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PUBLIC LIBRARIES

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September/October 2005   Vol. 44, No. 5

IN EVERY ISSUE

PLUS . . .

READERS respond

Farewell to Renée, *Public Libraries* Has Fared Well

I recently received an invitation from PLA to fill out an online survey. One of the questions dealt with *Public Libraries,* which I had to confess I read only occasionally (so much professional literature, so little time!). The one column I usually read was Renée Vaillancourt McGrath's Editor's Note, because I knew her when she worked in Massachusetts and usually found her editorials interesting. But because of the survey, I thought I should take another look at the journal. Well, I am delighted to discover how many articles are just as interesting and well-written as the Editor's Note, and more to the point, right on target with the issues our library deals with!

Another librarian on staff just discovered the same thing. I now resolve to pay closer attention to *Public Libraries* and share it with others. Good luck to Renée; I'm sure we'll see her in print again.—*Jean M. Langley, Director, Northboro (Mass.) Free Library*

Public Libraries Strengthening Relationships between ALA Divisions

I wanted to let you know how much I enjoyed Renée Vaillancourt McGrath's Editor's Note "Talking 'bout My Generation" (July/August 2005). In fact, I am going to make it required reading for the Reference and User Services Association Board of Directors for our Midwinter Meeting, since we are reserving one of our board meeting times for a brainstorming session on member recruitment and retention. This was one of several articles form the July/August 2005 issue of *Public Libraries* that I am going to put to good use. I referenced Dan Walters' presidential message ("Wherever We're Headed, Are We Going Together?") in my own presidential column that I sent off last week, and am distributing the article on instant messaging to all of my colleagues as we are experimenting with IM this very semester.—*Diane Zabel, RUSA President* ■

Corrections

The July/August 2005 issue of Public Libraries contained the following errors: In the article, "A+ Partners in Education: Linking Libraries to Education for a Flourishing Future," by Valerie J. Gross, the spelling bee championship (p. 221) represented Howard (not Harford) county, Maryland. Also, Sydney Cousin's name was misspelled in reference note 2 (p. 222).

In the Tales from the Front column, "Public Library and Public Schools Collaborate to Increase Student Achievement" took place in Harford County Maryland (not Massachusetts) (p. 194).

Thanks to our conscientious readers for pointing out these errors.

Public Libraries encourages letters to the editor. Letters are used on a space-available basis and may be excerpted. Preference will be given to letters that address issues raised by the magazine. Acceptance is at the editor's discretion. Send to the managing editor, Kathleen M. Hughes, Public Library Association, 50 E. Huron St., Chicago, IL 60611; khughes@ala.org.

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In the January/February 2004 issue of *Public Libraries*, I wrote an Editor's Note titled "Many People, Many Books." One of the points I made in that editorial was that One Book, One Community programs may not be the best way to encourage reading, since they require people of different backgrounds, with different interests and reading levels, to read one book that may or may not meet their needs.

While I still think it's important to promote "free reading" that allows individuals to choose books that are the most appropriate for them, I recently learned about a One Book, One Community program that seemed to do an excellent job of addressing the specific needs and interests of the people in its community.

Ronan is located in northwest Montana, in Lake County, on the Flathead Indian Reservation.[1] As of July 1, 2004, it was estimated to have 1,949 residents.[2] Approximately 62 percent of the population is white and 33 percent is American Indian or Alaska native.[3] Seventy-six percent of the population has a high school education, while 16 percent has a bachelor's degree or higher.[4] There is a 42 percent unemployment rate, with a median household income of $22,422.[5] Approximately 25 percent of the population lives in poverty.[6]

In 2004 the community of Ronan chose the young adult novel, *The Big Burn,* by Missoula author Jeanette Ingold, for its One Book, One Community program. The book was chosen in part because of its topic: forest fire. While the novel takes place nearly one hundred years ago, "the danger of fire and the work of those who try to control it are very current and close to home to almost anyone who lives in the Northwest."[7]

The Big Burn was also written by a contemporary local author, which allowed for a school author visit. Meeting a "famous person" who lives nearby intrigued students and left a lasting impression.[8] The choice of a young adult novel also made this book accessible both to school children and adults who didn't necessarily have a high level of education.

The goals of the Ronan One Book, One Community program were to:

- build community;
- promote reading within the community; and
- help students understand that reading is important and not only done in school.[9]

To this end, multiple copies of the book were made available for community members to check out or purchase at the local libraries, and each middle school student was given their own copy of the book (purchased with grant money).[10] A schedule of events was included in each book. The program was publicized in three local newspapers and the school newsletter. Signboards were posted throughout the community, and cans decorated with flames were placed at local businesses and filled with brochures about the activities planned. Students also

One Book, One Community, One More Time

Renée Vaillancourt McGrath
Features Editor

read passages from the book on a local radio station, and the author was interviewed at the local PBS TV station. Events included:

- **Guest speakers:** The school brought in smokejumpers, the local fire department, and tribal and state forest ecologists. These experts brought equipment, vehicles, and photos and worked with a small group of students.
- **Author visit:** Jeanette Ingold visited the school and talked with students. She also signed books.
- **Guided reading, discussion, and reflection:** Students had time to read during their homeroom. They also worked on related activities in their literacy classes and kept a journal in which to track their thoughts.
- **Lunchtime gatherings for discussion:** Parents and community members were invited to get together, think, and talk about the book over lunch (food was provided). Discussion questions about issues from the story were placed on the tables with markers; during the gathering, people were invited to contribute their thoughts on the original question or on comments others had already written.
- **Connection to other curricular areas:** Science teachers used trunks from the Museum of Natural History to tie issues from the text to their curricula.
- **Teacher and staff book groups and discussion:** Opportunities were provided for teachers and staff to get together and talk about the book as well. Some of this was done during staff development time.
- **Displays in the school:** The book was on display in many forms around the school building. There was fire equipment, gear, and clothing in display cases, photo displays with copies of the text on walls, and student-created displays such as "Lines to Remember," featuring posters on which they had collected their favorite passages from the book and displayed the quotes in hallways.
- **Community dinner and book discussion:** As a culminating event, the school hosted a barbeque for the whole community. On hand were city and tribal fire engines, Smokey the Bear and Woodsy the Owl, and a smokejumper from Missoula, who showed attendees how to use a parachute. More than five hundred people attended.[11]

I believe that this program was so successful because it used the book as a springboard to address an issue that is of "burning" concern to those in the community. By involving firefighting professionals, community members, and tying in several subject areas, the One Book, One Community program in Ronan, Montana, brought *The Big Burn* to life.

As author Jeanette Ingold stated:

Seeing what was done in Ronan was seeing the writing process reversed. I begin a book like *The Big Burn* with a huge amount of research and multiple story ideas and have

RFID, Biometrics, and Privacy Issues

Daniel L. Walters

The promise of every exciting new technology also brings its attendant problems—or "opportunities" as my most optimistic colleagues say. Not so long ago, the prospect of instant access to a wealth of global information in graphical form had us giddy, back when the Web emerged as a high-demand service. Before we knew it, we were redesigning our computer networks, then limited to circulation control functions for online catalogs we now regard as "primitive." Redesign of our networks was accompanied by deployment of PCs instead of terminals, and before we knew it, we hardly had time to celebrate our new popular service as we scrambled to devise workable computer sign-up schemes to make PCs equally accessible to patrons.

The listmaking associated with how computer technology has transformed the way our public libraries provide services is too long for this brief column. This listmaking gets longer when we think about the many sideroads we have traveled as a result of choices made when implementing new technologies. Two such patron-privacy sideroads come to mind as I recall efforts to provide security to library networks, and efforts to streamline services for our patrons with either paper or electronic sign-up sheets for PCs. Similar issues are surfacing in ongoing debates and discussions within ALA about two "newer" technologies in libraries: Radio Frequency Identification (RFID) and biometrics.

When we moved forward with the deployment of public PCs, it became apparent that the standards associated with the networks we were creating required new approaches to security. Libraries that had offered their patrons dial-up access to their library catalogs and early Internet content led the way in developing security solutions that segregated access to their library's catalog and related public content from patron registration data, system computer files, and other private information. By the time we had moved our catalogs and a host of additional new services and content to the Web, we were forced to become proficient in deploying technologies and firewalls to assure as much protection as possible for our patrons and institutions. In many cases there were unanticipated problems relating to patron privacy that were inherent in deploying these technologies.

Before the days of global terrorism and federal laws that seriously undermined professional and institutional ability to ensure patron privacy in library records, public libraries were not often confronted with situations where their patron's privacy was vulnerable because of the deployment of new technology. Even though some law enforcement officials recognized that they might be able to obtain circulation data from a library, libraries had become adept at requiring a subpoena or court order for access to circulation records. It never occurred to the profession that the fact that our online systems had such data and that its release could be misused suggested that libraries should refrain from adopting online circulation technology.

Once PCs were deployed widely in libraries with firewalls and related security technology, a potential byproduct was the creation of security system logging files that linked networked PCs to time-specific Internet searches of Web sites with related data, including Web addresses. When combined with retained paper or electronic PC sign-up data, depending on how a firewall is configured, it becomes possible to link a user to a PC and discover when and how that PC was used and what Internet sites were accessed. Although it may vary by state law, legal consensus is that such records of PC use are also "library records," and therefore subject to the same subpoena or court order requirement as circulation records. (This may vary by state; in Nevada, sign-up lists are not considered patron records, but firewall user records are. The USA PATRIOT Act also has changed the fundamental ground rules regarding these and circulation records.)

Libraries did not conclude that the best way to avoid problems associated with privacy vulnerability from firewall logging records was to refrain from offering the service or using the technology. With leadership from ALA and the Office of Intellectual Freedom, solutions focused appropriately on strong patron record privacy policies and a library's implementation of related procedures to assure that records that could undermine patron privacy would be protected or destroyed once they were not needed.

ALA's Privacy Subcommittee of the Intellectual Freedom Committee has turned its attention to biometrics technology in a draft "Resolution on the Use of Biometric Technologies in Libraries." The subcommittee has taken the position in its resolution, largely because of the potential problems with deploying the technology to authenticate library users, that "the ALA opposes the use of biometric technologies to authenticate the identity of library users" (June 26, 2005). No action was taken by the Intellectual Freedom Committee at the June meeting on the subcommittee's draft and more input will be solicited from ALA divisions.

ALA committees and Council have also been struggling with approaches to privacy issues associated with RFID technology. This technology has many strong advocates, as well as those opposing its deployment because of potential misuse through a library's storing of a patron's personally identifiable information or an RFID tag. The subcommittee also developed draft "Guidelines for Implementing RFID Technologies in Libraries: Privacy and Intellectual Freedom Concerns" in its meeting on June 26, 2005, including mandates about wireless interfaces, encryption, and other deployment problems that the subcommittee concluded pose threats to privacy. Some of these problems may be resolved in the future as technologies mature. No action was taken on this document either and it will continue to be reviewed as well.

The PLA Board discussed the draft biometrics and RFID resolutions at its final board meeting and passed motions opposing both draft resolutions. I urge all PLA members to closely follow developments of the biometrics and RFID discussions and forward comments to PLA's Intellectual Freedom Committee as well as to the ALA Intellectual Freedom Committee.

VERSO

Ho, Ho . . . Whoa!

Issues to Consider When Celebrating Holidays and Commemorations in the Public Library

Tatiana Weinstein

Here come the holidays! I'm referring to the holidays where most people in America dress up in costumes, have parties, exchange gifts, perform rituals, cook extravagant meals, and the like.

Over the years, our library has received many comments and suggestions regarding holiday displays, decorations, and programs. This year, a very articulate e-mail was sent to our administrators regarding the "over-use" of Halloween decorations, as well as the overabundance of "horror book displays." The patron suggested that October could be celebrated in a variety of ways without having to focus so specifically on the thirty-first. Christmas is another big one. Do you have a tree? Wreaths? Do you only use the terms *celebrate, holiday, winter,* and *Rudolph?* Is "Jesus" a bad word? What about Ramadan? Kwanzaa? What about Malcolm X and Martin Luther King Jr.?

Displays and decorations may seem like a trite topic to some, but merchandising our collection is a year-round event, regardless of holidays. And what you see highly featured and ornamented in a display usually means it's of some import and supported by the library in some way. The patrons also have a stake, wherein many community members suggest that the library have an "Asian Pacific Heritage" display in May or provide a student bibliography relating to notable politicians, for example. In my experience, the religious and the ethnic are the two slices of the *what-it-means-to-be-human* pie that cause the most heartburn here in the library (excluding porn, of course).

One of my main draws to choosing library science as a career stems from not adhering to any one specific religion, group of friends, news source or reading, art, or music genre. I like variety. And the library is one huge bowl of variety, from extremist literature to the most opinion-fuzzy of tomes. I like the fact that myriad positions and creations are expressed and are allowed to be housed and accessed here. I like being able to peruse and criticize books with views opposing my own. I also like finding books and articles with which I happen to philosophically agree. I'm proud to work within a profession that has so much personality!

I work with staff who won't even look at a book on the occult, and I work with people who cringe at anything to do with sex. I work with people who wear their religion on their sleeve, and I work with people who will embrace *any* opinion. We all contribute to the collection development and overall atmosphere of our library. Daily, we deal with patrons and coworkers with whom we wholeheartedly disagree. Daily, we have to put personal opinion aside and select books with which we may wholeheartedly disagree. Why? Because we know that this institution is one of the last places where you actually can experience and access it all—*at least for the most part.* Who wouldn't want to be a part of that?

As a public servant, it is my duty to represent the populace and the local demographic through our collection and through our displays. Holidays then, pose a challenge to most public libraries wishing to "represent." I'm not opposed to the politically correct terminology: *Seasons Greetings* or *Happy Holidays,* nor am I opposed to the targeted wishes of *Merry Christmas* or *Happy Hanukkah*—just as long as your target is correct. What causes most of the library's trouble is assumptions: assumptions that everyone is Christian, or that everyone appreciates the commercialism of a holiday, or that everyone receives Halloween as joyously as a candy-hungry child, or that Columbus Day is a celebration of discovery rather than a day of seizure. We are an institution that prides itself on information-giving, and we should, as information providers, feature that relevant information when a day or person is publicly celebrated. But we should also feature different (or even opposing) viewpoints concurrently. Now, I'm not suggesting having a table full of Christmas books directly next to a table of atheist volumes. I *am* advising having an array of viewpoints available, somewhere easily accessible, when a holiday, person, or event is publicly celebrated within the library. This takes work. This takes time. And sometimes, it takes guts.

Recommended Resources on Festivals and Holidays

Festivals and Holidays. New York: Macmillan, 1999.

Bakes, Beth, ed. *Holidays and Anniversaries of the World: A Comprehensive Catalogue Containing Detailed Information on Every Month and Day of the Year.* Detroit: Gale, 1999.

Hederson, Helene, and Barry Puckett, eds. *Holidays and Festivals Indexes: A Descriptive Guide to Information on More than 3,000 Holidays.* Detroit: Omnigraphics, 1995.

Chris Hanson, ed. *The American Book of Days.* New York: H. W. Wilson, 2000.

Cohen, Hening, and Tristram Potter Coffin, eds. *The Folklore of American Holidays.* Detroit: Gale Research, 1992.

Rajtar, Steve. *United States Holidays and Observances: By Date, Jurisdiction, and Subject.* Jefferson, N.C.: McFarland, 2003.

Thompson, Sue Ellen, ed. *Holiday Symbols and Customs.* Detroit: Omnigraphics, 2003.

Trawicky, Bernard. *Anniversaries and Holidays.* Chicago: ALA, 2000.

Many libraries find it difficult to go to these lengths and will instead choose to do the generic sweep of not featuring the holiday, person, or event at all, or worse, will feature *one* holiday while ignoring other calendar-close holidays—*ouch!* It is our obligation to represent a public and global view without offending or excluding to the best of our abilities. It is also our responsibility to present a safe, friendly, and open environment for our patrons. We can't do it all, but we should strive to. Although we all know that practically every day can be "celebrated," according to *Chase's Calendar of Events,* not every library "decorates" for the holidays, but every library should provide information, be they bibliographies, personal recommendations, displays of books, links to sites, and so on. Showing some effort towards a less popular view will not only save your butt in some circumstances, but it may also broaden a few horizons and remind people that

they are a varied group of library users, and that's always a good thing to remember.

Of course we can't have *everything* represented; let's be financially, spatially, and time-consciously realistic here. But we should remind ourselves to be sympathetic to both popular and more esoteric beliefs regarding our displays . . . and also remind ourselves that it's absolutely okay to have a jack-o-lantern in the library foyer in October. ∎

Tatiana Weinstein is the Director of Adult Services at the Lisle (Ill.) Library District; Tatiana@lislelibrary.org. She is currently reading *Feet on the Street: Rambles around New Orleans* by Roy Blount, *Dining Out: Secrets from America's Leading Critics, Chefs, and Restaurateurs* by Andrew Dornenburg and Karen Page, and *Bushworld: Enter at Your Own Risk* by Maureen Dowd.

EDITOR'S NOTE

to funnel them down and down until what I have left fits into the confines of a few hundred-page manuscript. What Ronan did was take my book and expand outward, finding ways for readers to wander into the wide landscape around it and make their own connections.[12]

The latest research in reading comprehension indicates that it is by forging connections with a text—by relating it to our own personal experiences—that we become proficient readers. Well-crafted One Book, One Community programs, such as the one in Ronan, can introduce readers to topics and ideas that may create a lasting impression. In the words of one twelve-year-old Ronan Middle School student, who wrote to Ingold after her presentation:

I loved your book, and your characters make it worth reading. Your trip here encouraged me to read your book! I like the way you heard about the fires in 1910 and you investigated. WOW! I might want to be a writer when I grow up and it's all because of your trip here.

Sometimes I get so into the book I start relating to something else. Pretty soon I'm at the end of the page and I can't remember what I've read. You opened my mind to a different world. . . .[13] ∎

Renée Vaillancourt McGrath

Written July 2005. **Renée Vaillancourt McGrath** is currently reading *Plan B: Further Thoughts on Faith* by Anne Lamott and *The Body Clock Guide to Better Health* by Michael Smolensky and Lynn Lamberg.

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TALES FROM THE FRONT

Books Change Lives in Ann Arbor

For the second year in a row, the Ann Arbor (Mich.) District Library and the Ann Arbor Book Festival joined forces to discover what books have influenced Ann Arbor residents' lives. More than thirty multicolored entry boxes were placed in local Ann Arbor libraries, restaurants, bookstores, and other gathering places, asking for thoughts from patrons and visitors on books they considered important.

Selected submissions were posted on the **Ann Arbor Book Festival Web site** (www.aabookfestival.org) and were also read by WAAM-1600 radio host Lucy Ann Lance. All who entered a submission to Books Change Lives were eligible for a prize drawing for gift certificates contributed by area merchants.

Last year's Books Change Lives project was one of the highlights of the Ann Arbor Book Festival, with more than 175 individuals sharing the titles that they considered most influential. This was a unique opportunity to let the community know how reading has influenced them.

Selected entries appeared on both the **Ann Arbor District Library Web site** (www.aadl.org) and the Ann Arbor Book Festival Web site.

Waukegan Public Library Exercises Creativity

A new facility will soon encourage the citizens of Waukegan, a northeastern Illinois city of 85,000, to exercise their bodies and minds. Those finishing a workout on its two-story climbing wall or second-level running track need only walk down a corridor or descend a staircase to pick up their favorite author's latest novel. Rather than spending more time in the car, parents who drop off their children for soccer practice can check out a laptop with Internet access. Then, they can sit down in a cozy area with glass windows overlooking a park.

This monument to the mind-body connection stems from a unique partnership between the Waukegan Public Library (WPL) and the Waukegan Park District. When the Hinkston Park Field House is completed in spring 2006, the library will become the first in the state to operate a branch in a fieldhouse.

"It never occurred to me that a library branch would be out of place in a fieldhouse," says Richard Lee, executive director of WPL. When working in Colorado, Lee helped a Pueblo library plan a branch within a YMCA. After joining Waukegan's library, he attended a park district board meeting, where he met members of the staff. Lee invited the park district's executive director to the library, where the two of them and other staff members conceived the idea for the fieldhouse branch.

Currently, many Waukegan residents find the main library's eastern location inconvenient. The fieldhouse's west side location will provide these citizens with what Lee calls "access with a capital A. It will serve as the library's 'face' to these patrons, many of whom will no longer attend the main library," he says.

The branch will occupy 650 of the field house's 70,000 total square feet. "It's a small space," says Lee, "but its uniqueness gives us a chance to do some very creative programming." Lee and his staff have several ideas for spreading the library's presence throughout the facility. For instance, patrons may check out portable devices (for example, MP3 players or iPods) and download songs or audiobooks from the library's database to enjoy during workouts. Also, the library and park district will develop programs that address the educational side of health.

The floor plan locates the branch between the park district's daycare and administrative office areas, providing more opportunities for collaboration; children in the daycare program may check out books or attend story times, while employees may access the library's collection for business or pleasure. The branch is also located directly across from a staircase that ascends to the running track, making the branch highly visible.

The Hinkston Park Field House will strengthen bodies and minds. And because of the unique partnership between the library and the park district, it will also strengthen the library's impact on the community. "The new branch makes perfect sense in today's society, where time is a commodity and multitasking is a necessity," says Lee.

For more information, contact Douglas J. Ogurek at (847) 406-1141.

Boston Public Library Hosts Seminars on Managing Meds

With all the drug recalls and television ads touting the latest prescription medicines, people need reliable information, so Walgreens and the Boston Public Library (BPL) are working together to help people make sense of their prescriptions.

Five BPL branches hosted seminars with local Walgreens pharmacists, called "Beyond the Label." The seminars are part of the national Be Well Informed @ your library® program, developed by Walgreens and the American Library Association. BPL will be one of ten library systems throughout the country to host a series of health education seminars focusing on today's top health concerns.

For more information, visit www.bpl.org.

Nashville Becomes Largest City to Adopt Parton's Imagination Library

The Imagination Library, created by Dolly Parton in 1996, provides a new, age-appropriate, hardcover book each month to children from birth to age five, regardless of income and at no cost to the family. The program has been adopted in more than 385 communities in 39 states.

The program in Nashville is funded by the Governor's

Country music star Dolly Parton and Tennessee governor Phil Bredesen read to children at the Nashville Public Library.

excited about reading." David Brown, the creator of the Info Family, agrees. "I wouldn't be the reader I am today if my parents hadn't started me reading comic books and taking me to the library when I was young. I would have enjoyed those trips to the library even more if there had been superheroes and comic books! Young boys aren't the only ones who'll enjoy the Info Family. Superhero movies and television shows are more popular than ever, so that recognition factor is already there. Our target audience may be young boys, but the reaction so far has been overwhelmingly positive from everyone, male or female, young or old."

The Info Family is led by Captain Info, who uses his super brain to filter through millions of books, bibliographies, reference sites, and informational databases to obtain the answers to any question at lightning speed. His wife, Storyteller, is a "living storybook" with all the world's stories, legends, and tales at her command. Their teenage daughter, Page, has her father's encyclopedic knowledge and is also a "super reader," devouring dozens of books a day—and she's always ready to recommend books to fellow teens.

Rambunctious ten-year-old son Dewey uses his boundless energy to find any book—anytime, anyplace.

"Captain Info and his family will be very visible at each of First Regional Library's thirteen branch libraries during National Library week," said Director Nathan. "Staff members will be wearing Plug Into the POWER of Your Public Library! t-shirts featuring the Info Family. We have stickers and bookmarks to give out, and even life-size replicas of the whole Info Family. Our Web site will also debut a new superhero look this week. I'm thrilled with the enthusiasm the entire FRL staff has shown in regards to this project."

National Library Week is just the beginning for the Info Family, Brown revealed. "We have many other ideas we plan to implement with this concept," he said. "The Info Family lends itself to so many library-related themes. It's a fun, colorful idea, but it also stresses the most important aspect of public libraries—the quest for information and knowledge."

For more information, visit the library's Web site at www.first.lib.ms.us.

RSS Available from Orange County Library System

Really Simple Syndication (RSS) feeds are now available from the Orange County (Fla.) Library System. This XML format is designed to distribute or "feed" news and information through the Web directly to the users' own personal news reader or weblog.

The Orange County Library System Web site (www. ocls.info) will share information in a category called General Announcements. This feed includes headlines and links back to ocls.info for a full article on programs and events at the library.

Books from Birth Foundation and the nonprofit group Books from Birth of Middle Tennessee, comprised of several Nashville organizations, including the Nashville Public Library. More than 38,000 children younger than age five currently live in Nashville.

For more information, contact Seth Alexander, Nashville Public Library, at (615) 862-5755 or by e-mailing seth.alexander@nashville.gov.

Staff Celebrates "Heroic" National Library Week

First Regional Library (FRL) in Hernando, Mississippi, celebrated National Library Week (April 10–16, 2005) by unveiling its new marketing campaign, "Plug Into the POWER of Your Public Library!" featuring FRL's very own team of library superheroes, the Info Family! "Our public relations specialist, David Brown, has been working on these characters for quite some time," said FRL director Catherine Nathan. "National Library Week is the

perfect time to unveil them. We're very excited!"

Victoria Penny, FRL's youth services coordinator, says the Info Family is a great way to target one of the age groups public libraries sometimes have trouble reaching. "Middle-school-aged boys sometimes slip through the cracks in terms of library service," she said. "More and more librarians and teachers are finding that comic books and superheroes are an excellent way to get those boys

First Regional Library staff with the Info Family.

Patrons can learn about an author coming to the library, find out about the next book sale, read about health and business programs, and much more by using the library's RSS. New feeds will be added, including the following topics: children, teens, and computer classes.

There are a number of ways to access RSS feeds from the library. Users will need to set up their own personal news reader; popular readers can be found through **My Yahoo!** (my.yahoo.com) or **Newgator** (www.newsgator.com). After installing the reader, users can add each feed manually from the library's Web site by clicking on the "Subscribe" or RSS orange button next to the feed.

For more information visit www.ocls.info or call (407) 835-7480.

Help Hawaii Public Libraries: Shop Foodland and Sack N Save

For the fifth consecutive year, public libraries in Hawaii have been invited to participate in the highly successful fundraising program, *Shop for Better Education* at Foodland and Sack N Save stores. Over the past four years, Foodland has helped libraries earn $18,960, which has been used to purchase items such as books, software, computer equipment, and furniture.

The six-week program ran from February 8 through March 22, 2005 at the seventeen Foodland and Sack N Save stores throughout Hawaii. Every time someone shopped at Foodland or Sack N Save with a Maika'i card, the customer and his or her designated library earned one point per $1 spent on all items except liquor and tobacco products.

During the campaign, customers told store cashiers which public library they wanted to receive their Maika'i points, and were able to designate any number of libraries to receive their Maika'i points. The total points will be divided among the number of designees. Customers were able to earn extra points by buying products with shelf signs marked double, triple, or quintuple points. Foodland electronically tallied and tracked the number of points designated for each library.

