outside the library world and seeking active input from patrons (Crawford, 2006).

This article looks at six different technologies: instant messaging, weblogs and RSS, wikis, podcasting, photo sharing, and VOIP. Each entry offers a definition of the tool/technology, its uses in a library, audiences that are currently using it, and a selection of helpful articles and websites. Since technology is constantly changing, the authors hope that this information will encourage librarians to experiment with these tools and implement some of the ideas outlined in the article.

INSTANT MESSAGING

Instant messaging (IM) is similar to e-mail in that it is an exchange of text messages and may include links and file transfers, but IM is a more immediate and informal way of communicating. IMs are delivered in real-time and are much more conversational and conducive to collaboration than e-mail. Users may set themselves to be "invisible" or "away" at times when they do not want to be disturbed. Away messages may also be automatically activated when the user has been inactive on the computer for a certain length of time. Additionally, all of the major services offer offline messaging, so messages sent when the recipient is not online will be delivered when the recipient is active again.

In a library setting IM can be used in various ways:

- Patron-to-librarian interaction: A patron might IM the library with a reference question, either from home or from within the library. If a patron is working online from home, she might have to disconnect from the Internet to call the library, but with IM she can ask her question while she continues to work online. A patron working in the library might use IM rather than coming to the reference desk because she may not want to leave the computer where she is working. Also, the relative anonymity of the IM reference transaction may actually make a patron more willing to ask questions and perhaps enable her to ask questions that she would not ask in a face-to-face transaction.
- Librarian-to-librarian interaction: If a colleague is struggling with a reference question, a discreet IM tip could help her out. In between reference transactions, IM could be used to discuss projects with other librarians.
- Librarian-to-staff interaction (and vice versa): Is there a need to call or visit other library departments to ask questions and get answers? Instead, one could IM the other department for the answers without interrupting the reference transaction. Most IM services show whether the person is available or not, so checking a person's IM status can save a trip to an empty office.

Some popular IM systems:

- AOL Instant Messenger or AIM (http://aimexpress.aol.com/) is the most widely used single protocol IM system. Single protocol means that users on a system can only communicate with users of the same system.

- Yahoo! Messenger (http://messenger.yahoo.com/) and Windows Live (MSN) Messenger (http://get.live.com/messenger/overview) have created a dual protocol system that allows their two formerly separate services to cooperate. Combined, they have more active users than AIM.
- Google Talk (http://www.google.com/talk/) is linked to the increasingly popular Gmail service from Google and is a single protocol system.
- ICQ (http://icq.com/) is a dual protocol system that can communicate with AIM.
- MeeboMe (http://www.meebome.com/) is a widget (Windows gadget) that is installed on webpages, allowing people using the website to IM without being registered with an IM service.

These IM client programs allow one to use multiple IM systems simultaneously:

- Meebo (http://wwwl.meebo.com/index-en.html) is a web-based IM client program. Once one creates an account, one can sign into Meebo and IM using any of the top four services from any computer connected to the Internet. There is no software to download and install, as all messages are handled via a web interface.
- Trillian (http://trillian.cc/ PC only), Fire (http://fire.sourceforge.net/ Mac only), and Gaim (http://gaim.sourceforge.net/ PC or Mac) are multi-protocol systems that allow use of several IM systems at the same time.

An excellent resource for current information on libraries using IM, as well as articles about this topic, can be found at the *Library Success Wiki*'s section on Virtual Reference and IM (http://www.libsuccess.org/index.php?title=Online_Reference).

BLOGS & RSS

A blog – short for Web log – is an easily updated website in the form of an online journal. Entries are in reverse chronological order, with the newest content displayed at the top. Blog entries may contain images, links, video clips, and polls, as well as text. Each blog entry has a link to a comments area where readers can comment on the blog entry. Blog comments may be opened to all, moderated, limited to registered and approved users, or completely disabled. Discussions often develop in the comments area between the blog author and her readers, furthering the communication between librarian and patron.

Blogs are a way to let patrons know what is new at the library by posting information about new materials, library news, event announcements, policy changes, etc. Most libraries are already using flyers, newsletters, and table tents to publicize these things, but, with a blog, patrons can respond to posts and engage in a conversation with the library. Some libraries have begun using blogs to facilitate online book discussions, especially with teenagers (Rettberg, 2006). The Thomas Ford Memorial Library in Western Springs, Illinois, has created a blog in conjunction with the Western Springs Historical Society (http://westernspringshistory.org). The blog posts pictures and information about historic buildings in Western Springs, and community members use the blog comments area of each post to contribute information, ask questions, or simply reminisce about the buildings that are listed.

Stephens (2006a) has written extensively on Web 2.0/Library 2.0 technologies, including blogs. Some of his recommendations for launching a successful blog include developing guidelines for all content creators to follow, determining the scope of one's blog, and reading other blogs for inspiration.

RSS (Really Simple Syndication) allows users to easily subscribe to new content. Most blogging software and sites include an RSS feed that enables readers to have each new post delivered to them. RSS feeds are a great way to keep up with blogs of interest. Rather than visiting each website every day, a snippet of the content is delivered and one can click through to read more. Bhatt (2006) has offered guidelines on various ways librarians can use RSS as an outreach tool. RSS feeds can be managed at sites like Bloglines (http://www.bloglines.com), read on a personalized Google homepage, or accessed through other RSS aggregators.

WIKIS

Most people have heard of Wikipedia, a popular user-created encyclopedia, but fail to realize that this is just one example of a wiki. Wiki software was created by Ward Cunningham, and wikis can be defined as collaborative workspaces where visitors can create, edit and update content, reorganize the structure of the wiki, or track changes to the wiki and delete content (Achterman, 2006).

Matthies, Helmke, and Slater (2006) stated that wikis are useful in "team-based collaborations in areas such as policy creation, customer service and research" (p. 32). For librarians working with state organizations or from a branch library, a wiki could enable real-time interaction between members without the worries of e-mailing documents, especially as the content of the documents change quickly. Conference planners see wikis as a tool for managing paper proposals, establishing submission guidelines, and developing best practices (Hill et al., 2006). Miami University Libraries have created an information desk wiki to supplement their reference desk service by posting FAQs and pending reference questions (Matthies et al.). Ginsberg (2006) reported that the University of Connecticut Libraries has "created a wiki for its information technology resources" that staff can use to provide documentation on Voyager and SFX, evaluate new technologies, and assess the management of hardware and software (p. 9). Butler University instruction librarians engaged business students during an instruction session by requiring them to post resource evaluations to a wiki (Matthies et al.)

There are many different software options for creating a wiki, including:

- Mediawiki – free software that can be downloaded to your server. Wikipedia uses this software. http://www.mediawiki.org/wiki/MediaWiki
- Seedwiki – website allows users to create free accounts and start as many wikis as they want. Butler uses Seedwiki. http://www.seedwiki.com.
- Wikispaces – hosted wikis that are either free with universal access or fee-based for private and ad-free wikis ($5/month or $50/year). http://www.wikispaces.com/
- PBWiki – a hosted wiki website that the site claims you can "make a free wiki as easily as a peanut butter sandwich." http://pbwiki.com/

Before making any software decisions, libraries need to thoroughly explore the following:

- audience of the wiki (staff, patrons, or both)
- content creators (staff, patrons, or both)
- if freely available or password protected
- whether the software will be hosted locally or accessed remotely.

Stephens (2006c) reported the best practices for wikis, which included playing with the technology, making and learning from mistakes, developing a structure (general categories, outlines, or guides) before going live, and proactively monitoring changes.

PODCASTING

Sampson (2006) offers this simple equation to define a podcast: "AUDIO FILE + RSS FEED = PODCAST" usually in a MP3 format (p. 11). As explained earlier, an "RSS feed allows one to subscribe to content that is automatically delivered" (Sampson, p. 11). Podcasts are useful to all librarians for "retrieving information and disseminating information" (Kreider Eash, 2006, p. 18). In her article, Kreider Eash lists the steps, software, and hardware needed to create and disseminate audio files. Sampson's article describes her public library's experience selecting content to broadcast, finding an RSS host to support multiple feeds with enough storage, experimenting with vodcasts (video podcasts), and some assessment of podcast use by patrons. In 2006, HigherEd BlogCon hosted a series of online meetings and forums on various Web 2.0 topics, including podcasting, which provided information on the basics of podcasting and one library's experience creating podcasts from scratch.

Worcester and Barker (2006) list some ways podcasts are being used in academic and public libraries: course lectures, database instructions, walking tours, audio reserves, and popular audio books (p. 89). Kreider Eash also lists ways that podcasts can be used in K-12 libraries: promoting student learning (peer-to-peer), sharing school news, promoting the library, and providing professional development (p. 18-19).

Podcasts can be found on many different websites, including:

iTunes – http://www.apple.com/itunes/store/podcasts.html

Podcast Central – http://www.podcastcentral.com/index.html

Podcast.net – http://www.podcast.net/

Google Base – http://base.google.com/

Yahoo! Podcasts – http://podcasts.yahoo.com/

FLICKR

Flickr is a photo sharing site. Unlike previous photo storage sites, Flickr allows one to post photos to blogs or other websites and tag photos to make them searchable. By default, Flickr photos are public, but one can choose to keep all or selected photos private. Flickr is all about options. People can comment on any Flickr picture and account holders can moderate those comments, deleting or hiding posts. Notes and tags (keywords describing content) can be added to any photos. For example, Flickr has a grouping of photos tagged with "librarian." Depending on the privacy settings one has chosen, others can also tag and add notes. Each Flickr user's page has an RSS Feed button in the lower left to make it easier for others to subscribe to a user's content. Flickr also allows one to create groups, which can be open to all or limited to only invited (and approved) members. There is an established librarian group at Flickr and it can be found at: http://flickr.com/search/groups/?q=librarian.

Flickr can be used to post pictures taken at programs, to scan book covers for a new materials blog, to create a photo tour of the library, or as in the case of the Western Springs History blog, to post pictures from one's archives. Gordon and Stephens (2006) and Stephens (2006b) discuss many tips and best practices on how to get started using Flickr.

