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Reference & User Services Quarterly

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Ch-ch-ch-ch-changes

Ann K. G. Brown

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Washington, DC, is switching from spring to summer as I sit down to complete this column. And as such, my tenure as Reference and User Services Association President is coming to an end and President-Elect Beth German is poised to assume the position and this column!

As with our day-to-day profession, ALA and RUSA have seen their share of challenges and changes in this past year. The Steering Committee on Organizational Effectiveness (SCOE) is looking at sweeping changes to the structure of ALA, including the divisions. Our efforts of focusing on equity, diversity, and inclusion continues to be a challenge organizationally and professionally for libraries, library workers, and their patrons.

Those at the front lines of reference and user services are seeing a transformation of their work. Knowing this, RUSA is changing its strategic direction to be more proactive and nimbler. Since September 2018, RUSA's board of directors has been working diligently to create a new mission statement and strategic plan, specifically using an appreciative inquiry approach.[1] This approach really changed how we worked together and helped us understand what it means to be the board of directors at a nonprofit. This was a major philosophical shift for us. As a result, we created a guiding document, the RUSA Cultural Norms,[2] as a way to guide us in our work with each other.

We circulated a survey asking library workers what excited them about reference and user services and received nearly 400 responses! We used those results to identify trends and areas that could be used by RUSA to guide our strategic direction. That work then melded into the board members reflecting on their stories of why they made RUSA their home in the ALA. It was intriguing to see how those stories tied directly with the trends we identified in the broader survey.

All of this culminated in our new mission statement:

> The Reference and User Services Association is a network to educate, empower, and inspire its members to advance the evolution of the profession and better serve users in a continuously changing information society.

RUSA is here to lead the way as we gain understanding of what reference and user services is both to our profession and our volunteer members. While changes can be challenging, know you can rely on this division and member network to help you meet the challenges and lead the way.

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Disability and Hiring

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I n my experience, librarians believe they try very hard to be aware and supportive of people with differing abilities, both physical and intellectual. Our successes in this area tend to be public facing, with detailed attention paid to construction of public spaces, design of accessible online content, and creation of inclusive public programming. We talk about library services and outreach to people with disabilities—the web pages, articles, and blog posts out there are legion. Yet when it comes time to make hiring changes within our ranks, inclusivity doesn't happen. While I genuinely believe we want to support diversity in hiring, we fall short.

Discussing differently-abled people in the workplace is a challenging conversation, not because there's a difference of opinion on whether people with disabilities (PWD) should be hired, but more because the concept of disability is so complex. PWD span the spectrum of physical and intellectual differences. When talking about hiring PWD, you often need to clarify what are you attempting to do. Do you intend to hire someone with a learning difference? Someone with an intellectual capacity outside what you might generally see in a library? A physical difference? It is both impossible and insulting to cherry pick advocacy for one type or another. And I think we, as librarians, may be so worried that we will "do it wrong"—either in hiring or as team members—that we choose not to hire PWD at all.

I've written several versions of this but realized, as I was advised by a fellow author in this field, it is too difficult to reduce the conversation to the word count of this column. Instead, I am going to point you to some materials which can help you advocate for the hiring of PWD, as well as learn to recognize unintentional (and perhaps intentional) biases. This list is short; it isn't meant to be exhaustive. But these articles can help you on the path to improving the diversity of your library staff.

There are clear benefits to hiring PWD: Lindsay, Cagliostro, Albarico, Mortaji, and Karon reviewed 6,176 studies between 1997 and 2017 to ascertain the benefits of hiring PWD in a competitive employment environment.[1] The study broke down benefits into two categories: those for the company and those for the PWD. The benefits for the company include reduced turnover and the associated lower costs of recruitment, hiring, and training. There is also the associated benefit of a more positive work culture and better competitive advantage.

While many of us are open to hiring PWD, fewer actually do so. Ameri et al. ran a field experiment wherein over 6,000 applications were sent to various job advertisements at

two levels (entry level and experienced) using three different application profiles: a cover letter that disclosed a physical disability, a cover letter that disclosed an Asperger's diagnosis, and a cover letter that mentioned no disability. The authors found that the applications mentioning disability received 26 percent less interest than the control (nondisabled) applications, with a bigger gap noted for the more experienced candidates.[2]

Araten-Bergman, one of the more prolific authors in disability research, researched the gap between hiring managers intentions to hire PWD and actual hires of PWD. The author found that managers stated they wanted to hire PWD but generally failed to follow through on their stated intentions. Rather, the author found better correlations between companies having policies and internal support for hiring disabled people, including training, and actual hiring of PWD.[3]

For a meta-analysis on improving the hiring of PWD, see Gewurtz, Langan, and Shand. The authors selected fifty-three articles that were directly related to the processes for hiring PWD. They discuss issues around the hiring of PWD, including stigma, disclosure of disabilities, the surrounding legislation, and accommodations, as well as relationships between disability organizations and companies, support for the employers themselves, and specific hiring practices that can support hiring PWD.[4]

Concerned about implicit bias? So is Lucy Leske, author of "How Search Committees Can See Bias in Themselves."[5] This practical review of some of the ways search committees unintentionally avoid hiring diverse candidates discusses the types of bias the committee might run into and then discusses ways the committee can actively work to overcome these unconscious or overt biases.

Jennifer Vinopal's call to action, "The Quest for Diversity in Libraries," is not specifically about disabilities but should not be skipped.[6] The author explores the lack of diversity in our profession and discusses issues that exacerbate it, including more diverse individuals leaving library careers. The article then seeks to explain the underlying reasons libraries are not diverse, including the societal and environmental structures that must be addressed and removed to fully realize a diverse society.

From the author's clarion call to hire more PWD to an investigation into the experiences of librarians with disabilities, there's no greater current advocate for PWD in libraries than Joanne Oud.[7] For a thorough review of global studies related to disability in libraries, read her most recent publication in *College & Research Libraries*.[8] Although the author's stated goal was to learn more about academic librarians with disabilities in Canada, Oud reviews articles from authors around the world. (The bibliography is an exhaustive exploration of the topic.) The author found that, while the experiences of those she interviewed were generally positive, librarians with disabilities did experience barriers and challenges in the workplace. The comments relating to the individual's self-perception of the positivity of disability were particularly interesting, especially those related to

the open-mindedness and sensitivity of this population of librarians.

TAKEAWAYS

From a library perspective, we provide a public benefit to our patrons by modeling positive values of inclusivity. So, when I and others advocate for greater hiring of PWD, what are we saying? Hire more people with physical disabilities? Hire people with intellectual disabilities? My answer is, "yes." Our libraries should reflect our communities and provide opportunities, not limit them.

Research has shown that the best way to improve hiring of PWD is to create a written disability hiring policy and offering disability awareness training.[9] Encourage your library and the wider organizations to engage in diversity-positive practices, such as disability training and including disabilities in the organization's diversity policy. Even if you can't afford expensive training opportunities, there are often low-cost or free options through state or regional organizations; search "cultural competence" and your state name. Additionally, the ALA has resources to support diversity in hiring: http://www.ala.org/advocacy/diversity/workforcedevelopment/recruitmentfordiversity.

Finally, advocate for improvements to the tools librarians use. There are so many ways in which we can improve the work experience for our differently abled colleagues. For example, if a journal's submission guidelines might require the use of a serif font (for example, Times New Roman), which is more difficult for dyslexics to read. Do these requirements limit publication opportunities for people with dyslexia? Impossible to know but worth considering. We should consider reviewing and making changes to industry workflows and procedures that can unintentionally limit access to those of differing abilities. I recently attended a conference session on the accessibility of a library content management system, and an attendee with a visual disability requested that the vendor/developer pay as much attention to making the librarian design interface (the "back end") as accessible as the "front end" public-facing pages. Ask your vendors and others about the accessibility of the administrative side of online tools and advocate for those tools to be screen reader friendly. Our vendors' development roadmaps are generally led by our requests. Don't be afraid to use your voice to advocate for your fellow librarians.

Finally, remember a true path to diversity starts in the hiring process. Research shows that when differently abled students leave school and seek jobs, they face greater difficulties than their peers in finding work.[10] Librarians have suggested that the library field is no different.[11] As Leske suggests, have a discussion at the beginning of any hiring process about bias, both overt and implied.[12] Get it out in the open so it can be overcome.

Help others get a hand up; doing so won't pull you down.

CAREER CONVERSATIONS

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Managing a Career in Place

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For the past ten years, I have had the pleasure of serving as editor of *RUSQ*'s Management column. In this space, I have enjoyed showcasing myriad perspectives on management broadly interpreted, articulated by an array of both aspiring and seasoned authors. As I prepared to hand off this responsibility after this issue, I realized that I have filled this role for longer than I ever spent at any one institution to this point in my career—which reminded me that an aspect of management I always wanted to present here is an entire career spent in one library. Managing a career in place, while not extinct, is a practice that waned over the years that our society became increasingly mobile and the notion of moving for opportunity took root. But in fact, a single library—if it's the right one—can offer the chance to try new things, satisfy a sense of possibility, and advance one professionally, without all the packing and relocating. In this interview, former RUSA President Diana Shonrock shares the story of how she happened into her start in librarianship—and realized a fulfilling, multi-faceted career—all in one place: Iowa State University (ISU) in Ames, Iowa.—*Editor*

MR: What took you to ISU?
DS: I am originally from a small town in Iowa, and I headed there in the 1960s, as the first in my family to go to college, to purse a degree in Home Economics Education. When I began my studies at ISU, I knew I needed a job to survive since I was paying my own way. As a teenager, I had worked in both my high school and local public libraries to earn money for college, so getting a job at the university library proved a snap. I was excited to find out they paid a whopping one dollar per hour. WOW!!!