For more information, visit www.librarieshawaii.org. ∎

The ALA Council did take action at its final June meeting to adopt a resolution on "RFID and Technology Principles" (ALA CD#19.1) that wisely focuses on privacy principles. This topic was discussed in detail at the Midwinter Meeting last January in Boston. ALA Council's adopted resolution calls for an organization to have an up-to-date policy addressing use of the technology, full disclosure to users, no recording or personal information on RFID tags while permitting a variety of transactional data, as well as security safeguards and assurance that the stated RFID principles must be verifiable by an independent audit. This action focuses on policy principles and does not risk ALA getting caught up in a quagmire of the technology's many emerging and developing features and uses of related technologies that may eventually resolve current inadequacies.

It is critical that we remain vigilant in our adherence to values that link patron privacy to the fundamental principles of intellectual freedom. Public librarians have a proud heritage of protecting patron privacy. Librarians have the capacity to determine how to implement new technologies without compromising these values and to determine if it is too early to adopt a potentially harmful technology. The fact that a RFID tag may be able to hold recorded patron data does not mean that libraries would record that data, any more than libraries would inappropriately record and distribute private information by other means. I hope that ALA's efforts concentrate on articulating those principles that assure our continued commitment to intellectual freedom and privacy without prematurely condemning technologies that may hold promise for our patrons and staff. ∎

Daniel L. Walters is Executive Director of the Las Vegas–Clark County (Nev.) Library District, 833 Las Vegas Blvd. N., Las Vegas, NV 89101; waltersd@lvccld.org. He recommends his most recent reads, *The New York Trilogy* by Paul Auster and *The Shadow of the Wind* by Carlos Ruiz Zaffon.

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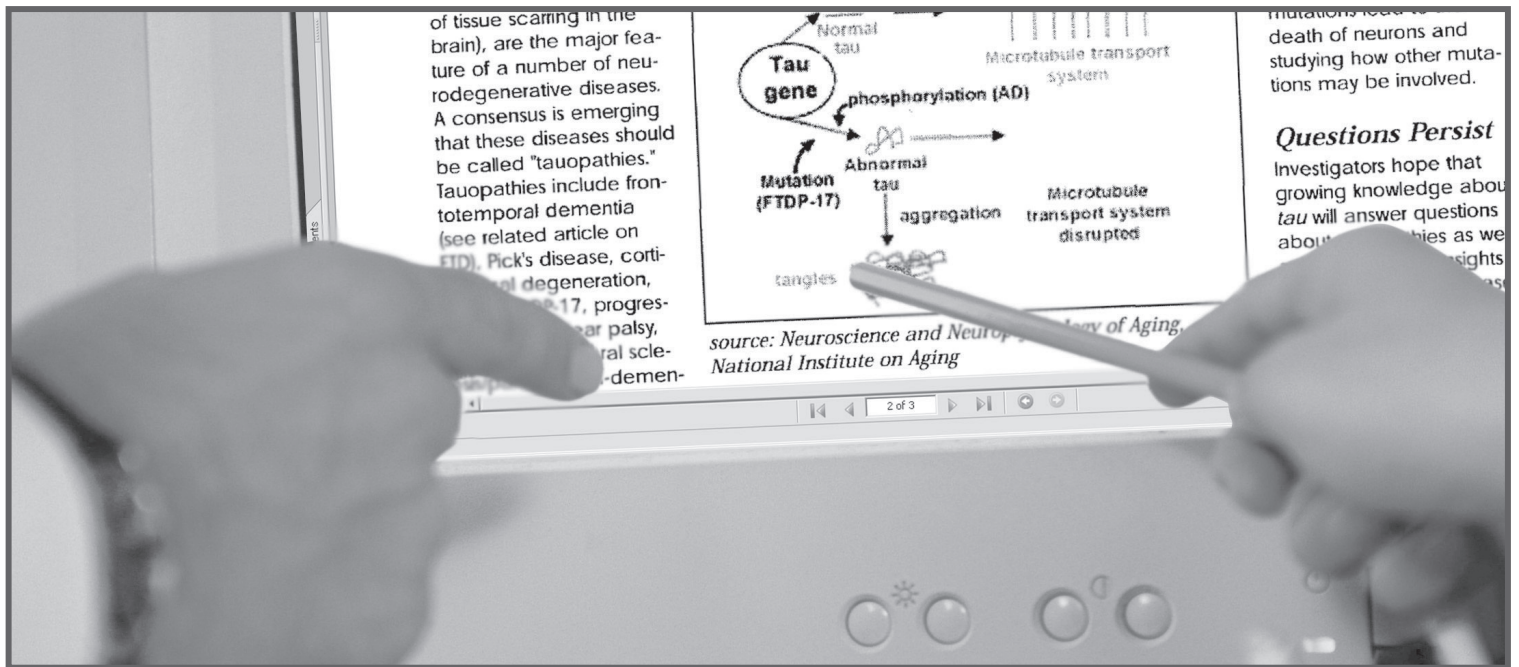
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AMERICAN PSYCHOLOGICAL ASSOCIATION

Batgirl Was a Librarian, Too!

Nann Blaine Hilyard

By day Barbara Gordon was the head librarian at the Gotham City Library. Her alternate identity was first chronicled in DC Comics #359 (1967), when she went to a costume ball dressed as Batgirl. The persona stuck. Batgirl "was a welcome addition to the DC universe for twenty years, whether assisting the Dynamic Duo or embarking on solo adventures. From Head Librarian to U.S. Congresswoman to humanities executive, Babs Gordon lived a fairly straight-forward and typical life of a DC superhero of the time."[1]
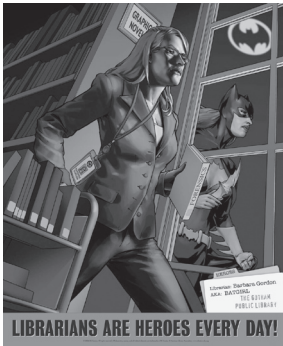
Batgirl, featured in an ALA Graphics poster.

At a state library association conference years ago the topic turned to librarians' "other lives." What did we do in our spare time? The answers were surprising. The director of the Veterans' Administration hospital library had a cutting garden and sold her flowers commercially. A public library director was a marathon runner. The director of an automation consortium was a blues musician who produced recordings, annotated albums, and had a Grammy to his credit.

An avocation can be as consuming as a vocation. It is truly recreation—enabling us to re-create ourselves. The one inspires and informs the other. Here are the other lives of several colleagues.

Lady Elinor, If You Please

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When I was in college I was once introduced as "a renaissance woman." I was flattered, but back then I didn't realize how accurate that description would become.

I had just arrived in Wisconsin in early 1996 when the man I was dating said, "I'm going to be performing at a Renaissance Faire this summer. How would you like to perform there, too?" My undergraduate degree is in theatre. I was fresh from ten years as volunteer performer and director at the Globe of the Great Southwest in Odessa, Texas, a Shakespearean replica. I'd also visited a number of Renaissance Faires throughout the country. It took me about half a minute to decide that it sounded like a great time.

My friend introduced me to the director of the Guilde of St. George of the Bristol Renaissance Faire just outside of Kenosha, Wisconsin. Guilde members portray actual historical personages who were a part of Queen Elizabeth I's court. He asked me who I would like to represent. I confess that I had not done my homework, so beyond Sir Walter Raleigh and Bess of Hardwick I didn't have a clue. I assumed my best interviewing voice and said, "You know, the greatest strength I can offer you is that I'm a character actress. Who do you *want* me to be?" And that's when I met Elinor Poole, the Lady Fettiplace.

Elinor was the daughter of one knight of the realm and the wife of another. Unlike many other women of her time, Elinor and her sisters had been educated right along with their brothers. Not only was she able to run her household, but she also worked with her husband, Richard Fettiplace, in running their estate. She set up a hospital for the estate workers. Richard and his father also started a school for the estate workers, male and female, young and old. In fact, Richard Fettiplace was knighted by Her Majesty, Queen Elizabeth I, for his work toward furthering the cause of education in England.

Richard and Elinor were members of the lesser nobility, rather than the upper levels such as barons, counts, viscounts, and peers. However, both the Poole and Fettiplace families had relations throughout the peerage such as with the Chandos, the Cokes, the Cecils, the Untons, and the Thynnes. Elinor's Aunt Dorothy was married to Carew Raleigh, Sir Walter's older brother. In fact, the Fettiplaces and Pooles were often looked upon as "country cousins." Though they did not appear at court often, they were still well-connected. Elinor's grandfather, Sir Giles Poole, had been a gentleman pensioner of King Henry VIII. Elinor was also a direct descendent of Dick Whittington, who had thrice been mayor of London.

Elinor's passion, beyond her family, was cooking. She developed recipes, or "receipts," and she collected them from nearly everyone she knew. She also compiled tips on when to harvest crops, how to store foodstuffs, how to brew ale, and how to make medicines such as a "Syrip of Tobbac," which helped soothe a cough. In the twentieth century, historian Hilary Spurling discovered a copy of the manuscript of Elinor's receipt book in a box of stuff her husband had inherited. Spurling's fascination with the person as well as the recipes resulted in *Elinor Fettiplace's Receipt Book: Elizabethan Country House Cooking.*[2] Replicating the recipes was no small task, since such details as measurements and the names of ingredients differ greatly between that time and today.

I had to learn all I could about Lady Elinor in order to represent her accurately. As a newcomer to the Guilde, I spent Saturdays for weeks before the Faire learning how to speak, move, and dress. I had to learn all the characters that the other ninety-plus Guilde members portrayed. (I would learn the names of the actors later.) The entire Guilde spends Sundays improving their personae and learning details about daily life and the larger social and political contexts in which their characters lived.

The weekends thus scheduled, that left weeknights for sewing. Mind you, I wasn't making a "costume," but rather clothes. I had to find fabric as close to period-accurate as I could. Since zippers were not invented until the nineteenth century and not used regularly until the early twentieth century, that meant fas-

tening clothing with laces, hooks, and buttons. Correct undergarments—corsets and hoops—come first so the rest of the garb fits correctly. And *where* do you find shoes that closely represent shoes of the period but still offer support and comfort? The clothing must hold up to the wear and tear of being worn for eighteen days, outside, rain or shine. I finished that first "set of garb" in the early hours of the morning of final dress rehearsal. All of this learning and sewing happened between mid-April and the third weekend of June, in addition to my day job as a youth services coordinator (read: planning the summer reading program). Thank fortune I've always been good at working with deadlines!

When asked if I am a Fettiplace I am delighted to say, "I am not a Fettiplace, but I play one at a Renaissance Faire." In the course of my research about the Fettiplace and Poole families, I have corresponded with their present-day relatives. These generous people have been kind enough to share with me photos of the church where the effigies of Lady Elinor's parents stand and copies of the Fettiplace and Poole family crests, along with their wonderful stories and information. I cannot thank them enough for their kindness.

Elinor Poole, the Lady Fettiplace, became a part of the cast of the Bristol Renaissance Faire in 1996. Every summer since, for nine weekends, she returns. My Faire wardrobe has grown considerably. I have a total of four full sets of "nobles" as well as middle-class and lower-class garb. (Remember, Elinor was a country cousin.). I've also made garb for my husband (the aforementioned "friend," to whom I give the credit or blame for this insanity, depending on where we are in the season) and for my eighteen-year-old stepson who also performs at the Bristol Renaissance Faire. My husband has been variously the Archbishop of Canterbury and Abercrombie Drynke, the Village apothecary; this year he is Robin Goodewoode, a journeyman woodsmith. My stepson's current role is Dogwood Mapleton, member of the Faire's country dance troupe.

"Lady E," as she is affectionately known, is the denmother for the six-hundred-member Friends of Faire (FOF), which is much like a library's Friends group. Lady E and her several assistants, know as the "Henches," supervise workshops, feasts, and social activities for the members of FOF during the season and off-season. During the past few years, I have been made an honorary Scot and an honorary pirate. I have promised the membership that if we reach a total of eight hundred or more members, I will take a dive off a bridge into Lake Elizabeth on the Fairegrounds. This is a particularly mucky pond infested with turtles and killer swans. I hope and fear that 2005 may be the year of "the dive."

Lady E has filtered into my professional life. In 1997, the theme for the Wisconsin state summer reading program was Zap into the Past. I developed a storytelling program as Lady E. I told stories, including the story of Lady E's ancestor, Dick Whittington, and I spoke about my clothing and life during that period, as well as teaching the members how to properly bow or "reverence." I also developed the "Lady E Action Figure," a doll dressed in garb identical to my own, including the corset, the hoopskirts, and that odd little piece called a "flea." (If you

Lynn Schofield-Dahl as Lady Elinor Fettiplace.

want to know, you will have to do some research or contact me directly.) I have continued performing as Lady E for libraries, schools, nursing homes, community service groups, and for just about anyone who asks. I have a great time trying to bring the history alive for others! What great fun to be able to count as my friends personalities such as The Baron Burleigh, Sir Edward Coke, Sir Francis Drake, The Earl of Northumberland, Shakespeare, and, of course, Her Majesty Queen Elizabeth I.

I've become a whiz at helping the students who are doing research on medieval, renaissance, and Elizabethan times. Their questions are no longer mysterious to me. I only hope I don't overwhelm them with too much information. My knowledge of sewing, beadwork, jewelry craft, and cookery has also come in handy with helping patrons. The 2005 theme for summer reading is "Dragons, Dreams and Daring Deeds," and it will have a decidedly medieval and renaissance flavor at my library. I am presenting a class at a statewide workshop about costuming and will include references to library sources. I hope to stir a little of the historical spark in other librarians, and in their patrons.

That simple introduction years ago was actually a prophecy. I, who was not terribly fond of history classes, am obsessed with Elizabethan England, and have an appreciation for other historical periods as well. Who knew that I'd grow up to to become the Lady Fettiplace?

Beading's My Thing

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Where does a passionate avocation begin? In my case, at an art fair . . . and at my library.

I'm a reference librarian at the Hennepin County Library in Minnetonka, Minnesota. About eight years ago, I went to an art fair in the town where I worked. I saw a beaded bracelet, a textile-like fabric of beads. I wanted one! I thought I could make it myself; after all, I'd made many daisy chains in my childhood.

Where does a passionate avocation lead? I now have a studio in my home, a piece of sculptural beadwork juried into a national touring exhibition, articles published, instructional kits sold, and examples of my work in books.

Starting with the library's circulating collection, I checked every book we had on beading to see examples of others' work. I purchased beading books for my own reference. I developed my skills. Two of my co-workers encouraged me to try teaching. I taught my first class at my library, and I was hooked on teaching. The skills to teach a beading project and to guide a library patron to find information using reference tools are certainly related. I now teach a number of beading classes every year at the different branches in my library system and have even inspired patrons to be repeat attendees.

I also developed electronic acquaintances with other beaders when I joined online beading forums. After September 11, one of those beaders started the Bead Quilt, which became a worldwide project. Beaders contributed 3" squares in honor of the heroes and victims of the terrorist attacks. The project's founder knew I was a librarian and asked if my library system could host the quilt. She wanted it displayed where more people would see it, not just at galleries or museums. She wanted the general public to see

the art, think, and remember. We worked together with my library system and the county offices to have the Bead Quilt displayed at the busy, centrally located Hennepin Government Center in downtown Minneapolis. I presented information about the quilt to the county commissioners and helped install and take down the panels. I was able to watch as busy passers-by stopped and studied the artistry. I observed their emotional reaction to the quilt and I was able to hear their comments.

Dulcey Heller's bead sculpture, "If Ancient Romans Used Beads . . ."

The lesson plans I developed for the beading classes at the library led to my association with Buy the Kit, a one-stop online shop for original beading designs. Both my design and instructional skills have benefited from creating these kits—clarifying the question, like any good reference librarian.

Weeklong beading classes with internationally known instructors have improved my technical ability. After a 2002 class, I made a self-supported beaded figure, "If Ancient Romans Used Beads . . . ," that was selected for *Beadwork* magazine's Beaded Figure juried exhibition touring the United States in 2005. My library system encourages employees to share their triumphs outside work and provides a place in the staff newsletter to report news. The encouragement and praise I received from co-workers as a result of the write-up are an incentive to continue to create and publish.

I've also had two instructional magazine articles published with my original designs, one project in an instructional book, and pieces of my work included in artist galleries in two books. The library system has recognized this by assigning copies of these titles to my branch. Showing that I am published has been fun—and inspiring—to the people who come to my beading programs at the library.

Developing this creative side has been a complement to my abilities as a librarian. Teaching is teaching, whether it is how to use online databases or how to thread a needle. Practicing and improving one improves the other. The friendships and contacts I've made with fellow beaders have broadened my experiences, giving me a wider knowledge base for problem solving. The challenge of designing has improved my skills as a librarian. Thinking imaginatively helps with finding answers for patrons and staff alike. Being an artist and a librarian combines my love for detail and accuracy with my creative talents to improve my worlds—for myself and for those around me.

Where does a passionate avocation end? It's neverending, and I'm delighted to have it that way!

The Maya and Me

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What do Evelyn, the museum librarian in *The Mummy,* and I have in common? I'd like to think beauty and brains, but I will have to admit that it's our knowledge of ancient writing systems. It was Evie's scholarship of Egyptian lore and the ability to read the hieroglyphs that saved the day in the film. I haven't yet been called upon to use my knowledge of Maya hieroglyphs to extricate myself from a sticky situation, but I have taught others how to read the glyphs.

And I'm also *proud to be a librarian*! (I make this pronouncement while *not* under the influence of alcohol.)

During my childhood, I played "library" when other friends played "school." I always had a love for books. I had my own little card catalog in a 3" x 5" metal box. Somewhere along the line other areas in my life took precedence, and when I went to college I chose music as a major. Soon, however, I decided that wasn't for me. When I told my counselor that I wanted to be a librarian, she said, "There's a surplus of librarians. You'll never get a job." And fool that I was, I listened. My major became French.

In later years, after being a stay-at-home mom for seventeen years, I got a job in a history museum. (Something else in common with Evie!) I became fascinated with the archival aspect. I began working on my MLS, determined, this time, to become a librarian.

Mind you, I was a stay-at-home mom in some pretty unusual places. Four months after getting married in 1965, I was whisked off to south India because of my husband's work in a nonprofit humanitarian organization. Ever since, our life together has been one adventure after another, taking us to live in seven countries.

During this nomadic life, both my husband and I became interested in ancient cultures. We began a serious study of archaeology and, in particular, that of Mesoamerica, a cultural area that includes most of Mexico, Guatemala, El Salvador, Belize, and Honduras. His avocation was the "dirt" archaeology. Mine was the writing, or hieroglyphs. We read textbooks and attended conferences.

I learned that many people have contributed to the decipherment of the Maya hieroglyphs. In fact, it was a German librarian, Ernst Förstemann, who by the 1880s had discovered and worked out much of the Maya calendar found in the glyphs. He became affiliated in 1867 with the Dresden Library, where one hundred years earlier the librarian had acquired a "strange book" filled with curious symbols from a private collection in Vienna. This turned out to be what's commonly called the Dresden Codex, one of the few surviving Maya "books." Förstemann kept this now priceless document in his desk drawer (!) and would periodically pull it out to peruse and study. Subsequently he solved a major mystery of the Maya glyphs. Förstemann's experience was encouraging to this librarian . . . maybe I, too, could contribute something to society.

In conjunction with our study, my husband and I decided to go on a guided tour of the Mexican archaeological ruins. I'll never forget my first view of the Kukulkán Pyramid (or El Castillo) at Chichén Itzá. We came through the back entrance near the Hotel Mayaland. After a short hike through scrub jungle, we suddenly emerged into the main plaza area. I stopped short, stunned by what I saw. Not twenty feet in front of me towered this magnificent, impressive pyramid. I couldn't help exclaiming a most original, "Wow!"

Nor will I forget the tomb of Pacal at Palenque. We climbed the steep outer steps to the Temple of Inscriptions on top. Inside, we crawled through a small opening to the narrow interior stairway that led back down inside the pyramid. The stuffy, hot air dripping with humidity hampered our descent on the slippery steps into the bowels of the pyramid. At the bottom sits Lord

Shield Pacal's spectacular sarcophagus, richly and expertly carved with images and hieroglyphs. The stone coffin contained, not a mummy, but the bones of Pacal, along with the magnificent jade mask that had once covered his face. (Mummies have been found in Mesoamerica but not at Palenque.)

That cinched it. Our passion for archaeology now included exploring the ruins themselves, not just reading about them in books and attending conferences to hear the archaeologists describe their discoveries. We wondered how we could afford to visit the ruins every year. My husband, with his storehouse of travel knowledge gained through his employment, decided maybe he could use his travel expertise to lead tours.

Our first one was so much fun and such a success that we've done an annual tour ever since. A couple of times we've done more than one a year. Lately, we've done tours for a university's winter term.

We moved back to the United States in 2001. I now work in the local history and genealogy department at the Kansas City (Mo.) Public Library. In my spare time I continue to study hieroglyphs. This past spring I attended the Maya Meetings, an annual hieroglyphic workshop at the University of Texas-Austin. The charismatic Linda Schele, who was not an archaeologist but an art history professor, became so enamored of the Maya and their writing system that she has devoted her life to promoting the decipherment of the glyphs. She started the UT workshops in 1977. The University of Pennsylvania Museum of Archaeology and Anthropology sponsors a Maya Weekend every April and is another good workshop where one can learn how to read the glyphs.

My passion for the Maya glyphs has impacted my librarianship by giving me a broader, richer understanding of the people and cultures of the world, both current and ancient. This, in turn, helps me provide more sensitive assistance to patrons who come into the library from all over the world. When I've lived abroad I have had to explore creative ways to implement my library knowledge. I found I could combine my librarianship with writing to advocate for the needs of libraries in developing countries, encouraging involvement from affluent countries with those not so affluent. This has been most rewarding.

In February my husband and I led our twentieth annual archaeology tour. When I share my knowledge of the hieroglyphs with tour members and show how to recognize and "read" them, I hope they feel a kindred spirit with those ancient ones who inscribed the glyphs.

And while we penetrate deep in the jungle and hear howler monkeys and toucans, crawl through bat-infested tunnels, climb towering pyramids and muddy mountain sides, or glide down rivers in thatched-roof dugout canoes and see cocoa-colored coatimundis or crocodiles (a member of our group inadvertently stepped on one this time!) our adventures are still much tamer than Evie's!

Awwwwk! Polly and the Librarian

Dottie Kennedy
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I've been a youth librarian at the Livonia (Mich.) Public Library for almost sixteen years. I am also the secretary and rescue coordinator for Rainbow Feathers Bird Club and treasurer of the North American Cockatiel Society.

When I got my first cockatiel about ten years ago I promptly went online to find out more about the bird. In the chat group I found, there was a breeder who arranged to meet me at a national show in our area. We hit it off, and she invited me to join a new club called Rainbow Feathers Bird Club.

As my son grew older and I had more time to myself, I went from one cockatiel to a flock. I now am owned by fourteen parrots of different species, ranging from the little lovebird up to the African grey I bought on a whim—because he talked.

Being a youth librarian has helped me in pursuing my interest in birds. About five years ago my library was looking for an inexpensive program for our summer reading program. At the same time my bird club was starting up a rescue program for unwanted exotic birds and needed money to fund the program. I asked the members if they would be willing to bring their birds to Livonia's three libraries and talk about living with parrots if the library made a donation to the rescue. Thus was the start of a popular program in the Detroit metro area.

Because I'm a librarian, I know what it takes to make a program work for children. So I am the club's liaison with schools, libraries, churches, and anyone else who would like a presentation about our birds. We bring out twenty to twenty-five parrots. We start with the smallest and tell the audience where the species is found in the wild, how long it will live, and a little about that individual bird. By the time we get to the large macaws, the children are impressed with the size, the noise, and the colorful variety of the birds. We've hopefully also instilled in them a sense of what it takes to be a bird owner—that some can live more than eighty years in captivity, that they are equal to a three-to-five-year-old human in intelligence depending on the species, that talking is not the only reason to buy a bird. (I'm the prime example of that; after buying an African Grey just because it talked, I realized I'm terrified of its beak, and it took a long time to trust it on my hand. That can make a strong case for doing one's homework at the library first on any species in which the family is interested.)

In taking the birds to various libraries, I've gotten to see a lot of buildings and meet other librarians that I normally wouldn't have. Some have been super helpful, others seemed to be trying to make things as difficult as possible while we loaded and unloaded birds and stands, but all have been interesting.

Another good result from this hobby is the ability to judge a good pet bird book from an outdated one. Unfortunately, copyright dates are not a good indicator of how current the information is, and I often cringe after purchasing a book to learn that it recommends a seed diet that is the bird equivalent of an all-dessert diet or sandpaper perches that injure their feet. As various publisher representatives get to know me, I rate their books and make suggestions for better information. In addition to getting better bird books, the accuracy also gives me a clue on how interested they are in having correct information in other pet books; if the birds are outdated, then I don't trust them for cats, dogs, or fish.

On the local front, when I do storytimes for school-age children I will frequently bring one of my parrots in for the program. It's fun to see their reactions to the cockatiel that sings a concert on my shoulder, the quaker that tells me he's a good boy for lying on his back in my hand, or the African Grey that stands like a one-legged statue when around people he doesn't know—when he switches from one leg to the other, the children suddenly realize he's not a stuffed toy.

I also take one or two with me when I visit schools for summer reading as the birds help hold the attention of even the most bored students. In response to telling the children about the bird club presentation, they asked if they could bring their pets to the library that day also. We now have an annual pet show as part of the summer reading program where children are judged on what they know about their animal's breed history and how they take care of it. Just before the show, there's usually a flurry of looking up various dog breeds and other pets, which isn't all bad either.

By wanting to learn more about my birds, I've joined a couple of online chat groups, which also keeps me on my toes in other areas. My nom-de-net is Dottie the Librarian. I've been asked a lot of questions, on-topic and off. I've also helped them realize that librarians don't all wear their hair in buns and go "shhhh!"

My Natural High

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I've been a public librarian for thirty-one years and have loved it because public libraries can provide resources for any topic. Although I spend much time inside, where I really want to be is outside working to heal the environment. Yes, nature touches me deeply. It is my passion. Over the years I have learned more about its various aspects and have augmented my knowledge with library resources.

For more than ten years I've volunteered at a bird banding station, which led to amazing experiences. Imagine picking two Cooper's hawks out of mist nets by yourself . . . or taking out a bright scarlet tanager followed by a bright indigo bunting and then a Baltimore oriole? How much can one stand? Because we have the birds in hand, we begin to know each species quite intimately. The cardinal will give you quite a bite and that little chickadee hammering on your fingers is also attention-getting. But for a little sawwhet owl or the hawks, you need to watch their talons, not their beaks. Through this experience I've seen the impact of habitat destruction on migratory birds, and it is devastating. The numbers of birds coming through our area have dramatically decreased.