VOIP

VOIP stands for Voice over Internet Protocol and allows people to use their computers to talk on the phone to others. Also known as Internet telephony, this growing business segment can offer VOIP subscribers high-speed Internet, voice mail, caller ID, call forwarding, and other features for a low price ("Internet Phoning," 2006). Companies like Avaya and Cisco Systems are big players in the business VOIP sector, while many traditional phone and cable companies offer consumer VOIP services. The best-known company marketing VOIP directly to consumers is Vonage. Subscribers pay for monthly service that allows unlimited calls within the U.S. and unlimited calls to other select countries.

Advantages to switching include a flat fee for international calls, the ability to select the phone number (including area code), and its portability: "plug the adapter into any phone and a wired high-speed Internet connection" when traveling and calls home are local (Pogue, 2007, para. 9). Additionally, VOIP is not subject to federal taxes and fees like traditional and cell phones ("Internet Phoning," 2006). Disadvantages with any VOIP service include dropped calls, dependence on power and a high-speed Internet connection, increased Internet traffic that can impact voice quality, and 911 services inability to know one's location and other security vulnerabilities ("Internet Phoning").

Free computer-to-computer telephone services are available, such as eBay's Skype. Users plug headsets into their computers, activate the Skype software, and call other Skype users. Calls to landline or cell numbers can be made for a fee. Skype is free because users must agree to let their computers and servers route Skype traffic (Woo, 2006). Some universities have blocked Skype because it drains network resources for the benefit of the company's callers. Skype suggests that proxy servers should be installed to keep networks from becoming relay stations (Woo).

Skype can help librarians organize and host conference calls where bandwidth concerns are not an issue. If fee-based VOIP systems are considered for use by libraries, additional hardware might need to be purchased. Whatever direction libraries interested in VOIP choose to take, policies regarding the use of VOIP by patrons will need to be considered. Why not use a wiki to get started?

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REACH OUT TO YOUR STUDENTS USING MYSPACE AND FACEBOOK

by Vincci Kwong

INTRODUCTION

In the past, academic libraries posted flyers around campus to promote library events. With the increasing popularity of e-mail, sending out event information to students through campus e-mail seems to be a better option. However, do students pay attention to their campus e-mail?

According to a survey conducted by Eszter Hargittai, an assistant professor of communications studies and sociology at Northwestern University, students often ignore messages coming from their colleges as they consider them a form of spam (Carnevale, 2006). If students are not using campus e-mail to keep up with their friends and classmates, how do they communicate with each other? The answer is that they instead use MySpace and Facebook. Both MySpace and Facebook are social networking websites that provide personalized and interactive services based on users' interest and activities on the Web. Each of them features the opportunity to meet friends through networking and services like blogs, photos, and interest-based events and groups, etc. According to the 2006 Anderson Analytics GenX2Z Annual College Brand Survey, MySpace and Facebook ranked as the top two websites among college students (Weinbery, 2006). Comparing with 2005, MySpace had a 258% increase for the number of visits, while Facebook received a 41% increase for the number of visits (Weinbery, 2006). With an increasing number of students using MySpace and Facebook, many libraries around the country started to experiment with MySpace and Facebook. In May 2006, Franklin D. Schurz Library at Indiana University South Bend set up accounts in both MySpace and Facebook. This article will discuss how the Schurz Library set up an effective profile and utilized different features within MySpace and Facebook to promote itself to students.

MYSPACE (HTTP://WWW.MYSPACE.COM/)

Signing up for a MySpace account is really simple: click on the "Sign Up!" button on the MySpace homepage, fill out a few demographic questions, enter your verification code, and within a few seconds, your account has been set up. Before you start to work on anything, remember to change the direct link to your profile and your blog that MySpace assigned to you, to one that can be memorized easily. There are many features within MySpace, some of which include music, comedy, classifieds, etc. In the sections below, only features being utilized by the Schurz Library for promotion will be discussed.

Profile

The profile section is divided into eight different sections which include: Interests & Personality; Name; Basic Information; Background & Lifestyle; Schools; Companies; Networking; and Song & Video on Profile. The Interests & Personality section is where users provide information about themselves. In this section, users are allowed to use HTML/DHTML and CSS in any text field to customize their profile. By applying CSS together with HTML/DHTML in the text field, users will be able to create a unique background and change the arrangement of different objects in their profile. Users with advanced programming skills may want to increase the attractiveness of their profile by adding interesting interactive functions, like a pop-up window or mouse over effects through the use of Javascript, but unfortunately the use of Javascript is not allowed in MySpace.

Interests & Personality

i. About Me: Unlike many other libraries that put their history in this field, we at the Schurz Library came up with a brief description about ourselves. We then listed our regular (Fall and Spring) operating hours. In order to provide a way for students to contact us, we also listed our reference desk phone

Franklin D. Schurz Library, IU South Bend MySpace site number, e-mail, IM (Instant Messaging), and mailing addresses. We also included the library website's URL for those who would like to learn more about us.

ii. I'd Like to Meet: What a library enters here depends on the group of users that the library would like to reach. At Schurz Library, we would like to meet undergraduate students, graduate students, faculty, staff, alumni, community members, and anyone else who wants to make friends with us.

iii. Interests: This may differ depending on the goals of each individual library. As an academic library, our primary interest is research. Other than that, we are also interested in reading, learning, teaching, gaming, volunteering, computer, and customer service.

iv. Music & Movies: Following a brief description about our holdings of both audio and visual materials is a link to our online catalog (IUCAT). Since searching for audio and visual materials requires a special searching technique, we also provide instruction on how to perform this specific type of search.

v. Books: Similar to Music and Movies, here we provide a link to our online catalog (IUCAT). However, instead of providing instruction on how to perform a basic search, we listed two additional URLs: first, a URL to our new book title page which enables patrons to check out new materials purchased by the library; second, a URL to our Suggestion to Purchase Form which enables patrons to submit a request to purchase material to be added to the library electronically.

Name

When you changed the direct link to your profile and your blog, that unique name you chose also became your unique username and screen name for instant messaging. The unique name is permanent and cannot be changed. However, you can change your display name, which will appear on MySpace for everyone to see.

Basic Information

There are ten demographic questions in this section. While many libraries put the date when their library was established as their date of birth, we decided to use the birthday of a colleague. We considered the fact that students usually search for friends within their age group, we picked 1987 as our year of birth.

Schools

Indiana University South Bend was added. We then included all degree programs offered on our campus as our major. For the section titled "Current Courses," we included two courses that are currently taught by librarians. All these increase our exposure to students when they look for friends in their field or in their courses.

Photos

The photo section provides a place for users to share photos with friends and other MySpace members. According to the photo policy of MySpace, photos may not contain nudity, sexually explicit content, violent or offensive materials, or copyrighted images (Photo Policy, n.d.). When we first set up our account, the only picture we uploaded was a picture of our library building, which served as our profile image. A few weeks later, we decided to utilize the photo feature as a public relations tool. Every two months, three new library displays are set up in our lobby. Students who stopped by the library will have had a chance to take a look at them, but not the students who did not visit us. As a result, we took digital photos of the displays and uploaded them to MySpace. By uploading the display photos, we hope to catch students' attention and get them to stop by the library to check out the displays in person. When we first started uploading, MySpace limited the number of photos a user could upload to 12 images. In order to reserve space for previous display photos, only one photo for each new display would be uploaded. Recently, MySpace raised the maximum number of photos able to be uploaded to 300 images. This change will enable us to increase the number of photos to be uploaded in the future. As a default, the photos you uploaded will be viewable by everyone, but you have an option to change the setting so that they can be viewed by yourself only. One drawback when using the photo feature is that you cannot organize your photos into different albums, since the album feature is not supported.

Below are some tips when uploading photos to MySpace:

- Photos need to be in GIF or JPG formats.
- File size is limited to 600K. If your photo is larger than 600K, you will need to resize it using image-editing software like Photoshop, IrfanView, GIMP, etc.
- You can upload 300 photos at maximum.
- Use simple and short filenames for ease of retrieval.

Events

Each year, our library organizes at least two library events for students, faculty, staff, and community users. In addition to posting flyers and publishing event information in the library newsletter and on the library's website, we now are able to spread the news through the MySpace Events page. Creating an event includes two simple steps: it requires you to fill out your desired event information and then invite friends to join. To invite friends to your events, you can select friends from your friends' lists and add them to your invitation list. After you have sent out the invitations, you can check whether your friends have viewed the event invitation and whether they have decided to attend or not. Since people can change their mind at the last minute, the information may better serve as an estimate instead of the actual number of attendees.

Blog

The blog is a good place to post library news. It has a WYSIWYG (What You See Is What You Get) text editor, so even people without any Web publishing skills can post information to the blog easily. The WYSISYG editor not only supports basic editing tools, but also allows users to add emotional icons to their messages. The advanced setting is also available for users to further customize the display and layout of their blog. Lastly, blog statistics are also available. You can view the number of users' posts and comments, as well as the number of people who have viewed your blog. Since Schurz Library already has our own blog, each time we post a new item in our blog, we also need to copy and paste these same items into our MySpace blog.

Calendar

The Calendar feature is mainly used to announce special library hours and upcoming library events.

Search/Browse for Friends

Once you've set up your profile, the next step is to let students know of your presence. MySpace provides two different ways for users to look for friends: search and browse. For us, the search function works better. We type in "Indiana University South Bend" in Classmate Finder, and then we perform an age range search. In order to add a friend, you need to go to his or her profile and click on the "Add Me" button. As users can change their display names whenever they want, you may find that when you are trying to add a friend, MySpace will tell you that he or she was already a friend of yours if you don't keep track of requests for friends that you sent.

FACEBOOK (HTTP://WWW.FACEBOOK.COM/)

When Facebook was first launched, only college students with a valid education-oriented e-mail were allowed to sign up (Greenwell & Kraemer, 2006). Since then, it has expanded to high school students who have a referral from a college student. And now it has expanded even further – everyone can register for an account. The Schurz Library signed up for a Facebook account in May 2006. However, the account was closed by Facebook in October 2006 due to a violation of Terms of Agreement. According to Facebook, profiles must be created for individuals only. Organizational profiles, which include the one set up by Schurz Library, are not allowed according to Facebook's Terms of Agreement. As I was the one who initiated the Facebook outreach project, I followed Facebook's suggestion and signed up for an individual account. After I got my account set up, I created a Schurz Library group using the "My Group" feature. However, after exploring the "My Group" feature, I found out that its functionality is limited and thus could not really be compared to the features of a personal account. So I decided to continue our effort to reach our students through my personal Facebook account in addition to the Schurz Library group. In the sections below, I will demonstrate how to utilize different features of a personal account within Facebook to promote the library.