MR: What kept you there?
DS: Following graduation in 1969 with that degree in home ec—with emphasis in the areas of food science, textiles, and clothing—I accepted a position teaching for the ISU Library in the university's required library instruction course for undergraduate students known as Library 160.[1] This position was supposed to be a two-year side trip while my husband completed his degree in urban planning, after which we planned to move to Chicago where he had grown up. We thought we could both find work in our fields there. Needless to say it didn't happen that way; as HUD money dried up and demand for urban planners fell, Ames offered new job opportunities for him. So we stayed in Iowa, and I continued to teach at the library.

MANAGEMENT

MR: What did you do during the summers, when you weren't teaching?
DS: I worked all over the library, in binding, archives, circulation, serials—you name it. It was all just a great learning experience for me, plus a chance to earn a little extra cash. During the first several years, I also spent summers taking courses (in addition to taking one per quarter throughout the school year) toward earning an MS degree in Family Environment—Housing.

MR: It sounds like you were still laying groundwork to work in the field of home economics. How did you find your way to a full-fledged career in libraries?
DS: You're correct. But about this time, the little seed was planted that while I loved teaching, I also loved libraries—and maybe somehow I could combine the two. Finishing my MS coincided with the birth of my first child. Shortly after that, another series of occurrences affected the direction my career would go. Early in 1976, two colleagues and I were invited to speak about ISU's required instruction program at the Iowa Library Association/Association of College and Research Libraries (ILA/ACRL) Conference. Giving my first ILA/ACRL presentation opened me up to the wider world of librarianship. I subsequently became more active in both ILA and ILA/ACRL and did a variety of presentations related to library instruction for meetings and conferences. While my work at the library remained centered around instruction, in tandem it continued to evolve, affording me the chance to take on many different roles, thanks to an administration that was supportive and encouraging.

MR: What happened next?
DS: So many things! Following that initial ILA/ACRL presentation, members of our department began to write more about our unique instruction program, and we subsequently got more requests to speak. As technology began to affect everything, it was impacting library instruction. In 1978, in an effort to improve teaching Library 160, I worked with the media production unit on video tapes to vary our approach to conveying information to students in our classes. This included collaborating on writing, voicing, and evaluating a new video series for our course. In 1979, I gave a LOEX presentation on the ISU instruction program. About this same time, our department began to consider updating the manual we used as a text book and trying to use video tapes as a method of instruction.

In 1983, while still teaching Library 160, I received an invitation from the Central Iowa Region of the State Library of Iowa to teach some short courses for public librarians, including one called "Survey of Public Services," which lead to an invitation in 1985 to serve on the State Library of Iowa's Continuing Education Certification Advisory Committee, the group responsible for advising the state library on certification and developing continuing education for public library personnel. The certification paths that we created are still being used to credential public librarians in Iowa.

As the department was rethinking our videos again in 1987, I collaborated on a research project and paper about using formative evaluation as a tool for improving instructional video tapes for Library 160.[2] This project led to an invitation to serve on the international Non-Theatrical Events Film Jury on campus that evaluated video films produced for educational use that were being considered for national and international awards. By 1989, ISU was invited to present a poster session about our now century-old instruction program as part of the ALA/ACRL 75th Anniversary celebration in Dallas. In 1990, I chaired the committee to completely re-envision and rewrite our instruction manual with the result being *Access to Information*,[3] the first total rewrite of this manual in decades. Throughout my career, I was involved in forecasting and managing the integration of technology into the library and into instruction specifically.

In 1978, because of my subject background in home economics education, I was appointed liaison to the College of Home Economics—a college that never had a liaison from the library. It was yet another opportunity to grow and develop.

MR: Did you enjoy your work as a liaison—and was it a challenge to serve in that role without being a librarian?
Over the years, this became one of the most rewarding areas of my work, but the relationship started slowly! The first thing that happened after my appointment was announced to the college was a phone call from a faculty member asking, "What's the best recipe for Boston baked beans?" At this juncture I knew that defining what "library liaison" meant would be an uphill battle and that it would require a lot of work to build mutual understanding and respect with the faculty. I found satisfaction in cultivating extremely strong relationships with administration, individual faculty members, and students. Little by little I began to work one-on-one with faculty to teach research skills to their students and with department heads and deans to build stronger faculty researchers. Eventually, I was invited to teach or coteach units with various faculty collaborators—another way to apply the expertise I had developed through teaching Library 160. Several articles came from these collaborations, including one I coauthored about a four-week international housing project.[4]

Not being a librarian didn't deter my work at all. I had the background and experience to be successful and had already developed other strong relationships across campus. I know that many libraries still don't allow nonlibrarians to serve in liaison roles. I think that's a missed opportunity for both the libraries and the staff who could contribute in that way.

MR: Did you feel there was a turning point in your career?
DS: In a sense, yes—it was in 1989. The ISU Library hired its first new dean in twenty-five years,[5] and she encouraged me to pursue a graduate degree in Library and Information Science so I could move into management positions. That year, I began attending library school at the University of

Iowa during evenings and summers. Thanks to the help from and the hospitality of many library friends and a supportive spouse, I completed my degree in 1992 while still working full-time and raising four children. After finishing library school—good to her promise—the dean appointed me Head of General Reference and Coordinator of Staff Training. This was yet another chance to teach, so I developed a new training program for reference staff. The dean also involved me in a nascent project related to text digitizing—a new world for me. This huge, $500,000 grant project with Cornell University was coordinated by the United States Agricultural Information Network (USAIN) to digitize and preserve unique materials held by land grant universities and to select a company to do the digitizing. Work on this project included a presentation about the results for USAIN in 1990 and later involved collaboration with librarians at other project universities to develop a way to teach staff and constituents how to use this platform, cumbersome though it was. This initiative also evolved into another collaboration with Cornell to digitize a core collection of books and journals in home economics and related disciplines. Titles published between 1850 and 1950 were selected and ranked by teams of scholars for their historical significance. I served on one of the teams for the project that developed what is now called the HEARTH Project,[6] opening new access to the world of electronic information.

MR: What was a particularly meaningful opportunity you had at ISU?

DS: I'd say there were two: one more library centric and the other connected to the broader campus community. The first came in 1992 with a phone call that changed 25 percent of my professional life for the remaining twenty years of my career. The call was from a retired army cook and cookbook collector from What Cheer, Iowa who told me he had about 12,000 cookbooks that he wanted to give to the library if I would take them. Apparently, another university in the state had turned him down. Of course, the decision as to whether or not the library should take and keep these books and ephemera was made with the head of collections and the head of archives, but the collection became my responsibility, one which eventually impacted a great many people and most of the departments throughout the library. The decision was made to accept the items with the proviso that we could dispense with any that were duplicates or didn't fit our collection scope. Suffice to say, a collection development nightmare had begun and a totally unique collection formed. Eventually I decided to keep mainly the books that were related to Iowa—the beginning of the Iowa Community Cookbook Collection that now numbers several thousand. Years of inventorying and policy discussions followed, in an effort to convince the administration that these books and the ephemera related to Iowa history were valuable enough to be cataloged and entered into OCLC. Over the course of the next twenty-five years, I refined the collection development policy for this material and made presentations for any and every group that would listen to me discuss my passion for the

collection—another connection back to my home economics grounding. I also gradually became aware that there were similar efforts going on, mostly at land-grant universities, and I began to network with those other librarians and archivists. Access to this collection is still available online in archives.[7]

The other opportunity—or opportunities—came through my broader involvement across campus. I'll give just a few examples. Iowa State University was an early adopter of "Learning Communities," and in 1999, I was invited to serve on the initial steering committee. As part of my involvement on that group, I served on the Committee on Faculty Development that made a push for faculty teaching to carry more weight in the promotion and tenure process as "scholarship of teaching and learning." Later I served on the Committee on Curriculum where I cochaired a $20,000 Miller Grant project with the freshman English coordinator, to merge freshman English and research methods. What resulted was a two-year test project developed and taught by the grant committee of English faculty and library faculty, which led to another LOEX presentation.[8] Although the merger did not become permanent, Library 160—a forerunner to what is known as information literacy in libraries today—continues to be required for graduation as it has been for over 120 years. And the new ISU president, the first woman in that role, has gone on record as supporting the continuation and strengthening of this required program. I'm pleased to have contributed to these initiatives and grateful to have been given a chance to do so.

MR: It sounds like you had great support for ongoing professional development, too.

DS: Absolutely. And that was something I realized I wanted; I knew what I learned would enhance the work I was doing in my day job. If I could be involved in ILA why not further involvement in other State of Iowa projects? At the suggestion of a colleague in 1987, I decided to join ALA. I immediately volunteered for a variety of library instruction committees and was appointed to two—the ACRL/Business Information Section (BIS)/Education for Instruction Committee and the Library Instruction Round Table (LIRT)/Research Committee—despite several colleagues telling me I wouldn't be selected because I didn't have an MLIS. Just some outcomes of these appointments included the opportunity to develop a survey of proficiencies needed by instruction librarians and eventually to coauthor an article for *College and Research Libraries* about the committee's survey results.[9] That article ultimately led to being invited, in 1991, to cochair a BIS/Association of Library and Information Science Education (ALISE) conference session, "Great Expectations! Library Education for Bibliographic Instruction: ALA/BIS/ALISE Forum," to bring together library school educators and instruction librarians to talk about common goals.