Concern about habitat lead to my next educational experience and passion—prairie restoration. I began to get to know plants intimately and see the relationship between them. I've come to appreciate how much help our prairies need: brushing, some burning, and advocacy. The native plants have coped wonderfully with our climate over the years but are being consumed by invasive plants that are almost all non-native. What's left of our native prairies needs a lot of help. I've seen how our desire to have that house in the country has wreaked havoc with the land. No one ends up out in nature with that house; they are soon joined by other neighbors wanting the same thing. We all yearn to commune with nature and yet seem to lose sight that we are destroying it. Non-native grass lawns replace the former native prairies. That grass needs lots of water to live since its roots are very shallow and it was never intended for our climate. Overuse of our water resources occurs. The pesticides used to maintain the lawns run into our streams, destroying the ecosystem on its way.

Well yes, I'm passionate about what we are doing to the ecosystem. It's hard to remember that we are part of it, not the ruler of it.

How has my development as an ecologist affected my work? I read an article in *Public Libraries* that told about the success a library had with the Voluntary Simplicity series ("Voluntary Simplicity and the Public Library" by Kathleen Evans Daly, Jan./Feb. 2001). This article inspired our library to offer **Northwest Earth Institute** (www.nwei.org) discussion courses. We offered the "Choices for Sustainable Living" and "Deep Ecology" courses. They touched on topics dear to my heart—living simply, caring for the earth, reducing consumption, and seeing us as all connected ecologically. I found people coming to our library not only from our community but also from neighboring communities who were very thirsty for these discussions, right during the time we were told that it was our patriotic duty to buy, buy, buy. The courses changed everyone in some way as our living patterns changed. One couple who knew nothing about the environment found that the Voluntary Simplicity ideas really resonated. They gave up their house in the country and moved into town, downsizing. They changed the kind of car they used and also could walk to work more often. The stories go on and on. The library hit the jackpot with these courses. We already had many resources on related topics but it was the small face-to-face group sharing that was powerful. People felt connected. They felt less out of step. After all, the messages we are constantly bombarded with are all about consumption. The costs to our natural resources are never part of those messages. It's just not on the radar screen.

Indeed, when I sit at our city department head meetings, I can see that I am marching to a different drum. When we had a presentation by our local college about their expansion plans, the presenter mentioned that their architect was using the Leadership in Energy and Environmental Design Green Building Rating System. When it came time for questions I congratulated them on having those values and asked what level they were going for. The gold, he said. No one else in the room knew what he was talking about. He then needed to explain the sustainability principles to our city manager, public works director, development director, and so on. Sustainability was totally foreign to them. To me, keeping the idea of sustainability in mind with everything we do and purchase is paramount. Maybe little by little, my passion will make a small impact in the community. Those department heads see me as "that green person" but maybe as they see others in the community voice similar values, it will start to become part of the city's principles, too.

There is no doubt about it. My avocation has entered into my workplace and my community. That's why public libraries are so cool.

Also Known As Tangerine

Nancy Wanzong
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After spending my daytime hours as a youth services librarian, I adopt a new persona for my off-duty hours. I don an orange

wig and a red nose and become Tangerine the Clown.

The local community college offered a course called the Art of Clowning. I enrolled with the idea that I'd learn new skills that I could use in children's programs. During the eight-week course I learned how to perform magic, create skits, paint faces, and sculpt balloons. There are three types of clowns: the White Face, the Auguste, and the Hobo. I chose the latter. My make-up made me look sad and my costume was old, patched clothes. I wore my husband's combat boots for shoes. One of my first clown performances was at a local school's spring carnival. Several of the children came up to watch me sculpt balloons but most of them asked, "Where is the clown?" When I said that I was a clown, they said that I couldn't be a clown because clowns had red noses and wore big shoes. I did several birthday parties and events in my hobo costume and received the same comments from the children.

Nancy Wanzong as Tangerine the Clown.

With the advice of fellow members of the "alley," as clown clubs are called, I became an Auguste clown—one of the silly ones who pull jokes on the white-face clowns that always backfire. They helped me design a happier-looking face complete with a red nose. A friend of mine made my clown suit, which I wear to this day. No longer did children question whether I was a clown, and I had discovered that clowning was definitely for me. In the eight years since then, I have honed my skills by becoming a member of Clown Alley 3, Clowns of America International, and the World Clown Association. I also attend conferences and workshops on the art of clowning.

My clowning skills enhance the programs I give at my library and others. I enjoy clowning not only because it brings smiles to the faces of children but also because it allows me to be just a little bit naughty. Once at a Neighborhood Night Out block party two policemen joined the gathering. Tangerine approached one of them and asked if she could take his picture. He struck a pose and Tangerine took his picture—with a camera that shot water. His partner laughed and after threatening to arrest Tangerine for assaulting an officer (in a joking matter, of course), so did Tangerine's victim. Imagine doing this in street clothes!

I have clowned at many different places—birthday parties, company picnics, libraries, churches, schools, and charitable events. One of the hardest things I did as Tangerine was to attend a fellow clown's funeral. She and I had been best friends and clown partners, and her husband asked me to give a eulogy dressed as Tangerine because she had loved clowning. As part of clowning tradition after a few words I popped a balloon to signify that another clown had received her wings.

My favorite part of clowning is face painting. I have attended an international conference on face painting in Orlando, Florida. Our teachers were from all over the world. Walt Disney World employees also taught several classes. Before this conference I felt that I could never do full faces or very elaborate designs since my artistic ability was limited to straight lines and circles. Now I have the confidence to try any design the children and adults want and love turning people

into everything from princesses to Spider-Man. I paint not only faces, but hands, arms, knees, and ankles. One of the funniest designs was that of a pair of lips that I painted on a man's bald head. I have also begun to hold workshops to teach others how to paint faces.

This summer the theme of our library's summer reading program is the circus so I'll have several opportunities to use my clowning skills. We have workshops planned on how to sculpt balloons and what it means to be a clown. Our story times will feature face-painting and a visit from Tangerine, who will tell stories about clowns and involve the children in lots of funny stuff.

I love storytelling. (As one child so aptly put it, "I like it when you tell stories because then the princess can look just as I imagine her to look.") I've incorporated my love of storytelling into my clown act. I especially enjoy audience-participation stories and skits. Clown workshops have also honed my skills with magic and puppetry. I've given storytelling workshops for scouts and gifted children.

Tangerine and I make a great team!

Conclusion

When I told a colleague and friend about the topic of this column, he said, "I love the fact that our profession seems to leave space for living, and these rich 'other lives' are one of the most fun and fascinating aspects of it." He recalled, "I remember my first state conference. I was feeling a bit uncertain about the vitality of my peers, till the closing lunch when the very old, very stereotypical 'librarian-looking' woman next to me started talking about her recent rafting trip on the Colorado River."

From crossword puzzle contest champions to Trekkies, Fiesta Ware collectors to Harley riders, church organists to doll-house miniaturists. . . . you'll find librarians among them! ∎

The Batgirl poster is available at www.alastore.ala.org. Original artwork provided by Gene Ha in cooperation with DC Comics.

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Nann Blaine Hilyard is Director, Zion-Benton Public Library, 2400 Gabriel Ave., Zion, IL 60099; nbhilyard@zblibrary.org. She has just finished reading *Endless Chain* by Emilie Richards, second in a series of novels about quilters. Her day job as a librarian allows her to pursue her passion for quilting. You can see her quilts at http://community.webshots. user/nbhilyard.

References and Notes

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A Decent Chap

An Interview with Douglas Rees

Dominique McCafferty

Douglas Rees is the author of three young adult novels and a picture book. His most recent novel, S*moking Mirror: An Encounter with Paul Gauguin,* which was chosen as a Junior Library Guild Selection, is a deeply engaging exploration of the artist's life and work. When he isn't writing, Rees works as a part-time librarian at San Jose Public Library in California. Rees's forthcoming titles include *Jeannette Claus's Difficult Christmas Eve,* a picture book; *Gideon's Remnant,* a YA novel about the Spanish-American War; and *The Janus Gate: An Encounter With John Singer Sargent.* He lives in Sunnyvale, California, with his wife JoAnn, and has an adopted son, Philip Rostonvich.

Public Libraries: What books do you remember reading as a child?

Douglas Rees: My favorite Little Golden Book involved two cheerful coalminers. My favorite comic was *Pogo*, by Walt Kelly. They were, unlike most comics, genuinely funny. The first book I remember enjoying was my Uncle John's old second-grade reader, a collection of fairy tales full of bowls of porridge and little men who mumbled spells under their beards. We all read with the television going. My chief memory of my family at night is of the four of us with our books. I checked out far more than I read, and reread and reread the ones I liked.

My mother was determined that I was going to read well. She instituted some kind of program that I vaguely recall as a combination of graduate school and boot camp. The only things I recall clearly are buying a book based on phonics, and a rule that, for every story I read to her, she'd read me two. We did this every afternoon before I was allowed to play.

It would be difficult to overstate how important the library was to me. Probably my first element of independent identity was my own library card. And I can still remember the night I learned how to read silently, and gained a whole new private world.

PL: How old were you when you decided to become a writer?

DR: It was on a trip to or from the library one night when I decided to become a writer. I was twelve. I had intended to be a paleontologist. But I realized I did not want to spend my life scrambling around on rocks looking for fossils. "All right, then," I thought. "I'll be a writer." It only took thirty-five more years to fully achieve it.

PL: Your family was shipped to Germany at the onset of your adolescence. How was that experience?

DR: I was cut off, literally and completely from everything. In those presatellite days, there was no English-language television, and only one English-language radio station, run by the military. I refused to learn German because I loathed the sound of it, and detested the culture.

PL: You were miserable.

DR: Yes, but there were libraries. The Air Force maintained five different ones in Wiesbaden, each with a different role. The two that mattered to us were the "public" one, which was housed in part of an old mansion, and the technical library, which had a strong collection of nonfiction. I read lots of science fiction, cartoon books, books about guns and planes. All very typical. Sometimes I'd pick up something historical that looked interesting, but I rarely got very far.

I wrote, too. Never very much. I never finished anything. I knew what I was writing wasn't any good, and I always gave up in despair and disgust. This perception was entirely accurate. One reason I am so enthusiastic about the work of other unpublished writers is that I have never read anyone who was as bad as I was—and I stayed bad for years.

PL: You mentioned that you thought about becoming a playwright.

DR: Yes, although I don't recall this with the same clarity that I recall the moment when I decided to become a writer. I do know I had more than one reason. One was an almost obsessional need to write dialogue accurately. Another was an attraction to all that white space on a page of script. It looked so much easier than writing prose.

I was very impressed with Brecht when I was seventeen, and almost staged a cut down version of *Mann Ist Mann* at the Community Players, but too few people showed up for tryouts. Actually, I didn't understand Brecht at all. But I loved the stories.

I did complete some short things. Usually, the times when I finished something coincided with crushes on girls who weren't interested in me. This was more than an attempt to get attention, though.

PL: Julia Cameron has confessed in several of her books that one of her motives for writing was to charm the boys she had crushes on.

DR: Oh yes, it was the crush itself that made it possible for me to work through to the end of a thing.

PL: So what did you do after finishing college?

DR: My twenties were a drifting and somewhat desperate time. I pumped gas, attended one semester of library school in Hawaii, came back convinced I didn't want to be a librarian, and was asked to teach history classes part-time at Riverside Community College. I did that for seven or eight years while I washed dishes, trying to make ends meet. It was the early 1970s, and inflation was high and gainful employment was scarce. On the whole, I loved teaching history. In a better world, that's how I'd have spent my life. I think I was a good history teacher. Given the chance to do it all the time, I really believe I'd have been a great one.

Douglas Rees

PL: So when you weren't teaching history or washing dishes, I imagine you were writing. Where did you squeeze in your writing?

DR: Well, I married when I was twenty-six, and stayed married for three desperate and embittering years, and during that time I completed three badly written children's novels and a picture book or two. Somehow, I was no longer just a playwright. I submitted things, was rejected, and collapsed into despair each time. For long periods I wrote nothing, being afraid to try. But in my early thirties, love led me to take a great leap forward in skill and depth. I woke one morning with poems literally pounding in my heart.

I was inspired to write another novel, *Shadow On the Earth*, which was a new experience in its own way. Certainly an improvement on my previous work, but also an experience in self-discipline and the little shifts writers resort to in order to get the job done. I wrote it with special pens because they were a pleasure to use. It was the first time I'd ever used something as a writing crutch.

Anyway, it worked. I finished *Shadow On the Earth* and sent it out a few times. After *Shadow* I decided to write another novel as a gift to some friends. I also wrote the scripts for a couple of puppet plays, and a few other short things that were published by a small press. The runs were small, circulation was limited, and there was no thought of money for anyone involved.

In my mid-thirties, I had a tenuous hold on a dead-end job teaching in hospitals, and I wanted a change. It seemed then that everyone I knew was a ballet dancer, a psychologist, or a librarian. The last seemed to be the easiest and quickest segue I could make. So, with my adopted son from my previous marriage and the woman I would marry next, I moved to Livermore to attend the library school at Berkeley.

PL: So you went back to library school.

DR: I spent a year at Berkeley amassing the needed units to call myself a librarian, and spent the next two years trying to persuade anyone that that was, in fact, the case. I had assumed that, as the professional journals were full of articles about the need for children's librarians, especially male ones, that my job search would be easy.

I was past forty when I finally got a half-time position with San Jose Public Library. Sixteen years later, I still have it. During this time I wrote nothing, except a history of the Spanish-American War that took five years and when finished was unpublishable. I was just past forty-seven when I realized that no one was going to write all the books I meant to write unless I wrote them. It was time to stop running on vanity and fear. I began to work.

PL: How old were you when you published your first novel, *Lightning Time*?

DR: I was a blithe youth of forty-nine when it came out.

PL: Could you talk about the book, as well as your interest in John Brown, whom most people dismiss as a nutcase?

DR: I can't recall how I decided to write a book about John Brown. As to John Brown being crazy—like a fox, maybe. He is the only American radical since the American Revolution who has made this country conform to his viewpoint. In 1859, slavery was the most powerful force in the United States. In 1865, it didn't exist. Some nutcase. And, as I like to say, "If John Brown was crazy for being willing to give his life to end American slavery, what was Robert E. Lee for being willing to collude in the deaths of 600,000 of his countrymen in order to keep it?"

I became fascinated with Brown's psychology for about three months. Was he crazy? Was he a fanatic? What did he think he was trying to accomplish, and why? I became a burden to my wife; I would be washing the dishes and I'd say something like, "My God do you realize 'The Battle Hymn of the Republic' is about John Brown? Julia Ward Howe was a great friend of his." Or "Brown was consecrated to his death by his father in 1831, like Abraham and Jacob. But this time the sacrifice was made. That was what they were doing, and they knew it."

But for psychological insight, I prefer Bruce Old's *Raising Holy Hell*. He gets what I missed: Brown wasn't impelled to his death by his father, but by his guilt over having been absent when his mother died. Brown was eight at the time. The only autobiographical document he ever wrote, a few pages for a young man, is a litany of loss. Anyway, I'm satisfied that I got Brown about right, although, writing from the viewpoint of Theodore Worth, I left many things present but unstated. A fourteen-year-old kid misses a lot.

PL: How did *Vampire High* spring to life?

DR: *Vampire High* has its origins in something that Ken Kesey is supposed to have said. He believed that every novelist should try his or her hand in all the major genres as part of one's training, and he demonstrated how he had done this in his books.

One morning when I was getting ready to go to work at the library, I was thinking about that, and about how I'd always wanted to write a horror novel. But the only kind of horror that's selling these days is vampire fiction, and I dislike vampire fiction. All that self-pity and morbid sexuality annoys me.

"Surely," I thought, "there must be some decent chaps among the vampires. They must go to high school . . ." Immediately I could see the cool, quiet halls of Vlad Dracul and the introverted, elegant students going up and down the halls. The rest began to evolve over the next few days. I didn't outline it, because I don't think that way. I had an idea of how the story would end—which turned out to be not quite what actually

happened—but most of the rest just involved sitting in front of my computer screen, or my notebook, and waiting.

PL: Tell me about *Smoking Mirror*.

DR: Jackie Ching called me up and introduced herself as an editor of a new series, Art Encounters, which would feature famous artists, a kid, and a famous painting. I made a suggestion, which Jackie liked. Then she ran it past her bosses, and they didn't. I made a couple more. Always, Jackie would be initially enthusiastic, then she would be overruled. Once it was because ancient Egyptians didn't have the concept of artist that we do. Once it was because Liberty Leading the People has her breasts out. Once it was because somebody else already had the artist. I was beginning to get angry enough to say something like, "Hey, I usually work with professionals."

But in the back of my mind I'd had Gauguin as a sort of default subject. I don't know why, except that I was intrigued that a man could make the jump from merchant seaman to entrepreneur to great artist. So I read a little bit about him in David Sweetman's biography, and I came to the part where Gauguin has just arrived in Tahiti for the first time, trying to look like an artist by letting his long, graying hair flow down his back, and trying to look like an adventurer by wearing a big brown cowboy hat he picked up at Buffalo Bill's Wild West Show just before he left Paris. The Tahitians saw it and cracked up. They thought he was some kind of weird French transvestite, and while transvestites are not ridiculed in Tahitian culture—they're rather sacred—this guy struck them as wondrously clueless. I had to write that scene. And I did, over and over again.

PL: Do you prefer to write for young adults?

DR: I think everyone writes what they can write at that time. I certainly never intended to write for teenagers. Most YA writers do seem to be committed, more or less, to that age level. I'm not. That said, this is a good time to be a YA writer. The YA market is growing while adult sales are flat. Many adult novelists dipping their toes into youth lit find that the sales of their books for the young are higher than their adult titles. I can't say that this has had any impact on my sales yet. Anyway, I increasingly feel that I lucked out. But I'm not going to limit myself to any genre, or even to novels themselves. I've tried my hand at most forms of writing, and don't feel that I've exhausted my enthusiasm for any of them.

PL: Do you find yourself censoring what you write for young adults?

DR: I have censored myself a little in the past, but no longer. I figure my own natural reticence is the only guide I need.

PL: What do you enjoy reading? What are you reading at the moment?

DR: I seem to favor nonfiction over fiction for some reason, and at the moment I'm reading *Funny in Farsi* by Firoozeh Dumas and I've just finished *Gypsy* by Gypsy Rose Lee.

PL: What about your writing habits?

DR: They need reinforcement, that's for sure. I've tried various things. Most days I spend at least two hours writing. I average about five hundred words an hour. But some days, a lot lately, I don't come anywhere near that. Most writers seem to set themselves some kind of goal, whether it's time or pages, most commonly, words. We know perfectly well that these things don't really measure anything significant: they don't say anything about how good or bad what you're writing is, but they provide the illusion that we know what we are doing and are getting it done. Graham Greene used to write exactly five hundred words a day before he let himself do anything else. Somerset Maugham wrote from exactly eight to twelve every morning. When you're dealing with something as formless as a story coming into existence, you make up some rules to get you through it.

I also find that taking a break from trying is often the best way to get something done. Simple, repeated activities are a great way to distract yourself long enough for unconsciousness to work. I recommend washing dishes and folding laundry.

I've tried using music, but that just distracts me. I really need silence. We're moving from the home we bought eighteen months ago because the neighborhood is too noisy.

Another practice of mine, once something is written, is to read it aloud, preferably to a very small group. Being in that situation makes what's wrong with it stand out in high relief. I'm an old storyteller and I don't think a manuscript is ready until it sounds right read aloud.

PL: Do you have any advice for aspiring writers?

DR: I have almost no advice to give on how to write. I don't know much about it. But I consider myself a fount of wisdom on how to survive being an unpublished writer.

I have in mind a scrap of dialogue from Robert Bolt's *A Man For All Seasons*. Sir Thomas More advises a young man to become a teacher. "You'd be a good teacher, perhaps a great one."

"Who would know it if I were?" the young man asks.

"Your students, your friends, God. Not a bad public, that," says More.

I have no students, but I do have a belief that God would know I was at least doing the work that was truest to who He'd made me, and I had a few friends in the Bay Area and in Riverside who cared about what I wrote—a good public. I also realize that, no matter how intellectual the end-product may be, writing itself is not. It is a dialogue between the unconscious and the conscious. The work of the writer is to take what he's given and work with it consciously to make it good.

The quality of my rejections has improved, and I've discovered that getting rejected is exactly as much a part of a writer's job as getting published. It's not the unfortunate downside, it's an element in the process. There's this, too: well-written rejections are no more meaningful than three-by-five-inch preprinted postcards. Unless they want to work with you on your manuscript, it doesn't matter what they think of it. ∎

Dominique McCafferty is a Librarian at the Riverside (Calif.) Public Library; dmccafferty@riversideca.gov. She is currently reading *Saturday* by Ian McEwan, *Endless Love* by Scott Spencer, *Flux* by Peggy Orenstein, and Plato's *Republic*. If you have any suggestions of authors you would like to see featured in Book Talk, or if you are interested in volunteering to be an author-interviewer, contact the contributing editor: **Kathleen Hughes,** Managing Editor of *Public Libraries*, at the Public Library Association, 50 E. Huron St., Chicago, IL 60611; khughes@ala.org. She is reading *Dark Star Safari—Overland from Cairo to Capetown* by Paul Theroux.

Moving Backwards From Information Gluttony

Steven M. Cohen

During my studies toward a graduate degree in psychology, I read a book that changed how I react to every situation that happens to me. In his classic tome, *Man's Search for Meaning,* Viktor Frankl relays his true story of ultimate survival, that of not becoming another victim of the Holocaust. The book is divided into two sections. The first discusses how he was able to survive, and the second sets out how his experience in the death camps enabled his existential theories of Logotherapy to develop. Generally, Frankl surmises that it is the individual who has the final say as to how one reacts to any given situation. In the camps, they took everything from Frankl (his family, his nutrition, his world), but they could not take away his thoughts. How he chose to react to every atrocity, in his opinion, was one of the main reasons for his survival. They couldn't take away his free will. He writes: "Everything can be taken from us but one thing—the last of the human freedoms—to choose one's attitude in any given circumstance."[1]

Since reading that book, I have become a believer in Frankl's words and ideas (That quote holds the record for the longest running screensaver on my computer).

What does Viktor Frankl have to do with information overload (IO)? A lot! When I speak to colleagues about utilizing the latest technologies to keep up to date on topics that are important to them, I am invariably asked how I deal with those dreaded two words. I always respond with, "I don't believe in information overload," which usually invokes either stares, laughs, or gaping mouths. The main reason I don't believe in IO is because Frankl wouldn't either. He might retort to the IO question that the anxiety some of us feel when we are overloaded with information is a chosen reaction. We could easily choose not to feel that way. He would also state that we have total control over how we deal with this apparent overload of data.

I understand that it is not as simple as choosing to react differently to IO (Frankl would probably have many more in-depth theories on the topic). As information professionals, we have more information coming at us from more resources than ever before, and the amount of data available will not decrease. But think about Frankl for another second. One very important concept exudes from his work: choice. Whether we realize it or not, we choose every piece of information that comes to us. Whether we have subscribed to an electronic mailing list, a trade journal, or Weblogs via Really Simple Syndication (RSS)

feeds, we have done so by making a conscious choice. We have not been forced into receiving any of this information. We chose to. And it is this choice that leads me to believe that IO is something over which we can have full control.

One recent article has brought IO to the forefront yet again (this happens at least twice a year). In it, Jeffery Young discusses the causes and effects of this overload of information. The author quotes Bill McKibben, a scholar-in-residence at Middlebury College on e-mail:

> I think part of it is that my mind, and perhaps human minds in general, are geared toward novelty, and so it's difficult to discipline yourself to disregard each new incoming e-mail and each new incoming thing that you can instantly track down and print out.[2]
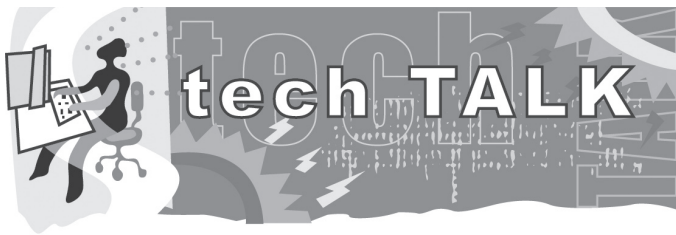
One of the key factors in choice is discipline. Do we have the methods and means to discipline ourselves to choose the information we receive on a daily (sometimes hourly) basis? This largely depends on our personality structure, but that doesn't mean that we can't change. It also can't explain IO away as a global problem that we have no control over. In the most tragic of situations, Frankl was able to choose. He was able to adjust. We should be able to do the same. How?

I'd like you to imagine a scenario where there is no professional development taking place on the part of a library professional—a scenario where no trade publications or blogs are read, no electronic mailing lists are subscribed to, and no other continuing education takes place (in the form of workshops or conferences). From the beginning of the day until the end, this library professional (I'll call him Librarian A) performs his duties adequately and never does anything that could potentially enhance his abilities. While not typical of our profession (librarians are very conscious of the benefits of professional development), this scenario could happen (and probably does). Do you think that he feels anxious about the amount of information that he is receiving? Most likely the answer would be no. Thus, no IO. At the end of the day, he goes home with as little stress as possible and comes in the next day refreshed. (Of course, stress is also caused by the day-to-day activities of library work, but that stress is not related to IO.)

Consider another scenario. The other extreme is the librarian (I'll call her Librarian B) who wants to know everything. She tries to read as many trade publications as possible, subscribes to ten electronic mailing lists, reads more than fifty library-related Weblogs three times a day, and tries to attend as many continuing education workshops as she can. There is more information thrown at her in one twenty-four hour period than Librarian A receives in one month. Librarian B performs her duties just as well as the Librarian A and puts in an extra three hours a day at home catching up on professional development. Would Librarian B feel anxious about the amount of information coming in? Probably.

Both of these scenarios involve choices on the part of the librarians. Librarian A chose to not take part in any practices

Tech Talk explores issues that public librarians face when they offer electronic services and content. It aims to create a bridge between the practical and theoretical issues related to technology.

Why Is My Inbox So Full?

A. Paula Wilson

Months ago I realized that I spent much of my day responding to and drafting e-mail. It was clear to me that checking e-mail had a negative affect on my work habits. I would move at a fast pace, skimming through much of the text and knowing that much of the e-mail required an action of doing something and then following up with a response. Occasionally, longer e-mails pulled on my reins a bit, and I was able to slow down long enough to open and print the attachment. My ability to focus on any one project for a long period of time had diminished greatly. I found myself frequently checking my inbox for any new messages and wondering if I had responded to certain e-mails that were still languishing in my inbox. I was eager to respond back and get the instant gratification of accomplishment one gets as they press the send button. (There, done! Next.)