My Profile

There are seven subsections within My Profile: Basic, Contact, Personal, Education, Work, Courses, and Pictures. Since it is a personal account, I filled in my contact information, education, interests, etc. As to courses, instead of adding in any courses that I would currently be taking, I added in courses that I currently teach. I didn't upload any pictures during the first few weeks after I set up my profile, but then some students who came across my profile suggested that I should add a picture of myself. I followed their advice and added one.

My Photos

Just like MySpace, Facebook has a place where you can share photos with your friends. However, unlike MySpace, not only can you upload an unlimited number of photos, but you may set up individual albums of photos. The ability to set up an individual album is great, because you can then organize your photos in meaningful ways, such as categories, events, etc. For example, I set up a photo album for displays in June, another album for displays in December, and have an additional album dedicated to library events. Once you have created an album, you can then upload photos. Though it is true that you can upload an unlimited number of photos in Facebook, each user can only upload 60 photos for each album. The process of uploading photos is very user-friendly. Just check the boxes for the thumbnails of photos that you want to upload, then click on the "upload" button. Different options are available when uploading photos; the ability to enter captions and tag people are two such options. While MySpace only supports GIF and JPG image format, Facebook also supports the PNG format. In addition, there is no need to resize your photos as Facebook will automatically do it during the uploading process.

My Shares

This is a new feature that Facebook has recently launched. It allows users to share content within Facebook or anywhere else on the Internet with their Facebook friends. When I visited some online reference sources or websites which I thought would be useful for the students, I shared it with my Facebook friends. To share content within Facebook, you can use the "Share" button. To share resources on the Internet, you can type the URL into the "Share a Link" box under the My Shares section. To make sharing easier, Facebook offers a "Share on Facebook" button, which you can drag to your bookmarks toolbar. This enables you to quickly share any webpage with your friends, even when you are not on Facebook.

My Notes

The function this section serves is blogging. For some reason, Facebook called it My Notes instead of My Blog. There are two ways to get content into My Notes. The first one is write a new note by manually typing up content. Unlike MySpace which offers a WYSIWYG text editor, Facebook only offers a simple text area for user to input text. In addition, HTML and CSS are not supported. On the other hand, you can upload pictures and tag them together with your notes. If your library has already established a blog like we have, you can get its content imported to My Notes quickly and easily. To do so, select "Import a blog" link on the My Notes page, then enter the URL of your blog into the textbox and click on "Save Settings." Previous entries of your blog will then be in place. Any future entry to your blog will then automatically post in My Notes. Lastly, just like many other blogging services, an RSS feed is supported for your Notes. RSS, which stands for Really Simple Syndication, enables information providers to feed news information to subscribers (Finkelstein, 2005). Users who subscribed to your RSS feed will be notified through their new readers/aggregators when new content is added to your Notes.

My Groups

As mentioned above, users can set up groups in Facebook. After I completed my personal profile, I set up a Schurz Library group. The features offered to groups are limited and below are some of my findings.

1. Recent News: A regular textbox is provided for users to type in news items. There is no mention of a maximum number of characters that are allowed in the textbox. However, it is not comparable with My Notes at all. When you add a new item in Recent News, no automatic date and time stamp will be added. Also, the function which allows users to comment on the news item is missing. Besides, you will not able to share the news item with others using the "My Shares" feature.
2. Photos: Even though you can upload, caption, and tag photos just like the personal account, you cannot create individual albums to organize photos.
3. The Walls: This is a forum for your friends to post comments or insights about you. It seems to be the only way to communicate with members in the group, except by mass mailing. No other feature is available for the group owner to make announcements and post information to the group members.

My Events

This section is usually used to post information related to parties, baby showers, open houses, etc. For our library it serves a great purpose: a place to post library events information. To create an event, you need to fill in basic event information like date, time, place, etc. Options are also available to set up access in order to control who can view the event information. To set an event to "open" means anyone can view the event information, people can add themselves to the guest list and invite others to the event. To set an event to "closed" means anyone can see the event time and description but not location, guest list, etc. Also, people cannot add themselves to the guest list; only you can do so. To set an event to "secret" means the event will not appear in search results, only people you invited can view the event information. Since our library welcomes community members to join all library events, I always set it to open. Once all the event information is in place, you have an option to upload pictures related to the events. A digital copy of posters or flyers may be a good idea for visual appeal. The last step is to add people to your guest list. Since Facebook doesn't provide a function to invite all of your friends at one time, you will need to add friends to the guest list one by one, which is quite time consuming.

My Messages

This is an e-mailing tool - another way that you can keep contact with your friends. However, unlike the messages feature in My Groups, it does not support mass mailing.

My Privacy

Unlike MySpace, which does not give users much control over who can and cannot view their profile, Facebook gives users different levels of control for their profile. By default, everyone from your primary network - in my case, everyone from Indiana University South Bend - is allowed to view my profile and contact information. However, you have the option to restrict information on your profile so that it may be viewed only by a specific group. Not only can you block a group from viewing your profile, you can also block individuals. You can do this by adding that person to the Limited Profile List. In the case that you encounter a disturbing or troublesome user, you can even block that user further by adding that person to the Block List so that person will not be able to search for you, see your profile, or contact you on Facebook.

Search/Browse for Friends

Searching and browsing are the two ways to look up friends in Facebook. There are four different types of searches: Basic, Classmate, Coworker, and Advanced Search. When performing an advanced search, you can perform a search within your networks and friends or within your primary network. Within the advanced search, the ability to search by class year is the most helpful for us. We started with students in their freshmen year and continue to upper level students. To add a friend, click on "Add to Friends." Once you have submitted the request to add a friend, it becomes a pending request until the person confirms the request. If you continue to add friends, you may reach the maximum number of requests allowed. In that case, you will need to wait until people respond to your pending friend requests before you can add additional friends.

To Sum Up

Currently, Indiana University South Bend's Schurz Library has 223 friends at MySpace. It has 174 members in the Schurz Library group, and it has 375 friends associated with my personal account in Facebook. In addition, more than 1,100 people have viewed our MySpace profile and nearly 700 have read our MySpace blog about library news. Partially due to the publicity of the Schurz Library Speaker Series on both websites, attendance at last year's library speaker event was substantially higher than in the past. Our effort seems to be successful, which is very encouraging. As MySpace and Facebook continue to add new services, we investigate new features that will enable us to promote our library and its services to students, faculty, staff, and the community beyond.

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Vincci Kwong received her M.L.S. degree from the University of Illinois at Urbana-Champaign in May 2005 and started her first professional position as the Head of Web Services at Schurz Library, Indiana University South Bend in August 2005. Schurz Library is a medium-sized college library with 11 full-time librarians. Her primary job responsibility includes reference service, library instruction, and Web development. Currently, Kwong is a member of several professional organizations, including ALA, Indiana Library Federation, and the Chinese American Librarians Association.

TO ALL WHO KNOW THEIR ABCS, GREETING: A HISTORY OF THE ABCS, LILLY LIBRARY, INDIANA UNIVERSITY

by Heather E. Ward

INTRODUCTION

One of my most satisfying experiences as a graduate student in history and library science at Indiana University was mounting an exhibit at the Lilly Library. A project for the archives and manuscripts class, my exhibit was entitled "A Brief History of the ABCs" and drew on an extremely rich collection. Children's literature was a particular interest of J.K. Lilly, and the Library holds nearly 10,000 children's books in a still-growing collection—a key part of which is its ABC books and primers (Lilly Library overview, 2001). Although it was a short-term exhibit, the topic deserves broader attention, thus I present it here. I hope it will educate and enlighten and evoke renewed appreciation for some of the treasures the IU Libraries have to offer.

EARLY ABCS

In Christian communities in past centuries, the first aim of teaching children their ABCs was a religious one. They needed to know how to read in order to study the Bible and learn their catechism. This is evident in early primers that begin the alphabet with the figure of a cross, or are themselves cruciform, and often include an invocation of the Trinity and the Lord's Prayer.

Image 1 - [Alphabet] (n.d.). n.p.: *Breslaugedruckt mit Grassischen Schriften.*

The Lilly Library owns numerous examples of such works, among them are an Italian reader from around 1520 written in rhyme and beginning with a crucifix entitled *La Sancta Croce*; a reproduction of *El Primer Libro* from 1569 introduced by a representation of a saint receiving the stigmata (marks representing the wounds of Christ); and two 17th-century German alphabet books—one with the figures of Adam and Eve illustrating the "A" (see image 1) and the other from 1689 containing the German, Latin, Greek, and Hebrew alphabets.

These books are some of the earliest alphabets in the Library's collections, but the history of ABC books goes back further than the 16th century. *The Oxford English Dictionary* cites the first known mention of an "abece" book as the year 1400 (Simpson, 1989). These books went under a number of names: apcie, absee, abecedarium, Christ-cross-row, cross-row, criss-cross-row (due to the cross shape or figure). One of the more illustrious authors using the term is Shakespeare in a soliloquy in the play *King John*:

> "I shall beseech you"-That is question now;
> And then comes answer like an Absey book:
> "O sir," says answer "at your best command,
> At your employment, at your service, sir!" (I.i.)

Image 2 - Brown, A., & Stephens, J. (1836). *Syllabaire anglais et français, ou, méthode facile pour enseigner aux jeunes enfants a épeler et a lire l'anglais: Au moyen de gravures accompagnées de courtes phrases qui s'y rapportent, suivies de leçons instructives et de petites historiettes en anglais avec la traduction française interlinéaire et en regard* (2nd ed.). Paris: Librairie française et anglaise de Truchy.

