INDIANA LIBRARIES

A
Quarterly
Journal

Fall 1981
Volume 1
Number 3

CONTENTS

EDITORIAL

When I received my degree from the University of Wisconsin Graduate Library School in 1966, I knew nothing about media services or the automated library world. When I left my job with Madison Public Library (Wisconsin) in 1969, automation was an innovation being hotly discussed, and the film collection was a newly developed service. Librarians have come a long way in a relatively short time span. Audio visual services are an intrinsic part of public library services in most of Indiana's large public libraries; even some of the smallest libraries are developing record collections and/or filmstrip collections. School libraries have almost completely changed their services, and most in Indiana are referred to as media centers. Colleges and universities have vast audio visual collections, including film, videotape, recordings, cassette programs, slide programs, and computers. Librarians have accepted the challenge of automation in all types of libraries, and have sought programs which can develop and build upon their technological knowledge.

At the 1980 Association for Educational Communications and Technology Convention, media expert Don Roberts observed, "Earlier AECT was a hardware organization, and ALA was a print organization; now they are both integrating hardware and software concerns more, and that's a healthy sign," (*American Libraries* July/August 1980, 453). In Indiana we're integrating professionals, swapping expertise, and learning from one another. This issue allows that communication to formally jell, and hopefully encourages further discussion within the state.

Richard Smith's lead article discusses the history of film collections in the public libraries, their relationship to school collections, and their services to other groups. He suggests some future changes in film collection rationale. Pamela Bieri, Carol Cowles Pelz and Steven Fortriede describe innovations in space design and in programming of audio visual services at Allen County Public Library, while Dr. Kenneth Boyd and Dr. James Russell discuss the possibilities of teaching young people about reference tools with a self paced, independent learning module.

Readers of David Hoppe will be given a new analysis of television and of those who control its power. Barbara Kasper's article concerning the variety of children's services in Indiana public libraries is more practical; in it she alludes to the need for future studies of children's services in Indiana. Judith Pask describes the Krannert Graduate School of Management Library's audio tour facilities, an idea which could easily be employed in all types of libraries.

Finally, Gordon Tom Bryan's whimsical rebuttal to Dr. Loertscher's earlier piece rounds out this Fall issue of *Indiana Libraries*. Hopefully, more rebuttals will follow.

As I look through this issue I realize that librarians need to share their innovations and to seek new alternatives in what has quickly become standardized media based library services. In the end, the old adage of serving the patron with the right book at the right time can easily change to helping the patron use the right medium to find an answer for individual concerns or needs.

Jill P. May

Public Libraries and Film:
Meeting New Demands

Richard Smith

Circulation of 16mm films in Indiana public libraries has increased annually which follows the national trend. Attendance at film showings is quite impressive. More people view LaPorte County Public Library films than attend Indiana University's home basketball games; the Pittsburgh Steelers football team draws fewer spectators to their stadium than viewers of Anderson-Stony Creek Public Library's films; it would take seven Indianapolis 500's a year to duplicate Indianapolis-Marion County Public Library's two and a half million 16mm film audience.[1]

I know of no free public library film collection that has ever laid dormant. On the contrary, usage continues to put a strain on present collections, and the major problem presented to the film librarian is deciding how to meet this demand with meager collections. Supplements to the film collection are used by most librarians. Sources of free films from other public agencies and commercial sources are constantly taped; film curcuits are still used as a means of providing basic or additional service; regional and state collections are another source used to supplement the in-house collections of the public library. What film librarians see as their primary problem is funding to purchase more films.

Richard J. Smith is currently the Audio Visual Coordinator at the Indiana State Library. He completed his undergraduate education at Pennsylvania State University and received his MLS from the University of Pittsburgh in 1978. He previously worked as a Media Specialist at the University of Pittsburgh and the State Library of Ohio.

This funding dilemma makes film circulation unique when compared with other library materials. Thus, libraries set limits on how many films or minutes of programming can be borrowed by a patron, allow advance booking of a film within a limited time frame, lend films for one or two days, and often recommend alternate titles or dates. These restrictions in effect enlarge the collection titles available to the user. Morever, they assure high user statistics, a strong justification for the expense of the film collection.

Evaluations of book circulation and library usage is diligently kept by librarians to justify library service and to evaluate community demand for service. Even when money is tight, librarians are proud when the library is filled and the number of books that leave the library (and hopefully return) increases. Why are not these same librarians impressed with the usage statistics of films? When a film circulates, it has an average audience of more than 20. The compact and continual rate of circulation ensures it of a short, but full, circulating life span.

Yet, film is not accepted as an informational resource by all librarians. Dierdre Boyle acknowledged this and warned,

So long as there are librarians who still view media as a peripheral to the main function of the library, the first items to be cut will be the media services and staff.[2]

As with books, it may be unrealistic to even attempt to fully satisfy film users' demands on the public library. Unlike books, however, interlibrary loaning of films to help alleviate some of this demand is not feasible because current collections are already under the strain of constant use by the local user. Film budgets seldom reach the ALA recommended ten to fifteen percent of the acquisition budget of a library, and the success of free film service is likely to encourage librarians not to start the library's film collection.

The fact is film usage and circulation statistics fail to assure funds to continue film service by library administrators and boards. A closer look at these statistics reveal why some librarians' enthusiasm soon dissipates for film service.

One of the most comprehensive statewide A V studies, *Mitchell/ Meyers Overview of Audiovisual Resources in the State of Ohio*, totaled 43 public library 16mm film users into the following groups:

Individuals	4.8	Youth Groups	2.0
Public Teachers	61.4	Senior Groups	3.5
Private Teachers	9.4	Religious Groups	5.2
College Teachers	2.5	Civic Groups	4.2
School Students	.7	Government	1.0
College Students	1.0	Business	1.3
		Other	3.0

Teachers represent over 70% of the public library film users. Viewers of the films borrowed can be presumed to be students in either formal or informal classroom showings. The percentage of teachers using other 16mm collections were:

Area Film Libraries (schools)   99%
Television (educational)   100%
Government   54%
Multi-county Cooperatives (LSCA)   15%
Public School Districts   93%
Post Secondary   89% [3]

It is this predominate use of films by teachers which makes public library film services synonymous with school service. Unless library administrators and library boards agree that this is the goal and objective of their public library, film service cannot receive the budget equivalent to circulation statistics. Usage of film service is demanded by and used by an exclusive clientele of the public library community.