Last week's eye-opening message (*Paula, clear out your e-mail!*) from our IT guy, prompted me to take action. I guess the first step is the acknowledgement that there is a problem. The IT guy's e-mail helped me to see that. He was the only one who had seen the elaborate folder and filing system I'd created in Outlook. He identified the problem and wasn't afraid to call me on it. He is also the only one privy to the many large attachments I hang on to ("Save them to your hard drive," he says). He suggested I start by deleting all but three months of e-mail in the sent folder. I agreed. It would be my first step.

I was aware I'd fallen into the bad habit of overchecking e-mail for quite some time but didn't know how to fully articulate it until I read about this phenomenon in a recent news article, "Emails 'hurt IQ more than pot.'"[1] Here's an excerpt: "The constant interruptions reduce productivity and leave people feeling tired and lethargic, according to a survey carried out by TNS Research and commissioned by Hewlett Packard."[2] So now I had something to grasp onto. My lethargy could not be blamed on my toddlers; it wasn't my lack of exercise; it wasn't my long days or poor diet. It was my incessant use of e-mail! Now I could get treatment.

As disheartening as the results seem, the report, commissioned by Hewlett Packard, brought me some relief. With a possible diagnosis, I set out on a course for prescriptive measures to improve my work production and reclaim my focus. First, I decided to minimize the amount of e-mail I received. I unsubscribed to my favorite electronic discussion groups (DIG-REF, WEB4LIB), knowing that I can browse through their archives at my leisure. A colleague suggested I check my e-mail only three times per day. I've learned that this schedule is very difficult to maintain, especially if the sender calls or walks in to my office asking, "Did you read my e-mail yet?" I still slide into old habits, but I continue to work on this one.

I've also engaged several different strategies to manage the e-mail. As I browse through the subject lines I make mental notes of classification (just read, needs a response, needs action and then a response). Furthermore, e-mail is categorized by recipient (is it from the director?), content (will I need to refer to this again?), and length and attachments (can I read this right now or do I need to set aside time later?). I check to see if the e-mail was sent directly to me or if I have been copied on it. Another short-lived strategy I tried was to create an action folder that was to contain e-mail that must be acted upon. I relinquished the idea when I found myself merely transferring almost all of my e-mail from my inbox to this new "action" folder.

The article intrigued me so much I decided to find the full report. I found it at the **HP Web site** (www.hp.com).[3] The report introduces Info-Mania as such:

> The abuse of "always-on" technology has led to a nation-wide state of "Info-Mania" where UK workers are literally addicted to checking e-mail and text messages during meetings, in the evening and at weekends. Mobile technology offers massive productivity benefits when used responsibly, but inappropriate use can be negative.[4]

The report also offers tips on improving productivity through more responsible use of e-mail:

- Use subject headers that will help your audience prioritise responses by indicating actions and timeframes for completion. For example, "John—For action this morning—quarterly figures needed," or "Kate/Pete—FYI no action—information from planning meeting."
- Set dedicated daily e-mail time. This will allow you time to concentrate on actually dealing with e-mail without being distracted. This could be at the start and end of every day or whatever suits you.
- Cut down on sending unnecessary one word e-mails to colleagues, such as those that just say "thanks."
- Plan ahead when sending e-mails and send one e-mail where possible rather than five separate e-mails.
- Try not to focus on just clearing e-mail or queries from an inbox without being aware of the quality of the responses.
- Include the important focus of the e-mail at the top to save those who receive it having to scroll through a lengthy e-mail chain.[5]

With these suggestions, I can face tomorrow's inbox. I continue to struggle with the four hundred or so e-mails that have accumulated there (don't gasp too much, it used to be upwards of six hundred). Perhaps I can simply delete them all (except for the ones sent by my director) and start anew, hoping that the important ones will be resent by the sender, or better, they'll call me on the telephone. ■

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The mention of systems and vendors in this column does not constitute an evaluation or an endorsement of the products or services by the Public Library Association or the editors of this magazine. The contributing editor of this column welcomes any comments or questions at the e-mail above.

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INTERNET SPOTLIGHT

that might cause a perceived IO, and Librarian B decided to take as much in as possible and deal with any related anxiety later on. Most librarians fall somewhere in the middle of these two extremes. While I don't have evidence to back up my theories, common sense would hold that the more information one receives, the more "information anxious" one would feel. And it's all about the choices that were made.

So as we contemplate the idea of choice and free will, some will say that they have difficulty figuring out the best way to keep up with professional activities while not stressing out over the amount of information they receive. In other words, they need help determining the best choices to make. This is a valid point, one that gets beyond IO and moves towards developing strategies. In a recent e-mail exchange with Steve Matthews at the **Vancouver Law Librarian Blog** (http://vancouverlawlib.blogspot.com) he mentioned:

If we have the opportunity to take anything we want, most surely we will make bad choices (kid in the candy store & all . . .). You are very correct that IO is not a passive process (or a state of the world . . .), but the vast majority cannot work backwards from their own gluttony.[3]

My response to Steve was that maybe we need to start working backwards when it comes to the choices we make about information collection. Librarians are well-trained in the art of weeding, yet we have difficulty understanding when we have too much information coming in and then making a conscious choice to change it. (Think for a second about the electronic mailing lists you are on and how many messages you delete from your inbox before you even read the subject!) Working backwards could help us to identify the gluttony and choose the path to an IO-free world.

The notion of choice also involves the amount of time that one has to read professional development materials. Some of us have more time than others, and this is a major factor in the perceived IO that some feel. "I just don't have the time," is heard frequently during my presentations on keeping current. My response to this comment usually focuses again on working backwards. "How much time do you have?" I ask. By figuring that out first, the library professional is forced to fit in the

professional reading activities into that time frame, rather than utilizing more time than they have. Fixating on the immovable time factor rather than the immeasurable amount of information that could possibly be ingested alleviates the anxiety and the perceived IO.

The point of this piece was to throw out the notion that IO is unsolvable. By putting the onus on the person (rather than the information), making choices about perceived IO can be dealt with easier, both psychologically and practically. These practical methods of working backward will be discussed in a future column. In fact, this topic is so important to me, I might turn it into an ongoing series of works on the topic. Stay tuned. ∎

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Cohen is currently reading *Expelled from Eden: A William T. Vollmann Reader* by William T. Vollmann et al.

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Resource

Vancouver Law Librarian Blog—http://vancouverlawlib.blogspot.com

Bringing in the Money presents fund-raising strategies for public libraries. Many librarians are turning to alternative funding sources to supplement shrinking budgets. Fund-raising efforts not only boost finances, but also leverage community support and build collaborative strategies.

Library Fund-raising and Gift Policies

Stephanie K. Gerding

Library policies are broad, written statements that assist in guiding the actions and decisions that support library operations. They are not detailed courses of action; they are just explanations as to why a library does something. Regulations, procedures, and guidelines are created to support, implement, and give guidance and instructions to anyone involved with the policies.

Why Have a Fund-raising Policy?

If your library, board, or Friends group are involved in fund-raising, written policies and procedures should be developed for all areas of fund-raising. The answer to why your library should have fund-raising policies is pretty much the same as why the library should have any kind of policy:

1. To uphold the library's mission, goals and objectives.
2. To help staff, board, and volunteers know how to do their job.
3. To assist the community (including donors) in knowing what to expect from the library.
4. To ensure legal fund-raising practices.

How to Get Started

When developing or revising your policies, there are a few tasks to accomplish, but essentially the undertaking involves writing, reviewing, and getting approval from your governing authority. If you haven't written library policies before, need some reminders, or are unhappy with your current library policies, don't despair. The popular gurus of librarianship, Sandra Nelson and June Garcia, teamed up and produced a very helpful book as part of the PLA Results Series, *Creating Policies for Results: From Chaos to Clarity*. All major areas of library services are covered: governance and organizational structure; management policies; and services relating to customers, circulation, information, and groups. The book covers how to evaluate existing policies, determine what additional policies are needed, revise and develop policies, and establish a process to implement the new or revised policies. An online workshop, "Creating Policies for Results Online Course," is also available through PLA's online learning program, **e-Learning@PLA** (www.pla.org/ala/pla/plaevents/elearningpla/elearningpla.htm).

One of the first things you should do is to establish the purpose of your fund-raising policies, regulations, procedures, and guidelines. They may be to:

- establish procedures for all fund-raising on behalf of the library;
- establish how the library handles gift naming opportunities;
- establish the purpose of the library's fund-raising and acceptance of donations;
- establish how fund-raising supports the library mission and strategic plan;
- establish whether the library accepts, solicits, or denies donations and if so, specify any conditions or criteria;
- establish communication methods towards donors, whether for appreciation, acceptance, or refusal;
- establish fund-raising roles and responsibilities of library staff, library foundation, or Friends of the Library;
- establish how acknowledgements of donations are made;
- establish definitions of gifts, fund-raising, or donations; and
- establish who may approve fund-raising projects and grant proposals.

Legal Issues with Policies

There are a number of legal issues and laws related to typical fund-raising activities, so it is helpful to become knowledgeable about state laws. With few exceptions, all organizations must

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What Is the Difference between Policies, Regulations, Procedures, and Guidelines?

Policy: A brief written statement that describes why the library does something.

Regulation: A specific written rule that further defines a policy, describing what must be done to support the policy.

Procedures: A written step-by-step yet flexible description of how library staff will implement the policy and regulations.

Guidelines: A description of best practices in regard to implementation of policies, regulations, and procedures.

Adapted from Nelson, Sandra, and June Garcia. Creating Policies for Results: From Chaos to Clarity. *Chicago: ALA, 2003, 210–13.*

apply for and obtain a license to solicit charitable contributions. Have your library's legal counsel review your policies for appropriate wording and local compliance.

Don't Estimate the Value of Donated Items

A library often receives books as donations. You may also receive stocks, furniture, and art as generous gifts. Occasionally, when someone donates an item to the library, they will ask if you can approximate the value of the donation and give them a receipt for tax-deduction purposes. The library should have a regulation that it will *not* state a value on the gift but will leave the determination to the donor.

The reason for this is that if the library does attempt to approximate the value of the item, the fair market value (FMV), the library then accepts the responsibility for having an expert that understands the selling price, the sales of comparable properties, and the replacement cost. By instead having the donor assume the responsibility for determining the value, any liability or tax-reporting penalty becomes the sole responsibility of the contributor.

IRS publication 561, *Determining the Value of Donated Property,* shows how complex valuation can be, especially for stocks, real estate, and art.[1] The best recommendation is to advise the donor to use the services of a specialized appraiser prior to making the donation so valuation and eventual tax reporting is to the donor's satisfaction. There is no problem with the library giving donors a receipt for the number of books, records, or boxes of books donated, along with comments as to the condition of the materials.

Ensuring Excellent Treatment of Donors

Why do people give money to a public library? Perhaps they give because they have respect for an institution they value, trust that their money will be well-spent, or they wish to act for the common good of their community. In exchange for this trust, donors deserve to be treated with the utmost regard. The Donor Bill of Rights was created by the American

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Top Ten Ways to Tell You've Got a Good Policy

1. It is in writing and easy to understand for customers and staff alike.
2. It has been created with the involvement of library leadership, frontline staff, and the governing authority.
3. It is in the best interest of all library community members. It does not discriminate.
4. It is consistent with the library's mission
5. It is brief.
6. It is reasonable.
7. It is measurable.
8. It is legal. It should comply with current local, state, and federal laws and regulations.
9. It is approved and adopted by the library's governing authority in an open public meeting.
10. It is easily available to staff and the public.

Association of Fundraising Counsel, Association for Healthcare Philanthropy, the Association of Fund-raising Professionals, and the Council for Advancement and Support of Education. It has been endorsed and used by numerous organizations. It clearly outlines your library donor's basic entitlements and could be included in your library policy manual.

Library Fund-raising Policies on the Web

It can be helpful to review examples of existing written policies in use by other libraries. Heare are some library Web sites that might stimulate ideas. Policies should be a result of planning and community responsiveness, so resist the tempation to just "borrow" these policies for your own library.

Boston Public Library. Includes guidelines for acceptance of gifts in the **Collection Development and Management Policy** (www.bpl.org/general/policies/collectiondev.htm#gifts).

Hillsdale (N.Y.) Public Library. Specifies that "All personal property, art objects, portraits, antiques and other collectibles, if accepted, are accepted only on the condition that they may be sold, kept, given away or discarded at the discretion of the Library Board and/or the Library Director." See **Gifts** (www.hillsdalepubliclibrary.org/administration/policies/gifts.htm).

Memorial Hall Library, Andover, Mass. As part of the Collection Development Manual, this library outlines the treatment of gifts from books to memorials in **Gifts** (www.mhl.org/about/policies/cd/selection/gifts.htm)

Mid-Hudson Library System, Poughkeepsie, N.Y. Its Web site has an extensive collection **of Sample Public Library Policies and Development Tips** (http://midhudson.org/department/member_information/library_policies.htm). This site links to conflict of interest and fund-raising and gift policies and just about every other type of library policy as well!

Oakville Public Library, Ontario, Canada. Donating to the Library is one of the links from the library's top **Web page** (www.opl.on.ca). It outlines ways to give, including online, through the endowment fund, through a monthly automatic credit card charge, and also lists the current donors.

Wairarapa Library, New Zealand. Includes a **Fund-raising and Donations Policy** (http://wls.org.nz/pdfs/fundanddonationsPOLICYws.pdf).

Washoe County (Nev.) Library System. Includes examples of fund-raising policy, gift fund policy, and gifts of books and library materials policy. **Fund-raising Policy** (www.washoe.lib.nv.us/mod.php?mod=userpage&menu=1542&page_id=28).

Useful Fund-raising Policies

Once you have established the purpose of your policies, you should next decide which policies you will need and outline what information will be included. Include any terms that might need to be defined in order to provide clarity. The following provides a brief explanation of useful fund-raising policies.

- **Gift policy.** Your policies should determine how your library handles any gifts received (whether they are books, funds, property, or artwork). These should include how gifts are approved, processed, and acknowledged.
- **Third-party fund-raising policy.** It should be clear whether such third parties as outside organizations or community members can fund-raise on behalf of the library, and if so, how the projects will be approved and supported by the library.
- **Donor recognition policy.** Will the library recognize donors, and if so, how?
- **Sponsorship policy.** Can outside organizations sponsor or partner with the library? You may want to incorporate the signing of a partnership agreement of other type of documentation that will confirm the responsibilities and expections of each organization involved.
- **Fund-raising ethics policy.** Ethics policies outline the appropriate practices that should guide anyone fund-raising on the library's behalf. This usually involves specifying that the individuals themselves will not benefit from the fund-raising and that there will be no conflict of interest that may result from any acts associated with the fund-raising. It may also specify how donors should be treated, and express the library's commitment to the appropriate use of funds raised.
- **Solicitation policy.** Solicitation policies provide an overview of what types of fund-raising methods are acceptable and designate the person or group with authority to approve any fund-raising approaches or practices.

Policy creation can seem like a daunting task, but it can be accomplished in six steps. Assign specific individuals with the following responsibilities: review existing policies and evaluate need and purpose for policy creation or modification; develop draft policies; review policies; approve final policies; maintain schedule and coordination for regular updates of policies; and inform staff and public of any changes.

Remember that each library is different, and as such, each should have policies designed specifically for its own mission, goals, and community. Once you have a policy that works for your library, make sure you keep it that way. Review your policies at least once a year to make sure they are up-to-date and meeting both current library priorities and the needs of the community. ■

The contributing editor of the Bringing in the Money column is **Stephanie K. Gerding,** Continuing Education Coordinator at Arizona State Library, Archives & Public Records in Phoenix. Please direct all correspondence about the column to her at stephaniegerding@earthlink. net. Gerding is currently reading *Pretty Birds: A Novel* by NPR journalist Scott Simon, a fictional account of a young woman in besieged Sarajevo in the 1990s. She is also reading *Teaching Community: A Pedagogy of Hope* by bell hooks.

Donor Bill of Rights

Philanthropy is based on voluntary action for the common good. It is a tradition of giving and sharing that is primary to the quality of life. To assure that philanthropy merits the respect and trust of the general public, and that donors and prospective donors can have full confidence in the not-for-profit organizations and causes they are asked to support, we declare that all donors have these rights:

- To be informed of the organization's mission, of the way the organization intends to use donated resources, and of its capacity to use donations effectively for their intended purposes.
- To be informed of the identity of those serving on the organization's governing board, and to expect the board to exercise prudent judgment in its stewardship responsibilities.
- To have access to the organization's most recent financial statements.
- To be assured their gifts will be used for the purposes for which they were given.
- To receive appropriate acknowledgment and recognition.
- To be assured that information about their donations is handled with respect and with confidentiality to the extent provided by law.
- To expect that all relationships with individuals representing organizations of interest to the donor will be professional in nature.
- To be informed whether those seeking donations are volunteers, employees of the organization or hired solicitors.
- To have the opportunity for their names to be deleted from mailing lists that an organization may intend to share.
- To feel free to ask questions when making a donation and to receive prompt, truthful and forthright answers.

The text of this statement in its entirety was developed by the American Association of Fundraising Counsel, Association for Healthcare Philanthropy, Council for Advancement and Support of Education, and the Association of Fundraising Professionals.

Donor Bill of Rights, from the Association of Fundraising Professionals Web site. Accessed May 1, 2005, www.afpnet.org/ tier3_cd.cfm?folder_id=898&content_item_id=9988.

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InterViews

Copyright Concerns

Photocopies, Scanners, and Downloads: Is the Library Liable? (Part 1)

Carrie Russell

In 1961, Xerox introduced one of the first photocopy machines—the Xerox 914. The Xerox 914 revolutionized the office as well as the library. Reaction to the invention from the library profession was mixed. On the one hand: "It's a miracle, it uses ordinary paper! and you just push a button! Even a library patron can use it!" On the other hand: "What if patrons are using the Xerox 914 to infringe copyright? What should the library do? Should we spy on patrons? Are we liable for the actions of patrons?" Publishers, as you might guess, were in agreement—the Xerox 914 would bring about the demise of the publishing industry.

Fortunately, Congress came to the rescue and drafted the Copyright Act of 1976, which addressed many of the concerns of publishers and made most librarians relieved and confident that they would not get a call from the FBI. Technological innovations like the VCR, the fax machine, the multifunctional desktop computer, and the Internet often spur similar debate about copyright. On March 30, 2005, the Supreme Court heard the Motion Picture Association of America's case against the peer-to-peer companies Grokster and StreamCast and the liability of software companies whose customers use peer-to-peer technology in unlawful ways. The court ruled that technology companies could not be held guilty for simply creating a technology capable of infringing uses, but that they could be held secondarily liable for "inducement," that is, for actively encouraging users to use technology to infringe.

But what about library liability? What if a patron uses a public access computer in the library to share music files?

To answer this question, we must go back to the Copyright Law of 1976 and Section 108, "limitations on exclusive rights: Reproductions by libraries and archives." Section 108 provides a checklist of what libraries can do when making reproductions and what actions they must take to protect themselves from liability.

If the following three things are true—your library is open to the public, and you do not make a copy (of an article or a portion of a copyrighted work) in order to seek "commercial advantage," and you include the copyright notice on the copy or a legend that states the work may be protected by copyright—you

can make reproductions without the prior authorization of the copyright holder. You can make a copy, you can make a copy for a library user, and you can make a copy for interlibrary loan. If other conditions are also true you can make replacement and preservation copies. Unfortunately, there is the big caveat: these allowances do not apply to musical works; pictorial, graphic, or sculptural works; motion pictures; and other audiovisual works (except those related to news). Can you ever make a copy of these works? Yes, when the copy is a fair use copy.

Copyright Warning Notices

In order to enjoy the exemptions outlined in Section 108 and protect themselves from the unlawful actions of patrons using the library, the library must post copyright warning notices near equipment that could possibly be used to make copies. In the past, this meant primarily photocopy machines but today we must also include computers, recording equipment like audio-tape players and recorders, VCRs, printers, and scanners. Many libraries choose to place stickers or labels on the equipment itself with the copyright warning. What should the signs or labels say? The wording is up to you, but keep it simple. Try "Reproduction of works protected by copyright may be an infringement of the copyright law (Title 17, U.S. Code)."

There is a special case, however, when a more elaborate sign must be used. (These signs can be purchased from library vendors). When the library makes a copy for a patron, a prominent sign must be posted at the place where orders are accepted. According to the Code of Federal Regulations, the sign should read verbatim:

NOTICE

WARNING CONCERNING COPYRIGHT REGULATIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproduction of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copyright order if, in its judgment, fulfillment of the order would involve violation of copyright law.[1]

In addition, the sign must be on "heavy paper or other durable material in type at least 18 points in size," and displayed prominently, "in such manner and location as to be clearly visible, legible, and comprehensive to a causal observer within the immediate vicinity of the place where orders are accepted."[2]

Furthermore, a warning of copyright should be printed within a box located prominently on any order form you might use when accepting a pho-

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If the library follows these rules, the library or its employees are not liable.

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tocopy order, such as interlibrary loan. The patron should sign the form near the copyright warning box. The warning notice cannot be smaller than eight points, and of course, it should appear prominently on the form.[3]

Here the law could not be any clearer. If the library follows these rules, the library or its employees are not liable for "the unsupervised use of reproducing equipment located on its premises."[4]

And what about digital copies? In very specific situations, libraries can make digital copies for replacement or preservation purposes, but those copies must stay in the library building.[4] Libraries can also make digital copies of works in the last twenty years of their term of copyright under certain circumstances.[5] And patrons? Stay tuned. In the November/December issue, we will discuss when patrons can make digital copies, and consider potentially infringing acts of library users and what the library can do to curb this behavior. ∎

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Staffing Public Libraries

Are There Models or Best Practices?

Jeanne Goodrich

How do public libraries make staffing allocation decisions? Are there models or best practices that could be adopted to help libraries make these critical decisions? This article summarizes the findings of a recent staffing survey conducted by the Public Library Association (PLA) Workload Measures and Staffing Patterns Committee and provides insight into why standards are not practicable despite some PLA members' desire for them.

S taff costs—salaries, wages, benefits—account for the lion's share of most public library budgets. At 50 to 80 percent of an operating budget, the amount spent on staff far exceeds what is made available for library materials, facilities, technology, and all the other resources necessary to provide services to the communities being served. Library managers want to be sure that they are spending this money wisely and fairly. But, what does that mean? Is it possible to know for sure how best to allocate staff resources? Are there standards or models or best practices that can be located and adopted to assure local library managers and the decision-makers to whom they report that they are using the best approach?

These questions came to a head in PLA's Strategic Plan, approved by the PLA Board of Directors at the 2002 ALA Annual Conference. One of the strategies under the Staffing and Recruitment goal is to "Create an open dialogue forum for the purpose of collecting best practices and raising questions on staffing issues."

The Workload Measures and Staffing Patterns committee quickly took on this assignment and commissioned a professionally designed Web-based survey (funded by PLA) to ascertain staffing practices in public libraries. Committee members also asked the co-authors of *Staffing for Results* (Diane Mayo and Jeanne Goodrich) to assist them in developing questions and in analyzing the results of the survey.

The Survey and Findings

The survey was made available on the PLA Web site during the latter part of 2003, and libraries were invited to respond to it. Since it was not administered to a randomly selected number of public libraries, the findings are not scientifically valid. The

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committee intended the survey to be a beginning point in gathering information about how libraries make staffing decisions and a first step in finding out what models or techniques libraries might be employing to make these decisions.

Respondents were asked fifteen questions about how they made various staffing decisions and five identifying questions, designed to ascertain the size of library (in terms of population served, number of facilities, and number of full-time equivalent [FTE] staff members), the configuration (whether the library had a central library and branches), the size of annual circulation, and the size of operating budget.

Eight hundred seventy-eight usable responses were received. Of these respondents, about 60 percent were from libraries with one to five branches, employing fewer than fifty FTEs. At the other end of the spectrum, 13 percent of the respondents have forty-one or more branches and 9 percent employed more than 300 FTEs (see figure 1).

The composition of those libraries that returned surveys differs significantly from the makeup of public libraries in the United States.[1] Whereas 80 percent of the libraries in this country serve fewer than 25,000 people, only 46 percent of the respondents were from libraries serving this size population. Looking at a wide middle swath of libraries serving 25,000 to 250,000 people, 42 percent of survey respondents came from libraries of this size compared to there being only 19 percent of libraries of this size in the country. And, at the top end, 12 percent of the respondents serve 250,000 to a million or more people, whereas only 2 percent of the libraries in the country serve a population that large (see table 1).

The analysis of the survey responses focused on several key factors to determine whether variations in size or configuration made a significant difference in the staffing decisions made by the reporting libraries.

A number of questions were asked to find out how public libraries determine the number of hours they need to staff branch and central library facilities. Staff groupings were broken down into clerks, shelvers and pages, and librarians. Across all sizes of libraries, hours of operation was the number one factor

used to determine the number of public service (librarians and library paraprofessionals), clerical, and shelver and page hours needed to operate both branch and central libraries.

The second factor most often cited, again by all sizes of libraries, was patron traffic expected. The committee and consultant assumed that this was interpreted by responding libraries to mean their best judgment of what usage would be like by time of day, day of week, and so on.

Actual usage factors, such as the number of circulation transactions, reference transactions, or the number of check outs usually came in third, with physical factors such as the building layout (number of floors, meeting rooms, and so on) and the number of service points (reference and other public service desks, check out stations) being the final top deciding factors.

None of this seems particularly surprising, except that the impact of changes often cited as a result of increased use of technology in libraries are not yet seen as major determinants of staffing requirements. For example, despite the large increase in public access PCs in libraries, this had little influence on staffing decisions. Respondents rarely mentioned the number of holds and reserves processed, despite the very large increases in workload that the advent of patron-placed holds has meant to libraries that offer this service. It may be that this service is still relatively new or underutilized

TABLE 1

Service Populations of Survey Respondents versus Public Libraries in the U.S.

Population Group	% of Workload Survey Responses	% of U. S. Public Libraries
1,000,000 and over	2.67	0.26
500,000 to 999,999	4.53	0.57
250,000 to 499,999	4.53	0.99
100,000 to 249,999	11.16	3.56
50,000 to 99,999	12.09	5.75
25,000 to 49,999	19.07	9.66
10,000 to 24,999	22.60	19.19
5,000 to 9,999	11.28	16.15
Less than 5,000	12.09	43.86

by library users in many of the libraries that offer it.

When asked what data sources were used to determine staffing levels needed, respondents indicated that automated reports, experience, estimates based on observations or sampling, and supervisor requests were all quite important. However, as libraries increased in size and complexity, automated reports and experience outweighed supervisor requests noticeably. It may be that staffing allocations are managed so closely through the budget process that supervisor requests are not utilized (or even allowed as an option) in these larger systems.

The role and influence of unions often comes up when discussing staffing, workload measurement, and other topics related to work management and employee utilization. Seventy-three percent of respondents indicated that they were not unionized. On the other hand, all of the large libraries (those with more than 750 employees) that responded are unionized (see table 2).