When I joined the LIRT Research Committee, it was discussing ways to put ideas for practical library instruction evaluation into a format that could be made available broadly to instruction librarians. As the discussions continued, it

became clear that the committee might want to do a book for ALA Publications. I found myself as chair of the committee and serving as statistical advisor and editor for the book, *Evaluating Library Instruction: Sample Questions, Forms, and Strategies for Practical Use.*[10] Writing and editing the book brought a three-month paid leave of absence from the university that I remember as a quiet time at home to finish a project, but which a couple of my children remember as a time I didn't hear them even though I was at home!

MR: Sounds like you jumped in with both feet! Did that lead to even more service to the profession?

DS: Oh, yes—and for the rest of my career! Soon after the cookbook collection was off the ground, I increased my involvement in ALA which included opportunities for leadership roles. In 1996, I was elected secretary of LIRT for three years. In 2001, I was elected chair-elect of ALA's Reference and User Services/Management of Operations and User Services Section (RUSA/MOUSS). It was during that three-year span that I was responsible for guiding the reorganization of MOUSS, a section for reference managers, to ALA/RUSA/Reference Services Section (RSS), thus broadening the membership of that section of RUSA to include all reference librarians. In 2005, I was elected president-elect of RUSA and served as president of the division from 2006–2007. Each of these positions allowed me to spread my wings and work with an ever-broadening group of people who influenced my thinking and broadened my world view.

Also in 2006, ALA's Allied Professional Association (APA) formed a task force to create a certification program for non-MLIS library staff. The ALA/APA Library Support Staff Certification (LSSC) Committee was designed to allow library staff to learn and master library background and information skills; it also was to be a mechanism to certify this knowledge as one might move from job to job and library to library. The committee worked with APA for three years before rolling out the program in 2010. It is being used by ALA/APA to this day.

MR: Is there anything you found particularly challenging over the course of your career?

DS: Every career has ongoing challenges, as I'm sure you know. But to cite one in particular, it was faculty status for librarians. I know that many librarians hate the idea of promotion and tenure in the university system; for me it was both a challenge and an opportunity. ISU was always a university where librarians earned promotion along with all university faculty. As I continued to have chances to take on new roles and expand my repertoire, I finally earned promotion to full professor based on the same qualifications as all ISU faculty. It took a while—thirty-nine years in my case—but I was proud of what I'd accomplished. In the years preceding, I served on a number of promotion and tenure committees within the library and across the university that worked to promote the importance of the scholarship of teaching.

As an aside, faculty status for ISU librarians ended in 2012, then they began being appointed in the Professional & Scientific classification.

MR: All told, how long were you at ISU?

DS: More than forty-two years! Sometimes it seems like it was forever; other times it feels like it went by in the blink of an eye. And technically, it's even longer since I have emeritus faculty status. That means I can continue to be part of the ISU community.

MR: Do you have advice or insights for anyone considering a career in one place?

DS: Remember that having a career all in a single library doesn't mean having only one job. Although I continued to teach Library 160 throughout my career, I also found a variety of new avenues to challenge my need for more. I was able to pursue my interests and continually learn new things in my library, on the campus, and at state and national levels in the profession—and to do it in a place where I understood the environment, knew the culture, and had long-term relationships that helped me thrive.[11] Those elements are important in a career.

Why do some careers shape themselves as they do? Some seem driven while others seem to drive themselves? I don't know the answer, but I do know that I have no complaints about how my career unfolded. I believe that making strategic moves internally can be every bit as effective a way to climb the ladder as jumping ship and moving on—providing you share the values of the institution. Beyond that, the important thing is to seek growth opportunities rather than just coast along. Any position should be on a continuum of learning/sharing/moving forward. I never lost my love of teaching and learning and even today teach and take classes from the Osher Lifelong Learning Institute (OLLI). Next up is teaching a course on the Library of Congress.

Sadly, the emphasis on service in professional organizations seemed to be diminishing some as I was winding down my leadership involvement—in part perhaps because funding for professional development was being reduced in many libraries—though now it appears to be resurging as the importance of networking is rediscovered. I can't stress enough how important this can be for professional fulfillment—maybe more so for someone who spends a career in one place.

As I thought about this interview, I realized that it may be more unusual today to stay in one place than it was among my professional friends and colleagues across the country. They didn't all test my ability to keep my address book current—yes, that print thing I still have—and to figure out where everyone was. My daughter, however, who is under forty, has just started her fifth professional position since completing an MS in public policy. That said, recent data seems to suggest that people are actually changing jobs less frequently these days.[12] Maybe my model will catch on again!

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Listen Up

Best Practices for Audiobooks in Libraries

Renee Young

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This issue's Alert Collector offering on audiobooks is a departure from the usual subject-based column. With the wide availability of downloadable audiobooks, there is a huge opportunity for libraries to serve readers who would rather listen on their mobile devices. Renee Young, a Metadata Librarian III with EBSCO, offers some great advice for any librarian trying to build or improve their audiobook collection. She also suggests ways to promote your collection and help those you serve find great new "reads" in audiobook format. Young is a former reviewer of audiobooks for Booklist, served as member and chair of Listen List Council of the Collection Development and Evaluation Section (CODES) of the Reference and User Services Association (RUSA), and has presented on listener's advisory at national conferences. Her "listening" skills go back to before becoming a librarian: she served in the US Army as a cryptologic linguist, which involved listening to and translating radio transmissions.—*Editor*

Over recent years, a marvelous change has been occurring: audiobooks have at last fully broken into the mainstream consciousness and have become an accepted way of enjoying a book. No more should anyone fear hearing an accusatory "You didn't actually *read* that book." This change in perception and popularity is likely due to multiple factors, including the remarkable growth of the audiobook publishing industry over the last decade. The Audio Publishers Association (APA) conducts an annual survey tracking sales growth and other figures including formats and, for the past six years, has charted double-digit audiobook sales and production growth.[1] In 2017 alone, over 46,000 titles were produced on audio. Notably, the survey found that 43 percent of all listeners borrowed a title from the library and over half of the respondents said the library played an important part in audiobook discovery.[2] With this increased popularity and a steady stream of new titles to select from, audiobook collections are enjoying a renaissance. Librarians may find the new availability of titles, formats, and audiobook vendors a bit overwhelming, not to mention having to provide audiobook recommendations. Take heart, even if you are not an audiobook listener, you can still navigate your way through the labyrinth and end up with soaring circulation statistics and, above all, happy patrons.

COLLECTION BUILDING

When building an audiobook collection, primary factors to consider are formats and, of course, title selection. Recent years have shown the increasing dominance of the downloadable format. In 2013, downloadable titles made up 70 percent of audiobook sales while just four years later, they accounted for 93 percent with CDs falling to just 6 percent of all sales.[3] Based on this data, you may start contemplating a deaccession of your physical audiobook collection, but before you do, also consider that 46 percent of listeners are above the age of forty-five and around 15 percent are over sixty-five, so there may be some strongly-held preferences for physical audiobooks. Circulation statistics and an awareness of community demographics should be considered when making these decisions and determining how to divide your audio collection budget. Technical competence notwithstanding, how and where library patrons are listening also affects their format selections. Although 73 percent of listeners use smartphones, with smart speakers becoming an increasingly popular device for listening, the APA reported that 65 percent of listeners do so while driving, which means the sound system features of their vehicle may require the use of CDs.[4]

For title selection, the 2016 *Library Journal* survey "Audiobooks and Public Libraries" found that the top factors influencing purchasing decisions include patron requests, popularity of the print book, popularity of an author's previous works, abridgement, award-winning titles, positive audiobook reviews, and narrator familiarity.[5] The 2018 APA survey found the top genres for audiobook purchases are mysteries, thrillers and suspense, science fiction, and romance. Other top genres include humor, history, biography and memoir, classics, and fantasy.[6] In short, popular fiction and narrative nonfiction titles are safe bets when increasing your audiobook collection, and generally, if a title is receiving a lot of buzz, it is a good idea to purchase both a print and audiobook copy (or 5, 10, 20, etc.).

Audiobook purchasing or access models continue to evolve as some major publishers and distributors have introduced an alternative option in addition to the industry standard of one copy/one user.[7] The cost-per-circulation model may have restrictions on the titles available and be limited to backlist works. However, this model supports patron-driven acquisition and helps libraries respond to patron requests with less of a financial output. The cost-per-circulation is a popular model in academic markets according to OverDrive.[8] When looking to purchase titles, libraries have several options, such as purchasing direct from publishers or from a distributor, and unless you can host and manage your downloadable titles, it is usually simplest to work with one of the companies listed below that maintain extensive catalogs of titles and provide them through their proprietary platform. While OverDrive is easily the most recognizable vendor in this digital audiobook arena, there are other options for companies who provide libraries with downloadable audiobooks and e-books:

Baker & Taylor Axis 360 (http://www.baker-taylor.com/axis360.cfm):

Axis 360 is a digital media platform providing discovery and access to digital content. Libraries can also use Baker & Taylor's collection development services to order both print and digital materials at the same time.

Bibliotheca Cloud Library (https://www.bibliotheca.com/cloudlibrary):

Designed for both public and academic libraries, Bibliotheca's Cloud Library offers easy access to e-books and audiobooks as well as marketing, personalization, and collection development assistance.

EBSCO (https://www.ebscohost.com/ebooks):

EBSCO's digital service offers more than a million e-book titles and 100,000 audiobooks from over 1,500 major academic publishers and university presses. EBSCO also provides collection development services through subject sets and featured collections or custom collections with multiple acquisition models offered.

Hoopla (https://www.hoopladigital.com):

Midwest Tape's digital media service for libraries offers an enormous selection of movies, music, audiobooks, e-books, comics, and television shows to stream or download. Their unique borrowing model allows patrons to borrow content with no waiting.