That education uses film extensively should come as no surprise. Large amounts of money became available to education for film purchases from Federal funds beginning with the National Defense Education Act (NDEA) of 1958 and continuing with the Elementary and Secondary Education Act (ESEA) Title II of 1965 and ESEA, Title IV - Part B. These Federal programs through the years encouraged the use of film for formal education, allowing students to benefit from all types of information materials. Equipment, materials, and human resources have been developed in all of our educational institutions to make use of a variety of nonprint materials from a transparency to computer self-instruction. Even with federal, state and local monies far exceeding the public library budgets, educators still recognize problems in providing 16mm film, stating that ". . . the demand exceeds the supply and probably will for many years to come. . ." and that:

> It is true that some public libraries are receiving federal funds for films and that the Higher Education Act allows for discretionary media acquisition. But the bulk of film purchasing will continue to funnel to those film libraries that provide service to the public schools. In some areas, a very large portion of public library film circulation is to teachers who use their own personal library cards to supplement the films provided by their own district or other source.[4]

The public library's film collection is heavily used as a secondary film source for eduction. One important aspect of this secondary role is that most librarians do not purchase curriculum films, or films ordinarily purchased by schools. This represents one of the few excellent examples of cooperative acquisitions in the library field.

Titles of the public library collection are not typically available to teachers from their own organization. Unfortunately, the benefits of this public library acquisition policy are usually realized only by the educational system. Teachers have access to the public library's film collection while the school's film collection is restricted for educational purposes only, and the public library's film librarian does not find a demand for curriculum films by public library patrons since teachers already have access to school collections. Educational opportunities for those who work with nonprint materials is predominately school oriented.

Institutions training professional librarians have available nonprint courses for library students. However, courses designed for the school library/media specialist, for nonprint cataloging, and for children and young adult services still dominate. In a survey of 41 library school catalogs Munday and Ellison showed an increase in library schools nonprint courses, but they still argued:

A serious question immediately surfaces upon examining the above results. Each graduate library school averaged 1.53 nonprint media courses designed for library school students, while only 1.83 nonprint media courses per school remain to serve public, academic (especially community colleges), and special (especially medical) librarians combined.[5]

The emphasis for community colleges and medical librarians can be attributed to the increase in funding for and utilization of AV materials at the time. Maybe, the emphasis should be placed on the library area that is most restricted in funding—the public library.

Professional literature by those in the educational community explaining the success, failure and future improvement and usage of nonprint materials in education is prolific. Using this literature, public library film librarians must relate their services to their clientele. However, materials, concerning film use in the community are limited. Those available are comprehensive and well written. Two useful books are *The Film Users Handbook*,[6] and *In Focus: A Guide to Using Films*.[7] Thus, library school students would have little trouble in developing a paper on the acquistion, cataloging, programming, and developing services for the elementary, secondary or university film collection, but their imagination would be used if writing the same paper on the public library collection.

Finally, the public library film librarian, with films used to their maximum capacity and funding and staff never sufficient or guaranteed, is hard pressed already and seldom has reason to try to expand the film users in the community or to improve community awareness of film service. Expensive film purchases can be shown to cost less than books on a person per showing basis when there is a ready audience of twenty or thirty students in the school's classroom. Ronald Sigler discusses classroom usage of public library films

in "A Rationale for the Film as a Public Library Resource and Service" and remarks:

> The problem of justification of film in today's age of accountability forces circulation figures, per capita use, more showings, and larger audience requirements, and it is all too easy for public libraries to use the classroom as the quickest way to statistical success.[8]

Yet, increased circulation statistics are no guarantee in maintaining or keeping film budgets from being reduced.

What can guarantee adequate support of film budgets? Successful school library/media programs have developed financial stability, not by providing an additional or special service, but by making the library/media program recognized as essential to the educational development of the student. Elsie Brumback, Director of Educational Media in North Carolina, emphasized this in her presentation, "P.R. or You're Only as Good as They Think You Are," at the spring AIME Conference. The North Carolina program is successful not only in funding; its philosoph of media in education is accepted by administrators who would cut the football budget before the library/media budget.

In the public library film service must be viewed as an essential resource for the community. Service must be broadened to reach a greater number of the public, and public awareness of film as a valuable educational, informational, and recreational resource must be set as a goal for the public library. The film librarian must find a tangible way to communicate the success of the film service in meeting community needs to the library administrators and boards who make budget allocations. Statistics of film audiences should be only part of film justification.

Will the public accept film as a viable media to meet their needs? Education has provided the leadership needed in establishing film and other nonprint materials as valuable resources in the education process. ESEA Title II of 1965 was a vital funding source in making this possible. Now, after sixteen years, our educational institutions are graduating students who will continue as life-long independent learners. Will they demand continued access to nonprint materials to meet their informational needs? The adult learner, exposed to film in elementary, secondary, and post secondary education, is currently left in an audio visual void, that neither broadcast television nor cinema promises to fulfill. Cable television, with the potential to meet this need, will not unless it is financially profitable. Videocassette, videodisc, 8mm film, home computers, and other AV formats are available for those that can afford them. The public library has a responsbility to provide access to these materials.

The preceeding issue of *Indiana Libraries* centered on community analysis. Dr. Kim's article stressed the importance of providing a community profile of both users and non-users of the public library. The film librarian must be involved in this process—especially in the analysis of the non-user. Adults are already using AV materials outside of the public library. Many businesses, professions, and organizations in the community make use of AV and house film collections. Police departments conduct programs using crime prevention films; the medical profession has used AV materials to meet general and specific needs; businesses now equal education in AV spending for employee training. These programs are not available to the public. At staff meetings, workshops, or conferences, adults are being exposed to film and other nonprint materials in conjunction with their occupation. AV is being used in many communities, but the public library's collection is not the access point for this use.

Public libraries need to change their traditional film policies to provide for both the change in patronage and technology. Changes should occur in the three general classifications of film types as described by Euclid Peltier.[9]

The teaching or classroom film is the type of film which most public library collections neglect with the current practice of not buying film designed for curriculum use unless funds have been specifically budgeted for this service. Although Peltier says they have no place in most public libraries it must be argued that this type of film can be useful to the adult learner. If the library supplies the community with curriculum information in print, the nonprint could supplement the library collection. This is particularly true for special adult programs in the community such as grammar courses which support illiteracy projects, budgeting courses for the economically depressed community, art courses, car mechanics, and a variety of adult programs.

In this area the public library can make use of the educational systems materials or human resources which help provide learning to the community. Funding could be supplemented by groups or businesses who would profit by a central collection of special materials. Videotape would be more appropriate for individual usage and is slightly cheaper than film. These materials will never be used as frequently by as many patrons as traditional public library films, but the information provided can offset the statistical failure.

Peltier's second film classification is the informational or idea film. A standard in the public library, this type of film most reflects the community concerns, and the public library is the only public access point for many of the independent and non-theatrical films. The selection of this type of film is the hardest and most rewarding

for the film librarian. It is possible for public libraries to build in-depth film collections on certain subjects particularly suited for the community, and to provide interlibrary loan of these materials to other cooperating libraries with special collections.