Where there are unions, influence is mixed. Some contracts require a prescribed number of consecutive days off in a designated work period. A few contracts (14 percent among the larger libraries) specify a certain staff mix and level by rank or status (a librarian must always be present for a facility to be open, for example). The percentage of respondents indicating that management and the union make staffing level decisions collaboratively ranged from 5 percent at the smallest libraries to nearly 30 percent at the largest.

Since the presence of unions is often cited by managers as

an impediment to their reviewing work assignments and processes, it is interesting to note that 43 percent of the respondents from very large libraries indicated that the union had little or no influence in staffing decisions. Only 12 percent of the respondents from libraries employing fifty or fewer FTEs made this response, however. This large difference may be reflective of the comparatively closer working relationships and easier and more perceptible communications that can take place among a smaller work force. It may also stem from a more formalized sense of the term "influence" in the larger library settings.

Library managers, employees, and human resources specialists often ask if there are standards for the number of hours employees work on public service desks. The survey asked whether the library defined a minimum or maximum number of hours that employees were to work on circulation or reference desks. The vast majority (83 percent overall) said no (see table 2). The answer shifted, however, as the size of the library grew. By the time the size reached more than 500 FTEs, about one-third of the respondents indicated there were standards for circulation or combined circulation/reference desks, and 17 percent indicated there were standards for the reference desk.

Respondents were asked to explain their answers to the questions about minimum and maximum staffing standards. The responses were voluminous. For example, there are forty-seven pages of text for libraries with one to five branches and fifty-one pages for libraries employing fewer than fifty employees, the largest groupings.

Reviewing these explanations shows that there is absolutely no pattern in the public libraries of the United States. In
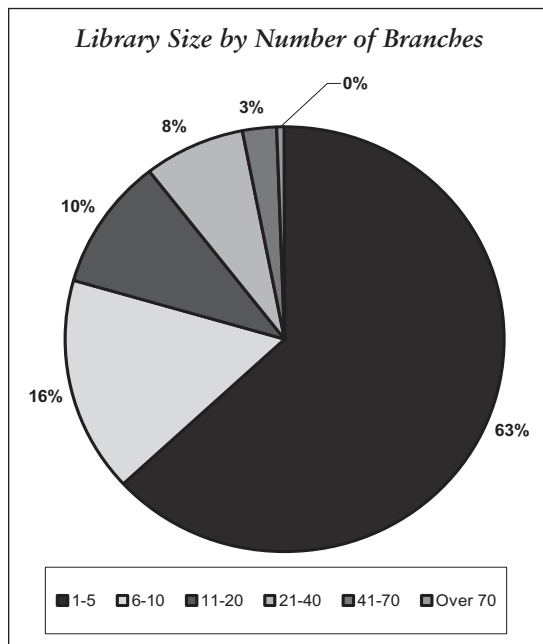

Library Size by Number of Branches

0%
3%
8%
10%
16%
63%

■ 1-5 □ 6-10 ■ 11-20 □ 21-40 ■ 41-70 □ Over 70

FIGURE 1

many smaller libraries, everyone is "on deck" all hours the library is open, staffing public service desks, working the floor, and doing whatever is required of them. In some libraries, staff work an hour on and an hour off the desk throughout the day. In others, two-, three-, or four-hour shifts are the norm, while some staff work on a public desk eight hours a day (see table 3).

In some systems, branch managers are given discretion to make up desk schedules as they deem appropriate to meet local needs. In other systems there are norms as to the number of hours a day or week that staff members work on public desks. These norms may or may not be reinforced by bargaining unit contracts (see table 2). Sometimes shift length and percentage of time on the desk is determined by employment status, with part-time staff members usually working longer shifts or a larger percentage of the time.

Whatever norms exist are typically built on past practice and can vary within a multifacility system and even floor to floor or work unit to work unit within large central library buildings.

Standards History

It's been nearly forty years since prescriptive library standards were promulgated on the national level. *Minimum Standards for Public Library Systems, 1966*, published by the American Library Association in 1967, marked the last attempt to quantify the ingredients for at least minimum quality public library service. In almost cookbook fashion, the book itemized for practitioners, board members, and governing officials what it took to have an adequate library—two to four books per capita, one MLS-degreed librarian per x thousand population served, build-

ings of so many square feet per capita served, and so on.[2]

Over the decades this approach was used, problems emerged. No one was really sure what a "standard" was. Most viewed them as statements of a level of effort to be achieved, but for some libraries the minimum level floor became a ceiling beyond which they could not move. These standards focused largely on inputs, such as the number of books, staff hours, square feet, with scant reference to the realities and needs of local communities. Public librarians knew how such a quantitative approach had failed school libraries, often filled with the required number of books without regard to the timeliness or relevance of the titles in the collection. They didn't want to find themselves in the same situation. Ultimately the profession concluded that this approach had to be abandoned.

TABLE 2

Bargaining Units Contracts' Influence on Staffing Decisions

	All (%)	<50 FTEs (%)	50–99 FTEs (%)	100–199 FTEs (%)	200–299 FTEs (%)	400–499 FTEs (%)	500–749 FTEs (%)
Not unionized	73.0	81.0	57.0	54.0	33.0	46.0	14.0
Contract language requires x number of consecutive days off	5.0	3.0	10.0	10.0	21.0	23.0	29.0
Contract language indicates a certain staff mix and level by rank or status	1.0	0.5	2.0	3.0	*	*	14.0
Library Management work with union to make staffing level decisions	6.0	5.0	6.0	3.0	17.0	15.0	29.0
Union has little or no influence in staffing decisions	18.0	12.0	38.0	33.0	46.0	23.0	43.0
Other	4.0	2.5.0	3.0	10.0	4.0	15.0	14.0

"Other" included contract specifies hours of work, procedural requirements like posting schedules, contract specifies number of people who must be in a building, only custodians are in the union, only the library director is in the union (in two cases).
* No response on survey.

TABLE 3

Staffing Standards

	All		<50 FTEs		50–99 FTEs		100–199 FTEs		200–299 FTEs		400–499 FTEs		500–749 FTEs	
	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)
Minimum/maximum number of hours on circulation desk?	17	83	16	84	26	74	19	81	24	76	31	69	33	67
Minimum/maximum number of hours on reference desk?	16	84	13	87	31	69	26	74	24	76	33	67	17	83
Minimum/maximum number of hours on combined circulation/reference desk?	7	93	7	93	6	94	10	90	12	88	8	92	29	71

Future standards for public libraries must flow from the needs of the institution. This means that goals and specific quantifiable, measurable objectives must be determined by each public library and system in terms of local community concerns and needs. . . . Library performance must be measured by its outputs or services rendered, rather than by its inputs (budgets, materials added, personnel positions, buildings). In measuring performance, continuous effort must be made to clarify relationships between output and input.[3]

Out of this realization came a series of planning approaches and models that focused on learning about local community composition and needs, identifying service priorities to address these needs, and then intentionally marshaling resources to fulfill local goals developed to meet these needs. The latest incarnation of this approach to planning and delivering responsive local public library services is embodied in *The New Planning for Results: A Streamlined Approach*.[4]

As this local, community-needs-based concept has evolved, PLA has published what has come to be a highly regarded series of planning management books, the Results series: *Managing for Results: Effective Resource Allocation for Public Libraries, Technology for Results: Developing Service-Based Plans, Staffing for Results: A Guide to Working Smarter,* and *Creating Policies for Results: From Chaos to Clarity.*

All titles in the *Results* series reinforce these important messages:

1. Excellence is defined locally.
2. Effective library planning involves community leaders, staff members, and board members.
3. Library plans should identify public service priorities.
4. Library managers and boards must identify measures that show progress toward meeting the library's service priorities and that are meaningful to local leaders.
5. Effective resource allocation occurs when resources are deployed to accomplish the library's service priorities.

A logical but not often comprehended extension of this set of principles is that if excellence is defined by meeting locally identified and defined needs, then there can be no "one size fits all" answers or externally defined standards. Even "best practices" have to be used gingerly, identified and applied based on a clear understanding and appreciation for the local situation and the locally selected service priorities. Questions of effectiveness (are we doing the right things?) and efficiency (are we doing things right?) can only be answered by examining whether the library is carrying out activities and utilizing resources in a manner that is consistent with its service priorities.

Notes from the Field

Several libraries provided the committee with detailed information about their staffing: spreadsheets indicating staff and their duties, pages from personnel manuals stipulating staffing levels by size of branch (determined usually by hours open each week), and, in a few cases, detailed staffing formulas with accompanying spreadsheets.

Most of the libraries in the United States are small and operate out of small buildings. As mentioned earlier, 80 percent of the public libraries in this country serve fewer than 25,000 people. Forty-six percent of the survey respondents were from these libraries. They responded because they are desperate for guidelines and standards, but acknowledge the realities under which they operate. "Staffing is based more upon staff safety than patron needs at peak periods," wrote one director of a small library. "Thus, how staff time is allocated has nothing at all to do with the workload documentation you were seeking and everything to do with the hours of operation. Period."

This view was borne out by libraries of all sizes and compositions selecting "Hours of operation" as the number one factor used to determine staffing needs. For small libraries, "floor" or "threshold" levels of staffing are basically the norm.

A few large, multibranch systems have developed staffing allocation formulas to assist them in determining the number of staff hours needed and to help provide "balance" or "equity" (always a slippery concept). These formula-driven allocation systems typically define workload factors (such as circulation or door count) and occasionally environmental factors (building layout or size, special needs of target customer groups). Sometimes these factors are weighted. Usually a concept of "floor" or "threshold" staffing to meet practical (coverage for breaks and meals)

and safety considerations is included. In one case, benchmark productivity is identified for facilities of various sizes within the system, and comparisons are then made to this benchmark. In another case, a benchmark was derived from looking at statistics of similar libraries outside the system. All of the formulas involve a number of calculations and comparisons that ultimately result in a "gap analysis," which shows facilities with more staff than the factors would require or fewer than appear to be required. Rebalancing (through reassigning staff or hours) is then implemented. Some libraries perform this analysis and rebalancing on a regular basis; others have done it once and have no set plans for reanalyzing staffing.

Conclusion

There is clearly no one approach or standard that will work for all libraries. There are simply too many variables. Even libraries that have borrowed an approach from another library make significant adjustments to the factors and weights in the formulas they develop. As library systems undergo building projects and adopt new technologies they find that they must make additional adjustments to their statistics, factors, and weights.

It is worth noting that the factors and data sources (for example, hours of operation, expected traffic, and experience) employed to make staffing level decisions are traditional and intuitive, rather than based on hard data. Even with the huge impacts that technology (whether from user-generated holds or public PCs) have made, few libraries cited these factors as among the top ones that influence their staffing decisions. In other words, one library thinks x clerk hours are needed for each hour open and another library believes that y hours are needed. They just "know" that they need this level of staffing.

Some libraries are heavily influenced by another factor not identified in the survey or mentioned by respondents: local politics. This issue came up when the survey results were reviewed and discussed by committee members and is borne out by evidence encountered in the field. For some libraries, hours of operation and even staffing levels and makeup are mandated by local politicians who desire to see resources equally allocated. This can mean that all branches must be open the same number of hours a week, despite differences in usage patterns and

neighborhood populations (such as the number of people actually living in the service area, the number of school age children in the service area, and so on). Or it can mean that every branch must have a full-time children's librarian, regardless, again, of the number of children actually living in the branch service area or the number of schools to be served, among other factors.

Such requirements typically result in the squandering of resources rather than truly supporting the concept of equitableness. Libraries finding them-

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What has the community told the library they need?

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selves having to deal with such political pressures on staffing will have to work hard to develop strong, data-driven arguments around expanding the concepts of what is fair and what constitutes good library service for an entire jurisdiction as well as for a particular council member's constituents.

Analyzing the real content of work and then determining what job classification is required to do it can benefit libraries of all sizes. One responding library system, for example, reported that it had conducted a reference study and found that 80 percent of the time the professional librarians and paraprofessionals spent on the reference desks was to explain technology, instruct in Internet and database usage, and manage the public computers. Coupling this knowledge with how the telephone and Web-based reference services are used will help this library make appropriate staffing decisions. For the very small (or one-person) library, analyzing what work is done and how long it takes is an exercise akin to time-management analysis. It can be illuminating and definitely is needed for the librarian who is trying—or has—to do everything.

While it may be a dream of some library managers that PLA provide guidance on how many circulation and reference staff members they need if they serve a community of 25,000 people, there are simply too many local variables to make such a pronouncement prudent, or even truly helpful. Who are the people in the community? A community of upper-income retired professional

people is very different from a community of mostly non-English-speaking, lower-income workers with young families. What has the community told the library they need? One group may want access to a wireless network, investment and travel planning materials, and multiple copies of popular titles. Another may place a high value on having homework help services for their children, family literacy activities, and materials in both English and the language they speak at home. Another variable will be local capacity. What can be done with a support level of $58 per capita is very different from what can be done with a support level of $25 per capita.

Looking for ideas and best practices (so long as you know how you have defined the best performers and know that their best practices will undoubtedly have to be modified for your own setting) outside your own library are critical performance improvement concepts. Learning how others have struggled to make staffing allocations decisions and finding ways to incorporate workload and performance measures into your own decision-making process will certainly help you work more efficiently to provide services you know are most important to your community. The Workload Measures and Staffing Patterns Committee will continue to gather information and provide conference programming on this topic. But defined standards or recommended models with the PLA stamp of endorsement? No. This would be a step back of nearly forty years in planning theory and practice. The thrust will continue to be to find tools, techniques, and methodologies that will help each local library determine *its own* best model or standard, based on *its own* unique needs and resources. ∎

References and Notes

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Silent Partners
Public Libraries and Their Services to Small Businesses and Entrepreneurs

Jeanie M. Welch

Public libraries have a history of providing reference services to local businesses, including individualized assistance and printed guides to resources. These services have evolved into Web sites and other electronic sources, small business seminars, participation in economic development networks, and freestanding small business information centers. Yet these resources and services may still be overlooked and underutilized by the business community.

The year 2004 marked the hundreth anniversary of one of the first business branches of a public library in the United States. In 1904 John Cotton Dana, one of the pioneers in the field of public librarianship, established the Business Branch of the Newark (N.J.) Public Library. By 1929 public libraries in twenty of the largest cities in the United States had separate business branches or business departments; another eleven libraries combined business with another special department.[1] According to a survey of public libraries published in 1930, business collections consisted of: investment collections—Poor's and Moody's manuals and financial magazines (such as the *Magazine of Wall Street* and the *Commercial and Financial Chronicle*), directories (city and trade directories), maps and atlases, general business books, other business magazines and indexes, business pamphlets and clipping files (usually of local interest), market surveys (both commercial and from the United States government), business-related documents from state governments, and miscellaneous information—special indexes, book reviews, and items of local interest.[2]

Even in those early years, public libraries endeavored to publicize their business collections through newspaper articles, business book lists, talks to business clubs, notes in library bulletins, window displays, and direct mail.[3]

In 1994 Rosemarie Riechel conducted a survey of public libraries to ascertain the services they provided. In addition to the traditional services cited previously, business collections included tax and career information and mail-order catalogs. The 1980s also saw the beginning of the electronic era with online databases and CD-ROM products.[4] In marketing business services, public libraries used exhibits at business and industry fairs and conventions, radio and television, and direct mail.[5]

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Present-Day Services

To ascertain the present status of public library services to the business and entrepreneurial communities, the author conducted a brief survey of nine public libraries of varying sizes and in various states during summer 2004 (see appendix). States included in the survey were Illinois, Maryland, Massachusetts, Michigan, New Jersey, North Carolina, Oklahoma, and Pennsylvania; one library was in Canada. The author also conducted a brief telephone interview with the head of a small business center in a major public library. In terms of hours of business reference service, the majority of the libraries offered evening service (n=6), Saturday service (n=8), and Sunday service, though usually with reduced hours (n=5). The majority of libraries provided the greatest amount of business services at the main library (n=7). The types of patrons using business services were the self-employed and entrepreneurs, small and medium business owners and their personnel, job seekers, the employees of corporations, and students. In terms of business collections, public libraries offered resources that small- and medium-sized businesses may not be able to afford on their own. The most widely held print sources were books on writing business plans, business directories, "how to" guides, stock and bond guides, resume writing guides, business magazines, state and local legal codes, patent and trademark information, and construction codes. Electronic business resources reflected the most popular print resources. The most widely held electronic resources were business directories, databases for access to business journals and magazines, business planning software (not available at all libraries surveyed), and online stock and bond resources, job sites, state and local codes, patent and trademark information, and "how to" guides.

In terms of specific services provided, all responding libraries provided ready reference services ("walk-in" or telephone service). In-depth or extensive assistance (more than a fifteen minute consultation) usually required a prior appointment. Other services were assistance with using online databases, hosting business-related seminars or workshops and printed or Web-based resource guides. Service limitations were reported by a majority of libraries (n=7) and included time limits on

library computers and charges for printing. The shift to electronic resources can be a mixed blessing, bringing its own challenges. According to one respondent:

> When business print sources move to online-access only, it is cumbersome and often impossible for us to make this transition because of licensing, bidding, and city hall issues—there is an appearance to our colleagues in other depts. that Business is getting the lion's share of electronic resources and other subject areas . . . are not getting their fair share.[6]

This respondent makes a salient point. While business departments may be separately staffed, they still have to work within the framework of the overall library budget and operations. Business databases can be very expensive, and other library departments may view business departments as seemingly bottomless pits of big budget demands.

In terms of marketing business services, public libraries relied upon the following: announcements on the library Web site and in newsletters and e-mails, flyers, contacts with local business and civic organizations (such as memberships, speaking engagements, and booths at local expos), posters, press releases to local print media, and television and radio public service announcements.

Job descriptions for business reference librarians reflect public libraries' efforts to serve business communities. A recent job announcement for a business librarian for the Topeka and Shawnee County (Kans.) Public Library included the following responsibilities:

- Exhibit a thorough knowledge of the business and general reference collections, including print and electronic resources.
- Evaluate and develop the Business Reference collection in concert with the collection development staff.
- Act as a spokesperson for all Business and Investment Center–related activities for the library.
- Provide leadership in developing an active relationship between the business community and the Library, including the Chamber of Commerce and other organizations.
- Provide programming on business issues and interests at the Library and in the community.
- Conduct focus groups with business leaders to determine effective emphasis for the Business collection.

- Assist with grant writing or library development or library development focusing on the Business and Investment Center.
- Maintain and expand the Business and Investment Center Web page.[7]

Freestanding Business Reference Centers

In the tradition of the pioneering business branch at the Newark Public Library, some library systems have implemented separate business reference centers. Such cities as Binghamton, New York; Brooklyn; Charlotte, North Carolina; Chicago; Simsbury, Conn.; St. Paul, Minn.; and Washington, D.C., have established business information centers. Major foreign library systems such as those in Vancouver, British Columbia and Adelaide, Australia have also established such business centers. One of the largest business centers in the United States is the Science, Industry, and Business Library (SIBL) of the New York Public Library. SIBL cost $100 million to build, utilizing funding from city, state, and federal governments as well as private contributions. It was built in the former B. Altman's department store at 34th Street and Madison Avenue and opened in 1996 with a projected operating cost of $4 million per year. SIBL includes computer workstations, online databases, and an electronic training center.[8] Another major business center is the Enhanced Business Information Center (e-BIC), a joint project of the U.S. Small Business Administration (SBA) and the District of Columbia Public Library. It was formerly housed in the SBA's district office and later moved to the Martin Luther King, Jr. Memorial Library. E-BIC provides counseling by members of Service Corps of Retired Executives (SCORE), business planning software, computer workstations, business videos, office space, start-up guides, and seminars on such topics as getting an SBA Loan, licensing, credit, and finding commercial property.[9] In addition to major metropolitan libraries, public library systems in smaller metropolitan areas have established business centers. The J. Donald Ahearn Business Resource Center of the Broome County (N.Y.) Public Library has sponsored workshops for small business owners and potential owners and created a dynamic Web page of online sources.[10]

Among the most ambitious of the offerings of business librarians are "how to do business" guides produced by busi-

ness library staff members for their specific city or region. Libraries such as the New York Public Library's NYC Small Business Resource Center and the Los Angeles Public Library's Business and Economics Department have produced comprehensive local business start-up guides that include basic business planning information and links to local agencies for licensing and financing.[11]

Barriers to Providing Business Reference Service

Going back to the first survey of public libraries' business service in 1929, barriers to providing business reference service have been lack of space, lack of staff, and a lack of funds.[12] In 1994, Riechel stated:

> When faced with inflation, increased staffing/materials/equipment costs, reduced government funding, a decline in corporate giving, and a lack of enthusiasm for adequate tax support on the part of a financially burdened community, administrators and reference librarians must identify barriers to quality service, examine and revise policies, and actively court the business community.[13]

Another barrier is the business community's lack of faith in the public library's ability to provide services. In a 1984 survey of the local business community in Suffolk County (U.K.), interviewers found that businesspeople lack trust in public library services, believing that requests for technical information cannot be handled with the required degree of accuracy or within the required time frame; they prefer to discuss their information needs with someone who is knowledgeable in their particular field of enterprise. Trade associations and other informal contacts are relied upon because of perceived interest and expertise, and a visit to the library is necessary only when information is not available via the telephone. [15]

An additional barrier is a lack of awareness in the business community concerning business services offered by the public library. In 1990 the Iowa City Public Library conducted a focus group on the library's business services. The results of the survey were as follows:

- the library collection is not well used mainly because the business community is not knowledgeable about the available resources;

- promotion of business resources needs to be more energetic and continuous;
- the availability of remote access to services and resources, such as telephone reference, telefacsimile, online access to the library's catalog, and rapid book and document delivery services was thought to be desirable even if charges would be involved; and
- specialized fee-based manual and online information retrieval services for in-depth research tailored to individual requirements were suggested.[15]

In 1995, librarians in London, Ontario conducted a mail survey of 919 small businesses (50 or fewer employees) in the London area and 184 valid questionnaires were returned.[16] Responses indicated that more than one-half of the respondents (56.7 percent) never used the London Public Library (LPL) as a source of information, 32.6 percent sometimes used LPL, and 10.7 percent frequently used LPL.[17] When asked whether the closing of LPL would have any impact on their business, 45 percent responded that its closing would have no impact; only 24 percent responded that the closing would have significant impact. Further analysis of the data indicated a correlation between the age of the business and the perceived impact of the library closing. Within the group that stated that the library's closing would have no impact, the average age of the business was 19.5 years. Within the group that stated that the library's closing would have a significant impact, the average age of the business was 7.8 years. The authors concluded that:

Knowing that it is younger businesses that need public library services has a very important implication. Considering the fact that small businesses is the sector of the economy that is currently expanding, the proportion of young businesses will increase. This means that the services of public libraries will be needed by a larger percentage of businesses, and the closing or curtailing of these services will have an impact on a greater percentage of businesses in coming years than it does at present.[18]

Riechel sums up the challenges faced by public libraries providing services to local businesses and entrepreneurs as follows:

Clearly, barriers to full library service to the business community must be identified and eliminated. Free and open access to resources in all formats should be guaranteed by continuous evaluation of reference service, staff expertise and community needs, along with active promotion of library service and cooperative efforts. [19]

Vaughan et al. also suggested that small businesses gather information from informal sources, such as customers, suppliers, or friends. Public libraries could respond by:

Using informal information sources, such as organizing activities that create opportunities for personal contacts and networking. . . . [Public libraries] should try to overcome among businesspeople the traditional stereotyped image of being a warehouse of information. . . . Libraries should also promote themselves as active providers of information about people as networkers or referral agents.[20]

One method of increasing LPL's visibility in the local business community has been to partner with a government agency. Patrons of the Small Business Centre (SBC), a government-funded counseling and consulting service, were urged by the SBC staff to use LPL.[21]

Another more recent barrier has been the public's perception of information available via the Internet. The studies by Riechel and Vaughan et al. predate the full impact of the Internet on information gathering. Libraries now encounter a prevailing attitude that everything is free on the Web. Judy McCarter, writing about the Google search engine, reflects this attitude:

For small business people who take the time to get online with Google, the basic search engine is an incredible value, saving time, money and hours of frustration. Years ago you would send someone to the library to undertake a morning of laborious research to get the sort of information you can call up in seconds on Google.[22]

Reliance on a Web search engine, such as Google, does not take into consideration the fact that much business information is still proprietary and found only in fee-based databases, such as *Reference USA* and *Mergent Online*,

that may be out of reach to small businesses or start-ups. Even free Web-based databases, such as *American Factfinder*, the U.S. Census Bureau's Web-based compilation of the 2000 census, are complex and not intuitive to the novice user. Librarians' expertise in suggesting sources and demonstrating searching techniques can be invaluable in assisting small businesses.

Public Libraries Can Be a Great Resource for the Business Community

One of the respondents to the author's survey offered an optimistic view of the efforts of public libraries to serve small businesses and entrepreneurs:

Our business reference service is relatively new—three years old. It has been an uphill battle getting the word out that we can provide these services to the business community, but it is catching on at a faster pace now. I have found one-on-one meetings work best, where you can sit down with a patron and really explain and demonstrate in depth, how the electronic resources in particular, can work to their advantage. Once they see the power of this information, they are instantly sold![23]

This optimistic view is shared by George Silvestri in the *Occupational Outlook Quarterly*, a publication by the U.S. Bureau of Labor Statistics:

Your local library is a great place to find information on starting and managing a business. Look for books and periodicals on topics such as self-employment, entrepreneurship, and small or home-based businesses.[24]

In listing the attributes that libraries bring to business and entrepreneurial education, Patricia Nelson stated:

In addition to the value of their collections and research expertise libraries are of value to businesses and potential business owners because they offer equitable access for all customers, provide objective information (not information offered through "rose colored" glasses), have a complete and accurate history and record of the community, are economical and efficient, and

have long hours of service, which is excellent for those for whom 9–5 service is not sufficient.[25]
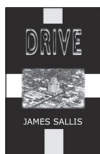
In providing services to local business communities public libraries may want to look to collaborative models—both in providing and publicizing their resources and services. Joint projects such as e-BIC in Washington, D.C., expand both the resources and expertise that libraries can offer to local businesses. In addition, making local agencies aware that their clients have free or low-cost business resources available at the public library can increase patron usage of business collections. ■

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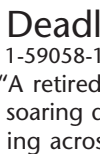17. Ibid., 265.
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Appendix
Public Library Services to Businesses

1. Do you provide business reference service during the following time periods (yes/no):
    ____ Evenings   If yes, hours of service ____
    ____ Saturday   If yes, hours of service ____
    ____ Sunday   If yes, hours of service ____

2. Who are your largest patron groups (please rank 1–7, 1 being the largest):
    ____ Small and medium business owners/personnel
    ____ Entrepreneurs
    ____ Self-employed
    ____ Employees of corporations
    ____ Job seekers
    ____ Students
    ____ Other (please specify) _____

3. Where is your main business reference service/collection located?
    ____ In the main library
    ____ Separate business branch
    ____ Other (please specify) _____

4. Which *print* business reference sources are used the most (please rank 1–9, 1 being the most)?
    ____ Business plan writing guides
    ____ "How to" guides (e.g., how to start a restaurant)
    ____ Business/industry directories
    ____ Business magazines/journals/newspapers
    ____ Stock/bond guides
    ____ State/local business statutes/codes
    ____ Patent/trademark data
    ____ Resume writing guides
    ____ Other (please specify) _____

5. Which *electronic* business reference sources are used the most (please rank 1–8, 1 being the most):
    ____ Business plan writing software
    ____ Online business/industry directories
    ____ Business article databases (e.g., ABI/INFORM)
    ____ Stock/bond Web sites or financial services
    ____ Online state/local business statutes/codes
    ____ Online patent/trademark data
    ____ Online job/employment Web sites
    ____ Other (please specify) _____

6. Which services do you provide to patrons with business-related inquiries (please check all that apply):
    ____ Ready reference services
    ____ Assistance with online databases
    ____ Hosting business-related seminars/workshops (e.g., how to start a business, resume writing)
    ____ Written or Web-based resource guides
    ____ Other (please specify) _____

7. Do you place any restrictions on the amount of assistance provided (e.g., time limits on workstations, amount of printing/downloading, staff time spent on answering questions)?
    ____ Yes ____ No
    7a. If yes, what are your restrictions?