OverDrive (https://www.overdrive.com):

OverDrive is the market leader and found in over 30,000 libraries across forty countries with a catalog of over two million e-books, audiobooks, and videos. The recently updated Libby app provides discovery and access in multiple libraries and across devices.

RB Digital (https://www.rbdigital.com):

Recorded Books' platform for library patrons provides access to over ten types of content, including audiobooks, e-books, magazines, movies, television shows, and more. The content includes over 35,000 Recorded Books–published titles and thousands of titles from other major publishers.

PROMOTING AUDIOBOOKS

With all this information about the current popularity in audiobooks, you may be thinking that they promote themselves. However, as librarians, we know how often large parts of our collections go unnoticed by library patrons, and digital collections are no exception. Although people may think of the library as their first stop to borrow a print book, they may not have the same thought when it comes to borrowing an audiobook, especially since it is likely that most of your audiobook collection does not physically reside

in the library. One way of promoting your collection is talking about it during readers' advisory (RA) interactions with patrons. The *Library Journal* "Audiobooks and Public Libraries" survey received a voluble response when asked about the frequency of listeners' advisory (LA) interactions. Over half of the respondents said they provide LA at least weekly, but less than half have a go-to audio expert on staff.[9] Even for audiobook listeners, providing LA can be challenging. Librarians struggle with the limitations of their own knowledge of narrators and how to recommend audiobook titles given the added element of narrative performance. Four key factors to achieving a successful listeners' advisory conversation are a knowledge of narrators, understanding the patron's appeal factors, making recommendations, and promoting your collection.

NARRATORS

For librarians, it may be best to view narrators as simply another piece of metadata. Some librarians are subject specialists with much deeper knowledge of a specific subject, but all librarians are trained to know *where* to go to find the information they need. Therefore, knowing about available audiobook resources is a good starting point. It is also important to elicit information from your patron. Are they an experienced audiobook listener? Who are some narrators that they enjoyed? Whether they can give you a specific narrator's name or just the title of an audiobook that they enjoyed, an important question to ask is "Why?" Why did they enjoy that narrator over another? Was it the unique character voices? The brisk pacing? Or was the audiobook the latest volume in their favorite series? When you have identified what your patron enjoyed, then you know what to look for. When focusing on narrators it can also be useful to think beyond genres. Listening to a story is a dramatically different experience from reading a book, so it can provide a perfect opportunity for someone to explore a new genre. You can use the resources available to find excerpts of a narrative performance and from that you can get an idea of the narrator's tone, pacing, and the production features. Keep in mind however, that since the excerpt is just a snippet of the work, it can be misleading, either by overpromising or underwhelming, and it may not be reflective of the entirety of the work. Use it instead as an audition to see if the narrator grabs your patron's interest.

APPEAL

Appeal is a way of determining why people enjoy the books they read. Framing conversations in appeal provides a vocabulary for people to use that helps them explain why they enjoyed a title and to identify what they are looking for in their next book. In 2009, NoveList released a vocabulary of print appeal terms and in 2014, expanded this to include narrative appeal terms. By defining a specific set of appeal factors, NoveList standardized the usage and made the application less subjective although the very nature of appeal is in and of itself subjective. It is the same for narrative appeal, but by creating a standardized vocabulary, it can be used consistently, which is the basis for consistently strong recommendations. When you are making recommendations, consider both the story and the narrative performance because even an excellent narrator cannot redeem a poorly written book or even just a plot that holds no interest to the listener. By using appeal, you can focus on what is most important to your patron.

RECOMMENDATIONS

When a library patron asks for an audiobook recommendation, start with a title they have already enjoyed and help them identify their favorite aspects of the audiobook. If they enjoyed the distinctive character voices, then look for titles performed by multiple narrators, vocally adept single narrators, or a full cast. If they say adventure stories or fast pacing, then identify titles within your collection that share those characteristics. The key information to elicit from the person is whether they want a similar listening experience or a similar reading experience (albeit on audio), or both. If you have access to a recommendation database, you can start by looking up the title the patron enjoyed and then see what is recommended either as a read-alike or as a listen-alike depending on what the patron is looking for (e.g., similar listening experience or similar reading experience but on audio, or both). Familiarity with your library's audio collection will help you identify what is available. Look for reviews, sound samples, and narrator information to help you determine what title among your collection is a good recommendation. Lastly, when you present the title or titles to the patron, be sure to explain why you selected it in relation to their original title.

PROMOTING YOUR COLLECTION

I am always surprised by the number of avid (nonlibrarian) listeners who do not make use of their library's collection or worse, did not know their library had an audiobook collection. Below are three suggestions for promoting your collection:

1. Talk about it. Be enthusiastic about the great titles you are offering your patrons. Confidence in your ability to provide listeners' advisory will translate into confidence in your current and future collection.
2. Show it off. You should be literally showing off your collection. Audiobook displays are great, but you have other options. Try interfiling audiobooks and print, especially for school-age titles frequently assigned as

mandatory reading. Food memoirs are another great option for interfiling. The specific auditory experience engages both the ears and the stomach and can inspire listeners to want to cook. If you shy away from interfiling, try "shelf talkers" in both the print and audiobook sections. This makes your patrons aware that the title is available in other formats. Newsletters are a good way to reach library patrons and including reading maps make the newsletters an engaging and fun way of promoting your collection because they begin with a title that resonated with your patron and then provide many options for their next listen.

3. Make it easy. Provide your staff or yourself with strategies and tools that will make promoting your collection easy and effective. The tool may be something like a vendor's marketing tool or it could be staff training. The main goal is to be shameless advocates of your collection and to generate a passionate response in your library patrons.

Lastly, a list of go-to resources for audiobook reviews, recommendations, award-winning titles, and educational tools is included below. These will be good starting places for finding outstanding titles.

AUDIOBOOK RESOURCES

Audiobook Review Sources

AudioFile Magazine (https://www.audiofilemagazine.com)
AudioFile Magazine is a bimonthly publication that recommends and reviews audiobooks, profiles narrators and authors, and awards the best titles and narrators with the Earphones Award.

Booklist (https://www.booklistonline.com)
Booklist is a monthly publication that provides reviews for books, audiobooks, and audiovisual materials for public and school libraries.

Library Journal (https://www.libraryjournal.com) and *School Library Journal* https://www.slj.com)
These monthly publications are targeted to public and school libraries and provide articles, interviews, and both book and audiobook reviews.

The New York Times (https://www.nytimes.com)
The Times publishes a monthly list of the top fifteen best-selling fiction and nonfiction audiobook titles.

Publishers Weekly (https://www.publishersweekly.com)
This weekly publication contains news, reviews, and articles for librarians, booksellers, publishers, and literary agents.

Award Lists

ALA Notable Children's Recordings (http://www.ala.org/alsc/awardsgrants/notalists/ncr)
This list of titles for children up to age fourteen are of commendable quality and demonstrate respect for young people's intelligence and imagination, exhibit venturesome creativity, and reflect and encourage the interests of children and young adolescents in exemplary ways. The list is announced on the Association for Library Service to Children (ALSC) website and later through a press release distributed by ALA during the week following the Midwinter conference.

ALA Odyssey Award (http://www.ala.org/alsc/awardsgrants/bookmedia/odysseyaward)
This annual award, given to the audiobook producer, recognizes the best audiobook produced for children or young adults. It is announced at the ALA Youth Media Awards held during ALA's Midwinter conference each year.

ALA Amazing Audiobooks for Young Adults (http://www.ala.org/yalsa/amazing-audiobooks)
This is an annual list of notable audio recordings significant to young adults released in the last two years compiled by YALSA experts. The list is announced in January every year on the YALSA site and the YALSA blog site, The Hub (http://www.yalsa.ala.org/thehub/)

RUSA's Listen List (https://rusaupdate.org/awards/the-listen-list/)
This Listen List is an annual list of twelve outstanding audiobooks that merit special attention by general adult listeners and the librarians who work with them. The list is announced at the Book and Media Awards reception held the Sunday of each ALA Midwinter conference.

The Audies (https://www.audiopub.org/winners)
Sponsored by the Audio Publishers Association, the Audie Awards recognize distinction in audiobooks and spoken word entertainment in over twenty categories. The awards are presented at an annual gala ceremony held in the spring.

Grammy Awards (https://www.grammy.com/grammys/awards)
The Grammy Award for Best Spoken Word or Nonmusical Album recognizes one adult title each year and is announced at the annual awards ceremony held in the spring.

Professional Resources

NoveList Plus (https://www.ebscohost.com/novelist)
NoveList is an online readers' advisory database containing annotations, reviews, lists, articles, sound samples,

curated lists and title/author/series recommendations for both print and audiobooks.

Sound Learning (https://www.audiopub.org/sound-learning)

Sound Learning is the Audio Publishers Association initiative to create essential and innovative tools to help educators and librarians use audiobooks to benefit literacy.

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Creating Analog and Digital Games for Reference Training

Overview and Examples

Sam Kirk

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To provide effective service at the reference desk, proper training for those staffing the desk is essential. Those responsible for reference training know that developing trainings that are both effective and engaging can be a challenge. In this column, Sam Kirk discusses the benefits of gamification in trainings. She describes how the University of Pennsylvania Libraries have used low-cost strategies to gamify their reference training for library interns. She shares examples of different types of games that can be used to scaffold learning for interns, culminating in a final, comprehensive game.—*Editor*

Training interns to supplement reference services is a challenging but essential practice in maintaining quality interactions with patrons. With the proliferation of educational games in workplace contexts, several libraries have published descriptions of their efforts to gamify training practices. This article provides an overview of notable examples of digital and analog library training games and supplies a detailed list of examples from the intern reference training program at the University of Pennsylvania (Penn) Libraries.