The entertainment or recreational film is the third and most frequently used film type found in the public library collection. Experimental film techniques, animation, and the classic Charley Chaplin make the variety unlimited. The home video market has reduced the cost of many feature films. Libraries are not providing video features to the home user.

It appears that the entertainment film will continue to be available from the public library, but that expensive 16mm entertainment features could soon be restricted to rentals for library and community group programs. If in the future film service shifts from educational use to community use, library administrators will recognize this service as instrumental in meeting the public library's goals. Once a community becomes well aware of the value of nonprint materials, it will demand continued service from both educational and public library systems and film service will take on a new dimension.

Notes

1. *Statistics of Indiana Libraries 1978.* Indiana State Library. Attendance at sports events are based upon capacity seating.
2. Boyle, Deirdre. "In the Beginning Was the Word. . .Libraries and Media," *Expanding Media.* Phoenix: Oryx Press, 1977, 8.
3. Mitchell, John W. and Judith K. Meyers. *Overview of Audiovisual Resources in the State of Ohio.* Columbus, OH: The State Library of Ohio, 1977, tables 49 and 52.
4. Owens, Calvin L. "Can You Get Films When You Need Them," *Audiovisual Instruction,* September 1978, 3-9.
5. Munday, Karen S. and John W. Ellison. *"A Systematic Examination and Analysis of Non-Print Media Courses in Library Schools,"* Expanding Media. Phoenix: Oryx Press, 1977, 294.
6. Rehrauer, George. *The Film Users Handbook.* New York: Bowker, 1975.
7. Blackaby, Linda, Dan Georgakas, and Barbara Margolis. *In Focus: A Guide to Using Films.* New York: Cine Information, 1980.
8. Sigler, Ronald F. "A Rationale for Film Service as a Public Library Resource and Service," *Library Trends,* summer 1978, 19.
9. Peltier, Euclid. "The Public Library Film Redefined," *Library Trends,* summer 1978, 34-35.

Public Libraries and Audio Visual Services: Case History of Allen County Public Library

Pamela Bieri
Carol Cowles Pelz
Steven Fortriede

Introducing new services in a single department can be exhilarating, but to simultaneously introduce a totally new concept while extensively revising an existing one is a tremendous undertaking both for staff and patrons. Such revision is currently happening at the Allen County Public Library. The Fort Wayne Telecommunication Center, the public access outlet for Fort Wayne and the surrounding area as well as the in-house production unit for the Allen County Public Library, began operations January, 1981. The facility consists of state-of-the-art color equipment, studio and control room. Manned by a professional staff, it offers patrons maximum opportunity for program development and presentation.

As an access center, it provides many new services to the community. The most visible of these services is the cablecasting of locally originated programs which can be recorded on one-half inch and three-fourths inch formats. Programming is currently run from 5-9 p.m. Monday through Friday, but community interest and involvement has been so great that this schedule will soon be expanded to six hours a day seven days a week. An additional service beginning this fall is call-in programming. Phone requests for replays of programs will be taken during a two hour period each day.

At times when regular programming is not presented, a data caster is used to display public service announcements for the community. Access to all of these services is free to the public and requires only an application. Although some community members provide programming which has been produced in their own facility, many choose to produce at the center itself. In-house productions cover a wide variety of content, mode of presentation, and funding. The premiere cablecast on January 9, 1981 was with "Theatre for Ideas," a group funded by the Indiana Committee for the Humanities and Fort Wayne Cablevision. Other of our programs, such as "Latino Video," a presentation aimed at the Spanish-American population, have similar funding on a smaller scale. Matching funds for programming are provided by cablevision and are channeled through a grassroots organization known as the Citizens Council for Program Development. Any interested producer can submit a proposal to the group and, upon acceptance, receive funds on a matching basis. However, it is not necessary to obtain funding in order to gain access to the telecommunication facility. Indeed, most of the productions are by individuals who have an interest and an idea, but who have very little working capital. Since studio time is free, the only cost the user normally incurs is the cost of the personal copy of the tape. Original recordings are on library stock, with dubs made at cost for the producer. Once a program has been produced for viewing, the producer retains legal responsibility for the content.

Not all users in the center are producers; many are volunteer crew members who have completed training sessions conducted at the studio. Instruction for volunteers includes training to use the studio camera, the portapak, to produce and to operate the control room. Throughout the training patrons are given total freedom of choice concerning their level of involvement. They can choose a role behind the camera or in front of it, but, whatever the choice, they can feel a part of the community commitment.

To gain access to the facility a producer must fill out an application form, reserve an appropriate amount of time for production, attend a preproduction meeting with the center's staff and make the necessary arrangements for the production crew. Producers must obtain all talent releases, copyright waivers, and certified volunteers to serve as crew for the production. Names of people who have completed designated workshops and who wish to work on crews are kept at the center.

The studio is appropriate for small, intimate productions, while the adjoining auditorium can be used for an extensive production. Many interesting productions such as a series for the deaf, a health series, and cultural presentations, have developed from volunteer efforts. The variety is endless; and each production is unique. All

productions are retained by the library for a period of one year. If they are of possible historic value to the community, they are permanently retained on a master tape and stored in Art, Music and Audio Visual Services. Nearly all tapes are briefly listed in a catalog in Art, Music and Audio Visual Services for patron use. If patrons wish to view past productions, they request that a copy be made on either VHS or BETA format. In this way, programs of general public interest are duplicated and expensive staff time and material are not consumed in the dubbing process.

While the Telecommunication Center was a totally new concept, the art, music and audio visual services evolved from a major revision of three long standing services. Prior to February, 1981 the departments of genealogy, art and music, and films and recordings all shared crowded space on the second floor of the Allen County Public Library. These departments were so compressed that many of the services could not be developed. When Allen County Public Library's new addition opened in January 1981, genealogy had new quarters, and plans immediately began for creating a new environment for the arts services. New policies were established to give the patron greater flexibility, the collection was made more accessible to the public, and quantity limitations eliminated for all materials other than film, videocassettes and equipment.

Two independent departments merged, creating art, music and audio visual services. This department is committed to the development of media; reference services and more than 14,000 books and magazines were absorbed elsewhere. Architect Jim Jankowski and Director Rick Ashton created a physical plan devoid of visual barriers and thus produced an open atmosphere. The floor plan established three galleries for the framed print collection with one gallery available for visiting exhibits and patron activities. A service area in the center of the building, two patron lounges and six preview rooms were also created. The preview rooms have the capacity to serve as listening rooms for records and cassettes, video and 16mm film preview rooms, and workrooms for patrons using the overhead and opaque projectors. Between the preview rooms, an area will be established with lounge chairs and listening centers so patrons can congregate informally to hear their favorite recordings via headphones. Browsing will be promoted, and bins will house the most recent recordings added to the collection as well as the newly begun multi-media collection.