ILLUSTRATIONS HELP LEARNING

Even in the 16th century educators were discussing and debating the idea of making learning fun. Including pictures along with text might help as a memory aid, but it also made the ABCs more interesting. The bright colors and comical figures in this French *syllabaire* attest to the growing interest in entertaining while teaching (Brown & Stephens, 1836). (See image 2.)

In her article in *Children's Literature: An Illustrated History*, Gillian Avery (1995) cites a 1570 work by John Hart as the first known printed picture alphabet. This became a popular medium to teach children their ABCs and to identify various flora and fauna. The *British Battledoor*, which does not associate the animals with specific letters, and *Mrs. Lovechild's Book* are two 18th-century examples of illustrated ABC books. It is interesting to note the figures used to illustrate each letter. (See illustration 3.) Those in *Mrs. Lovechild's Book* seem particularly fine. Some books strictly used animals or people of different nationalities for each letter. Creativity was needed particularly for the letters "x" and "z."

HORNBOOKS, BATTLEDORES, AND CHAPBOOKS

Andrew Tuer's *History of the Horn-Book*, published in 1896, is still considered the most exhaustive source on the subject. In it, Tuer included miniature reproductions of hornbooks and battledores that could be removed and examined. Hornbooks, in common use from the 16th to the 18th centuries, were made of a leaf of paper covered by a plate of translucent horn and mounted on a tablet of wood with a handle. The horn was meant to protect the writing, "for in those days, as in these, children were prone to destruction..." as Tuer (1896) put it (p.2). These "books" contained the alphabet, often followed by a syllabary, a list or table of syllables, and the Lord's Prayer. The Lilly Library owns a number of hornbooks, some from as early as the 16th-century. Hornbooks were gradually replaced by the battledore.

Image 3: Lovechild, M. (1799). *Mrs. Lovechild's book of three hundred and thirty-six cuts for children.* London: Darton & Harvey.

The term battledore originally referred to the racket used in badminton. The hornbook resembled this shape and passed its form on to the battledore book. (See image 4.) This form was less expensive to manufacture, being constructed of a piece of varnished cardboard that eventually lost the shape of the original hornbook to become folded in three. An even cheaper publication to produce was the chapbook. These were small pamphlets of popular literature that could be easily packed and distributed by itinerant dealers. They included all kinds of subjects for all ages. The lower cost of chapbook production made reading more accessible to people at all levels of society.

In *Children's Literature*, Margaret Kinnell (1995) notes "chapbooks for children had their origin in the cheaply produced and widely disseminated folk-tales which the London publisher-booksellers...published" from the mid-17th century right into the mid-19th century (p.26). The Lilly Library has a large collection of chapbooks of all kinds. Records for these are accessible through the *Chapbook Index* on the Web (Bauerle & Endelman, 1985). *The Silver Primer*, published between 1803 and 1841, is a typical chapbook with an animal assigned to each letter. It is difficult to identify the items pictured in some primers. (See image 5.) As you may have guessed, a *xiphias* is a swordfish. Notice also the creative "alphabet promiscuously placed" on the left side of the primer.

LEARNING ABOUT OTHER PEOPLES AND OTHER LANGUAGES

The Princess Royal's First Step to Learning, printed between 1860 and 1885, is a later version of a chapbook. There is a similarity of style between this and *The Silver Primer*. The alphabetical figures are mostly people and animals. It is sometimes shocking to see the examples used to educate children in the past. The caricature of a Jew for the letter "J" seems particularly jarring to 21st-century readers. (See image 6.)


Image 4 - Hornbook, no.21, Lilly Library

The 19th century witnessed a proliferation of children's learning tools. In the *Alphabet Français* from 1820, the earlier format with the cross is still evident— As one Dr. Brewer explained, "to remind the learner that 'The Fear of the Lord is the beginning of wisdom'" (Tuer, 1896, p.53). Some of the more colorful 19th-century examples in IU's collections, however, include hand-colored English and French alphabet cards. (See image 7.) From a historical perspective the English cards might be useful in understanding the predominant view that the British had of foreigners in the 19th century. Interestingly, the author of this particular set seems to have been more sympathetic toward people the further they were from Great Britain.

The Alphabet d'Histoire Naturelle: Pour Apprendre à Lire aux Enfants depicts birds, butterflies, and flowers in still brilliant shades. (See image 8.) The care taken in their illustration demonstrates the attention given to accuracy. The name of each is given in French and translated into Spanish and English.

MODERN DAY ABCS

In the last two centuries, alphabets have been produced in every shape and size. A small sample of the more recent ABC books held by the Lilly Library demonstrates the variety of styles created since the 19th century. *The Town Child's Alphabet* from 1924 represents city life in verse. The prolific illustrator Eleanor Farjeon created the drawings. *Animal ABC Book*, ca. 1935, written by Rowena Bennett and illustrated by Milo Winter, is also in verse. Here one can see clear changes in verse ABCs between the 16th-century *La Sancta Croce* and these 20th-century examples. Bennett's book also illustrates how much the animal alphabet changed from *Mrs. Lovechild's Book* of 1799.

ABC books continue to be popular for both children and adults. Edward Gorey's 1963 book *The Gashlycrumb Tinies* is a satirical take on the traditional ABC book—amusing in part because the style is universally recognizable, but the subject matter is darker than expected (Gashlycrumb Tinies). Chris Van Allsburg's *The Z was Zapped* from 1987 is an appropriate book with which to conclude. Tony Watkins and Zena Sutherland (1995) have noted that, "diversity in style is...predictable from Chris Van Allsburg" (p.315). As one can tell from a subject search for "alphabet books" in IUCat, Indiana University's library catalog, this is a robust publishing field that continues to grow in new directions. Thus, Van Allsburg's varied style is illustrative of the wide array of ABC books created over the centuries and that continue to be created today.

Image 5 - Silver primer, or first book for children. (c.1803). York: Kendrew, James.

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Image 6 - *Princess royal's first step to learning.* (c.1860). London: Fortey, W.S.

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ABOUT THE AUTHOR

Heather Ward graduated from IU Bloomington with an M.L.S. and an M.A. in medieval history in 1997. She served as the history librarian at the University of Oregon (1997-2006) where she created and taught the credit course "Primary Sources from the Inside Out" with the university archivist. In 2006 she and her husband moved to Bangkok, Thailand, where she immersed herself in local and ex-pat culture, volunteering with libraries, studying Thai, and still managing to teach some Irish dance. In 2007 she plans to spend three months at the U.S. Embassy in Kabul managing the new USAID/Afghanistan website and training local staff to maintain it. She has particular interests in medieval studies, French, and primary source research. She enjoys travel, learning new languages, Irish dancing, and scuba diving with her husband. Her e-mail address is HeatherEWard@gmail.com.

Image 7 - [Alphabet cards] [flashcards]. [England : s.n., 18—]

Image 8 - *Alphabet d'histoire naturelle: Pour apprendre à lire aux enfants*. (n.d.). France: n.p.

A LOOK AT TODAY'S LIBRARY STUDENTS AND FACULTY

by Alberta Davis Comer

Many articles have been written about the changes that have occurred in libraries in the past thirty years. A number of changes also have taken place within library schools during this same time frame. In this series, we will talk to a SLIS faculty member and a current student to find out about today's Indiana library schools. In this first installment, I traveled to Indiana University-Bloomington (IUB) to visit with Debora Shaw, associate dean and professor of library and information science, and Emily Cooper, first year SLIS student. My questions to them are in italics, with their answers following.

DEBORA SHAW

Dr. Debora Shaw, known by friends and colleagues as Ralf, has taught at IUB since 1988 and has served as associate dean since 1995. Her research interests include scholarly communication and the design and impact of electronic information sources. Ralf and I met in her office in the SLIS wing located in the Herman B Wells Library.

Have things changed much at SLIS in the past 20 years?

People who went to library school 10 or 20 years ago may assume that, although they themselves have changed, things at SLIS are the same—but they aren't. And with the rapid changes in our field, it's good to have the school committed to the new realities.

How have library students changed in the past 20 years?

Students come to school with more technology savvy now. They apply to the school online; they use e-mail; they use the syllabi posted on the web. They are sophisticated in knowing what it means to be a librarian. Many come here with a strong commitment to academic libraries; others see the importance of public librarianship and giving back to their local communities. Others may want to learn about different libraries once they get here. Some realize the importance of technology and the increased job options and choose to complete a dual degree: Master of Library Science and Master of Information Science. Most interns are placed in libraries, but some choose placements in positions as diverse as the rare book trade or an industrial setting such as an IT startup or the university computer services. Students today realize that they need to understand the complex environment of libraries and learn to involve appropriate stakeholders to solve problems and preserve the library as institution. Students use technology in many ways that simply did not exist ten years ago: Web pages are much more sophisticated, for example, and computer-based interaction is a common way of providing information services. Also, today's students may think differently about information privacy. People use social software to share opinions or personal information; even a few years ago, many SLIS students would have been surprised by this acceptance of "invasion of privacy."

How have library teaching faculty changed in the past 20 years?

After the addition of the M.I.S. degree, SLIS hired new faculty to teach in this area. Over the past few years, however, most SLIS hires have been focused on adding professors who will strengthen the MLS course offerings. As practicing librarians are well aware, it is increasingly important for students to be "fluent" in their understanding and use of information technologies. Even students who want to breathe the air of the rare book stacks need to know how to use technology, for example, how to use the Internet to find book dealers and how to publicize their collections to users.

Classes are taught differently from the lectures many SLIS alums will remember. Students increasingly expect to collaborate with their classmates and to have opportunities to develop technical and critical thinking skills with considerable guidance from their instructors. This is a change not just in SLIS but across higher education. Teachers need to make sure that students are afforded the opportunity to demonstrate their knowledge. Students expect this. More mature, returning students, perhaps already with library experience, may view SLIS as a place to develop their technology skills. Younger students, with less work experience, may need more emphasis on managerial strategies.

EMILY COOPER

Emily Cooper graduated from IUB with a double undergraduate degree in English and sociology. Pursuing M.L.S. and M.I.S. degrees, she continues the trend in graduate school. After receiving her undergraduate degree from IU-Bloomington, Emily joined the U.S. Army as an intelligence specialist and was posted to South Korea with the 524th MI Battalion Bravo Company, a counter intelligence unit.