8. Do you market your library's business services to the public?
    ____ Yes ____ No
    8a. If yes, how to you market (e.g., flyers posters, announcements on the library's Web site, mailing to local chamber of commerce, etc.)?

Any additional comments on providing business reference service:
_____
_____
_____

Emily Dickinson Lives! @ the Bettendorf Public Library

Hedy N. R. Hustedde

The New England poet Emily Dickinson (1830–1886) had a starring role in a multifaceted project at the Bettendorf (Iowa) Public Library Information Center in 2004. The project reached out to individuals and organizations in the community and included literature, art, music, horticulture, and more.

Why Emily Dickinson? What does she have to do with Bettendorf? There are some poets who speak a universal language for all times and all places. Right now, Dickinson is someone who is read to preschoolers and studied by students working on their doctoral dissertations. The Emily Dickinson Society is international.

The Emily Dickinson Garden

The garden at the Bettendorf Public Library (BPL) was inspired by an Emily Dickinson theme garden at Heritage Flower Farm in Mukwonago, Wisconsin. The proprietor, Betty Adelson, had developed an Emily Dickinson Garden brochure that matched poems with perennials sold on her farm.

BPL had a neglected area that would be a perfect place for such a garden. In 1993 when it built a two-story addition, a great deal of landscaping was included. A spot on one side of the building was supposed to be designated a Shakespeare Garden, and a circular planting bed was laid out. But little attention was paid to it, and most of the original plantings deteriorated and died, leaving some lemon balm as the one hardy survivor. This garden area was a sorry sight, neglected, unacknowledged, and underutilized.

Poetry Contest

The future Emily Dickinson Garden was tied into BPL's regular adult programming, particularly the semiannual poetry contest. The purpose of these contests is to celebrate local poets (entrants have to live within a fifty-mile radius of the Quad Cities, which includes communities in both Iowa and Illinois) and local artists (poems and accompanying illustrations are on permanent display at BPL). The previous year's

Hedy Hustedde *is an Information Librarian at the Bettendorf (Iowa) Public Library. She is currently reading* The Kite Runner *by Khaled Hosseini, about a boy growing up under harrowing circumstances in Afghanistan;* Music and Silence *by Rose Tremain, a story that features a lute player at the court of Christian IV in Denmark in the early 1600s; and* The Curious Incident of the Dog in the Night-Time *by Mark Haddon, a story told from the viewpoint of a fifteen-year-old boy with autism.*

contest had to do with Bettendorf's centennial, and the ten winning poems were included in a quilt that is presently hanging in the Family Museum of Arts and Science in Bettendorf. Connecting the next contest to an Emily Dickinson Garden was deemed a good fit.

That Emily Dickinson died on May 15, 1886, and that May 15, 2004, happened to fall on a Saturday provided a convenient date for a program and the theme for the whole project then and there—Emily Dickinson Lives!

The next issue was finding a judge for the poetry contest. One of the books in BPL's collection was *Visiting Emily: Poems Inspired by the Life & Work of Emily Dickinson*, edited by Sheila Coghill and Thom Tammaro (Univ. of Iowa Pr., 2000). It was published nearby, and Coghill, who teaches at the University of Minnesota–Moorhead, had been interviewed recently by BPL's director for a public radio program. Coghill's response was unhesitatingly positive to both judging the poetry contest and to giving a lecture on Dickinson and the plant imagery in her poetry. Coghill is a true scholar and teacher, able and eager to share her knowledge on a favorite subject.

Throughout the project, she answered all questions about Dickinson with alacrity and in great detail. She e-mailed photos of herself in Dickinson's actual garden in Amherst, Massachusetts, and sent an extensive Dickinson bibliography with suggested readings for a mixed public library crowd.

The project director immersed herself in Dickinson by joining the Emily Dickinson International Society and purchasing books by and about Dickinson for BPL's collection. The most frequently referred-to collection of poetry was *The Complete Poems of Emily Dickinson* edited by Thomas H. Johnson (Little, Brown, 1960) and the most frequently referred-to biography was *The Life of Emily Dickinson* by Richard Sewall (Farrar, 1974). Conveniently enough, during this project, a new book was published called *The Gardens of Emily Dickinson* by Judith Farr (Harvard Univ. Pr., 2004). There is even an Emily Dickinson hosta, a plant with variegated leaves, and Emily Dickinson yarn! The connections were seemingly endless.

In fall 2003, the Emily Dickinson Lives! poetry contest was advertised in BPL's newsletter (print and Web); mailings were sent to local bookstores, organizations of writers, the English departments of area high schools and colleges, and all the area libraries (public and academic); news releases were sent to area television stations, radio stations, newspapers, and so on. Each entrant could enter up to two poems no longer than twenty lines each. A flower mentioned in one of Emily Dickinson's poems had to be included somewhere in each poem's text. There were 119 poems entered. Coghill had them judged by January 2004.

BPL's program budget did not cover all the expenses of this project, so we sent a grant application to Humanities Iowa, and it was accepted. This grant covered Coghill's fees and expenses, the honorarium for the facilitator of a Great Books-style discussion of three

of Dickinson's poems, the professional printing of a brochure, and fifteen copies of *Quieter than Sleep: A Modern Mystery of Emily Dickinson* by Joanne Dobson (Bantam, 1997) for BPL's regular mystery book discussion group. The Friends of the BPL Information Center and a fund called Enrich Iowa helped monetarily with this project as well.

Garden Sculpture

In the meantime, the project grew. It was thought that a sculpture of some sort would provide year-round interest in the Emily Dickinson Garden. Because this sculpture would be more visible to the community and more permanently in place than a piece of art hung on the wall, it was necessary to get approval from BPL's Board of Trustees. By scouring the newspaper clippings file on local artists and asking area art teachers for recommendations, three interested

sculptors were found. The Library Board chose Kenn Brinson to sculpt a life-sized bust of Dickinson.

Brinson happens to be married to the person who manages Dewey's Café, which is located off the lobby of our library. Brinson worked on the sculpture in the cafe, so patrons of both could see the work in progress. Staff took photographs of each fascinating step in the sculpture process and put them on **BPL's Web site** (www.bettendorflibrary.com).

Getting this sculpture funded was one of the hardest parts of the project. It was an expensive proposition, and we were either too late to apply at all or were turned down by the public agencies to which we did apply. We thought we would have to drop the sculpture when, out of the blue, a couple of regular library patrons donated $1,000. Brinson suggested using a composite product instead of bronze, making an in-kind donation to the project himself, plus he

A sculpture of Emily Dickinson by Kenn Brinson overlooks the Emily Dickinson Garden at Bettendorf (Iowa) Public Library.

found sources to donate the materials and work for the pedestal. The sculpture was a go again.

Ancillary Activities

In addition to the garden project and poetry contest, the library sponsored several related activities to kick off Emily Dickinson Lives!

Poetry Discussion

Three of Dickinson's poems are included in one of the official Great Books discussion volumes ("Happiness and Discontent"). An experienced Great Books leader was hired to open the discussion of these three poems to the general public as part of the Emily Dickinson Lives! project. Dee Canfield, who describes herself as a "semi-retired, freelance librarian," did an exquisite job facilitating the discussion of "There's a Certain Slant of Light," "After Great Pain a Formal Feeling Comes," and "I Could Not Stop for Death." Thirteen people attended and discussed the poems line by line—sometimes word by word. They acquired a particular appreciation for Dickinson they had not had before. And they developed a certain camaraderie as they bounced ideas off each other, agreed, disagreed, and ended up being amazed by both Dickinson and themselves. Afterwards, numerous people expressed how much they enjoyed the discussion.

Musical Tribute

As a bonus before the discussion began, mezzo-soprano Rebecca Pracht, who works at St. Ambrose University in Davenport, Iowa, sang four selections from Aaron Copland's "12 Poems of Emily Dickinson," accompanying herself on BPL's piano. This musical adaptation was another indication of the breadth and depth of Dickinson across the arts and humanities.

Video Showing

The library purchased the video *Loaded Gun* (2002) and its director gave us permission to show it to the public as part of this project. *Loaded Gun* explores Dickinson's poetry through readings of more than fifty of her poems and with interviews of such experts as the United States Poet Laureate, but also a psychol-

Aquilegia vulgaris (Granny's Bonnet) is a columbine that was used to cure measles and smallpox during the Middle Ages and was introduced to American gardens in the seventeenth century.

ogist, a stand-up comic, a rock band, an artist, and even a fan with "Emily" tattooed across his back. It was an eclectic piece, but loads of fun to discuss afterwards with Mary Beth Kwasek, an English professor from Black Hawk College in Moline, Illinois, in the lead. There was a little bit of consternation about the film's presentation of Billy Collins reading his poem, "Undressing Emily Dickinson." A few members of the audience thought he was being rather gauche. Since some of them were poets themselves, it was suggested half in jest that they write a poem called "Undressing Billy Collins" or "Dressing Down Billy Collins" to alleviate their concern for Dickinson's dignity.

Fine Arts Display

The showing of *Loaded Gun* coincided with a reception for an art show inspired by Emily Dickinson's life and poetry. The eighteen artists were from the St. Ambrose University Studio Fundamentals: Drawing class taught by Leslie Bell. Some of the students were kind—and brave—enough to talk about their pieces to an appreciative audience.

Refreshments at the reception consisted of lemonade, two home-baked versions of an Emily Dickinson cake, and a couple of batches of Emily Dickinson's

gingerbread cookies, all recipes found on the Internet.

The Planting of the Garden

Early on, the Emily Dickinson Garden had the good fortune to be chosen as one of the projects that the Scott County (Iowa) Master Gardeners would be involved in. Sue Laimans organized and spearheaded a committee of master gardeners who researched both poetry and plants, so the Emily Dickinson Garden truly became a heritage as well as a literary garden. Sue was adamant that each of the plants chosen not only had to be named in a Dickinson poem but also had to have been grown in her part of the country at the time she wrote the poem. No modern cultivars allowed. That limited the places where these plants could be purchased. Some were ordered through the mail, but most were purchased in person at the aforementioned Heritage Flower Farm in Wisconsin. They were all field-grown, so presumably they will be hardy.

The master gardeners provided the information used in the Emily Dickinson Garden brochure. They also compiled the manual used by the volunteers who maintain the garden and even donated some of the plants out of their own gardens.

What a fine community activity the actual planting of the garden turned out to be! Pleasant View Elementary School parents chose planting the garden as one of its family volunteer projects. So the garden was swarming with helpers of all ages. It was hard, sweaty work, and they were in a daze by the end, but satisfied with their accomplishments. It was just one week before the garden dedication.

The Garden Dedication

The Emily Dickinson garden was dedicated on May 15, 2004 with much fanfare. The Emily Dickinson Lives!

The Leucanthemum vulgare (Oxeye Daisy) from Bettendorf's Dickinson Garden. Grown as early as the seventeenth century, this plant will thrive in the worst of soils and is the best daisy for making daisy chains.

theme was selected to commemorate the anniversary of her death on the same date in 1886.

Brochure

The full-color garden brochure, which debuted at the dedication, was designed by Bruce Walters, a Western Illinois University–Macomb computer graphics instructor. The brochure opens out into an 11" x 17" poster showing the array of forty-one flowers found in the garden. There is a garden map, as well as horticultural and historical information on each of the plants. The winning poem, "Summer Soft" by Judy DePauw, is featured prominently.

Practically everyone who has seen the brochure has said, "Wow!" Coghill said she planned to frame it. A local real estate agent donated a lidded plastic brochure holder, which we attached to the back of the Dickinson bust pedestal in the garden.

Butterfly Release

The Family Museum of Arts and Science staff hatched painted lady butterflies and released them from a big butterfly container on wheels at the garden dedication. It was a gorgeous day with lots of butterflies and lots of spectators—both apparently happy. Copies of some of the poems Dickinson wrote about butterflies were handed out to the assembled crowd.

Refreshments

After the garden dedication, everyone who wanted to came inside for refreshments concocted by the culinary arts department of Scott Community College in Bettendorf. They provided "kitchen sink" stew, fresh-fruit cobblers, and lemonade—things Dickinson might have eaten in her lifetime. Students from the program and their supervisor, all looking spiffy in their checkered pants and pristine white chef coats and hats, did all the set-up, serving, and cleaning up. All refreshments

were devoured in short order by the 160 people in attendance.

Classical Music

While people were enjoying the refreshments and looking at the Dickinson-related art and library materials on display, a student string quartet from Davenport, Iowa Central High School played music from Dickinson's era. It was intended to be background music, but the students were so good that most people just took a seat and listened, applauding after each piece.

Monologue

Ann Boaden is an adjunct associate professor of English at Augustana College in Rock Island, Illinois; among her many talents is writing and performing monologues. She had previously developed a monologue in the guise of Emily Dickinson, but adapted it a bit to the garden theme. Dressed all in white, Boaden performed it beautifully at the dedication.

Lecture

Sheila Coghill, who had been involved in this project early on, then gave her lecture. Coghill was obviously well-prepared and brimming with knowledge about Dickinson, her poetry, and her garden. Her lecture was titled "'To be a flower is profound responsibility'" [#1058 c. 1865 Johnson; Franklin #1038]: Flower Imagery in Emily Dickinson's Life and Poetry." What with all the other activities of the afternoon, however, a scholarly lecture of more than an hour was too long for some members of the audience, as reflected in written evaluations.

Poetry Contest Winners

Coghill then introduced the winners of the Emily Dickinson Lives! Poetry Contest, and they read their poems aloud. The first place poem was "Summer Soft" by Judy DePauw from Geneseo, Illinois. (See sidebar for poem.)

Coghill explained why she chose this poem for first place: "It subtly employs the imagery of flowers Dickinson herself had in her own garden (the rose, the resurrection lily, pasqueflowers, anemones, balm, and vines). In addition, the poem captures not only the figure of Dickinson herself taking delight in the natural beauty of a garden, but also several themes Dickinson often used connected to gardens. She

referred to them as 'analogues of heaven' and as the locus of both delight and loss. Finally, the poem evokes another theme of Dickinson, that of the garden as a setting for musing on what she described as the 'sublime and fallen mortal world and imagining the immortal.'"

Blues

The Emily Dickinson Lives! project ended with an aural splash. John Resch, a blues musician who works in the BPL technical processing unit, was asked to write and perform a song related to Emily Dickinson. He stewed about this for months, watched the video *Loaded Gun,* and read Dickinson's poetry and a biography. John sang "Emily's Song," accompanied by two friends playing the harmonica and the dobro to much acclaim.

The audience left happy, one hundred of them proudly wearing Emily Dickinson Lives! @ the Bettendorf Public Library buttons on their lapels.

The Future

When this project was first suggested, the possibility of vandalism came up over and over. Vandalism is something all public entities seem to experience sooner or later. The garden would be nestled around the off-street side of BPL's building, not visible at all times by a lot of people. We decided to take the risk. After nine months, the only "vandalism" has been caused by rabbits eating some of the plants down to the ground and by someone dumping a load of compost in the wrong spot, crushing some of the plants.

There is a cadre of a dozen Emily Dickinson Garden Aides who sign up for a week at a time to check on the garden. They pull weeds, deadhead spent blooms, keep the path clear of plant life, water by hand where and when necessary (there is no sprinkler system—but then, Dickinson wouldn't have had one either), and perform other necessary upkeep. The aides consist of a variety of people from a high-school senior to a septuagenarian. They are crucial to the longlasting success of the Emily Dickinson Garden. Some of them signed up to be aides because they loved gardening. They did not know anything about Emily Dickinson initially. Some of the others knew little about gardening, but loved Emily Dickinson so much, they wanted to help out with this particular

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Summer Soft
by Judy DePauw

Past midnight, lost in reverie,
her slender, white-draped form
haunts my flower bed:
smelling of balm and berry;
plenteous with pink anemone.

Miss Emily
Movement along my garden
    path:
footfalls follow consummate care
one cobblestone to the next.
Sleepy, moon blue pasqueflowers:
their essence—with her—com-
    mingle.

Resurrection Lily
Black-green vines intertwine, even
    as their purple souls,
in nighttime, nod her toward
the unrivaled aroma of my red
    rose.
"Oh, the sensuous aroma of my
    red rose!"

I wonder, this moment,
if the pungent scent of earth
touches her—*as you now touch
me . . .*

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project. Ideally, they will all get to know both Dickinson and gardening, and the entire community will be the richer for it.

To keep the garden in the public eye, library staff will periodically coordinate an Emily Dickinson Lecture Series. One of the programs will be horticultural and the other literary, playing off the two elements of the garden. For example, the 2005 poetry contest is in celebration of the 150th anniversary of the publication of Walt Whitman's "Leaves of Grass." The theme is "Whitman Sings!" (which was suggested by Coghill, who has also edited a poetry book titled *Visiting Walt.*) University of Iowa professor and Whitman scholar Ed Folsom will give a presentation. The horticultural lecture will be on the topic of ornamental grasses. Mini-loaves of Walt Wheat-man bread will be given away at the former and plugs of grass at the latter.

Only Connect

The Emily Dickinson Lives! project as a whole went surprisingly well. As with all of the poetry contests BPL sponsors, we wanted to celebrate local poets and local artists. We wanted to do something a little different each time and involve community organizations. We wanted to attract people to BPL who had not been interested previously. We wanted to keep people coming back. We wanted to promote BPL as a vibrant place. We wanted to expose a variety of people to great poetry. We believe we accomplished all those things with this project.

There is a quotation from E. M. Forster at the beginning of "Howard's End" that exemplifies the goals of our poetry projects. It is just two words so it is easy to remember and so challengingly simple: "Only connect." In this project, we tried to connect children, adolescents, and adults; two-dimensional and three-dimensional art; horticulture and heritage; fiction and history; culinary arts, drama, and music. And over it all, there was the unifying inspiration of Emily Dickinson's poetry, which knows neither time nor place, which is appropriate and meaningful—even in Bettendorf, Iowa, in the twenty-first century. ■

To see more photos of the Emily Dickinson garden, visit BPL's Web site (www.bettendorflibrary.com) and click on "Library News and Happenings."

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When a Library Picture Collection Goes Online

New York Public Library Mid-Manhattan's Experiences

Daniel O'Connor, Lucia S. Chen, and David Callahan

Librarianship is often at its best when long-term commitments are made—over decades—to develop collections that speak with their own voice. Digitizing such collections can make them available to a wider audience and serve users in new ways. A collection of over one million images in the picture collection of the Mid-Manhattan Library (MML) of the New York Public Library (NYPL) covers twelve thousand subjects and is used extensively by local patrons. This article describes the use of the original image collection and response to a newly created digital picture collection selected from those images.

Since 1915, New York City's creative communities have sought out the resources of the Picture Collection (PC) for information and inspiration. Among interesting recent examples are images of the notorious "Five Points" section of Manhattan, which informed the set design for the film *Gangs of New York* (2002). The costume designer for the popular *Charlie's Angels: Full Throttle* (2003) reviewed PC holdings for fashion ideas. PC pictures of Chinese immigrants illustrated the Bill Moyers' PBS series "Becoming American: The Chinese Experience." A most unusual request came from the property crew for the Julia Roberts movie *Mona Lisa Smile* (2003)—for the use of a PC green circulation envelope as a prop in the movie!

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PC at Mid-Manhattan Library (MML) is a national treasure. It was created in 1915, and it is designed to serve "New York's large community of artists, illustrators, designers, teachers, students, and general researchers. The PC is an extensive circulating collection and reference archive, the largest of its kind in any public library system."[1]

MML is a central component of the branch library system in Manhattan. It is located on one of the busiest street corners in Manhattan: Fifth Avenue at 40th Street, diagonally across from the lions guarding the research collections of the New York Public Library (NYPL). The PC is on the third floor of that building, and its collection has two major components: a large circulating collection of 800,000 images and a reference collection of 200,000 images. It was this latter collection that provided the basis for the digital version, since its images were no longer protected by copyright.

The Institute of Museum and Library Services (IMLS) provided support for the digitization of items from this collection and the PC Online (PCO) was launched September 12, 2002. Scanning the pictures involved sophisticated imaging technology and extensive cataloging and indexing considerations. A total of thirty thousand images were scanned and indexed and made available online to users from around the world. The process of making these digitized images available via the Internet required the collaborative efforts of NYPL departments as no other branch system initiative has, drawing upon the respective talents of PC staff, various levels of library administrative offices, the cataloging department, the library's office of programs and services, its children and young adults divisions, the IT group, and the development, public relations, and graphics offices.

Library Staff As Collection Users

It was recognized that library staff members participate in using and publicizing library collections, and this was particularly true for such a special collection of pictures and images. Plans included targeting librarians and educators to raise awareness of both PCO and

the traditional image collection. These included a New York Library Association Conference program dedicated to explaining the construction and management of the PCO project; a "Teach New York City History in K–12 Schools" conference, held at Manhattan's Gotham Center for New York History; a New York City Department of Education-sponsored panel discussion, "Going Beyond Textbooks: Primary Sources" held at NYPL's Nathan Strauss Young Adult Center; and a presentation at a meeting of the Board of Cooperative Educational Services of Nassau County in Long Island, New York.

It was recognized that one of the key user populations were the NYPL librarians who work at eighty-five separate branch libraries serving the citizens of New York City and New York State. It is these librarians who can be the pivotal gatekeepers in steering particular users to the PC and PCO collections. Training of the librarians in the use of PCO was an essential component of the overall effort.

Linda Braun, the educational consultant hired for the project, designed "Classroom Ideas" and Webquests for the site that are intended to empower educators to use PCO in instruction. Developed according to New York State Department of Education curriculum, instruction, and assessment standards, the "Classroom Ideas" pages offer lesson plans in the areas of the arts, language arts, social studies, and science. The impact of these efforts are noteworthy in that 9,416 visits were made to these Web pages in the first eighteen months by educators and others seeking ways to incorporate PCO into their classroom and learning activities.

Different Ways to Assess Use

Multiple methods were used to evaluate the use of PC and PCO, including before- and after-launch evaluations:

- use questionnaires distributed to onsite patrons (n=261) indicating access to and use of the PC;
- questionnaires with anecdotal examples indicating how the library's actual PC and PCO were put to use (n=97);
- personal interviews with patrons before and after launch (n=58);
- questionnaires given to library staff before and after launch to assess referrals to the collection, the PCO, and staff awareness of the collection's role in providing images to library patrons (a total of 275 responses were received from staff);
- statistical analyses of use in the library (visits to the collection and circulation of images) and in-library uses of the collection online;
- four focus group interviews before and after launch with advisory board members, librarians, and users of the collection; and
- online feedback reports generated from users of the PCO.

Overall results show enthusiastic support for gaining Internet access to the library's PC. However, numerous users—especially artists and researchers—continued to value access to the actual pictures in the collection, citing their need to browse in a particular style and examine details in pictures that are not always apparent with digitized images. PCO adds a new library service for existing users, and it offers access to a new cohort of worldwide users while not diminishing the value placed on use of the actual PC.

Planning for the PCO evaluation occurred during the World Trade Center attacks, reinforcing the need to construct an evaluative effort that was sensitive to the impact that singular event has had and continues to have on the citizens of New York City. We made a conscious decision at that time not to collect personal data about users since the emphasis was on identifying patterns of use and expectations of users—not an individual's personal or sociodemographic characteristics.

The context for the evaluation of PC was to establish a baseline for how users accessed the collection and other sources of pictures and images. The purpose for the evaluation adhered to Paula Wilson's advice in *Public Libraries* that the emphasis in virtual libraries be on improvement of services and collections and not on simply compiling statistics.[2] Additionally, users were asked to assess to what degree PC met their needs. Measures included brief interviews and questionnaires of PC users; toward that end, data were collected at various intervals for eight months prior to the launch of PCO. Additional use and user data continue to be collected since the launch for both PC and PCO. It was planned that multiple methods might point to an overall understanding of how individuals use these collections and how services might be improved.

Use Patterns: Questionnaires, Interviews, and Anecdotes

Before launch, a total of 261 users returned questionnaires reporting on their use of the library's PC. Pre-testing increased the likelihood respondents would voluntarily respond to all questions on a brief, one-page questionnaire. One-quarter of the users indicated this was their first use of the collection; the remaining individuals reported prior use of the collection.

Users of PC in the library gave credence to the value of word-of-mouth publicity. When asked how they learned of this specialized collection, almost 38 percent of the responses indicated that another person told them about the collection; teachers also told users about the collection and this accounted for 32 percent of the responses. Surprisingly, all other sources of information about the existence of the collection—library staff, browsing, the NYPL catalog, and so on—only accounted for a total of 30 percent of the responses. In all, most users were informed by nonlibrarians about this openly available collection in an incredibly busy library.

Another surprise emerged when individuals were asked how they intended to use the pictures from the collection. Users cited "artistic resource" and "research" as the two most common purposes for using the collection, accounting for 52 percent of the 544 responses from 261

Mi-Sun Lyu, a research assistant, examining a reference print at the Picture Collection of NYPL's Mid-Manhattan Library.

individuals. Although users could give multiple intentions, later interviews confirmed the intent of individuals when using the pictures and images in the collection. Anecdotes were collected from 97 users, uncovering a rich source of information about the individuals themselves and how they used the pictures. For example, dozens of individuals indicated they were in arts-related fields and that the pictures evoked inspiration for their own creativity. These users gave testimony to the importance of the collection and its value to their work.

Dedicated Users of Actual Images

More detailed personal interviews were also held with fifty-eight individuals before and after the launch to ascertain their understanding of the collection and to reinforce findings obtained from questionnaires and focus group interviews. Results show that users understood how to access the PC images contained in the hanging folders in the circulating collection. After launch, they also indicated they knew how to access the collection online. The library had installed computers in PC's area to facilitate online use. Not all users were aware of the separate research collection but those who knew of it indicated that it was essential for their work. These users were graphic artists, film producers, college faculty and students, movie and book researchers, and individuals who were full-time researchers working on such projects as theatre set design, depictions of historical events (especially those relating to New York City), and images of people, animals, or scenery.