In May the library began lending videocassettes of recent and popular feature films to the public; this service has been a phenomenal success. VHS cassettes and the machinery necessary for playback are available to library patrons for three day loan periods. The five playback units are now constantly shuttled in and out of the library and the bookings are closed out well in advance on our two

month booking cycle. Overhead, 16mm, 8mm, slide, filmstrip and opaque projectors are also made available to the public.

Other services offered to the public include a loan collection of 132,000 mounted pictures, mounted art, and 2,800 framed prints. The collection also holds more than 6,000 pieces of sheet music ranging from classical to rock and a collection of 1,700 8mm films. A fine arts slide collection together with a travel slide collection are currently being prepared.

Since the booking of more than 450 items manually is a difficult process the department is currently investigating computerized systems. This will give the department greater inventory control, enable the staff to access and maintain patron information, generate receipts for material transactions, and immediately have various statistical evaluations available. Once computer capacity is available in the department, it is possible that the installation of computer entertainments will become the department's next growth item. While Allen County Public Library awaits the computer, investigation of possible other video games and of the movement into the video-disc field continues. Thus, the art, music and audio visual services of Allen County Public Library plans to grow and to change in order to meet the needs of our patrons.

UPCOMING GUEST EDITORS

Two prominent Indiana librarians will serve as guest editors of the next two issues of INDIANA LIBRARIES.

When the new quarterly journal format was adopted, the publications Board decided that whenever the theme of a future issue was one on which the permanent editor was not versed a guest editor would be selected on the basis of expertise on the chosen topic.

LAWRENCE A. WOODS, Assistant Professor of Library Science and Head of Research and Development at Purdue University Libraries, will edit the Winter, 1981 INDIANA LIBRARIES issue. Its theme, "Automation," is a field in which Professor Woods is respected as an expert. Publications on the subject of which he was the author or co-author include: *Microcomputers in Libraries*, Knowledge Industries Publication; *Small Computers in ARL Libraries*, Office of Management Studies, Association of Research Libraries and *Evaluating a Computer-Based Information Service*, paper presented at ASIS Annual Meeting, 1980.

Lawrence A. Woods

Professor Woods organized and chaired a ASIS-SIG/LAN Workshop on Micro-computers in Libraries at Pittsburgh, Pa., Anaheim, Calif., Atlanta, Ga. and Washington, D.C. and conducted an Advanced Seminar on Computer Uses at Dallas, TX.
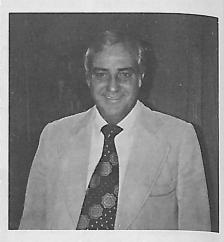
Before joining the Purdue University faculty in 1977, Professor Woods held several positions at Dartmouth College Libraries, Hanover, N.H. They included Assistant Chief of Automation Services and Chief of Systems Design and Maintenance.

Professor Woods graduated from Northeast Bible College, Green Lane, Pa. in 1959, attended Dartmouth College, 1963-1967, and received his bachelors degree in history at Eastern Nazarene College, Quincy, Mass., in 1968. He was awarded his Master of Library science degree at Simmons College, Boston, Mass. in 1972.

ROBERT TRINKLE, director of the Monroe County Public Library, Bloomington, IN, will serve as editor of the Spring, 1982, "Budget and Finance" issue.

Trinkle, a member of the INDIANA LIBRARIES Publications Board, has gained expertise on library budget and finance matters as administrator of one of the state's major libraries. He also had extensive experience in the legislative process involved in funding public libraries as a member of the Indiana Library Association/Indiana Trustee Association Legislative Committee from 1972 through 1978.

Before being named director of the Monroe County Public Library in 1971, Trinkle was Library Coordinator there.

Robert Trinkle

He served as president of the Indiana Library Association in 1979 and was a member of the Indiana Library Association/Indiana Trustee Association Planning Commission from 1974 to 1979. He also has been administrative officer on numerous grants and special projects and has served as guest lecturer at the Indiana University Library School at Bloomington.

Trinkle is a graduate of Indiana University, Bloomington, where he received his business degree in 1957 and his masters in Library Science in 1973.

Although the guest editors will make the final selections of articles for publication, all manuscripts should be submitted to the permanent editor, Jill P. May, INDIANA LIBRARIES, 118 Matthews Hall, Purdue University, West Lafayette, IN 47907.

Television As An Image of Culture

David Hoppe

Modern television programming can be viewed by its audience in a culturally symbolic context. Taken this way, all of television — commercial networks, independents, public broadcasting — is of a piece: the series, the commericials, news, sports, public service spots are all one big show that runs from beginning to end of every broadcast day, the various channels providing parallel facets, mild gradations on a common theme — the theme being America. If you watch television this way you may find that it swings beyond the merely absurd into — given the various realities of our actual lives — the realms of the bizarre, even the frightening. Modern television can be viewed as bizarre because the presentations of situations are so lacking in subtlety and ambiguity; frightening because of the social control being exerted. Many of the symbols being broadcast avoid the grey areas of our behavior, encourage the mute solutions of aggression and deny the efficacy of sustained attention and unassuming reflection. These symbols are frightening because of the obstructions they present to wisdom and the way they create the illusion of quick resolution. In a complex world of profoundly differing cultures the quick answers are downright dangerous.

David Hoppe is the Audio Visual Librarian at the Michigan City Public Library. He was educated at Macalester College in St. Paul, Minnesota and received the MLS from the University of Minnesota. He has developed materials for young adults with reading problems, written two books of poetry and a children's book.

This symbolic cultural information, disturbing as it can be, is nevertheless imperative in its way. It has much to tell us about where we find ourselves as a people. It also makes it possible to discover what's happening in our society as easily in a cop show, sitcom or soap opera as in what is billed and presented as "The News." Perhaps more.

First, we must keep the ubiquitous and presently limited nature of television broadcasting in mind. In 1972, 95.8% of all U.S. households had at least one TV set.[1] Thus, we can say that virtually all Americans have access to this particular electronic medium. A TV set in the house is something practically every American, regardless of age, race, sex or economic background, has in common. Yet, television programming is presently generated by a comparatively miniscule fraction of this population. These specialized professionals actually determine what we will or will not see. In recent years Fred Silverman has dominated this stereotype. Silverman served as the Program Director for CBS, ABC and NBC within a ten year span, and greatly influenced the programming of all three major networks. In his job at NBC he was also in charge of news programming. Given the narrow kind of professional clubbiness that the Silverman case represents, one can ask, I think quite legitimately, whether television, as we know it, genuinely represents the incredibly broad viewing audience it serves or, rather, whether it manipulates it.