Why did you decide on library school?

Once my Army stint was completed, I moved back to Bloomington, my home since early high school, and pondered what I should do. I wanted to attend graduate school. I chose library school because it fit my personality and my interests. I wanted to be in a field that was dynamic and that had opportunities for someone like me, someone extremely organized and people-oriented.

Tell me about library school.

When I first started, I was terrified. In my computer introductory class, L401, a lot of things get dumped on you. However, once I got over my fear, I loved the class. In 401, I got a good handle on UNIX and Boolean operators and, in general, how to search effectively. I also learned HTML. I now have an appreciation of all the work that can go into creating webpages. I'm taking many technology classes, but I'm also taking library classes. Last semester I took *Information Sources and Services* [Reference Services]. I learned about the reference interview, and I learned to make a pathfinder [subject guide]. I found the answers to most reference assignments were online. That's the way patrons expect us to find answers, and it's the way new librarians expect to locate answers to patrons' questions. We had only one assignment that required us to use print resources. I love both the M.I.S. and M.L.S. sides of the program. I want to be able to use both skill sets in my career.

Are you working while you are attending school?

Yes, I am working in the SLIS Information Commons [the former SLIS Library] as a computer consultant. I help SLIS students with a variety of problems, from UNIX to HTML. This summer I will be working at St. Charles School [a private secondary school located in Bloomington] teaching the older students how to use HTML. Last summer I taught a gaming class at the school.

What are your future plans?

I would like to have an internship next fall with a business, maybe constructing websites and working with online search engines. Once I graduate, I'm not sure which direction I'll go. I'm interested in the private sector, but I'm also interested in academic libraries.

ABOUT THE AUTHOR

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FROM PROGRAM TO PUNCH LIST: PLANNING A NEW ACADEMIC LIBRARY BUILDING

by Ruth Miller

INTRODUCTION

The original David L. Rice Library was the second structure built on the University of Southern Indiana (USI) campus. Opening in 1971 at a cost of $2,500,000 for a student body of 2,624, the three-story facility was built to house 150,000 volumes and to provide reading and study areas on the two upper floors. The lower level initially accommodated general purpose classrooms and faculty offices. The library building was long overdue for expansion or replacement by the mid-1990s, and by the time the new library building opened in the fall of 2006, the student population had grown to 10,021 students.

USI started planning for a remodeled, expanded library building in the spring of 1997. William F. Louden, Library Director at the University of Evansville, served as consultant and directed staff workshops on the topic. The library staff was divided into working groups to determine what was needed in a new building; this process continued into 2000. Following the workshops and workgroup meetings, a needs assessment was prepared in the spring of 2000. In 2000-2001 planning funds for "an expanded building" were approved by the State Budget Committee. Between July and October 2001 student and faculty focus groups were held to generate ideas about what the USI campus needed in a new or expanded library building; a report was prepared, noting comments from those groups. That report, along with an initial building program statement indicating how many square feet were needed for each designated function, was prepared by November 2001, but it was not until May 2002 that a separate new building was approved, thanks to the vision of one university vice president and the encouragement of architects, teaching faculty, and library staff.

Original library building, opened in 1971

In January of 2002 several architectural firms were invited to make presentations on proposed designs for the University's Rice Library expansion project. They were asked to respond to a list of nine essential characteristics (see below) for this new library building and explain how their firm would address each characteristic. They were also asked to address design areas which required special expertise (acoustics, lighting, technology, interior design, academic library design, etc.) and how they would provide that expertise. They also were asked to discuss how they would involve and communicate with university personnel during the programming and design process.

ESSENTIAL CHARACTERISTICS OF THE LIBRARY BUILDING

1. **Campus Master Plan:** Each firm should indicate how they see this building fitting into the campus master plan. How would this building relate to existing buildings as well as to the next decade's building projects; how would it be sited in regard to foot and vehicular traffic patterns.
2. **The Library as Place:** As technology has changed higher education, so have teaching and learning styles changed and so have the ways in which libraries attempt to meet users' instruction and research needs. The building should reflect this changing concept of libraries, in its combination of print and electronic resources, essential services, different kinds of study space, and variety of functions.

3. **Symbolic Significance:** The building should be symbolic for the campus. It should take the campus to the next level of maturity and transform the campus statement of its own value and quality. It should be a marketing and recruitment tool for faculty, students, and the community. As this building becomes the focal point of campus, how would it fit with the rest of the campus? What might be done to achieve the desired attractiveness and reflect quality in this building?

4. **Functionality:** The building should meet the requirements emphasized in the program statement. Each firm should indicate how they would go about giving those basic elements physical form. What processes would they use to clearly understand campus needs and respond effectively to those needs?

5. **Flexibility:** The building must offer flexibility in functionality, for changes due to emerging technology as well as teaching and learning styles and methods. It must serve several non-library functions initially but allow for those areas to be adapted to library functions in uneven stages over time. How might the building be designed to manage those changes, given that one portion might change to library functions within 5 years, another portion in 10 years, and still others later?

6. **Ease of Use:** The building must be clearly organized, allowing individuals and groups to find what they want with ease. This includes an entrance area that allows comfortable circulation in and out of the building (recognizing ADA and other concerns). Signage is important, but if the building is well arranged, major traffic patterns will be intuitive.

7. **Attractive Interior:** The building's interior environment must provide an attractive, pleasing, inviting atmosphere. This includes good lighting, visual interest, comfortable furnishings, and sound control. It should attract users, encouraging them to spend time and offer them a variety of spaces, from soft seating to carrels to group study rooms.

8. **Security:** The building must offer security in the control of people and materials entering and exiting the building itself and designated areas within it. It also must provide a sense of well-being and safety to the people in the building and in its immediate vicinity (good visibility, lighting, adequate level of staffing).

9. **Beyond Minimal Standards:** The building should not only meet but surpass such standards as ADA. The "minimal" is no longer adequate for our needs. Not only security gates for exit security but width of aisles, height and density of shelving, good visibility throughout the building, clear location of restrooms and service points would be affected.

These qualities continued to be discussed as the project progressed. A design board naming some of these elements was placed in the library's conference room as a frequent reminder of our shared goals for this new building. (See illustration at end of article.)

The architects hired for the job—Wollen Molzan and Partners of Indianapolis and Edmund L. Hafer Architect Inc. of Evansville—conducted three two-day workshops in February, March, and April of 2002 to clarify the building project. In May 2002 the university trustees approved planning for a new library building with the old library building to be remodeled as an extension of the University Center. At this time, the first half of funding was approved by the state. Through 2002-2003 there were ongoing meetings with the architects and touring of new libraries in the region. The second half of funding was approved by the state that year. A groundbreaking ceremony was held in June 2004. During August 2004 a training workshop for the move was held for key library, physical plant, and computer personnel. A topping off ceremony occurred on March 3, 2005, followed by a cornerstone setting ceremony on September 15, 2005. These ceremonial events generated campus and community interest in the new building.

Building construction was completed as scheduled, on time and within budget, in April 2006. From April through June, shelving was installed and furniture and equipment were brought into the building. Staff moved into the new building during the first week of June 2006. A satellite library was opened in the *Shield* (student newspaper) Office in the University Center from June 5 through June 15 to provide basic library services, enabling library staff to provide reserve materials, retrieve books, answer questions, and maintain contact with students during the summer session. A company specializing in moving library collections was hired to move the collections between

1st floor reading room (shot from stairway to 2nd floor) in new library.

June 5 and June 13. The new building was open to the public by June 16 with the formal open house held on July 23, 2006.

PLANNING

The focus groups held for students and faculty were designed to provide a reality check and to give feedback. The planning process was a strongly collaborative one from the beginning, which is not to say that we were always in agreement or that there were not many compromises. The two architectural firms used for this project consisted of one that specializes in libraries and a local firm that knew the campus and the community well. No doubt we got some things wrong because during the two year period from planning to construction and another two years until completion, many things changed. Because we cannot see into the future, we probably failed to fully appreciate the significance or the beginning of one or more of the next big trends. However, we did read and talk about "the library as space and place" and the library as an example of the "third place." Kevin Huse of Woollen Molzan has spent many years working with libraries and churches, units that tend to develop communities. We also followed a common current choice of having a "multi-purpose" building with a café, in this case Starbucks, and an open seating area at the front of the building with sixteen classrooms plus a 125 person auditorium on the lower level (both technically "outside" the library space as such but inside the building).

DECISIONS

There are thousands of decisions, large and small, to be made in planning a new building — from the overall environment and ambience desired to the amount, location, and type of space allocated to staff versus that given to public areas, from shelved collections to public service desks to types and variety of seating, as well as decisions on furniture styles, carpet designs, and wall colors. Among the choices made in this case was the decision not to have a large computer commons. We agreed that for this campus, at least at this time, that was not the greatest need. USI already has several large computer labs across campus, especially in the two newest buildings. A more varied kind of space, sometimes called an "information commons," was also discussed but was not specifically built at this time. Knowing how quickly changes are needed, we did, however, build in as much flexibility as possible so that, for example, the thirty group study rooms can be used in a variety of ways. We chose three two-story reading rooms in lieu of the atrium that the architects preferred. These provide visual space on a grand scale without making the entire building noisy and constricted around a full atrium.

We made a priority of group study rooms because of the popularity of collaborative student projects, but these rooms can also serve other functions. Two computer labs enable librarians to provide instruction in one while keeping the other available as an open student lab; these also could be adjusted in time as other priorities surface. No tables larger than four-person size were selected because we thought these would be used more than larger tables. Most library computers are housed on the first floor, with fewer on the second floor and even fewer on the third and fourth floors (no staff are housed on the fourth floor). Because of heavy use, we are doubling the number of laptops that can be checked out to students for in-building use. There are no faculty study rooms. To provide enough such rooms to make a difference on campus would have required taking substantial space from more essential needs.