Reference and information services at Penn Libraries, as with many academic libraries, operate with the support of trained interns. While full-time staff answer the majority of our chat and e-mail reference questions, the information desk is staffed by interns. The information desk is located at the front of the largest library on Penn's campus, the Van Pelt-Dietrich Library Center, and is just one of the reference service points in a network of departmental libraries and learning commons. Patrons come to the information desk with questions on a range of topics, from technology assistance to directional questions to known-item and ready reference inquiries. Research-intensive questions that originate at the information desk are referred to on-call librarians, or, if preferred, interns will assist patrons in booking an appointment with a subject specialist.

Interns are patron-facing staff without the same institutional knowledge or level of training as full-time staff, yet are expected to provide a high level of customer service in making referrals, supplying directions, and answering questions about services and policies. Helping interns acquire competency in these areas requires considerable investment in training time.

In some of our conventional training methods, we ask trainees to read text, give presentations, take quizzes, complete online modules, participate in discussions, review anonymized chat transcripts, and conduct mock reference

interviews. As part of our training program for the information desk at Penn Libraries, we have developed a number of digital and analog (i.e., board and card games) training games to complement traditional training methods. Training games are not replacements for traditional training techniques but valuable additions and knowledge reinforcement tools. While the content in these games is specific to our institutional policies and services, the rough structures of the games can be applied anywhere and at little cost. This article will give a brief overview of past literature on games used for library staff training and then provide detailed explanations of the games used in Penn Libraries reference training.

STAFF TRAINING GAMES IN LIBRARIES

Training games are a type of "serious game," those that "have an explicit and carefully thought-out educational purpose and are not intended to be played primarily for amusement."[1] Using games as an instruction method, both in education and workplace environments, has been applied in contexts ranging from fashion retail to health and medical education,[2] and the library workplace is no exception. In 1993, in an early example of analog game use for library training, the American Library Association (ALA) published a training manual on the topic of confidentiality, accompanied by a card game.[3] Libraries have subsequently used games for training stacks attendants,[4] practicing circulation and technical services tasks,[5] and deciphering the maze of abbreviations and acronyms that accompany library work.[6] Most relevant to this discussion are instances of gaming to train for reference work. Scott Rice, Coordinator of Technology Services, and Margaret Gregor, Coordinator of the Instructional Materials Center, both at Appalachian State University, codeveloped a "Library Adventure Game" to train staff to complete reference scenarios and made their game files freely available online.[7] Carnegie Mellon developed a "Library Arcade" hosting two games: "I'll Get It," where the main game character acts as a library staff member to help answer reference inquiries from students, and "Within Range," which teaches students how to shelve using the LC classification system.[8] Each of the games could be used for either staff training or for student instruction, as with many of the myriad information literacy and library resource navigation games developed by intrepid librarians and technologists.

In addition to adding standalone games to internal training, libraries have also begun to use broader gamification strategies. Gamification is the use of game elements, such as leaderboards, in what would otherwise be ordinary, real-world activities. In his Winter 2014 *RUSQ* column "Accidental Technologist: Gamification in Libraries," Kyle Felker describes two types of gamification applications: employing "game-like structures and systems" onto already-developed activities and designing educational opportunities as games from the outset.[9] Libraries with existing training programs would need to invest a significant amount of time in entirely rebuilding their programs using game structures, and so the former approach is often used. The Eckerd College Library, for example, outlined their experience in successfully adding micro-credentialing, as well as other modifications, to their existing Access Services student training program.[10]

With a number of books, articles, and even webinars on games and gamification techniques for libraries, there is no shortage of advice for those looking to complement their training procedures with gaming elements.[11]

STAFF TRAINING GAMES AT PENN LIBRARIES

Our reference staffing models have changed many times over the years, along with the length of time we set aside for training. In our current model, our information desk cohort of five to six interns falls under the Van Pelt Access Services team. They are hired during the same period each summer, receiving general onboarding and continuing training from Access Services in addition to reference training from staff in the Teaching, Research, and Learning division. Internships typically last one year, making way for a new cohort each summer. While not every cohort has the same training experience, for the last four years, groups who staff our information desk have trained with most of the games below. Some require online access to library databases and resources; others are nondigital card and board games.

Penn Known Item Relays

Our information desk interns regularly receive questions about known items: citations of books, book chapters, articles, or other works that patrons would like to retrieve. The Penn Known Item Relays is a crash course in navigating our catalog, federated search tool, and link resolver to access known items. The title is a play on the Penn Relays, the famed track and field event hosted at our university. Our game involves a set of eleven citations: a mix of books, book chapters, and journal articles. Some are freely available online, others are available only in print in the stacks, and a few aren't immediately available at all. Each member of the training cohort must determine what type of citation they are seeing and then use our library systems to get to the full text. If the full text is not available online, the trainee must either find the call number for the item in print or decisively prove the item should be requested from interlibrary loan. Once a citation is completed, the trainee can pass the keyboard to the next cohort member to work on the subsequent citation. As a competitive incentive, we have tracked the best cohort time and best individual time for years, posting the new time-to-beat at the top of the page.

Photo Scavenger Hunt

It is essential for patron-facing service staff to be able to provide directions to restrooms, classrooms, group study rooms,

stacks locations, and core service points. For new interns, who will be expected to provide such directions at the end of their training, a tour of our seven-floor main library can be overwhelming. We use a traditional scavenger hunt to help reinforce directional skills. Trainees are given a list of seven locations and items and must take a photo of each within an hour. The list is a mix of must-know classrooms, seminar rooms, media labs, and reference books. Depending on the size of the cohort, either the entire group will complete the scavenger hunt together or the cohort will be broken up into competitive teams.

Services Taboo

Teachable moments about library services are hidden within many reference interactions. A student asking for scanners seems like a technology or directional question but can also be an opportunity to talk about our Scan and Deliver service. A different student asking about 3D printing and modeling might not yet know about our 3D scanners. The more our information desk interns know about the unique services we offer, the better they can serve our patrons. In addition to a training discussion about Penn Libraries services, we use the game *Taboo* to help students remember them. *Taboo* is a Hasbro card game in which players must lead others to guess the word on their card without being able to say the word itself and without saying several related words listed on the card. We have created a version of the game with Penn Libraries services standing in for taboo words. For example, an item listed on a card might be "Poster Printing." The trainee would have to describe the poster printing service to their fellow trainees without being able to say either "poster" or "printing." This leads to amusing results but also reinforces concepts from earlier in training. A trainee might say, "One of the only media lab services that costs money," or "One of the services available at both the Biomedical Library and the Van Pelt Library." These definitions require the interns and students to recall important facts about our services, several of which the interns would have encountered during their scavenger hunt to key locations.

Access Sorting

Anyone staffing the information desk will need to answer questions about building and technology access policies. Our sorting game includes one deck of cards with potential patron types (e.g., Graduate Student; Spouse of Staff; Alumnus) and another deck with access policy statements. For facilities, one statement reads: "Ability to access the building anytime except for finals." For technology, another statement claims: "Ability to use Guest wireless service only." Trainees are first asked to sort patron types based on facility access statements and then on technology access statements. We discuss various exceptions to policies for each situation. This short game helps trainees to prepare for the larger-scale Access War game to follow.

Access War

Access War is only so-named because the movements resemble those of the card game War. One deck contains potential patrons (e.g., Swarthmore Graduate Student; New York University Undergraduate Student; Retired Staff), and the other deck contains the names of services, technologies, and statements about access permissions. Each deck is shuffled separately. During a turn, a trainee pulls a card from each deck, then determines whether or not the patron could have access to the service, technology, or space. For example, if a trainee drew "New York University Undergraduate Student" from one deck and "Print a Research Paper" in another deck, the correct answer would be that yes, this student could print a research paper at our library if they purchase a courtesy print card. Trainees who answer correctly keep the pair of cards, and the person with the most pairs at the end of the game wins.

Penn Libraries: The Game

All training games and modules culminate in Penn Libraries: The Game, a cumulative test of all the services, policies, referrals, and locations covered during the training period. The board game takes the shape of our main library floor plan pasted onto leftover cardboard. Trainees start their game pieces on the ground floor of the library and must work their way up the building by stopping at designated places on the east and west side of each floor—an exercise that reinforces directional skills and map reading. Each room has a different color, representing the question categories: technology (blue), directions (red), services (brown), policies (green), and wild card (pink). When a trainee stops their game piece on a room, they must answer a question in the designated color category to proceed. The participant who makes it to the top floor and answers their question correctly first wins.

The 100+ questions usually make an attempt at humor, and themes run through multiple questions. Attentive trainees soon realize that a mysterious character who appears in multiple questions is actually meant to be a time-traveling David Rittenhouse, the eighteenth-century Philadelphia scientist. Penn alums like Elon Musk and Vanessa Bayer make appearances in the game, as do other celebrities. To continue expanding the game, we write new questions each year specific to the training cohort's interests. One cohort was inexplicably obsessed with Jerry Seinfeld's *Bee Movie*, the 2007 animated film, and made frequent references to this movie throughout the school year. They were surprised and amused to find a *Bee Movie*–related question in the game at the final play of their internships in June. Some example game questions follow:

> Q: You are suddenly struck with an urgent and powerful desire to be surrounded by lime green walls. Is there anywhere in Van Pelt that could accommodate you?
> A: The Hechtman Recording Studio, room 322.