This issue of manipulation also pertains to the way the technology of television works. In his book, *Four Arguments for the Elimination of Television*, Gerry Mander describes how TV images are conveyed:

> When you are watching television and believe you are looking at pictures, you are actually looking at the phosphorescent glow of three thousand tiny dots. There is no picture there.
> These dots seem to be lit constantly, but in fact they are not. All the dots go off 30 times per second, creating what is called the flicker effect of television. . .What you perceive as a picture is actually an image that never exists in any given moment but rather is constructed over time. Your perception of it as an image depends upon your brain's ability to gather in all the lit dots, collect the image they make on your retina in sequence, and form a picture. . .a television image gains its existence *only* once you've put it together inside your head. . .As you watch television you do not "see" any of this fancy construction work happening. It is taking place at a rate faster than the nerve pathways between your retina and the portion of your brain that "sees" can process them.[2]

We can process sequential images at about ten times per second. Television sends its sequential images at 30 times per second. Mander goes on to say that it is this disparity in processing speeds that made subliminal advertising possible. Images were placed in the dot se-

quence at a speed faster than conscious sight allowed. Thus, adver-tisers can produce more images than the eye can process.[3]

While watching television, the audience is bombarded by a stream of images that enter their consciousness at a speed so fast they cannot discriminate among them or make conscious decisions concerning which to accept and which to reject. They are passive receptors. Ultimately, the only real choice audiences have is either to continue watching those stream of images, piling them indiscriminately in their memory banks, or else turn the set off.

Given television's ability to control, to manipulate, it is important to view the role models presented and to discover what social ends these models serve. An examination of women's roles can be especially revealing here due to the fact that over the past ten years a significant number of women in our society have been making a conscious effort to define and often restructure their roles. These efforts have had a dramatic impact on our nation's social life. Has this impact been reflected on television?

I would say that yes, it has. But while women's changing roles over the past decade have been reflected they have not truly been represented. TV, as we know it, is an advertiser's, or sponsor's medium. The shows that we watch are designed not to englighten or emotionally move us so much as they are to hook us into keeping the set on long enough to absorb the commercials that keep the whole operation running. Without sponsors, the networks could not afford to produce programs. Therefore, programs are tailored to fit sponsor's needs.

The advertiser's livelihood is based upon the ability to identify social trends and then define those trends in terms of images. Thus, advertiser's know that more women are working, that more women are entering the professional and management positions, that women generally have more money to spend and are in positions to consume a greater variety of goods. Television advertising and the programs that complement it — from spots for Harvey's Bristol Creme (it's okay for affluent women to call up affluent men) to innocuous sitcoms like "Rhoda" (his and her careers may lead to separation but such are the hard knocks of life in the marketplace) do indeed reflect, or more accurately, exploit women's social evolutionary trend. Through the production of female images and role models, television helps control women within U.S. culture. Susan Sontag, in her meditation *On Photography*, points out:

> The production of images also furnishes a ruling ideology. Social change is replaced by a change in images. The freedom to consume a plurality of images and goods is equated with freedom itself. The narrowing of free political choice to free economic consumption requires the unlimited production and consumption of images.[4]

Modern television does not give its viewers the freedom of choice. The genuine dilemmas of people trying to orient themselves in a world in which traditional roles have become ambiguous and hazy are hardly ever actually represented. The genuine drama of people trying to adjust to a changing world without sacrificing too much of what they consider their personal integrity is rarely shown. Instead we are told how we can spend our money and are shown the kinds of environments we should want.

Television can lead a person to think and act and even dream a certain way on the acceptance of a television society which places a premium on aggression and interpersonal competition. It can also be used as a source of information about the image of culture which one small control group is able to project into the homes of America, and as a learning experience concerning the powers of media.

Notes

1. Haley, Mary Jean. "World Television," *Co-Evolution Quarterly*, Winter 1977/78, 36.

2. Mander, Jerry. *Four Arguments for the Elimination of Television.* N.Y.: William Morrow & Co. 1977.

3. *Ibid.* 41.

4. Sontag, Susan. *On Photography.* New York: Farrar, Straus & Girous 1977, 157.

Teaching A Unit On The Use of Selection Sources: A Comparision of Two Media Formats

Kenneth A. Boyd and James D. Russell

Introduction

Students in a traditional reference course are required to look at many specific titles. Consequently, a large amount of time is required for the students to look at the reference sources individually. Part of this time is used in locating the materials on the shelves, and in identifying the important aspects of the source itself. Neither experience contributes to the student's knowledge of the sources.

The logical assumption has been that actually handling the sources would be advantageous. This study sought to see if the use of slides in previewing the reference sources could save time while maintaining both equal achievement and attitude to hands-on experiences.

Objectives of the Study

The study used the two formats and compared them in three areas: achievement, time, and attitude. Was there a significant difference in student achievement as reflected by gain score?[1] Was there a significant difference in the amount of time required

---

Dr. James D. Russell is currently an Associate Professor in Education at Purdue University, where he also serves as a Coordinator for Instructional Research and Development. He earned his doctorate from Indiana University.

Dr. Kenneth A. Boyd is currently an Assistant Professor of Instructional Design at Asbury Theological Seminary in Kentucky. Work for this study was completed while he was a doctoral student at Purdue University.

to complete the exercise manuals? Finally, was there a significant difference in the attitude toward the instructional materials. Attitude toward the instructional materials considered objectives, learning activities, instructions, difficulty of the unit, and an overall rating of the instructional materials.

Content

The content for the study was selection sources used in choosing materials for students in the public schools. Numerous factors were considered in deciding which sources to include. A major consideration was to include sources which would be of most value to prospective media specialists and which would most likely be available in the public schools. Finally, the study included each of the major types of selection sources, including listings, standard collections, indexes to reviews, and periodicals. After consultation with subject matter specialists in Library Media and Instructional Development at Purdue University, the following sources were selected: *Books in Print, NICEM Indexes, Book Review Digest, Media Review Digest, H.W. Wilson Catalogs*, and *Elementary School Library Collection.* In addition, the following periodicals were selected: *Appraisal, Booklist, Bulletin of the Center for Children's Books, Hornbook, Previews, School Library Journal, Wilson Library Bulletin*, and *World of Children's Books.*

Students were expected to know titles of these and to determine the strengths and weakness of the different types of selection sources, to contrast and compare the selection tools and their special characteristics. In addition, they were required to choose selection sources they would want represented in their school, and to defend their choices.

Once the content was determined, objectives were written. The format for the objectives included audience, behavior, and condition.[2] The objectives of the instructional unit involved different cognitive levels.[3] An effort was made to avoid having only objectives which required factual recall. Consequently, some of the higher cognitive levels, such as analysis and evaluation, were included. In parentheses after each objective is its assigned cognitive level according to Bloom.