New building exterior, daytime

CONCERNS

Once the new library opened we expected heavy traffic and that is what occurred. In our first year, for the period from June 16 until the winter break, the building was open 170 days with a daily average of 1,022 individuals, for a total of 173,860. In the absence of accurate data from the old building, we can only guess at the difference; the guess is that we may be serving five times as many library users as we were previously. While that number may not be sustained as other new buildings are added to the campus, it does seem to confirm that there was a need for this building. As we knew ahead of time, we do not have an adequate number of staff to handle the increased traffic and new demands, nor do we have adequate funds to significantly increase collections or other resources as needed. It is, of course, our hope that the building itself, positive public relations, and campus pride will bring in funds that will allow us to expand collections and add staff.

We clearly have a more attractive space, a more comfortable, welcoming environment. Users have more choices, more options for where and how to work. In group study rooms, students can work together on projects and talk without disturbing others; a TV with DVD can be moved on a cart as needed. Laptops can be checked out at the front desk and taken anywhere in the library. There are quiet, out-of-the way areas as well as more public, less quiet areas. Conditions are more conducive to productivity, creativity, thinking, reading, and learning then they were in the old building. An academic library should be a focal point, a center for campus intellectual life. The old library could not be that; the new building offers library users that opportunity.

THINGS THAT WENT WELL

Initially a new building was not considered possible; we would have, instead, an expanded, remodeled library. Among those supporting the idea of a new building, in addition to library staff, were the chair of faculty senate, the architects, and the Vice President for Business Affairs. Fortunately, the idea for a new library prevailed. At an earlier stage it was suggested that the College of Education and Human Services be housed in the library. That proposal did not develop, and they were housed with the College of Science and Engineering in the last building completed prior to the new library.

There was early (from 1997) involvement of library staff, determining what was needed in a new library. This was followed by involvement of others on campus, including focus groups of students and faculty and library representatives had involvement in the selection of architects. Once architects were hired, regularly scheduled coordination meetings (for most of the last year, meetings were held about every two weeks) of architects, construction representatives, physical plant, and library staff were very helpful.

The work that the campus staff architect and construction manager and the construction administrator did to keep things on track, communicate with architects, contractors, library staff, and others was essential. Without those efforts many things would likely have been delayed, more problems could have developed, and things with a fairly simple "fix" could have instead become more serious, longer-term problems.

Hiring commercial movers for the collections worked exceedingly well. The library staff had prepared well, having mapped positions for materials, cleaned shelves, marked where sections were to begin, and marked empty shelves, and were in place to assist the movers as needed. The entire collections move took only nine days, if a demanding and exhausting nine days, followed by two hectic days setting up enough computers, printers, copiers, and other equipment so that the library could open. Without professional movers, this could not have happened nearly so quickly or so successfully.

Working on signage early in the process was wise. This process started about twenty months prior to the move and continued for six months after the move. Believing that it was time for the university to have a more systematic sign system, we worked with the same company and the same general style as was used for the science/ education building (which was also used for the Evansville Vanderburgh Public Library). We are pleased with the results, and the signs are helping library users find their way around the building.

The quality of the furniture selected complements the look, feel, and style of the building. We have a traditional look with some modern touches, and the furniture selection was critical to getting the mix right. All materials needed to be very sturdy with furniture, fabrics, and designs that could take heavy wear for years to come. While some choices will obviously not please everyone, people, generally, seem pleased with the overall effect.

It is already apparent from the comments of people who come into the building that it is a success. The most frequent early comment was "Wow!" Faculty seem thrilled to have a "grown-up library" at last. Students like the natural light, the bright colors, and the variety of spaces and seating arrangements. In the first month the library was open (June 16 – July 14, 2006) nearly 5,000 people came into the library. While some staff and other campus workers come and go via the front door, and this number obviously includes many "repeat customers," it is, nonetheless, an amazing number compared to the old building, which served perhaps 20% as many users.

THINGS THAT COULD HAVE WORKED BETTER

With a change of Vice President for Business Affairs during the process, there was a period when it was difficult to know who had final say on some matters. While for the most part the parties involved made the effort to work well together, on occasion a question arose for which it was not clear who had final say. Some things that could otherwise have been easily resolved were not addressed early enough or firmly enough.

Despite considerable effort to include all units who needed to be involved as early as possible (the earlier, the better), some delays nonetheless occurred. The computer center and network staff did not become involved in the process early enough, so by the end of construction they had not planned for enough outlets, switches, cabling, etc. In some instances this turned out to be serious; it certainly meant that additional, unplanned work had to be done late in the process (not the most efficient use of funds or time). Another unit that needed to be involved early in the process, and was, was Instructional Technology Services. We heard some expressions of discontent from custodial services that they were not involved early enough for their concerns to be considered (storage space for their equipment, for example).

While similar specialization may not be relevant for all new campus buildings, for this one it was important to have an architect who really knew libraries, kept up with their changing trends, and had considerable experience building them. Despite the library's request that we retain the architect's services throughout the entire process to oversee the furniture, upholstery, color schemes, as well as the checking and placement of all items, that did not happen. If it had, we almost certainly could have avoided some of the problems in checkout and in technical services (which were not fully functional for weeks). The architects' planned wiring was either ignored or misunderstood by the interior designers who brought in furniture that did not fit well in the space and failed to efficiently use floor plugs or other outlets. In the absence of a knowledgeable hands-on person for this work, library staff have to recognize and record these problems, and some things are at risk of not being noticed or dealt with until it is too late for returns or repairs.

There were communication problems between architectural firms. In a few instances, one firm showed something on a drawing, and the other did not read it as intended. For example, one architect drew built-in shelves in the smaller group study rooms while another read that as a line rather than a shelf so no shelves were put in. At the last minute, tables that fit with the rest of the public furniture had to be purchased for those rooms. Using two architectural firms no doubt has some advantages, but it also expands the challenge for effective communication.

Though we emphasized the importance of an abundance of well placed electrical outlets (beyond code), we are currently scrambling in some instances to find enough outlets and in others having to compensate for some odd placements. We were aiming for future flexibility because the one thing we know is that in a very short time, some things will be moved and then moved again. The simpler that process, the easier and less expensive it is.

Architects or designers made selections, usually with at least some input from library staff, though sometimes things changed after those meetings and feedback was at times limited or late. When, for example, paint was chosen, it would have been helpful if a four foot square had been painted and then several individuals (from the library, physical plant, etc.) had been allowed to assess the color in relation to carpet and other elements before the job was completed. As things developed, we have some less than satisfactory wall paint that could easily have been changed if several key staff had seen it before the job was completed and became too costly to change. Similar problems developed from the architects' use of carpets with one pattern placed under shelving and a coordinating one elsewhere on each floor. These placements did not always turn out satisfactorily, and we now have twice as many separate carpets patterns and colors to be concerned about when repair or replacement is required. In most cases, simple definitely is better.

Since this is a "multi-purpose" building, some things were difficult to resolve, such as who provides access and security for the lower level classrooms. Library staff do not have keys to those rooms, nor should they since one cannot get to the rooms through the library (also there are not enough library staff to provide such services). We have signs to indicate how to reach the classrooms, but we expect to train and retrain students on this each semester. Security has concerns about those rooms as does Instructional Technology Services for its fixed equipment located in this area. Starbucks also has its own policies over which university staff have little control. These matters can no doubt be worked through, but issues remain about access, security, and smoothness of the operations for library staff and patrons.

The complexity of the purchasing process for so large a job meant that this process did not always go smoothly. For example, after a month in the building we still did not have shades on some windows, some furniture was still absent (or possibly not ordered), no lamps were on tables, etc. Multiple vendors must be used (not only for political reasons but also to insure that things don't fall apart or get greatly delayed if one vendor suddenly has supply problems). However, it can be difficult to identify who to contact to repair or replace a given item, and for future "add-ons" it will be difficult to know from whom to order a specific item. Purchasing staff worked diligently to provide good service and quality products, but this job was more complex than previous campus building projects.

Funding is always complicated. Had the librarians known more about the amounts available for purchases such as furniture, equipment, etc., some choices might have been made differently. Striking the right balance among quality, attractiveness, and sturdiness in furniture, for example, is not easy. At the end of the process, as funds were committed, anything caught by delays, misunderstandings, or backorders risked having to be covered by other funds. Examples include a small number of additional signs, shades for some windows, and a few other small items such as tables that weren't specifically identified or secured early enough. Some of these were not identifiable until after we were in the building and functioning there on a daily basis.

CONCLUSION

This young university is still working toward developing a good process for building campus structures. Future buildings will no doubt have a smoother construction process as staff develop more specific expertise, as a campus consensus develops about standards, and as the process becomes more clearly defined. Most of the present library staff are unlikely to still be working here in twenty years if the lower level becomes part of the library, but some remodeling will be needed before then as campus needs and library programs change. Library staff have developed some expertise in signage and in thinking about the uses of space. The variety of needs, demands, and options that academic libraries face can be formidable, but if the space that library staff and their constituents work in is pleasant, comfortable, welcoming, and supportive of their work, productivity and accomplishments will be enhanced.

Design board listing shared goals for the new building.

ABOUT THE AUTHOR

Ruth Miller has been library director at the David L. Rice Library at USI since 1996. Previously she served as Collection Development Librarian, University of Evansville; Collection Development & Preservation Department Head, Indiana State University; and Associate University Librarian, Collections and Information Services, Hong Kong University of Science & Technology. She may be contacted at rhmiller@usi.edu. The library's website is http://www.usi.edu/library/index.asp.

LIBRARIANS, PUT ON YOUR BOXING GLOVES: SOME THINGS ARE WORTH FIGHTING FOR

by Julie Moline

During a time when library budgets are being cut, it is very possible for librarians to give up the fight and focus their attention on acquiring only the "necessary" items. Some Indiana library media specialists (LMS) might determine non-fiction books to support research and enough Young Hoosier titles to participate in the Indiana Library Federation's recreational reading program as necessities. While at the same time, other LMS in our state are fighting in a larger boxing ring: one where the match is on an even more personal level. They are trying to convince administrators not to make them a part of the special teaching rotation because of the impact of flexible scheduling, or worse, librarians are trying to convince administrators that library media centers (LMC) do not reach their greatest achievement when librarian positions are axed and paraprofessionals administer the library.