Q: A man dressed in a tri-corner hat, knee-high socks, and a powdered wig has a question for you. "I'd like to see a list of all the books I've checked out in the last 200 year—I mean days." Who can provide this list?
A: No one. Circulation does not keep records of past check-outs.

Q: Tim Burton silently taps you on the shoulder. "I've heard you have a sample of Vantablack. Where might I see it?"
A: The Materials Library in the Fisher Fine Arts Library.

In the advanced version of the game, before a trainee can move up a floor, they must make a correct subject liaison or bibliographer referral, having been asked a question such as "Who is the liaison to Urban Studies?" We apply the advanced rules to the game when the cohort has worked for at least one semester.

MATERIAL COST

From the sheer number of games, one might think we've spent a fair amount of money on production materials, but this isn't the case. All of the cards used for our games were old card catalog cards slated for recycling with questions taped over them. Our board game is made of cardboard that came from a box holding paper reams.

There are several affordable library-related games available for purchase online which make fantastic additions to any training practice. *Search and Destroy*, the database searching game developed by two librarians at Ferris State University, is one of our favorites.[12]

CONCLUSION

In order for games in training to be worth considering, they must also be effective. Fortunately, serious games are both teaching and assessment instruments: the observer can easily see which participants have retained and can apply knowledge from training and which participants need a refresher. In addition to the other quizzes and exercises administered during the course of training, performance during Penn Libraries: The Game serves as the final and most definitive assessment of training content.

A considerable amount of preparation went into making each of these games. For those interested in creating a similar cumulative game to Penn Libraries: The Game, know that it will take some time to write a robust question set. The other games take much less time to set up and require only listing out various patron examples, services, and policy outlines. When thinking about how to construct a series of games, consider beginning with simple recall tasks, such as the Access Match game, and moving onto scenario-based applications, such as the ones presented in Access War or

Penn Libraries: The Game.

With the amount of time invested, librarians considering gamifying their training programs might wonder whether the effort is worthwhile. To us, a recent cohort made the answer to this question clear. As their year together concluded, the interns contemplated how to coordinate their schedules to play Penn Libraries: The Game one final time. They considered bringing the game to a happy hour and playing outside of work time to challenge the reigning champion, an intern who had won two times in a row. Perhaps the other cohort members were simply competitive; maybe they wanted to exhibit the skills they had accrued throughout the year. To training staff, though, seeing the mere desire of interns to bring out the game and play meant that the time spent developing these training tools had been worth it.

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The Insta-Story

A New Frontier for Marking and Engagement at the Sonoma State University Library

Catherine Fonseca

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This month's author, Catherine Fonseca from Sonoma State University Library, shares some innovative and fun ideas on how libraries can use the Instagram Stories feature to engage with their audience in multiple ways. We guarantee you will find a tidbit you can use in your own library.—*Editor*

L ibraries have widely adopted social media to communicate with their public. Instagram, in particular, is increasingly used within the communities we serve, enjoying a popularity second only to Facebook. But is your library utilizing this platform to its fullest potential? Given the relatively recent introduction of the Instagram Story (colloquially termed "Insta-Story") in 2016 and its many associated filters, features, and upgrades since, it may be worth revisiting your library's approach to social media marketing. Learn how to use Instagram Stories to not only successfully promote events and resources, but also deeply engage patrons in a way that enriches their experience and perception of the library.

WHY INSTAGRAM STORIES?

Instagram is a free, mobile, social networking application used for photo and video sharing. Take a picture, edit it, and then share it with your friends and followers. This is the routine that Instagram users—over one-third of the US population[1]—follow and enjoy. In addition to content appearing on a user's Instagram feed or profile grid, Instagram also offers its users the additional layer of the Instagram Story. The Stories feature—which allows users to stitch multiple photos and videos into a short, ephemeral slideshow that vanishes after twenty-four hours—was launched mid-2016. Despite mirroring the pioneering model of Snapchat launched in 2013, Instagram Stories now counts 500 million daily users[2] to Snapchat's mere 191 million.[3]

The Instagram Stories of accounts you follow appear in a bar at the top of your feed. To view someone's Instagram Story, you simply tap on their profile photo, and their Story will appear full-screen, showing you all of the content they've posted within the last twenty-four hours. The content will play in chronological order, from oldest to newest, and viewers can navigate by pausing, skipping ahead, skipping back, or jumping ahead entirely to another person's story. Unlike regular posts, there are no public likes or comments, but there are opportunities for the viewer to engage with a Story. In an effort to drive greater engagement among its core young adult user base, Instagram recently revamped its

Stories product with the roll-out of new, interactive features and functions. These include the ability to add text, hand-drawings, hashtags, mentions, filters, geotags, gifs, emojis, polls, slider scales, open-ended question bubbles, countdowns, music, and camera effects to one's content.

In contrast to its main competitors like Snapchat and Facebook, Instagram stands out as the only top photo-sharing or social networking platform that demonstrates consistent and continued growth within the last three years.[4] So where lies the appeal? Regarding the Stories feature, Instagram has managed to successfully capitalize on ephemeral expression and perfect the formula for disappearing content. Experts cite a number of reasons for the popularity of impermanent social media content. The exclusivity or the you-had-to-be-there element of disappearing content plugs into "FOMO," or the fear of missing out: a big concern among Millennials. The ephemerality also offers an alternative to careful curation of a perfect social media image. Given it vanishes after twenty-four hours, the Instagram Story requires less commitment and alleviates pressure to post highly polished or on-brand content. In essence, Instagram Stories are fun and allow users to express themselves more authentically. They combat the redundancy of viral content found on other social media sites since their temporality forces fresh content and lends itself to sharing daily activities and more intimate self-expressions.[5]

The exclusivity, authenticity, casualness, and intimacy captured by Instagram Stories offers organizations like libraries an important opportunity to genuinely connect with and engage the communities they serve. Besides, marketing and Instagram Stories go hand in hand. In fact, 33 percent of the most viewed stories come from businesses and the platform offers highly insightful metrics. Instagram Story metrics are quite sophisticated when compared with competitors like Facebook and Snapchat, providing data around impressions, views, replies, and profile visits while also making it easier to poll followers and providing direct notifications for geolocations and mentions. So if your library is not already marketing through Instagram Stories, the brand benefits associated with disappearing content are compelling reasons to add this medium to your organization's social media strategy. As more and more Internet users choose disappearing content as a way to communicate and interact online, libraries should consider ways they can thoughtfully and effectively use Instagram Stories to reach, inform, and create dialogue with their respective communities.

A MARKETING TOOL

Libraries mainly use their social media platforms for traditional marketing—namely, to inform the public about library collections, services, and resources.[6] Indeed, Joo, Choi, and Hyun Baek found that among the 151 US public libraries surveyed, nearly half of their social media content related to promoting library events alone.[7] With more than 50 percent

of business accounts having created an Instagram Story in the last month,[8] Instagram Stories are quickly changing the way businesses all over the world reach their target customers—creating new, compelling avenues for them to stand out. Similarly, Instagram Stories offer libraries new opportunities to promote and advertise to their audiences in a fresh, immersive, and concise way. But how do you launch an effective marketing campaign using the Instagram Story feature?

Less Effort, More Reach

Remember, Instagram Stories are fun to consume largely on account of their transience and low stakes. Viewers expect a less formal, less polished experience when viewing Stories. The authenticity that comes with Instagram Story's throwaway format should be applied by libraries as well. In short, effortlessness should be the name of the game. Capture or download a generic background photo, write some text, slap on some stickers or emojis, add a hashtag, and call it a day! Take for example, Sonoma State University (SSU) Library's (@ssulibrary) promotion of its Pan y Café event series, where the university library offers students free pan dulce (traditional Mexican sweetbreads), hot beverages, and a chance to decompress and chat with other visitors. To advertise the event, they simply enhanced a downloaded photo from Google Images using hashtags, geolocations, and a variety of text detailing event logistics. In total, this content took less than two minutes to create (figure 1).

Make Them Chuckle

Instagram Story viewers don't want perfection—they want personality. Oftentimes, the best stories are those that elicit laughter and brighten someone's day, so incorporate humor and quirkiness into your promotional content. In advertising the Pan y Café event series, the SSU Library has experienced great success publicizing those events using Mexican bread puns. For example, one Story featured a poll asking viewers to identify themselves as either "sweeter than *pan dulce*" or "self-*conchas*," a play on words of a type of Mexican sweet bread (figure 2). Not only did this playful presentation of an upcoming event elicit a high number of poll responses, it also provoked a number of heart, laughing, and clapping Emoji reactions—a quick-style response where viewers can send a reaction from a limited set of emojis directly to the person who posted the Story. Sharing a humorous, engaging Story will likely resonate with your social media audience in a way that enhances the promotional presentation of a resource or event.

Host a Takeover

Adding Instagram influencers to your social media marketing strategy is an invaluable way to not only increase your follower base but also drive promotional messaging and improve user awareness of library services, collections,

personnel, and events. Invite someone with a large following to take over your library's account for the day. In the days leading up to the event, be sure to build some hype to remind users where and when to tune in to the takeover. Throughout the day, the influencer leading the takeover can plug certain services or resources. This subtle type of promotion is quite effective for libraries looking to increase reach and generate understanding of library offerings. One of the most successful campaigns by the SSU Library was a takeover by Baby Lobo, the stuffed mascot frequently featured in Sonoma State University's general account (figure 3). The takeover occurred at the beginning of the Fall semester and intended to introduce new students to library policies, services, resources, spaces, and staff. The 'cuteness' factor of providing Baby Lobo with props greatly enhanced the takeover.