1. Given hypothetical situations, the learner will name the appropriate selection source for the given situation. (Knowledge)
2. Given the four major types of selection sources, the student will briefly describe them and state a strength and weakness of each type of source. (Comprehension)
3. Given two selection sources, the student will contrast and compare them in a brief written summary. (Analysis)
4. Given a list of periodical selection sources, the student will classify them according to whether or not they list only recommended sources. (Comprehension)

5. Given a list of periodical selection sources, the student will classify them according to whether or not they review audio visual materials as a regular feature. (Comprehension)

6. Given a list of periodicals reviewing children's materials, the student will choose two periodicals that should be available in a school media center, and defend their choices in a brief written summary. (Evaluation)

7. Given special characteristics, the learner will name the appropriate selection source which has that characteristic. (Knowledge)

8. Given a subject, the student will formulate a procedure for selecting materials about that subject, by listing in order the sources, they would use, including how they would use them. (Synthesis)

Once the subject content was determined, the two units of instructional materials were then developed using the model proposed by Russell and Johanningsmeier. Their model includes the following six steps: 1. exact specification of objectives, 2. construction of criterion items, 3. analysis of learner characteristics/ specification of entry behavior, 4. sequencing of instruction/selection of media, 5. student tryout, and 6. evaluation.[4]

Subjects

The study used the 106 students who were enrolled in Purdue's introductory children's literature course during the Spring Semester 1981. The following statistics reflect the composition of the class: 90% were in the 18 to 24 age category; 94% were female, 94% were either elementary education or media science majors; 97% had a grade point average of at least 4.0 on a 6.0 scale; 95% were Caucasian, and 89% were from the state of Indiana. Thus, the subjects were fairly homogeneous.

Treatment

A control group and an experimental group were randomly selected. The control group received instruction through the use of an audio tape, exercise manual, and the actual selection sources. In contrast, the experimental group used an audio tape, exercise manual, and slides. An attempt was made to control the other factors involved, so that the groups would be equivalent. For example, in both groups the students worked individually with identical exercise manuals. Furthermore, the information given on the audio tape was the same for both formats.

Experimental Design

"Campbell and Stanley Design Number Four"[5] was used to determine if a significant difference in student achievement was reflected by the gain scores. Students first took a pretest in their

class. They were then assigned locations where they individually completed the exercise manual. After a sufficient time lapsed students took the post test in class. Although the pretest and post test were not identical, they were parallel with each other in regard to content, difficulty, and type of response required.

For time and attitude, Campbell and Stanley Post test-Only, Control Group Design Number Six was used.[6] Students indicated the time they started and finished the exercise manual, and responded to a Likert-type attitude appraisal form after they completed their exercises. The students did not put their names on the appraisal form.

Analysis of the Data

The statistical analysis for this study involved a comparison of mean scores of the control and experimental groups, with t-tests being used in the comparisons. Computations for the study were made using the Statistical Package for the Social Sciences.

Depending on the F value, which measures homogeneity of variance, one of two estimates was used for the t values. If the variance was homogeneous, a separate variance estimate was used. In contrast, if the variance of the two groups was heterogeneous, a pooled variance estimate was used. One of these two estimates provided the appropriate t value.

Carrying the statistics further, a significant t value would conclude the means to be significantly different. Conversely, a nonsignificant t value would conclude they were not significantly different.

In considering achievement, an F value of 1.34 was computed, which was not significant. As a result, a pooled variance estimate using 104 degrees of freedom and a .05 level of significance yielded a t value of -.56, also not significant. It was therefore concluded that the mean gain scores of the two groups were not significantly different.

In regard to time, the F value of 2.36 was significant, and it was concluded that the variance of the two groups was heterogeneous. Consequently, a separate variance estimate with 93.60 degrees of freedom was used, resulting in a t value of 3.29. The t value was significant at both the .05 and .01 significance level. It was concluded that there was a significant difference between the two groups, with the experimental group, the group using slides, requiring less time. The mean scores were 69 minutes for the slide group, as compared to 82 minutes for the direct observation group, a time savings of 16%.

Finally, attitude was measured using a five-question appraisal form. Each of the questions were rated on a Likert-type scale from one to six. Using a .05 level of significance the following t values

were reported: clarity of objectives .39, interest of the learning activities 1.03, difficulty of the unit -.09, clarity of instructions 1.97, and overall rating 1.59. None of these values were significant; there was no significant difference between the two groups regarding attitude.

Conclusions

A visual media format can be effectively used in place of a hands-on experience. The slide format was shown to be more effective in time needed to learn about tools. In addition, there were no significant differences for achievement and/or attitude when compared to the hands-on approach.

Overall, the slide format was an effective method for presenting instructional materials. This has special application for reference materials, but could also be applied to other library services as well. On a broader scale, this method could be applied to general library and bibliographic instruction programs.

Notes

1. Gain score is the difference between pretest and post test scores.
2. Mager, Robert F. *Preparing Instructional Objectives*. Palo Alto, CA: Fearson Publishers, 1962.
3. Bloom, Benjamin S., ed. *Taxonomy of Educational Objectives. Handbook 1: Cognitive Domain*. New York: McKay, 1956.
4. Russell, James D. and Kathleen A. Johanningsmeier. *Improving Competence Through Modular Instruction*. Dubuque, Iowa: Kendall-Hunt Publishing Company, 1981.
5. Campbell, Donald T. and Julian C. Stanley. *Experimental and Quasi-Experimental Designs for Research*. Chicago: Rand McNally College Publishing Company, 1963.
6. *Ibid.*

Children's Services In Indiana Public Libraries

Barbara Kasper

Children's services is often an area overlooked when state or national studies of public library services are conducted. Lacking either significant quantitative or qualitative studies on a state or national level, it is difficult to evaluate and plan for children's services. The growing awareness within the profession of a need for accountability and measurement emphasizes the intrinsic value of such studies. According to the Public Library Mission Statement, "Library service must be measured by its outputs or services rendered. . .and library systems (must) conduct a continuous assessment of community needs and continuous evaluation of the degree to which the library meets these needs."[1]

Elizabeth Gross directed one of the few national studies available in the area of children's services in public libraries.[2] Conducted

Barbara Kasper, former director of the Delphi Public Library, is presently Library Consultant at the Indiana State Library, and doctoral candidate at the Indiana University School of Library and Information Science.

under the auspices of the American Library Association and based on information gathered in the late fifties, the Gross study primarily examined the organization and administration of children's services. The United States Office of Education began gathering public library data during the seventies *(Survey of Public Libraries, LIBGIS)*, but thus far data on children's services has not been included.[3] The Indiana State Library annually collects public library statistics which include data on children's services.[4]

On November 15, 1979, a descriptive survey, "Questionnaire - Children's Services in Public Libraries," was mailed to all 239 Indiana public libraries; it requested information relating to input and output services in each library system for the previous year. This survey was part of an investigation of children's services in public libraries which I conducted while at the School of Library and Information Science, Indiana University. By April 1980, a total of 209 surveys had been returned. The population divisions were made in accord with those defined by the Indiana Library Certification Board.[5] (See Table I)

Question 8 of the "Questionnaire-Children's Services in Public Libraries" requested the librarian to check which of the following services were available to children in the children's department: book talk programs, audio visual listening areas, handicraft activities, book lists, puppet shows, exhibits and displays, radio/television programs, reading aloud, preschool storyhour programs, reference service, other storyhour programs, 16mm film programs, and summer reading activities. Libraries were also asked to list other services available.