While many librarians may feel that they have joined the ranks with Rocky Balboa, we as a profession must continue our fight. It is still important for us to spend our time and efforts forming collaborative relationships and purchasing beyond the necessities... purchasing cutting edge technology that enhances student learning.

Last year, I reached a place in my career as library media specialist at Kitley Intermediate School when I was ready to step away from boxing matches in media centers to return to librarianship in higher education. However, I grew excited when a colleague from the mathematics department approached me for help in writing a technology grant for one of the traditional "writing a technology grant proposal" assignments in her graduate course. This creative project helped me decide to get back in the ring; it seemed like a good way for her to complete her assignment, while I could spend some time considering what instructional technology my fifth and sixth grade school/Library Media Center really needed. While doing Internet searches for Indiana library grants, I found the Library Services Technology Act (LSTA) teaching with technology grant through the Indiana State Library. After reading through the eligibility requirements, I realized we could accomplish what we both desired: she could be a part of the grant-writing process, and I could be rejuvenated by some creative planning, while also forming a collaborative relationship with a rare user of the library and its services.

OUR NEED

Because the school was only five years old, Kitley Intermediate was blessed in that some modern instructional technology was purchased for the opening of the school. After considering what we still needed, we focused our efforts on writing a grant for digital cameras.

Kitley's LMC owned four digital cameras for teachers to use among the 1,184 students. All four cameras were different brands, with different functions and different memory devices; all were intended for teacher use only. Because of these limits, teachers declined to collaborate with me on digital projects since there were not enough cameras even for student group work—and effectively teaching the functions of different camera brands would be confusing for students new to the technology.

Beyond desiring innovative technology, I wanted to link students to past and present heroes. This became my motivation to develop the "Go Digital with Biographies" grant proposal and unit. I injected a strong dose of specialized technology into what traditionally was a dreaded unit for students: biography. I wanted to lure my fifth and sixth grade students into this genre by giving them opportunities to make connections between their lives and those of the champions inside the biographies. I believed digital cameras would be the needed stimulus with which students could examine the lives of their chosen heroes.

I did not write the digital camera grant just to acquire more technology for our school; I wanted the cameras to help engage students in the biography book collection... and not just any student, but specifically reluctant readers. Lesesne completed a seven year study to acquire proof that students who label themselves as "non-readers" enjoyed reading nonfiction. Her studies verified that "nonfiction matters to... less-than enthusiastic readers. Even though some of them read nonfiction regularly, [students did] not see themselves as readers because nonfiction [was] not as valued in the English classroom" (Jones, 2001, para. 2). In my LMC, I wanted it to be obvious that all reading was valued, nonfiction included.

I already knew that the reading curriculum did not give students the opportunity to draw comparisons between the LMC's biography collection and the research essays they produced in their English courses. The "Go Digital..." unit would give students an explicit opportunity to compare, contrast, and admire this genre. These are the activities, according to Scharer, Pinnell, Lyons, and Fountas (2005), that "not only contribute to rich understanding but also help readers become better writers" (para. 7). Although improving reading, writing, research, and technology skills were lofty goals for one teaching unit, I believed the "Go Digital..." project had the potential to improve student learning.

At that time, Kitley students were minimally engaged with non-fiction books, especially biographies. Although many librarians believe it is normal that fiction circulates in leaps and bounds above non-fiction, we must consider the cost. We know that passing ISTEP (the standardized test taken by all Indiana students) is emphasized, and students' comprehension and vocabulary are always assessed on this exam. When considering the vocabulary exposure and new ideas students gain by reading non-fiction books, it seems foolish not to make non-fiction a central part of our reading programs. The National Assessment of Educational Programs (NAEP) found that students reading stories, magazines, and informational books have the highest achievement rates on standardized testing. Their data also revealed that "students in the top third achieving schools reported reading more information books at school than students in the bottom third schools" (Dreher, 1998/1999, para. 2).

PURCHASING THE BEST PRODUCT

After what seemed like a long waiting period, I received notification that Kitley had received the LSTA grant. I immediately began pricing cameras and styles, as the model that we listed in the grant proposal was no longer available. After meeting with many camera sales representatives, I found Jim Lauten, the assistant manager at the downtown Indianapolis Cord Camera, to be the most helpful of all camera representatives with whom I was in contact. He showed me a variety of different cameras, discussed the features that might confuse students, and was genuinely excited about the project. The price and warranty at his store surpassed all other options. After combining the grant funds with profits from our book fair, I had enough money to purchase 34 digital cameras, 17 rechargeable batteries, 17 chargers, and 34 memory cards from Cord Camera.

PARTICIPANTS

I knew that gaining faculty support was crucial to making the grant a success. At the beginning of the school year, I sent out invitations to a special meeting informing teachers of the premise of the project. After this first question and answer session, I met with all attendees individually to discuss how the project could be completed including a time table and possible revisions that might be needed.

Because of these teachers and others that grew interested in the project as the school year progressed, we had 14 teachers complete the "Go Digital..." project from start to finish, and 5 teachers did an abbreviated version of the project. While a handful of students participated in the project more than once (science teachers had students read biographies and complete a "Go Digital..." project, while Language Arts teachers had students complete an interview of a family member and complete a separate digital project), our statistics note the following number of students participated in some form of the "Go Digital..." project:

5th grade	6th grade
384 students	626 students

In most cases, some version of the following activities were incorporated to carry out the "Go Digital..." project in about 48 different training sessions for students.

THE PLAN

I developed lesson plans which directly supported the Indiana State Language Arts Standards, the Indiana Technology Performance Indicators, and the Information Power Standards. The lesson plans involved students selecting biography books from the library, familiarizing themselves with the purpose and structure of this non-fiction genre, writing research reports, and incorporating digital pictures into a creative project presentation.

A "biography dig," designed to familiarize students with the library's biography collection before rushing into a topic, kicked off the "Go Digital..." unit. Students entering the library were greeted by piles of books on tables. Upon my directions, each student dug through the piles of books to select something of interest. Once books were chosen, students had 4 minutes to read and "dig" through the facts about the biography. When time was called, students had 3 minutes to record facts to practice their note-taking skills. This series of "digging" through the biography collection, reading different books, and note-taking continued throughout the class period. Instead of rushing into a topic or having a research topic selected for them, each student left the library with a biography book that they were genuinely interested in.

> "A biography dig is when you have a bunch of books on the table, then you sit at it, and you have one minute to look at them, then pick one to read. Then you go to another table and do it again."
> ~Tyler S., 5th grade student

After students selected a biography from the LMC, I introduced them to and evaluated them on traditional tenets of research including:

- Plagiarism/creating bibliographies
- Designing research questions to guide their research using the Inquiry Method
- Answering research questions in proper note-taking form
- The importance of gathering information from multiple sources

In addition to teaching the research process, I also prepared students for the future "prop museum" and "photo shoot." Soon after rough drafts were due for their research reports, students were required to link these biographies to their own lives by bringing in items from home that signified important events and accomplishments from the lives of the biographies they selected.

My digital camera lesson plans included the following student learning outcomes:

- Students will be comfortable turning the digital cameras on and off.
- Students will learn proper camera handling techniques.
- Students will learn how to use the special effects to take the best picture possible.
- Students will learn how to select a camera setting including: head, action, landscape, and night vision shots.
- Students will consider the "backdrop" of the pictures and create an aesthetically pleasing scene for each prop photographed.
- Students will learn how to use the timer to take photographs without a person operating the camera.
- Students will learn how to review photographs that were taken and saved to the memory cards.
- Students will learn how to delete unwanted photographs.
- Students will learn how to download and integrate photographs in a variety of digital projects.

After I taught them how to use the common and advanced features of the digital cameras, the newly certified photography experts snapped pictures of their props. These digital images were then incorporated into a variety of projects, including PowerPoints, comic strips, and title pages.

> "During our project, Mrs. Moline let us use digital cameras to take pictures of our props, which was very fun. Using the cameras made me feel like school wasn't so boring."
> ~Christian C., 5th grade student

The prop museum and photo shoot weren't just fun, technological opportunities, but were designed to motivate students to inventory what they owned and to consider how their belongings and life related to their selected biography. In "Becoming an Engaged Reader" (Scharer, Pinnell, Lyons, &Fountas, 2005), the authors contend that the best teachers of literacy instruct students to "draw on their own knowledge and experience to make sense of what they are reading. [Effective readers] make connections to their own lives" (para. 7). Additionally, I wanted this connection to be the fuel for igniting an interest in the biography collection, which would help students become better readers, writers, and researchers.

ASSESSMENT OUTCOMES

Throughout the research process, I gave formative and summative assessments. My first assessment was a student research journal. The research journals allowed me to monitor the students' understanding of and response to the concepts taught, assess their progress on the unit, and shape my review sessions. This two-way communication spearheaded valuable conversations and feedback that strengthened my relationship with students, increased their understanding of the taught concepts, and also informed my future revisions for the "Go Digital..." unit.

> "We had research journals, and we had to write in them everyday."
> ~Jessie W., 5th grade student

> "When we did our biography journals, Mrs. Moline didn't just grade them. She told us what we needed to do to improve and gave us encouragement."
> ~Eda S., 5th grade student

Below are some of the questions I posed in the biography research journals.

Journal Entry #1

A. After your biography dig, consider what new things you learned. Name one fact you learned about someone's life.

B. Why does this fact stand out among the many things you read (surprising? funny? sad?)? Explain your reason.

C. What similarities/differences do you see between yourself and the person you read about?

Journal Entry #2

A. What did you learn from today's lesson about research questions?

B. What confused you from today's lesson about research questions?

C. Why did you select this person to research?

Journal Entry #3

A. What two things do you need to do... when you want to use another person's art? (i.e. books. paintings, music, movies, etc.)

B. Why is it important for researchers/writers to use multiple sources to gather notes and get information?

Journal Entry #4

A. How did you use the table of contents, index, and the bold-faced headings inside your book(s) to help you find the answers to your research questions?

B. If you didn't use them, how did you find the answers to your research questions?

Journal Entry #5

A. What research questions are you struggling to answer?

B. What other sources do you need to help you answer these questions (books, reference sources)?

C. How will you go about acquiring these sources (school library, public library, home computer, etc)?

Journal Entry #6

A. Now that you've found new sources to help you answer your research questions, how responsible have you been with your bibliography form?