A TRANSFORMATIVE TOOL

While the Instagram Story can be useful for communicating to audiences about library offerings, don't limit yourself to just posting for promotion or advertising. Expand your social media objectives beyond marketing to include posting for the sake of improving user perceptions of your organization. We all know the deleterious effects of library anxiety on potential patrons, so take to Instagram Stories to help combat library misconceptions or stereotypes. Instagram Stories are a low-stakes platform open to experimentation when it comes to producing fun content that can render in-person library spaces and people more approachable and less intimidating.

Think Less About Posting and More About Programming

Rather than a place to just dump random information in no particular order, Instagram Stories are the perfect place to invite your followers along on a story that you might not otherwise be inclined to share on your regular feed. Remember that you can still be authentic AND curated at the same
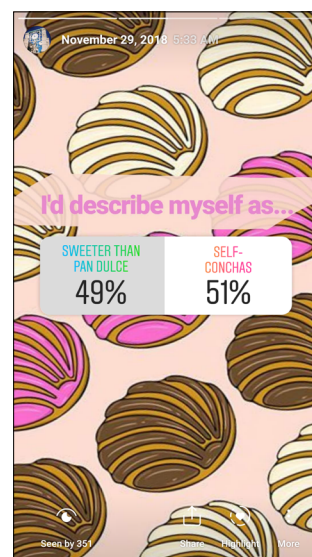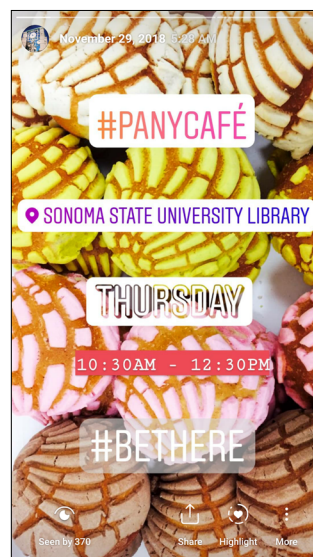
Figure1. An Instagram Story advertising SSU Library's Pan y Café series that efficiently and attractively communicates all the necessary details within the allotted 15 seconds. Credit: @ssulibrary

Figure 2. Humorous, promotional content like this Instagram Story provide a charming complement to more descriptive or informational posts. Credit: @ssulibrary
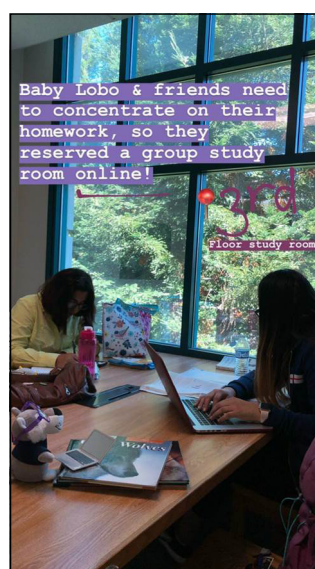
Figure 3. Baby Lobo, a prominent social media influencer at SSU, took over the SSU Library's account at the beginning of the Fall 2018 semester to inform students about library policies and support services. Credit: @ssulibrary
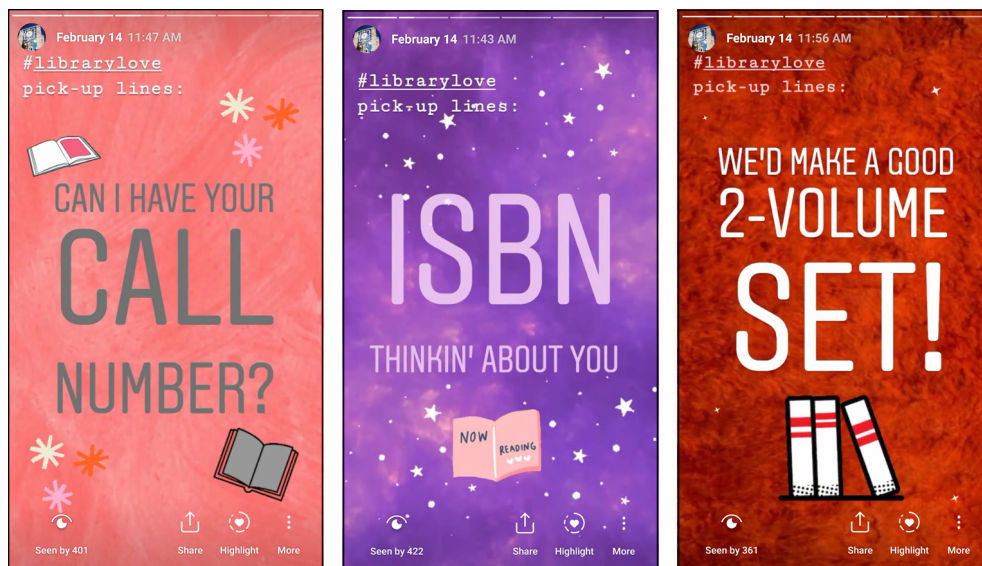
Figure 4. Posts can merely be fun and entertaining without specifically being tied to service or resource promotion. Credit: @ssulibrary
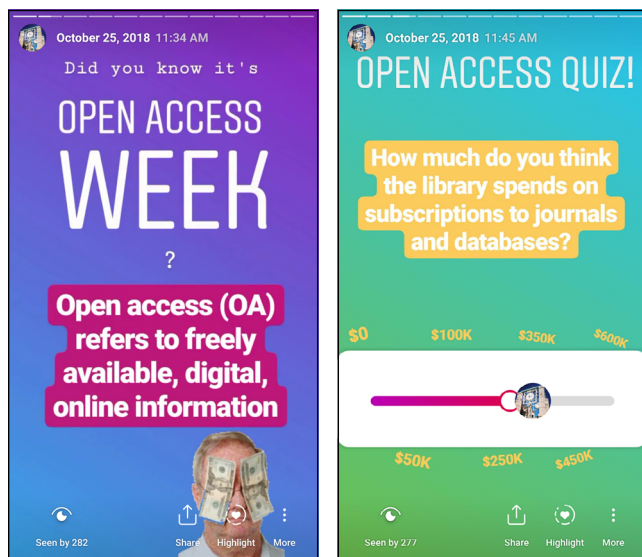
Figure 5. The SSU Library took to Instagram Stories to teach viewers about open access and that "Information Has Value," an ACRL frame. Credit: @ssulibrary

time. Consider treating your library's Instagram Story like a TV network with scheduled programming for the week or even recurring episodes that happen on particular days of the week. More importantly, think about the ways you can tie your posts into a theme with the ultimate goal of entertaining your audience. Thinking thematically about what kind of entertainment you'll be sharing and how your Story will flow will help you craft a more addictive, cohesive, and consistent experience for your viewers.

Take, for example, the SSU Library's recent #LibraryLove Instagram Story series celebrating Valentine's Day (figure 4). Instead of tying the post into promotion of

collections or services, the posts were merely a thematic series presented to entertain audiences. They were visually connected through the consistent use of a hashtag introduction in the upper left-hand corner: "#librarylove pick-up lines." Accompanying the cohesive visual template are humorous pick-up lines revolving around library-related elements.

Use the Right Accessories

Take advantage of Instagram Stories' many features to enhance your content and stimulate your audience. Instagram Stories boasts a number of post-upload edits and add-ons that can increase the fun factor of your content. Consider adding a popular or library-related song to your next Story. Or perhaps integrate a few funny GIFs into your content (Kanye West facial expressions are a staple on the SSU Library account). Maybe even poke fun at the library by including a self-deprecating hashtag. The possibilities are endless, so you may be tempted to throw the whole kitchen sink at a single Story. Resist this urge and don't let the text, filters, and icons and emojis distract from the story you are telling. Everything you add onto your Story images should complement the message, not distract from it.

If you're attempting to break down the stereotype of libraries as dated institutions and librarians as stodgy, serious gatekeepers of information, incorporating a sense of humor into the library's Instagram Stories can be key!

AN EDUCATIONAL TOOL

Beyond advertising and entertainment, Instagram Stories also furnish libraries with the opportunity to deliver educational content in a concise, refreshing way. Given that libraries are leaders of learning in many of our communities, it seems obvious that librarians involved in their organization's social media strategy should also incorporate teaching into their content. The Instagram Story provides a quick, engaging format that appears perfectly suited to a mobile learning experience. Some emerging research appears to corroborate this. Davis, Snyder, and Widmar found that social media blends education, socialization, and entertainment in just the right balance to actively engage student learning.[9] Furthermore, a 2018 study found that the visually dominant platform of Instagram was much more conducive
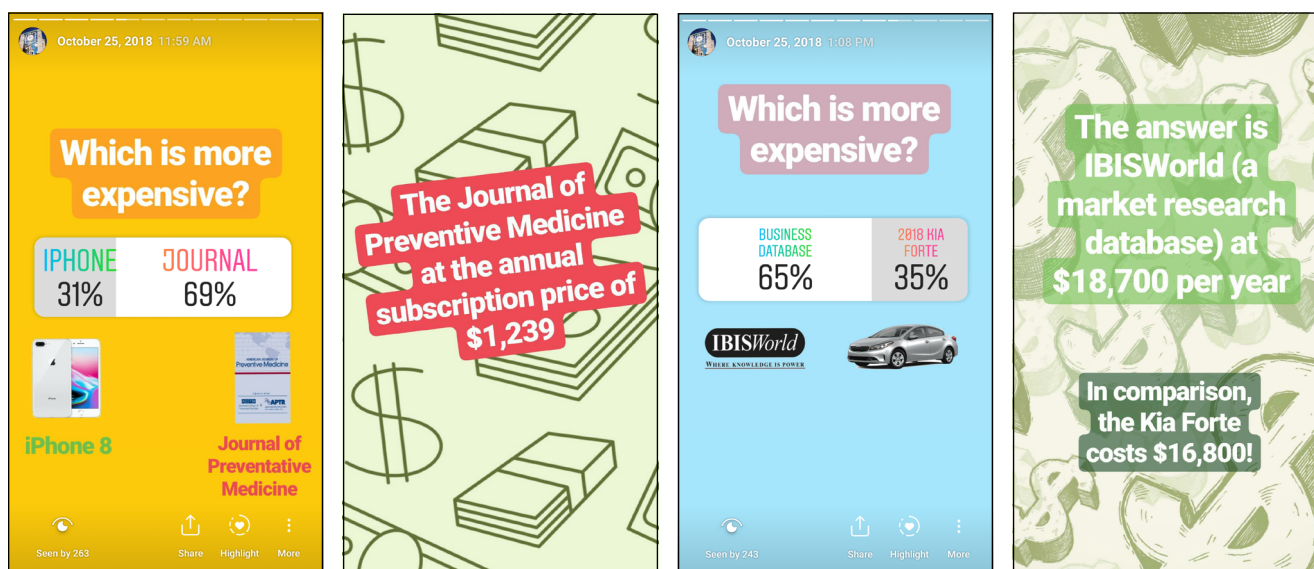
Figure 6. Interactive elements of the open access Instagram Story learning module. Credit: @ssulibrary