The 14 items listed asked only "yes" (the library offers the service) or "no" (the library does not offer the service). The majority of libraries listing other services answered that they had "dial a story." These 14 items were designated for measurement as library output services for children in this study. (See Table II)

Indiana is divided into 92 counties served by 239 public libraries. The unit measurement of community needs is defined as the county. A frequency analysis of the percentage of people served by public libraries (1978) showed a mean (85%), a median (99%), and a mode (100%) with 52 counties having total library service (56.5%). When the total population is compared to the total population served by public libraries only 8% are unserved.[6]

This analysis does not consider the individual library, nor does it attempt to measure the performance level of any specific output service. An indepth analysis of each specific output service would be recommended for future consideration and might include the frequency and attendance of each service in a comparison with the use of library resources and community needs.

What kinds of public library services are available to a child living in Indiana? The data was analyzed through the computer center at Indiana University utilizing the Statistical Package for the Social Sciences (SPSS) descriptive statistics for aggregated data files in addition to the Pearson product moment correlation.

It is possible for a child living in Indiana to have access to almost all of the output services considered in this study. Summer reading programs are available in 78 percent of the 239 libraries and in 89 percent of the counties. If a child lives in an unserved area, it is still possible to find a majority of services available within most counties. For example, ten of the services listed in Table II are available in over half of the counties. The unserved library population statewide is 8 percent. On a statewide basis children make up 33 percent of the population. If these percentages are taken one step further, the percent of the population age 0-13 unserved by public libraries is only 02.4 percent. Using the factors of this analysis, Indiana children appear to be well served by the state's public libraries.

Some affirmations can be drawn from this study. Hopefully this introductory analysis can serve as a catalyst for further research in children's services. This study clearly demonstrates that a variety of children's services are available in Indiana, and that the quantity of statewide children's services is high.

TABLE I

QUESTIONNAIRE MAILING

Library Category	Population Served	Number of Libraries		Percent of Return Rate
		Mailed	Returned	
I	Over 150,000	06	06	100%
II	25,001 to 150,000	28	24	86
III	10,001 to 25,000	48	43	90
IV	5,001 to 10,000	50	46	92
V	5,000 or less	107	90	84
TOTAL		239	209	87%

TABLE II
CHILDREN'S SERVICES

Output Services (Ranked by Library)	Percent of libraries Offering Service	
	By Library N=239	By County N=92
Summer reading programs	78%	89%
Reference service	72	87
Pre-school storyhour programs	63	85
Exhibits & displays	62	83
16mm film programs	48	76
Other storyhour programs	48	73
Handicraft activities	43	70
Book lists	39	67
Puppet shows	37	65
Book talk programs	29	51
Reading aloud	23	41
Audio visual listening areas	20	43
Other srevices	13	30
Radio/television programs	03	09

Notes

[1] American Library Association, Public Library Association, Goals, Guidelines, and Standards Committee. *The Public Library Mission Statement and Its Imperatives for Service.* Chicago, ALA, 1979, p. 10.

[2] Gross, Elizabeth Henry. *Children's Service in Public Libraries.* Chicago, American Library Association, 1963.

[3] U.S. Office of Education. *Survey of Public Libraries, LIBGIS I, 1974.* Washington, D.C., U.S. Department of Health, Education, and Welfare, 1978.

[4] Indiana State Library. *Statistics of Indiana Libraries, 1978.* Indianapolis, Indiana State Library, 1979.

[5] Indiana Library Certification Board. *Official Rules and Regulations.* Indianapolis, Indiana State Library, 1974, p. 15.

[6] Indiana State Library, op. cit., p. 39.

What? Where? And How?
Inexpensive Library Instruction Aids

Judith M. Pask

As in any new situation, experienced library patrons, and especially novices, find a library strange and confusing, but are hesitant to show their lack of knowledge by asking specific questions. Having witnessed the confusion and frustration of students in this library, the librarians in the Krannert Library at Purdue University decided to increase their efforts to familiarize students and staff with the library's resources and services. Several methods were combined to yield a unique and still inexpensive package of aids which assist and promote individualized library instruction. These include a bookmark, a fifteen minute audio-tour of the library, and a series of detailed *How To. . .* information sheets.[1] Since they answer the reader's basic questions of "What does the library have or do?", "Where is. . .?", and "How do I use. . .?", similar materials could be used in any type of library. We have found that the availability of these handouts and the audio-tour has reduced the number of general information questions asked, freeing staff members to help others with more detailed questions.

Judith Pask received her masters degree in science and library service from Columbia University in New York. Prior to joining the Purdue staff she worked at Rochester Institute of Technology and the University of Illinois. She is an assistant librarian at the Krannert Library, Purdue University.

What Does The Library Have Or Do?

The library's resources and services are listed on one side of a printed bookmark. The opposite side provides general information (hours, loan policies, and telephone numbers) about the library which are frequently asked. The bookmarks are readily available at the two major service points in the library, the circulation desk and the reference desk.

Where Is. . .?

Parks have it
Museums have it.
The Krannert Library has it.

Take the Audio-Tour
(approx. 15 min.)

Cassette player and tape
available at Circulation Desk.

This sign in the Krannert Library has caused many a puzzled look, and a prompt question of "Is this for real?" Audio-tours are frequently available in museums and national parks, but are also becoming more common in libraries.[2,3] Such a tour can provide needed information in a uniform manner at any time the user wants it. It is designed to give the user an overview of the library, its services, and resources, and it is also an easy and effective way to introduce a new employee to the library.

An audio-tour sounds like a complicated project, but it need not be. Ours was completed in about two months by one librarian devoting only part time to the project. The equipment consists of a small cassette tape player with a shoulder strap[4] and a pair of headphones. The headphones are an inexpensive pair designed for use by children, and can be worn under the chin as well as over the top of the head (Acoustifone Corp.). The tape player did not have a long strap so we purchased a camera strap ($5) which works fine.

The script was written by the librarian to assure technical accuracy. Pauses (filled by music in the final production) were planned and timed to allow moving from one area to another. A test tape was made and the timing carefully checked at a moderate walking pace. Library jargon used in the tour was standardized and defined. All directions for the walking tour were given on the tape, and reinforced with hanging signs, identifying each area, and with a marked map which is given to the user. Hughes suggests a professional voice would be best for the final tape version;[4] the Krannert Library's

Judith Pask demonstrates Krannert Library Audio-Tour

tape was recorded by the chief announcer of the Purdue radio station. Purdue's Audio Visual Center recorded the final tape, and mixed in the music, fading it in and out at the beginning, in the pauses, and at the end.