B. Describe what you've done or what you'll need to do to remain an ethical researcher.

Journal Entry #7

A. What have you accomplished as a researcher during this project (notes cards, graphic organizer, rough draft, bibliography)? Summarize your efforts and accomplishments.

B. Are you ahead of schedule, on schedule, or behind schedule?

C. If you are behind, what actions will you take so that you will be eligible to use the digital cameras on Friday?

My second student assessment was a pre- and post-skills inventory. I measured students' knowledge of digital cameras before and after I taught the digital camera sessions. The evaluation revealed a direct increase in learning in all areas assessed.

My knowledge and ability with the digital cameras proved to the students that I was "technically savvy." After their digital camera lessons, students felt comfortable seeking me out to help answer other technology questions. I used these discussions to lead into conversations about students' interests. After each conversation, I had almost all the information I needed to connect reluctant students with literature that they could enjoy.

A third assessment was implemented with a control group and an experimental group. The control group completed a traditional biography essay without technology, while the experimental group completed the "Go Digital..." technology project and essay in its entirety. The teacher and the LMS remained the same. While there was no significant difference in the grade performance between the two groups on the essay, there was a great difference in the excitement level among the experimental group. The experimental group completed the project earlier than the control group, and often discussed it outside of class. The control group "got word" about the other students using cameras, and began complaining to teachers about the boredom they experienced while completing the traditional biography assignment. One of the reasons this assessment might not have worked as an evaluation indicator was because the classroom teacher "felt sorry" for the group working with the traditional assignment and admitted to possibly inflating their grades.

Students fill in their "Biography Dig" sheets to practice fact-collecting for their research. The Biography Dig is designed to help students slow down their process of selecting a topic.

1. Students were asked if they knew how to take pictures using a digital camera.	
Before digital camera sessions	*After digital camera sessions*
4% had **never** used one 21% had a **little experience** 43% were **pretty good** but could still learn 32% were **so experienced** that they could teach another student	4% had **never** used one* 2% had a **little experience** 18% were **pretty good** but could still learn 76% were **so experienced** that they could teach another student
2. Students were asked how much they knew about the advanced settings on a digital camera (i.e. zooming in and out, changing pictures to black and white).	
Before digital camera sessions	*After digital camera sessions*
25% had **never** used them 36% had a **little experience** 22% were **pretty good** but could still learn 17% were **so experienced** that they could teach another student	6% had **never** used them* 8% had a **little experience** 26% were **pretty good** but could still learn 60% were **so experienced** that they could teach another student
3. Students were asked how much they knew about uploading pictures to a computer program such as Microsoft Word or PowerPoint.	
Before digital camera sessions	*After digital camera sessions*
57% had **never** done it 18% had a **little experience** 14% were **pretty good** but could still learn 11% were **so experienced** that they could teach another student	24% had **never** done it** 15% had a **little experience** 25% were **pretty good** but could still learn 36% were **so experienced** that they could teach another student
4. Students were asked if they knew any faculty members at Kitley Intermediate that could help them use digital cameras/import pictures.	
Before digital camera sessions	*After digital camera sessions*
39% knew **no one** 21% had someone in mind, but **weren't sure** 19% had someone in mind, but **weren't sure if they'd ask** 21% knew and **would** feel comfortable asking **for help**	7% knew **no one*** 3% had someone in mind, but **weren't sure** 17% had someone in mind, but **weren't sure if they'd ask** 73% knew and **would** feel comfortable **asking for help**

**A possible explanation could be that students who were absent during the digital camera sessions still took part in the survey.*

***A possible explanation could be that some students participated in projects that required direct printing from the camera.*

My records also indicated that a particular lower-scoring, unmotivated class collectively performed higher on their written biography report than on any other writing assignments they produced that school year. This may have occurred because the students were excited about the incorporation of technology, and it affected their willingness to perform and complete the assignment.

Some students created scrapbooks as a part of their final research paper.

My final data assessment came from the circulation statistics of the biography collection. The circulation of the LMC's books in the biography collection increased dramatically.

- 2004-5 usage without the "Go Digital..." project = 1,650 books were checked out
- 2005-6 usage with the "Go Digital..." project = 2,435 books were checked out

Even after the "Go Digital..." projects were completed, biographies remained popular at Kitley Intermediate School. This could be explained in a number of ways: it is possible that the "Go Digital..." unit helped students discover a new reading option. Another reason could be explained by the very nature of nonfiction books. They are considered a "custom fit for tighter schedules: for reading on buses, before bed, between classes, or even during TV commercials" (Jones, 2001, para. 7). My students began to see biographies as a viable genre whether or not they considered themselves readers.

CONCLUSION

I recognize there will always be battles in our profession. And, I recognize that some fights are more important than others. Librarians shouldn't spend their time writing grants for items that many librarians would consider "extra" resources, while their research books grow old and out of date and their recreational reading programs cease to exist. However, when we motivate our most unmotivated students to become better readers, writers, and researchers and when a large chunk of our student population knows they can go to their library media specialist with their technology questions, then the benefits of technology help us avoid the negative alternatives: students who approach research projects with fear and trepidation; empty LMCs with no certified librarian; a biography collection that doesn't see much circulation; students who don't know how to use modern technology; and teachers who do not collaborate with the LMS on technology projects.

But, now, a new challenge faces Kitley Intermediate School and Franklin Township Schools. Now in its second year, the Digital Biography project has created students who know how to use the minute details of digital cameras; teachers have seen students who showed little interest in academics become excited about participating in the prop museum and digital camera sessions. I have observed their excitement produce something very valuable: success in biography research. Most importantly, I have witnessed students demonstrate a love of learning. We know the project is working, but we also know what happens after students leave Kitley Intermediate School: from the 7th grade to high school, students do not have access to digital cameras for projects. So where does this knowledge and excitement go? Unless parents purchase digital cameras for students, it is possible that these students' digital camera experiences occurred inside a Kitley Intermediate vacuum. While I am pleased and proud of the accomplishments the students made with learning and using digital cameras as fifth and sixth graders, I am burdened with the idea that only in my LMC will Franklin Township students have this opportunity. Many of the students have a gift with cameras; they have a new perspective on learning from behind the lens of the camera. But what will happen to their gift and desire to express their creativity once they leave the doors of Kitley?

Ding: In these moments, I hear the referee ding the bell. I realize that it's time for all of us to put on our boxing gloves and head back out to the center of the ring because student learning and productive media centers are worth fighting for.

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Julie Marie Moline is a library media specialist at Kitley Intermediate School in Indianapolis. She is currently training for a bike race at the Major Taylor Velodrome where she will complete against all of her students who have read eight Young Hoosier Books or more. She also teaches courses at IUPUI in the Writing Department and University College.

THE WELL READ LIBRARIAN: BOOK DISCUSSION RESOURCES

by Marissa Priddis

Youth Book Discussion Resources

Schuder, R. (2001). Eagle book club. *Library Talk, 14(1)*, 17.

This article discusses the creation of a reading discussion group for third through sixth grade students at Point Elementary in St. Louis, Missouri. The article shares ideas for starting the group, ways to select books, and activities to try to get the students involved.

Ward, C. (1998). Having their say. *School Library Journal, 44(4)*, 24.

This is another article featuring tips and ideas for beginning a youth discussion group, and outlines finding "discussable books," ambiguous endings, scheduling, publicity, and how to ask the right questions in the group. The author also pulls together examples from successful programs around the country.

Young Adult Discussion Resources

Baden, M., & Purdy, R. (2006). Food for thought. *School Library Journal, 52(2)*, 33.

This article gives an overview on the book discussion group "Café Book" at Edward E. Drew Jr. Middle School in Virginia. The club is a joint venture between school and public libraries to encourage middle school students to read and has drawn upwards of 40 students per meeting.

Rettberg, C. (2006). Teen book discussions go online. *Young Adult Library Services, 5(1)*, 35-36.

This article discusses the combination of traditional book clubs with social networks available on the Web and highlights seven websites featuring discussions geared at young adults, including "Grouchy Café" and "Not Your Mother's Book Club."

Adult Book Discussion Resources

Robertson, D. (2002). OPRAH AND OUT: Libraries keep book clubs flourishing. *American Libraries, 33(8)*, 52.

This article discusses the boom in book discussions following Oprah's involvement in literature but maintains that libraries have successfully used the formula for years and mentions formats libraries have used in the past: thematic series of discussions, visiting authors, groups meeting according to demographics, and cultural programs with a book discussion tie-in. The article also presents resources for book discussions in libraries.

Books About Book Discussion Groups

Dickerson, C. B. (2004). *Teen book discussion groups @ the library*. New York: Neal-Schuman Publishers.

This book contains a variety of information for teen book discussion groups, including discussion resources for 50 books, "surefire" suggestions for a successful discussion, suggested questions for productive conversations, and indices for author, title, and theme.

John, L. Z. (2006). *Running book discussion groups: A how-to-do-it manual for librarians*. New York: Neal-Schuman Publishers.

This book "provides a detailed step-by-step guide to the tasks and responsibilities librarians are likely to encounter as book-group leaders conducting booktalks both on-site and online." The book contains ready to use discussion guides, title selection, One Book ideas, online forums, and more.

Website Resources

www.readinggroupguides.com

Reading Group Guides is a repository for hundreds of book guides, complete with author information, a summary of the work, and suggested questions for discussion.

www.readinggroupchoices.com

Reading Group Choices "selects discussible books and suggests discussion topics for reading groups. The company produces a printed guide annually that is distributed nationally to libraries, reading groups, book stores, community book festivals, and individuals. Its popular website offers interesting, informative, fun, and interactive material of interest to book clubs."

http://www.spl.org/default.asp?pageID=collection_readinglists_discussiongroup

The Seattle Public Library has put together a page with PDFs of recommended books, how to choose good books for discussion, coming up with good discussion questions, and how to find background information on an author.

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See Also:

1. The Librarian's Guide to Writing for Publication (Scarecrow Press, 2004)

2. APA Style Home at www.apastyle.org

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