Individuals studying period pictures and drawings from historical images told us they were assessing details for such purposes as costume design, set construction, their own writing, classes they taught or were taking, painting, and for work-related projects. When these individuals were asked if they also used the Internet for such purposes, there was notable consensus in their responses that computer images were slower to browse and lacked the precise detail found in photographs, line drawings, and pictures. On this last point, at least a dozen individuals volunteered that computer screens and printers lacked the level of detail they needed when reviewing images.

The pictures in the circulating collection are grouped in hanging fold-

ers by specific subject headings; users noted the serendipity aspect of discovery with the actual pictures and commented that when this same activity is attempted with computer images, it results in greater fatigue (this was noted most by those who did not have broadband access) and fewer discoveries of interesting and useful images. It was noteworthy that individuals said that even with better computer access they would still continue to use the library's physical collection, noting the importance of the work environment, that the staff was particularly helpful, that browsing the pictures was "fun," and enjoyed being in a place where others were also using a valued collection. One individual said he hoped the library would not put the pictures he produces online without encrypting them to protect his work.

Impressive Use of Online Images

Figure 1 outlines the dramatic increase in online use compared to in-library use, where the PCO page view uses were 453 percent higher than in-library circulation during the quarter following the launch and publicity campaign. PCO contained about 3 percent of the collection (30,000 images) and yet it accounted for an incredible amount of use. This alone provided ample evidence to justify the IMLS and NYPL investments in digitizing this collection. Commentary about online use of the collection was obtained from questionnaires distributed and interviews held in the actual PC area in the library. Reported in this section are the results of those comments obtained from library users about their

use of the physical collection and the online collection. Additional information about online use was also obtained during focus group interviews held in the library. Information gleaned from online users only is provided later in the section on the Online Feedback Survey.

The interviews and anecdotes supplemented findings obtained from focus group interviews and questionnaires. The methods were interwoven so findings from one approach could inform the next stage of evaluation. Individuals were asked to report specific instances of how they made use of the physical and online collection and for what purposes, if they have referred others to the collections (since this was reported in the questionnaires as the most likely way individuals learned of PC), how the Internet is used to access pictures and images, how users compare computer images to printed images, and how individuals might use PCO. As with the questionnaires, the interviews and anecdotes survey did not collect personal information about the users; nevertheless, individuals often revealed their exact purposes for using the collection along with an indication of their occupation or profession.

The anecdotes revealed that about one-third of the individuals were using the physical collection for academic or educational reasons: teaching courses; taking courses; or assisting in a research project for a special institute, foundation, or agency. Almost one-half of the anecdotes were recorded by individuals who indicated their use was for creative purposes. These included graphic designers, costume and textile designers, film or theater designers, photographers, and even one cartoonist. One individual typified the remarks by
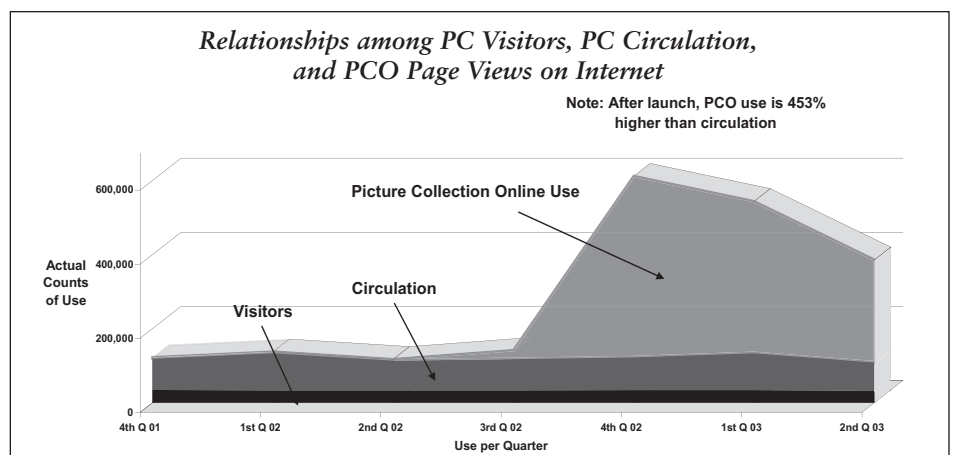

Relationships among PC Visitors, PC Circulation, and PCO Page Views on Internet

Note: After launch, PCO use is 453% higher than circulation

FIGURE 1

declaring, "I am a graphic designer, and I use this collection very successfully for all my accounts. I would be lost without it!" The regularity of such accolades was surprising, and they provided solid reassurances that the physical collection, which began with a vision almost ninety years ago, was continuing to serve its purpose. It was clear from these self-reported anecdotes that the physical collection contributed directly to the economic expansion of New York City—especially in the creative infrastructure of its cultural life.

Staff Referrals to Both Collections

Wendy Tan at Hunter College, located in New York, studied the impact of going from slide collections to digitized image collections. and noted that it is not surprising that a new service with new access points will result in overall increases in use of the existing collection.[3] James H. Billington, the librarian of Congress, notes that their extensive experiences with digitizing images shows that the implications of offering a collection online may not be totally predictable.[4] From those reports, we felt that a fuller understanding of the impact of moving a physical collection to a virtual presence might be better revealed by communicating with staff. Brief, one-page questionnaires were distributed to NYPL staff at four specialty meetings both before and after PCO's launch. The surveys were given to 275 individuals: information assistants, young adult librarians, adult and reference librarians, and children's librarians. It did not solicit any personal information about the staff member. We received a response rate of 70 percent for these questionnaires.

The before data showed that referrals to PC were only made by 54 percent of the staff. This means that almost half of NYPL branch staff (46 percent or 127 of 275 staff members) did not think of PC as a referral point for library users. After PCO's launch, the after data showed that 65 percent of the library staff (159 of 244) had referred a patron to PC or PCO in the past year. Encouragingly, there was an increase of 11 percent in the rate of referrals before and after launch (going from a 54 percent referral rate to a 65 percent rate, which in itself is a 20 percent increase). In fact, among the after-launch staff group who did make referrals, there were an average of 15.2

referrals to PC in the past year, for a total of 2,419 referrals by 159 staff.

For the after-launch survey, it is important to note that three individuals indicated they were making about four referrals per week, and one individual reported making several referrals per day. Even with outliers taken into account, there was a noted surge in referrals which could be attributed to a number of different factors: the availability of PCO at each library; the publicity given the PCO launch; the questionnaire distributed before and after the launch, which drew attention to the collection; and the special instructional modules prepared for and distributed to librarians working with school children and teachers.

Focus Group Interviews

Focus group interviews were used to gain insights into expectations about PCO and its actual use. Advisory board members and librarians who were also users of PC were recruited to analyze their uses of image collections and the access features they preferred. Focus group interviews were held prior to and following the PCO launch, and transcripts of the interviews were recorded by two notetakers at each session. The sessions were also recorded with a digital audio recorder. Each interview lasted about an hour and a half.

A before-launch focus group interview was held with eight individuals with varying backgrounds and areas of expertise: a filmmaker, an art magazine editor, a school of visual arts librarian, an assistant art director for a nationally known magazine, a special cultural arts librarian, the president of an image company, a photographer and digitizer, and an artist and art researcher. Specific examples of how individuals were using PC were provided with an emphasis on the access points needed to locate images. Cross-referencing issues were discussed and related to other online image collections. It was noted how individuals located images online (using search engines or known sites) and how those sites provided image information to users. A particular type of use was highlighted for those conducting research compared to those securing image rights for reproduction. Specific attention was given to the balance needed in serving current users of PC onsite with anticipated service to those using PCO.

An after-launch focus group interview with a smaller subset of this group

revealed an important issue: the collections were offered at NYPL for use by individuals from that city and state, yet, the online use extended far beyond that to national and international users. Speculation on the need for reference service to assist those using the PCO was discussed while NYPL was facing budget cutbacks and staff reductions. This topic was also explored with reference, young adult, and children's librarians in a separate after-launch focus group. These branch librarians noted that library services were being extended as PCO became accessible beyond an original, intended service population.

Interviewees pointed out that these increases in use were occurring as NYPL librarians needed training in using and referring patrons to PCO. Branch librarians at NYPL had been given modules to help them extend their work with teachers whose students might use PCO in classroom assignments. Thus, the offering of online access to a library collection was seen to create a concomitant increase in responsibilities which extend far beyond the original in-library collection. Although this was covered when planning for the PCO, it was punctuated by the added encumbrance of fiscal constraints.

Online Feedback Survey

A special text box was added to PCO's homepage to encourage comments from users. This feedback box asked: "How are we doing? Your comments count! Take a minute & tell us what you think of this site." When users clicked on the text box they went to a brief, open-ended survey page with the following separate questions:

- How did you learn about this Web site; how easy or hard was it to find images on this Web site;
- How do you expect the images to enhance your work or school efforts; do you have any other comments for us; please enter your zip code or country (if non-U.S.)?

Although there were more than 1.2 million visitors to PCO's Web site in the first eighteen months after it opened, only eighty-one individuals took the time to fill out the survey. Mick P. Couper, a senior associate research scientist in the University of Michigan's Survey Research Center, has reviewed different methods

to improve Web surveys and increase response rates; he notes that voluntary Web survey response rates could be expected to be very low without some additional incentive to take the time to respond.[5] However, we were unable to adopt these in a public library environment where we wanted to encourage use, avoid intrusive interruptions such as pop-ups, and protect the anonymity of users. The relatively few responses we received on PCO were very positive and complimentary of the site. Several librarians said they would use the site for future reference work. Other findings reinforced access issues that were also covered in the focus group interviews, such as creating clearer links from one part of PCO to another. Criticisms centered on the subject areas covered by PCO. Online respondents were asked to give their zip

as pop-up messages or offering incentives for each response. It would be preferable to give personal interviews to online users but this, too, would be difficult to implement.

Overall Goals and Accomplishments

The movement from static images to digital resources met or exceeded the original goals set for this initiative. There were clear indications that patrons increased their awareness and understanding of the visual resources of PCO; dramatic evidence of this can be found in figure 1. The librarians who were instructed on the use of the online system provided new conduits to inform users about PCO and were able to demonstrate this

the lessons learned here may be applicable to those involved in creating virtual access to any specialized collection. Staff involvement and training, publicity, and a systematic plan for assessing use becomes essential as a new service is defined, offered, and evaluated. The impact on users of a new service, especially a Web-based service, needs also to account for the importance of in-library use. For NYPL's PC and PCO, multi-methodological approaches planned to complement each other proved effective in evaluating the use of a collection of images that can rightly be considered a national treasure. The digital presence of PC showed tremendous impact in the more than one million hits to PCO's Web site within a year and a half. This can be sharply contrasted with the number of individuals who could use those images onsite on Fifth Avenue in New York City.

NYPL and IMLS have shown in this endeavor that collections can speak to new users in new ways. The use of the collection for classroom projects and learning add measurably to its expanded purpose, creating its own attraction to users who might never know of this valued resource or be able to visit it in person. Our evaluation has brought an additional lesson that users, especially dedicated users, value "the real thing," and that their use of a physical collection is important to them for personal, professional, and economic reasons. All the same, both the Picture Collection and the Picture Collection Archive can be seen to serve myriad audiences with the PCO adding a digital voice to new and existing users. ■

NYPL and IMLS have shown in this endeavor that collections can speak to new users in new ways.

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codes; more than half of them came from New York State. There were respondents from other states and countries, specifically Japan, Korea, and England.

About one-quarter of the individuals who responded online had technical suggestions about the Web site; others questioned the inclusion of certain images. One schoolchild asked why PCO would include an image of a black slave. Online respondents did ask when more images or additional subjects would be added to PCO. Although the online comments were useful, they did not elicit the rich information obtained from interviews and questionnaires available onsite. In fact, the onsite data provided more information about the online collection than the online survey.

Several online users had questions regarding rights associated with images and asked if they could use pictures in public presentations; this was counterbalanced by those who understood that the images were out of copyright and could be obtained in larger formats. Other users were appreciative that the site existed, especially noting the Revolutionary War images that were not available elsewhere. In all, the online survey did not yield the number of responses expected, and it is unclear how this might be changed without resorting to obtrusive measures such

at branch locations. Additionally, training that used "Webquests" and "classroom ideas" punctuated this awareness and heightened the interaction between teachers and librarians. Users' comments from interviews, surveys, and focus groups showed that the images and pictures were easily retrieved, in the library and online, and that this empowered the users in their work and in their education. From the focus-group interviews and the questionnaires, it was obvious that PC and PCO were linked not only to educational endeavors but also to businesses and their clients—and that the images also served as inspiration for creative endeavors. PCO is the beginning of extending a national cultural treasure to a worldwide audience. Early comments from online users suggest that these images will transport this cultural heritage across many boundaries. It is easy to conclude that PCO has exceeded its original objectives and that its influence will continue to grow just as PC itself has extended its own power over the development of culture, education, and business in New York City.

Digitizing Increases Access

An extensive photo collection is not normally found in public libraries, but

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Building a Culture of Leadership

ULC's Executive Leadership Institute Fills Libraries' Biggest Training Void

Donna Nicely with Beth Dempsey

When I was a young mid-level librarian, opportunity knocked. The assistant director position opened up at the metropolitan library system in which I was working and I was asked to apply. Getting the position would mean skipping several ranks, kickstarting my career. I applied, got the job, and started my leadership career in public libraries. My training was a baptism by fire, consisting in large part of the good fortune of having an experienced secretary, who asked such pointed questions as "Are you SURE you want to do that?"

My story is not particularly unusual. In an industry so focused on service to others, we often overlook (or seem to think we're undeserving of) service to ourselves. We're assiduous about developing our skills as librarians, but we've neglected developing ourselves as leaders. Libraries need librarians . . . but libraries need leaders just as much.

Libraries' Future Depends on Leaders

Public libraries operate in an exceptionally dynamic environment. We face new competition for our traditional services and new opportunities to serve our communities surface almost daily. Layer upon that an ever-evolving technological setting. Clearly we need daring, confident leaders who can navigate these waters and inspire staff to tackle new opportunities; yet, in our industry we operate with little formal leadership training.

While many organizations face rapidly changing environments, the library industry as a whole has an additional leadership challenge: we are a graying workforce. Our future holds a wave of retirements that will deplete our leadership ranks. The fulfillment of the mission of the public library is dependent upon our ability to refill those positions with able, enthusiastic leaders who carry a passion for public service.

It was recognition of this situation that prompted the Urban Libraries Council (ULC) to develop a bold new leadership program—Executive Leadership Institute (ELI). Created as a forum for the unique needs of the leaders of large, urban libraries, the ULC has, by the nature of the group, informally honed the leadership skills of its members. However, the launch of ELI formalized this type of development to a targeted group—emerging leaders—catching them early enough in their careers to begin building a culture of leadership within their institutions and within the industry at large.

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Create More Than a Leader

As part of ULC's Executive Board, I was privy to the goals for ELI and the development of a program that would address them. Although there is an abundance of executive leadership programs throughout the United States, we saw a need to create something specific to the needs of our industry . . . a program that would focus on developing skills that would allow libraries to adapt to and better serve changing communities. The program would need to:

- build adaptive creativity—an ability to thrive in a dynamic atmosphere;
- create a leadership system, not just a leader, generating a dramatic return on investment for participating libraries by creating organizational change, not just a change in a single person; and
- build a culture that is comfortable with being uncomfortable—create risk-takers who will push our profession forward.

Through painstaking assessment of research, multiple programs, and expert advice, the first ELI session, with twelve fellows, was launched in September 2002. My library, Nashville Public Library (NPL), invested in ELI for our staff member Elyse Adler, research and special projects administrator. I had the good fortune to be a part of ELI as a sponsor to Elyse.

What Is ELI?

The multiple and intertwined elements of ELI defy an easy description, but I'll summarize the basics. ELI is an intensive, ten-month training program that contains instructional workshops, in-depth personal assessments, professional executive coaching, and development of peer networks to support a lifetime of shared learning.

Each participating library nominates at least one fellow. The fellows are the focal points and their growth is how we measure the success of the program. However, the structure of the program extends the learning and professional development throughout the library through two distinct pathways. First, each fellow has a mentor (we call

them "sponsors") who acts as guide and organizational touchstone throughout the program. Second, the fellow receives a library project to research, manage, and implement as a hands-on learning experience. ULC staff members, in conjunction with ELI coaches, help the libraries choose appropriate fellows, sponsors, and projects. As a result, for each investment in ELI, participating libraries cultivate a new leader (the fellow), reenergize a seasoned senior executive (the sponsor), and activate a live library project from its to-do list.

The entire ten months is a development experience. Sponsors meet with fellows to help them shape, manage, and implement their projects—challenging organizational initiatives. (Projects are selected based on their ability to provide fellows with experiences that require political savvy, effective project management, community relations, and organizational change.) Sponsors receive professional coaching to ensure a high-quality mentor experience for the fellow and the sponsor.

For ELI fellows, the program includes three intensive instructional workshops. There, fellows receive instruction on leadership topics, work with fellows from other libraries, hone their leadership skills, and meet with professional executive coaches. Coaches offer guidance on alternate routes for the fellows to accomplish their personal and project goals, help them identify their strengths and challenges, and assist in the creation of leadership plans that leverage their strong points and mitigate their weaknesses.

Back home at the library, fellows continue to connect through an electronic discussion list, a forum for questions, commiseration, sharing experiences, and peer coaching. The online discussions expand the fellows' thinking, keeping them focused on the broader issues of public service and building a network of emerging leaders who have become accustomed to challenging their own and each other's thinking.

Each of the elements of ELI is powerful. The cross-rank match of sponsor and fellow allows mid-level managers to work directly with upper management—a rare occurrence in our often-hierarchical institutions. The role of the professional coaches and stimulated electronic discussion list forces thinking outside of our traditional bounds. Fellows consider such broad issues as public value and

the future of the taxpayer support base. Further, they're challenged to consider improvements in public accountability, operations efficiency, and connections to the public, especially as use shifts to electronic contact and demographics change in communities. In essence, ELI helps emerging leaders to embrace a new viewpoint—more external, more challenging to business-as-usual—one that's future-oriented. As trends emerge, these leaders are better prepared to adapt ahead of the curve.

The Action Learning Model

One of ELI's most intriguing elements is its focus on the Action Learning Model (ALM). Fellows work on real projects—not case studies, not theory. Their projects have real consequences, real obstacles, and real rewards. The model also creates a new communication dynamic. In addition to connecting to their sponsor, fellows are brought into contact with stakeholders in multiple areas within the library and out in the community as they develop their projects. ELI allows fellows to build networks that extend beyond their immediate workgroup.

tomer service (King County, Washington and San Jose, California), new strategies for reaching immigrant communities (Fresno, California, and DeKalb County, Georgia), and developing strategies for tax levy campaigns (Arapahoe County, Colorado).

In other cases, ELI allowed libraries to pursue projects that were deeply important, but also deeply complex. Consider the Free Library of Philadelphia (FLP), where fellow Sandra Miller's project encompassed a partnership with the Campaign for Working Families to work on the Philadelphia Earned Income Tax Credit program, a refundable federal income tax credit for low-income working individuals and families. The project's scope was sweeping, enabling FLP to create additional public value with its newly renovated branches. It also expanded the reach of existing, but uncoordinated, programs in financial literacy for low-income populations. Just as important, it gave FLP an opportunity to play a role in the mayor's strategy for revitalizing target neighborhoods, providing the library with new credibility and visibility among important community leaders.

Here in Nashville, Elyse focused on Mayor Bill Purcell's goal to improve

culties. Not only is ELI training leaders, but because the fellows are challenged to pursue externally oriented projects, it has had a remarkable effect on relationships with our communities.

But Does It Build Leaders?

ELI's effect on the thirty-five fellows who have participated to date is impressive. Within my library, I see a clear difference in the performance of our fellow. Her confidence, her decisiveness, and her savvy at building networks that will help projects move through the system have improved dramatically. Our experience is consistent with others. Collectively, the ELI fellows have been emboldened by the experience, and clearly their aim is building the public value of the library. Looking at just a handful of their career successes—beyond the successes of their projects—reveals much:

- More than half the Fellows (twenty-one) have reported promotions, including Dave Genesy, who became director of the Redwood City Public Library in California, and Jane Fisher, who became director of New Jersey's Rutherford Public Library.
- Four others were named Movers & Shakers—*Library Journal's* elite list of who's hot among the next generation of leaders.
- One has started a consulting firm that travels throughout the Southwest teaching libraries how to better serve multiethnic populations.
- Several have received funding from Institute of Museum and Library Services and other grant-making organizations to expand the scope and scale of their ELI projects.
- One has been elected to the ALA Council and another has been elected president of his state library association.

ELI's effect on the thirty-five fellows who have participated to date is impressive. . . . Collectively, the ELI fellows have been emboldened by the experience, and clearly their aim is building the public value of the library.

However, ALM's most impressive outcome is its ability to move the industry forward. Some of the projects chosen, in particular, those that were community-focused rather than internal, have generated completely new forces for change. In Pittsburgh, fellows Karen Rossi and Susan Lanna worked on an innovative approach to signage—Information Architecture—that reinvigorates the library's classic but stodgy old structures with a new and modern "open door" feel. Other ELI projects experimented with new models of branch librarian leadership (New York), new services to teens (Baltimore County, Maryland), new models of cus-

children's preparedness for school. She designed and implemented a preschool literacy program called "Bringing Books to Life" that was based upon the library's unique marionette programs. Her efforts developed new key partnerships in the community and improved NPL's overall children's programming. Today "Bringing Books to Life" is fully funded for two years through private donations. When I asked her to describe her experience with ELI she used a single word: "Invaluable."

Some of the fellows told us that without ELI, their project-area would never have been pursued or would have been abandoned at the first sign of diffi-

One of the most surprising side-effects of ELI was its effect on me as a sponsor. Cross-rank pairings benefit not only the protégé, but the mentor as well. I enjoyed helping Elyse make initial contacts in the community and then watching her form her own alliances. ELI's inclusion of professional coaching for sponsors is, ostensibly, to help us become better teachers to our protégés. However, I discovered that no matter where we are in our careers, we

never stop needing a coach . . . our skills can always be sharpened, but more than that, coaching taps our ability to renew ourselves in a profession that we love.

Applying the Lessons of ELI

I'm an ELI believer and I highly recommend this program. ELI (III) will commence in December 2005, with ELI (IV) following in December 2006. Registration is open first to ULC members, who pay a discounted tuition fee. Open spaces in the program are then made available to nonmembers. (You can get more information at www.

- are comfortable with messy, complex partnerships;
- want to specialize in populations or services that have high political yield;
- see the library as a platform for serving community needs;
- are intrigued by recreating libraries through new business models; and
- aren't daunted by disappointment, controversy, or experimentation.

Every library attracts such staff; it's the nature of our industry. Consider creating cross-rank pairings of these emerging leaders (look at the characteristics above) with experienced, open-minded,

If you seek professional executive development, look for focus on real-world, rather than theory and examine the amount of one-on-one your staff will receive with professional coaches.

Just Do It

This is a critical time for libraries, a watershed moment that will shape our futures. We have knowledge that can propel this industry forward, and it begins with a commitment to investing in ourselves and the staff that will lead our institutions tomorrow. People like Cindy Chadwick, an ELI fellow from Colorado's Arapahoe County. Cindy went into the ELI program hoping it would answer a nagging question: should she remain in the industry? When asked to comment on her ELI experience, Cindy remarked:

> This is a critical time for libraries, a watershed moment that will shape our futures. We have knowledge that can propel this industry forward, and it begins with a commitment to investing in ourselves and the staff that will lead our institutions tomorrow.

urbanlibraries.org.) I know that not all libraries will have the means to invest the $5,000 fee plus travel expenses in this professional executive development program, but I urge you to try. Your investment is matched three times with contributions from ULC and IMLS, for a total team cost of $22,000. The ELI program is a unique development opportunity for both your emerging leaders and your organization. Further, it's a model for providing strategies for libraries to adopt, deepening the skills sets in member libraries, or use in evaluating other leadership programs.

Within the library, we must identify mid-level staff members with leadership talent and develop it. In ELI, our most successful participants:

upper-level managers. Further, let them connect on a real project that's aimed at elevating service to the community. Look at the library's wish list of new projects and help them find a home with energetic, promising staff. Be prepared to support these pairings and projects with time and coaching.

Another lesson: help emerging leaders in your library develop networks that expand beyond the walls of the library. Help them build networks of peers, with whom they can discuss their work and their obstacles. (Remember that these networks need not be confined to the library industry. Consider connections to local universities, chambers of commerce, even the Rotary Club.)

> All across the country people are reinventing what public libraries are; they are re-imagining the role of a library in its community. Working with the ELI fellows and their sponsors demonstrated to me the leadership and vision that is within the profession. Public libraries will be a fascinating place to work (and to visit!) in the coming decades, and I am excited to be a part of the changes.

When I think about Cindy's comment, I'm struck by two things. First, the energy, the enthusiasm, and pure belief that libraries can and will make a difference in tomorrow's world. And, second, that our industry might have lost Cindy if she hadn't had this development opportunity. Let's commit ourselves to uncovering the energy and commitment within our staffs and not only keeping that zeal in our important industry, but developing it to its full potential so that it leads libraries forward. ∎

NEWS *from* PLA

New Online Planning Tools

Are you thinking about using The New Planning for Results to develop a plan for your library? The new online templates, Power Tools for Planners, were developed with you in mind. These seven essential tools provide you with the help you need to make informed and effective decisions during the planning process and to write a clear and persuasive plan. These seven Power Tools are not training exercises. They are designed to be used by library staff as they work through the New Planning for Results process. Cost is $49 PLA Members/$79 ALA Members/$109 Nonmembers. Sign up for Power Tools for Planners today, or for one of PLA's other e-Learning courses, Creating Policies for Results or The New Planning for Results. More information at www.pla.org.

PLA Offers Scholarships for "Growing Your Own Public Librarians"

PLA will award five public libraries with grants of $8,000 each to be distributed to as many of their employees as they choose so those staff can work toward obtaining a master's degree in library and information studies. Coursework at the undergraduate or graduate level is covered. "PLA recognizes that the institution is strategically positioned to best identify those employees with a commitment to librarianship, public libraries, and the community. And, we know there is tremendous need for staff with the MLS. We are very pleased to provide libraries with resources to help them increase the number of public librarians by growing their own," notes PLA Past-President and chair of the PLA Institutional Scholarship Task Force Clara Bohrer. The application deadline for this pilot program is December 1, 2005. For more information, criteria, and application, please visit PLA's Web site at www.pla.org/ala/pla/scholarshipapp.pdf

New PLA Publications

PLA has recently released three new publications. PLA Publications are available via the ALA Store. Call 1-866-SHOP-ALA to order.