With the increased use of media materials, most libraries will have access to the equipment needed to produce a short audio-tour. Utilizing local talent and services can add professionalism at little or no cost.

As pointed out in the tour, more detailed and specific single information sheets on such topics as using the card catalog, using periodical indexes, finding reference sources, and checking out library materials are available at each point of use. Whenever possible these sheets were planned to utilize both sides of the paper in order to discourage their use as scratch paper. For example, the *How To. . .Use the Periodical Indexes* contains a list of the periodical indexes available and their location on the reverse side of the sheet. A copy of each *How To. . .* is displayed behind plastic near the resource or service described, and a plastic file pocket holds additional copies for users to take with them. These sheets are also available for distribution to classes or at general orientation sessions. Several faculty members now ask for copies to distribute before making a library assignment.

These materials have met the immediate need of assisting faculty and students in the effective use of the library, and have given the librarians a start towards the development of a structured program of user education. Publicity about the tour and handouts has made the faculty aware of the special services the library can

offer, and the assistance the librarians can give with class library assignments. This media program will hopefully lead to increased participation by the librarians in bibliographic instruction in the classroom.

Notes

1 Available on loan from Project LOEX, Center of Educational Resources, Eastern Michigan University, Ypsilanti, Michigan 48197.

2 Hughes, J. Marshall II. "A Tour of the Library-by Audiotape." *Special Libraries*, 65 (7) :288-290. July, 1974.

3 Dash, Ursula. "The Self-Guided Library Tour." *Australian and Academic Research Libraries*, 8(1) :33-38. March, 1977.

4 Hughes. *Ibid.*, 289.

Maximizing The Use of Reference Books: A True Story

Gordon "Tom" Bryan

It came to pass in the time of money troubles that Normal Ned sought information from the local public library. He dropped in on his way to work in order to quickly xerox what he needed. Time was very important to Ned on this day of days.

"Yes sir," he said to Mellow Fellows, the Reference Librarian on duty, "You have a terrific book that I've used before that lists all of the organizations I must contact before noon today. May I see it please?"

Mr. Fellows gulped and looked at his watch. He replied in a shaky voice, "I'm sorry, sir, that book was checked out overnight and hasn't been returned yet."

Normal Ned was still pleasant. "May I have Volume B? I can get just as much information from it."

Mr. Fellows gulped again and replied, "That book was also checked out and it hasn't been returned yet, either."

Normal Ned could have done any number of things at this point. However, he remained calm. He said, "I thought reference books had to remain in the library?"

Bryan's short answer to Dr. Loertscher presents another side of the question concerning the circulation of reference books. Gordon Bryan is currently Reference Librarian at Vigo County Library. He has a B.A. and MLS from Indiana University.

"Well sir, said Fellows, "We want to allow our books to be used as much as possible. It's library policy." Fellows offered this suggestion: "Perhaps you'd like to use last year's edition? It's fairly accurate."

Ned replied with a quote he had heard or read somewhere. "Now really, librarian, are you advocating that I use out-of-date information for my homework/report/job/personal need/interest? Do you realize how much damage can be done when a patron uses an inferior resource?" He continued. "What happens when the book is late? Don't I have a right to that source when I need it?"

Fellows fidgeted.

Ned also pointed out that the phone lines were often tied up when he phoned the library, and that parking space was difficult to find.

Fellows tried to hide the worry in his face as he thought of the false names with the phony addresses who had pirated the Chilton's manuals to Florida during Spring break. He thought of the excuses concerning overdue reference books—car trouble, illness, forgetfulness. He felt like a truant officer at times. Oh, to work in an academic library with such built-in controls as fines, transcripts, credits, and graduation! He had no such controls here; his patrons answered his inquiries about late books with smiles and lame excuses.

Ned shocked Fellows back to reality. "I understand the purpose of your policy, but aren't you always striving to serve as many people as possible with limited funds and sources? How many questions are answered out of that book I wanted?"

"Ten of fifteen on a busy day," answered Fellows.

Ned was a practical man. "This means that one person can deprive 15 others from information. This means that if a book is overdue by one day, you have served 15 less people than you should have. Also, since we are in a college community, that source may be loaned to someone who doesn't even pay taxes locally."

"We try to serve everyboby," answered Fellows.

Ned scratched his head and thought. "Maybe," he said "by serving everybody you serve nobody at all. At least you're not serving me." Ned looked thoughtful for a moment and asked, "Have you ever read about a library with your policy changing it?"

Fellows was on sure ground here. "To my knowledge, nothing has ever appeared in *Library Literature* about it." Fellows knew, of course, that 95% of what goes on in public libraries never appears in *any* library literatue. (try finding out about unions, low-level radiation, and flashers in *Library Literature*, he thought to himself).

Ned was obviously trying to be helpful. He said, "How about paperback reference books to save money?"

Fellows replied with more enthusiasm. "An excellent idea! But when will Ayer's Directory, PDR, and Grove's Dictionary ever come out in paperback?"

Ned was stubborn. "Well, I'm not too pleased to be paying for services which aren't available when I need them. By the way, sir, when you need a reference book during the day and it isn't available, what do you do?"

Manuscripts should be sent to the editor, Jill P. May, INDIANA LIBRARIES, 118 Matthews Hall, Purdue University, West Lafayette, IN 47907.

Content: INDIANA LIBRARIES publishes original articles written with the Indiana library community in mind. Each issue is theme oriented, but the Publications Board welcomes other timely contributions.

Themes and Deadlines:

Theme	Issue	Manuscript Deadline
Automation	Winter 1981	October 1, 1981
Budget and Finance	Spring 1982	January 1, 1982
Collection Development	Summer 1982	April 1, 1982
Children's and Young Adult Services	Fall 1982	July 1, 1982

Preparation: All manuscripts must be double spaced throughout with good margins. Writers should follow the format described in the *MLA Style Sheet* (Second Edition); should be identified by a cover sheet with author's name, position and address. Identifying information should not appear on the manuscript. Photographs or graphics are welcome and should accompany manuscript if applicable. Contributions of major importance should be 10-15 pages double spaced. Rebuttals, whimsical pieces, and short essays should be 2-7 pages double spaced.

Processing: Manuscripts will be acknowledged upon receipt, and a decision concerning use will be made twenty days after the issue manuscript deadline. The editor reserves the right to revise all accepted manuscripts for clarity and style. Upon publication, the author will receive two complimentary copies.

INDIANA LIBRARIES
INDIANA LIBRARY ASSOCIATION
1100 W. 42nd Street
Indianapolis, Indiana 46208

ADDRESS CORRECTION REQUESTED