- *2005 PLDS Statistical Report* (ISBN 0-8389-8315-4) $80. This annual publication provides invaluable quantitative information on library finances, salaries, output measures, technology, and related topics. The 2005 edition features the results of a special survey on public library finance.
- *A Library Board's Practical Guide to Finding the Right Library Director* (ISBN 0-8389-8349-9) $20. This guide will help library boards better understand the process of

hiring a library director, consider the variables, envision their goals, develop a plan, work as a team, and obtain optimum results for their library.
- *Defending Access with Confidence: A Practical Workshop on Intellectual Freedom* (ISBN 0-8389-8331-6) $60. This interactive, ready-to-use Intellectual Freedom training program for public library employees is based on American Library Association guidelines relating to intellectual freedom. *Defending Access with Confidence* provides libraries with step-by-step directions for planning and rolling out a comprehensive training program on access issues, and on how to resolve challenges to access. As a result of this training, library employees will gain an understanding of the history and philosophy of intellectual freedom in American libraries, and will be better able to identify and interpret library policies, and to recognize and respond effectively to challenges to access.

Don't Miss PLA 2006— PLA's 11th National Conference

The PLA National Conference is the only conference dedicated entirely to the continuing education needs of public librarians and public library staff members. You won't want to miss the excitement as nearly 8,000 of your friends and colleagues from across the country and around the world gather in Boston next March to learn, exchange ideas, network, conduct business, and renew their energy and enthusiasm for the profession. The conference will feature nearly 130 educational programs, talk tables, author sessions, and many other exciting social events.

In addition, PLA 2006 will feature a bustling exhibits hall with vendors displaying the latest and best in new technology and other library-related products and services. Attend this conference and you'll leave with the knowledge and skills that will put you on top of your area of expertise! Registration opened on September 1, 2005. Registration is available online at www.placonference.org. Visit the site often for conference announcements and updates.

PLA To Hold Institute Prior to 2006 ALA Midwinter Meeting

Defending Access with Confidence: An Intellectual Freedom Train-the-Trainer Institute will be held on January 19–20, 2006, immediately prior to the ALA 2006 Midwinter Meeting in San Antonio. Based on the PLA publication *Defending Access with Confidence: A Practical Workshop on Intellectual Freedom,* this institute will show you how to implement a fully-developed training program on intellectual freedom at your library. The cost of the institute is $250 and will be lead by the author of

Defending Access, Catherine Lord. Included in the registration fee is a copy of the manual with Powerpoint presentation and reproducible training workbook, plus the knowledge and skills you need to successfully implement this training program in your library. You'll be equipped to teach your staff how to follow and support your library's policies, and to empower employees to respond to or refer challenges with confidence. Visit www.pla.org for more information.

NEW! Every Child Ready to Read @ your library® Spanish Language Brochures

The popular Every Child Ready to Read brochures that assist parents and caregivers in helping their children with reading readiness are now available in Spanish! The age-based brochures (0–2 years; 3–4 years and pre-Kindergarten) are for sale from the PLA Web site. Learn about the Every Child Ready to Read program and order brochures, training kits, or hire a trainer to come to your library at www.pla.org/ala/pla/plaissues/earlylit/earlyliteracy.htm

Public Library Survey Coming Soon!

The Public Library Data Service [PLDS] Survey of Public Libraries is due to hit your e-mail box shortly. Many public libraries in the country will receive the survey with a new twist this year. There will be no paper copies distributed. We are going entirely electronic, much like many other surveys.

The electronic version is easy to fill out and should help make it easier to complete the survey.

The data gathered from the survey is crucial—this gives us our best picture of the state of public libraries across the country.

on the AGENDA

2006

January 20–25
ALA Midwinter Meeting
San Antonio

March 21–25
PLA National Conference
Boston

June 22–28
ALA Annual Conference
New Orleans

We can find out about budgets, services, and issues that are having an impact on libraries and the services we provide. The data is translated into the PLDS Report, which gives you a break down on libraries across the country. You can compare your library to similar libraries all across the United States—for some library systems, their peers are not other libraries in their own state, but other large or small libraries in other states. The report also gives us a snapshot of regional strengths and weaknesses in the field.

We really need everyone to fill out the report—help us get a clear picture of the state of public libraries in our country this past year. ■

INDEX TO ADVERTISERS

BY the BOOK

The Concise AARC2

By Michael Gorman. Chicago: ALA, 2004. 179p. $40 (ISBN 0-8389-3548-6) LC 2004-16088.

Maxwell's Handbook for AACR2

By Robert L. Maxwell. Chicago: ALA, 2004. 519p. $65 (ISBN 0-8389-0875-6) LC 2004-001809.

Cataloging with AACR2 and MARC21 for Books, Electronic Resources, Sound Recordings, Videorecordings, and Serials

By Deborah A. Fritz. Chicago: ALA, 2004. 688p. $68 (ISBN 0-8389-0884-5) LC 2004-006535.

Recent updates to the Anglo-American Cataloging Rules (AACR) have resulted in a group of updated resources of interest to catalogers and non-catalogers alike. *The Concise AACR2, Maxwell's Handbook for AACR2,* and *Cataloging with AACR2 and MARC21*

have all been revised within the last year to include some of the most recent changes to AACR and are all welcome additions to any cataloger's resource shelf.

The Concise AACR2 is pleasingly portable, especially compared to the cumbersome full edition, and contains the AACR chapters most commonly used by monographic catalogers in public libraries. Included in this fourth edition are Chapter 1, which covers description of materials; Chapter 21, which covers choice of access points; Chapters 22, 23, and 24, which cover the construction of headings for persons, geographic locations, and corporate bodies, respectively; Chapter 25, which covers the use of uniform titles; and Chapter 26, which covers the use of references in cataloging records. Also included are three of the appendices from the full edition: capitalization, the glossary, and the comparative table of rule numbers. Though it is certainly not a replacement for the full version, this is an excellent choice for desktop use, particularly in situations where money is tight

or in libraries that do not create original cataloging records.

Maxwell's Handbook for AACR2 is an indispensable resource for catalogers. Like the previous versions, this fourth edition provides plain English explanations and interpretations of cataloging rules and principles, including all updates to AACR through the 2003 update, along with examples in MARC21 format. Since most libraries are using MARC format for their cataloging, these examples are extremely useful and give catalogers concrete examples of how the rules are applied in real-world situations. Since *Maxwell's Handbook* is intended as a companion to AACR, the rules are in the same order, making it an easy reference tool. *Maxwell's Handbook* is a book that should be sitting next to every cataloger's copy of AACR and is an essential resource for those who train catalogers at all levels.

The second edition of *Cataloging with AACR2 and MARC21* is a complete revision of the 1998 version, including all changes to AACR through the 2004 amendments as well as LCRI, CONSER, and MARC21 updates through 2003. According to the preface, loose-leaf update pages will be provided until *AACR3* is released, which should help keep this resource up-to-date. Though it is more limited in scope than some other cataloging manuals—Fritz focuses on five types of materials only—the sheer wealth of information provided more than makes up for that.

Copy catalogers will appreciate Fritz's attention to their particular issues as well as her guidance and expertise, and original catalogers will appreciate the detailed examples and explanations of cataloging principles from simple to complex. The comprehensive list of MARC tags that comprises the bulk of this book will help catalogers and non-catalogers decipher and understand any MARC record. In addition to information gleaned from offi-

cial cataloging publications such as *AARC*, LCRI and CONSER, Fritz also includes numerous helpful hints based on her own cataloging experience. These hints, along with Fritz's genial style, make *Cataloging with AACR2 and MARC21* accessible to catalogers at all levels—and the library staff who work with them.—*Nanette Wargo Donohue, Technical Services Manager, Champaign (Ill.) Public Library*

From Outreach to Equity
Innovative Models of Library Policy and Practice

By the Office for Literacy and Outreach Services. Robin Osbourne, ed. Foreword by Carla D. Hayden. Chicago: ALA, 2004 145p. paper. $28.80 (ISBN 0-8389-3541-9) LC 2004-00480. Includes index and suggested readings.

Published to coincide with former ALA President Carla Hayden's presidential theme of equity of access, this book includes an introductory essay by Robin Osborne and Satia Marshall Orange on how the concept of "outreach" is dated in terms of the recognizable diversity among library service populations. There are no more "regular library users" and those to whom the library (if there is enough money and time) reach out to; rather, the issue is how to provide equitable service for all the diverse parts of the service population. After stating that clearly, the book then includes brief summaries of successful equitable program models from all over the country grouped under "outside the library," "inside the library," using information technology," "connecting minds through technical services," "advocacy and outreach as natural connections," and "staff development: assessing our own behaviors." These include everything from programs to help people bridge the "digital divide" to how administrators can facilitate attitude change toward otherwise marginalized clienteles.

The book has neither depth nor great philosophical

breadth—ethics is ignored, for example—but it works as an advocacy piece which is long overdue, making the point that "outreach" is not something to ignore when budget times are lean. A lot of ideas worth replicating.—*Mary K. Chelton, Professor, Graduate School of Library and Information Studies, Queens College, Flushing, N.Y.*

Reference Collection Development
A Manual

Alice J. Perez, ed. Chicago: RUSA, 2004. 80p. $27; $24, RUSA members (ISBN 0-8389-0853-5).

This brief manual is an updated version of the 1992 title of the same name. The purpose of this work is to help public and academic libraries with developing a reference collection development policy or a section of the overall collection development policy. Since the 1992 edition, there have been many electronic resources added to supplement the reference collection. There are several examples of collection development policies listed for added assistance, with all examples in alphabetical order. More academic libraries are mentioned in this section than public libraries. A checklist for writing a reference collection development policy is included in outline format. Each section of the manual, after the checklist, is based on a part of this outline. The beginning of each section states the part of the outline and then the rest of the section includes examples with a listing of the library, what their collection development is called, date of publication (if one is listed), Web address, and the date that this Web site was accessed. Each example contains an overview or section of the collection development policy to follow the original outline.

The manual also contains a listing of all the Association of Research Libraries members, college libraries, and public libraries with collection development policies on the Web. There is also a listing for those libraries with collection devel-opment policies available in paper. A nice bibliography is also included.

Reference Collection Development provides some wonderful examples of how other public libraries and academic libraries word their collection development policies and how they divide their sections and handle their reference departments. This is a great tool for all libraries looking to reevaluate their collection development policies or to completely redo their policies. This manual would also work really well for library science students taking courses in collection development to see what libraries collect, plus it is useful to see which libraries have their policies online.—*Jen Dawson, Electronic Resources Librarian, Kanawha County Public Library, Charleston, W. Va.*

Children's Authors and Illustrators Too Good to Miss
Biographical Sketches and Bibliographies

By Sharron L. McElmeel. Westport, Conn: Libraries Unlimited, 2004. 245p. $48 (ISBN: 1-59158-027-7) LC 2004-44202. Index.

Children's Authors and Illustrators Too Good to Miss is the latest addition to Libraries Unlimited's Popular Authors Series. McElmeel seeks to bring forty-five new children's authors and illustrators to the attention of teachers, librarians, and parents, encouraging readers to look beyond perennial cross-generational favorites such as *Charlotte's Web.*

McElmeel incorporates personal and professional information provided by the authors in interviews and letters. Biographical entries feature events starting with an author's childhood, including what she or he liked to read as a child, an author's first ventures into publishing, as well as current projects and work life. An appendix of author contact information is provided, rather than placing contact information into the body of the entry for an author, unlike *Gale's Contemporary Authors*, which prominently displays the information at the beginning of author entries, saving the time of the reader.

Brief "Book Connections" are included for each author providing insight into each author's inspiration for select titles. Some anecdotes share personal loss, such as Kate DiCamillo's father abandoning her family during her childhood, as well as how the themes of loss and abandonment are manifested in her books *Because of Winn Dixie* and *The Tiger Rising.* Others are more serendipitous, such as Karen Cushman's curiosity concerning what happened to women and children during the gold rush eventually leading to *The Ballad of Lucy Whipple.*

Black-and-white photographs of each author are included, as are some black-and-white photographs of authors' letters and artwork. Book jacket photos and illustrations from picture books are not provided for all entries. Bibliographies and reference sources are provided for each author. An index to genres and themes is provided, in addition to a cumulative author index for the series.

A complementary rather than essential purchase for libraries owning *Something About the Author* or *Contemporary Authors*, *Children's Authors and Illustrators Too Good to Miss* is recommended for smaller libraries with limited budgets.—*Lisa Powell Williams, Reference Librarian, Moline (Ill.) Public Library*

Serving Older Teens

Libraries Unlimited Professional Guides for Young Adult Librarians Series. Sheila B. Anderson, ed. Westport, CT: Libraries Unlimited, 2004 238p. $38.50 (ISBN 0-313-31762-3) LC 2003-061053. Includes index, bibliographies, suggested readings.

After a discussion of the developmental and demographic differences between "older" teens—those ages sixteen through nineteen—and the rest of the adolescent group as well as the special ethical considerations in serving them, this book offers guidance on resources and services for this specific life-stage group. First, there is their "need to know" because of the life decisions pending for "after graduation," and nonfiction and nonfiction programming takes on new importance, whether it is beauty, college, the armed services, sexuality, and so on. Amy Alessio discusses the importance of planning for teen spaces and how to keep such spaces relevant and stimulating. Patrick Jones provides possibly the best article in the book, discussing cutting edge fiction for young adults. This is followed by Anderson on realistic fiction for young adults: what it is, with a list of recommended titles with older teen characters. The fact, however, that older teen protagonists appear in realistic fiction does not mean that older teen readers exist for these books, no matter how much we wish it to be true. Kristine Mahood covers booktalking with relevant older teen themes, using fiction, nonfiction and classics. Robyn Lupa discusses nonprint resources for young adults with good sections on teen music sources and chat rooms, among others.

The strength of this book is the many annotated lists and themes included, but its weakness is that "older teens" still come off as too generic. If "older teens" were not in the title and Anderson's introduction, it would be hard to figure out how this differed from any contributed book on young adults, possibly because of a lack of inclusion of user studies documenting how older teens actually use the library and other information sources. The book appears to be a compendium of existing practice concepts and wishful thinking, with the possible exception of Jones' article.—*Mary K. Chelton, Professor, Graduate School of Library and Information Studies, Queens College, Flushing, N.Y.* ■

NEW PRODUCT NEWS

Library Technology NOW! Announces Site Launch

A new online resource for librarians, called Library Technology NOW! (LTN), debuted recently. It features detailed product reviews about current technology of interest to libraries. Recent articles include reviews of firewalls, spyware tools, and antivirus software. LTN is staffed by volunteer writers and editors from the professional library community.

In addition to thorough reviews, LTN offers user forums where library professionals can discuss their own impressions of a product or tool. The LTN site also serves up the latest library-related technology news through a variety of RSS feeds. This makes LTN a one-stop place to keep up with technology that affects libraries.

http://LibraryTechnologyNow.org

Auto-Graphics Launches Online Tool for Increasing Patron Membership

Auto-Graphics, Inc. announced that AGent LibraryCard, an online library card application system, is now available to all statewide, consortium, and individual libraries as a tool for new patron enrollment initiatives. AGent LibraryCard is designed to reach residents who obtain most or all of their information from online sources and may not visit their local public library. Libraries can now turn these individuals into new patrons by allowing them to apply remotely for a temporary library card number, and receive "instant gratification" by gaining immediate access to their participating library's online resources.

Submitted library card applications are transmitted to the appropriate library or branch based on the geographical location of each patron's residence. Patrons can then receive a permanent physical library card in accordance with their participating library's policies and procedures. AGent LibraryCard includes a variety of administration tools for helping staff manage incoming applications and can also be expanded to authenticate patrons using the SIP2 or NCIP protocols for loading patron application information directly into the library's local ILS system. The technology also has the capability to validate a patron's information against a trusted database, such as your local state or province's vehicle licensing agency.

www.librarycard.com

Innovative Video Relay Services (VRS) Launched by Communication Service for the Deaf (CSD)

CSD, a provider of services for deaf and hard–of-hearing individuals, has launched CSDVRS, an innovative service where a caller using sign language communicates with a live video interpreter through a video connection. The video interpreter signs the telephone conversation with the sign-language user and voices to the hearing person, who uses a standard telephone.

Users of nearly all videophone equipment brands will be able to access CSDVRS with a high-speed Internet connection. Sign-language users can use PCs and Web cams with NetMeeting software or single D-Link devices.

Hearing callers dial a toll-free number (1-800-538-9881) on their telephone and give the Internet protocol (IP) address of the deaf or hard-of-hearing consumer with whom they wish to connect.

CSDVRS is available Monday through Friday from 6 A.M. to midnight Central time and on weekends and holidays from 7 A.M. to 11 P.M. Central time by going to www.csdvrs.com.

www.c-s-d.org

Polaris Outreach Services Makes Distribution of Materials to the Homebound Easier

A new, flexible, customizable outreach services module is now available with version 3.2 of the Polaris Integrated Library System. Polaris Outreach Services are designed to manage outreach and homebound programs from the most basic manual process to large programs with dedicated collections and multiple delivery schedules.

Polaris Outreach Services allow the librarian to store patron reading preferences based on a profile of subjects, authors, genre, and other parameters specified for each patron and then automatically create selection lists based on these preferences. Libraries can continue to use their manual workflow for selection and delivery, aided by quick notes in the Polaris patron record, or they can create a list of titles automatically based on a patron reading profile, avoiding titles previously checked out by the patron.

In addition, Polaris will manage delivery routes and schedules and process groups of patrons simultaneously. With Outreach Services, the library can create a printed selection list to be mailed to the patron for personal selection. For libraries that circulate items to institutions such as long-term care facilities, Polaris can set up a record for the institution and designate the institution as an outreach services patron, allowing the library to easily track and control the items that circulate to the institution.

www.gisinfosystems.com

MPEG Nation Launches Powerful Broadband Streaming Video Service

MPEG Nation, a division of Digital Silo, announced the first-ever low-cost service to encode and stream consumer and commercial video content via its worldwide

Platinum Partners ($10,000+)

Baker & Taylor
HarperCollins
H. W. Wilson
Thomson Gale

Gold Partners ($5,000-$9,999)

BWI
Demco
Ingram Library Services
JanWay
Polaris
The Library Corporation (TLC)

Silver Partners ($1,000-$4,999)

EBSCO
Highsmith
Mandarin Library Automation, Inc.
OverDrive
Sirsi
Starbucks Foundation
World Book

Bronze Partners ($500-$999)

CQ Press
LibraryConsultants.org
Random House, Inc.
Ulverscroft Large Print Inc.

Partners provide invaluable financial support for PLA workshops, pre-conferences, special events, and more. The PLA Partners Program provides high visibility for partners. If you would like to know more about the benefits of becoming a PLA Partner, call PLA at 800-545-2433, ext. 5PLA or check us out on the web - www.pla.org

content delivery network, within minutes, via a simple upload.

MPEG Nation enables individuals and companies to inexpensively begin streaming video across a high-performance, reliable content delivery network without having to spend hours encoding and transcoding formats, negotiating rates, or worrying about ongoing storage and bandwidth costs. MPEG Nation is the first-ever "one-price-fits-all solution" for placing video in blogs, auctions, and personal and corporate Web sites.

With the launch of MPEG Nation, it is now possible to begin streaming video from a Web site, blog, or auction within minutes instead of days. MPEG Nation's simple three-step online form allows for the selection of a number of customer options including password protection and logging. As soon as a video file is uploaded to MPEG Nation, it is transcoded into the various Internet media formats for instant streaming Internet delivery. Once a file upload is complete an http link is provided to the customer which they can paste into an e-mail, blog, auction, or Web site. Clicking on the link instantly brings up their video.

www.mpegnation.com

Schedule3W's New Web View to Staff and Location Schedules

Schedule3W is focused on the unique staff scheduling challenges of libraries. New to Schedule3W is a Web view interface. Now staff and supervisors can access the live schedule using a browser from any workstation. Additional features of Schedule3W of interest to libraries:

- two-level scheduling (time working and locations or desks assigned during that time);
- the ability to track all locations (circulation desk, reference desk, meeting, and so on.);
- the ability to set staffing levels (for example, fewer staff during the summer);
- easily scheduled recurring and rotating schedules;
- quick changes to a schedule for sick days;
- many different styles of "who/where" working reports; and
- e-mail of individual and total schedules to all staff and volunteers.

Schedule 3W is available for a sixty-day free trial.

www.Schedule3W.com

Brooklyn Public Library's New Card System Will Do It All

The Patron Access Management service, developed and implemented by Xerox Global Services, integrates the Brooklyn Public Library's computers, copier-printers, self-service kiosks, and ultimately vending machines with software and magnetic strip debit cards. With the Access Brooklyn Cards (ABC), which also feature bar codes, library users can check out books, videos and other media, access the copier and printers, and reserve computer time up to two days in advance. As with bank debit cards, the costs of individual services, such as printing and copying, are deducted from the ABC account.

From the kiosks, people can swipe their ABC cards for additional Internet access, to check account balances, add funds, or review a list of library materials they may currently have checked out to ensure timely returns.

Before Xerox Global Services arrived, the Brooklyn Public Library managed the reservation process for its one thousand PCs by hand. It was also losing money in paper, maintenance. and supplies. Based on the costs of those former processes, the library estimates that the service will ultimately save approximately $1.2 million.

The contract with Brooklyn Public Library includes onsite Xerox support to manage all aspects of the kiosk service, including equipment maintenance.

www.brooklynpubliclibrary.org
www.xerox.com

Customer Satisfaction Management System for Public Libraries

Designed for the ongoing management of customer satisfaction, Counting Opinions (SQUIRE) Ltd. has launched its comprehensive, online service, LibSat, for all public library systems regardless of size.

While library patrons have the option of completing either an online or paper-based satisfaction survey, the power of LibSat resides in its real-time, management reporting functionality. It delivers library-management-specified, standard, comparative, and custom reports in real-time—on

an overall system or branch basis. LibSat is designed to monitor the satisfaction impacts of day-to-day operations; benchmark and track customer reactions over time, as well as specific library activities that have undergone change; and it is also being used to complement library planning and advocacy initiatives, including annual budget negotiations.

In addition to providing a secure, access-controlled data environment, one of its more unique features is its automated cataloging function for customer comments.

www.countingopinions.com

Sirsi and Copyright Clearance Center Partner to Integrate Copyright Permissions into Two Leading Library Services

Copyright Clearance Center (CCC) and Sirsi Corporation announced a partnership that has delivered two integrated library solutions to streamline copyright compliance for libraries.

Direct linking to CCC's online permission services from Sirsi Resolver, an OpenURL resolution system, enables librarians and staff to secure copyright permission for interlibrary loan, reserves, document delivery, and other uses. Sirsi Resolver provides access to a wide array of electronic resources; the integration enables librarians and staff accessing that electronic content to quickly and easily clear copyright permission directly through copyright.com. Library staff can also request permission to reuse content from within Sirsi's metasearch and OPAC services. Access to CCC from the Sirsi Resolver is available to all Resolver customers immediately.

The two companies also announced improved integration with Docutek ERes, the leading electronic reserves software. While the previous ERes integration featured a smart link to copyright.com, this advanced integration will enable librarians and staff to secure copyright permissions without ever leaving the ERes system. Pricing and permission requests are initiated and displayed in ERes while they are processed through CCC's rights database via the Internet. Library staff can fulfill permission requests for e-reserve posting faster and more efficiently.

http://copyright.com
www.sirsi.com ∎

THOMSON GALE™ TITLES ARE AWARD WINNING!

2005 American Association of Law Libraries Best New Product

The Making of Modern Law

2005 ALA Outstanding Reference (RUSA)

Chemistry: Foundations and Applications (Macmillan Reference USA™)

Encyclopedia of Buddhism (Macmillan Reference USA™)

Encyclopedia of Children and Childhood in History and Society (Macmillan Reference USA™)

Encyclopedia of Clothing and Fashion (Charles Scribner's Sons®)

Encyclopedia of Islam and the Muslim World (Macmillan Reference USA™)

Encyclopedia of Lesbian, Gay, Bisexual and Transgender History in America (Charles Scribner's Sons®)

Encyclopedia of Recreation and Leisure in America (Charles Scribner's Sons®)

Major Acts of Congress (Macmillan Reference USA™)

New Dictionary of the History of Ideas (Charles Scribner's Sons®)

2004 Booklist Editors' Choice Best Reference

American Decades Primary Sources

Encyclopedia of Clothing and Fashion (Charles Scribner's Sons®)

Encyclopedia of Lesbian, Gay, Bisexual and Transgender History in America (Charles Scribner's Sons®)

Encyclopedia of the Great Depression (Macmillan Reference USA™)

Europe, 1450-1789: An Encyclopedia of the Early Modern World (Charles Scribner's Sons®)

Latino and Latina Writers (Charles Scribner's Sons®)

Major Acts of Congress (Macmillan Reference USA™)

2004 CHOICE Outstanding Academic Title

Encyclopedia of Bioethics, 3rd Ed. (Macmillan Reference USA™)

Encyclopedia of Buddhism (Macmillan Reference USA™)

Encyclopedia of Children and Childhood in History and Society (Macmillan Reference USA™)

Encyclopedia of Population, 2nd Ed. (Macmillan Reference USA™)

Encyclopedia of Russian History (Macmillan Reference USA™)

Encyclopedia of the Great Depression (Macmillan Reference USA™)

Encyclopedia of the Modern Middle East & North Africa, 2nd Ed. (Macmillan Reference USA™)

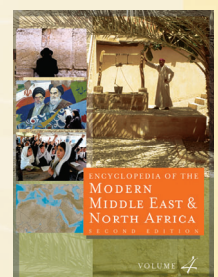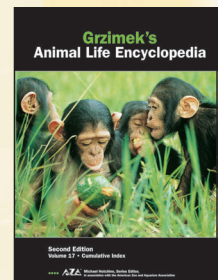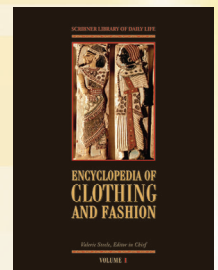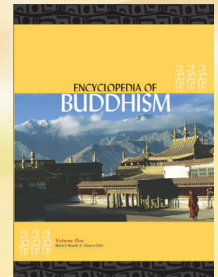*Grzimek's Animal Life Encyclopedia, 2nd Ed.*

2004 Library Journal Best Reference

Ancient Europe, 8000 B.C. to A.D. 1000: An Encyclopedia of the Barbarian World (Charles Scribner's Sons®)

Encyclopedia of Lesbian, Gay, Bisexual and Transgender History in America (Charles Scribner's Sons®)

Encyclopedia of Recreation and Leisure in America (Charles Scribner's Sons®)

Encyclopedia of the Modern Middle East & North Africa, 2nd Ed. (Macmillan Reference USA™)