to long-term learning than text-oriented platforms like Twitter.[10] Hence, Instagram Stories present libraries with a chance to reach learners where they naturally are and utilize digital storytelling to create a learning-friendly environment.

Incorporate Some #InfoLit

One type of teaching that can be folded into Instagram Stories includes information literacy instruction. Using ACRL's Framework for Information Literacy for Higher Education as a guide,[11] libraries can begin to compile a series of informative photos, videos, and interactive elements that speak to these knowledge practices.

To illustrate, Sonoma State University Library created a learning module specifically for the Instagram Story format to celebrate Open Access Week and deepen audience understanding of the "Information Has Value" frame (figure 5). The module includes a definition of open access but is accompanied by activities that facilitate an understanding of the disproportionate pricing of the current publishing model in the United States and an appreciation for the advantages associated with open access publishing. These activities include a sliding poll asking viewers to guess the amount of money the library spends on journal and database subscriptions as well as a "What's More Expensive?" quiz asking viewers to guess between a household item's price and that of a scholarly publication (figure 6). By the end of the module, viewers had an understanding of information as a commodity (often an expensive one in the academic world), could articulate the purpose of the open access movement, and could recognize the library's role in purchasing and providing access to subscription-based publications.

Share Library Values

Libraries can also use Instagram Stories to teach viewers about issues and core values related to librarianship. Take, for example, the matter of intellectual freedom and protections granted by the First Amendment. For Banned Books Week in 2018, the SSU Library account posted to its Story explaining the destructive effects of censorship, the ethical implications of restricting information, and the significance of defending free speech rights. Along with informative textual posts, the series also includes a Buzzfeed-type quiz utilizing the Story polling sticker. The quiz asked viewers to guess the title of a banned book based on the complaint lobbied against the book (figure 7).

These are just a few approaches to integrating instructional components into an Instagram Story. Given how untested the waters are for libraries, the Instagram Story format is ripe for exploration and innovation when it comes to producing engaging, educational content.

A PARTICIPATORY TOOL

Your library's social media strategy need not resemble just a one-way dissemination of information. Instead, it can be a two-way conversation between you and your audience. The Instagram Story's latest feedback tools, found on the sticker menu, create various avenues for such dialogues that go beyond direct messaging. Ask your followers about their opinions on policy changes, how often they'd like to receive e-mails, their favorite authors, what suggestions they have for future programming, how library services can be improved, what kind of social media content they'd like to see from your organization in future, and so on. If you're looking for new ways to get real-time input from your audience,
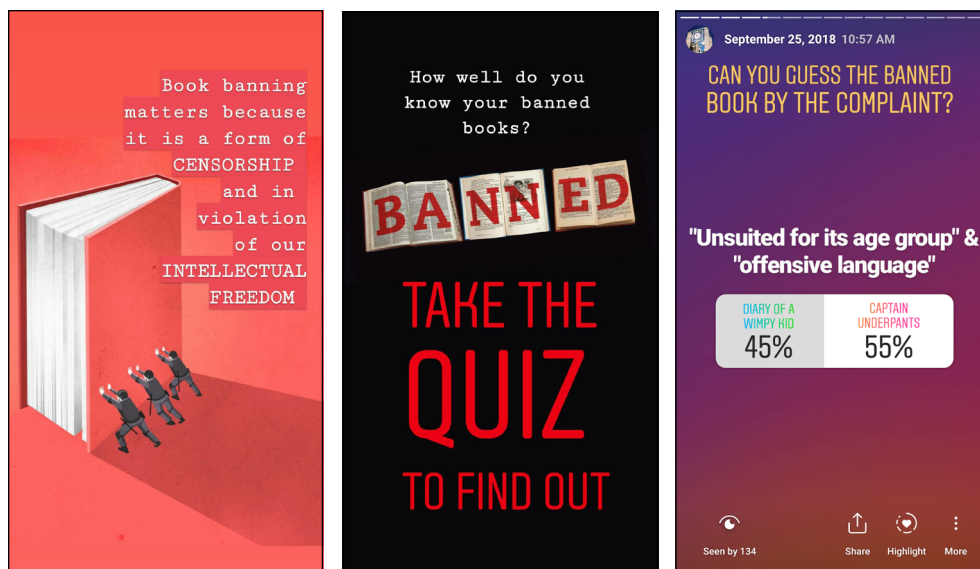
Figure 7. 2018 Banned Books Week Quiz. Credit: @ssulibrary
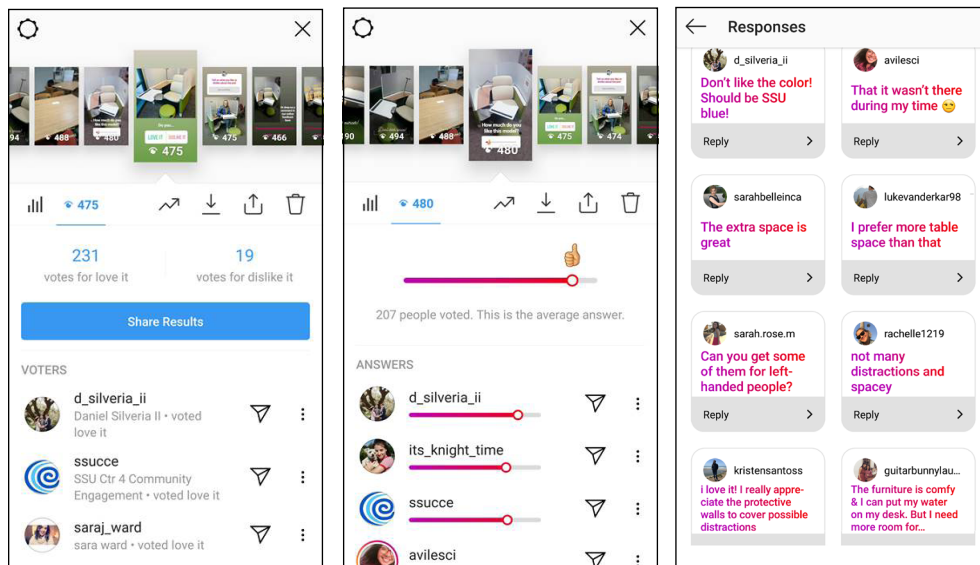
Figure 8. Instagram Stories provided key insights into furniture purchasing decisions. Credit: @ssulibrary

points. To garner high participation, try to create eye-catching visuals and questions that will compel your followers to vote. To view your poll results, go to your own Story poll and swipe up. And don't worry when your Story disappears after 24 hours, you will still have access to poll results in your Stories archive, which can be accessed by the rewind icon located in the right-hand menu of your profile page. Once your Instagram Story poll is complete, do not forget to share the results!

The SSU Library has relied heavily on Instagram Stories for assessment and incorporating student voices in important library decisions. This feedback channel has proved particularly invaluable since last year saw the dissolution of the library's student advisory council due to poor attendance. For example, the library has been considering library furniture updates and received a sample workstation to test student response to the unit. We received a diversity of input regarding the library workstation, including both poll results and open-ended comments. Our multi-answer poll garnered a total of 250 responses, our sliding scale poll garnered 207 votes, and we received 38 comments through our Open Question sticker (figure 8).

We also offered a virtual tour of the unit, presented with fun Superzoom filters (figure 9). This garnered feedback from our commuter and off-campus students—a significant demographic on our campus—who may not have tested the unit in-person during the demo's short stay at the library. Thus, the SSU Library was able to gather responses from a group of students offering a significantly different perspective on library furnishings and environment.

feedback features found on Instagram Stories will provide you with a wealth of insight and high response rate.

Elicit Useful Feedback

Including your Instagram followers in library decision-making is a great way to involve your audience and gain community buy-in. By asking questions with polls and questions, you can get direct feedback from your target audience. Be sure to ask the right questions and keep them straightforward. Customize your poll's answer options to capture more than just yes-no input and reflect truly useful data

Figure 9. It is important to contextualize your assessment campaigns in a fun, engaging way. Open this PDF in Adobe Reader or view the HTML version to play the short videos. Credit: @ssulibrary

A REFERENCE TOOL
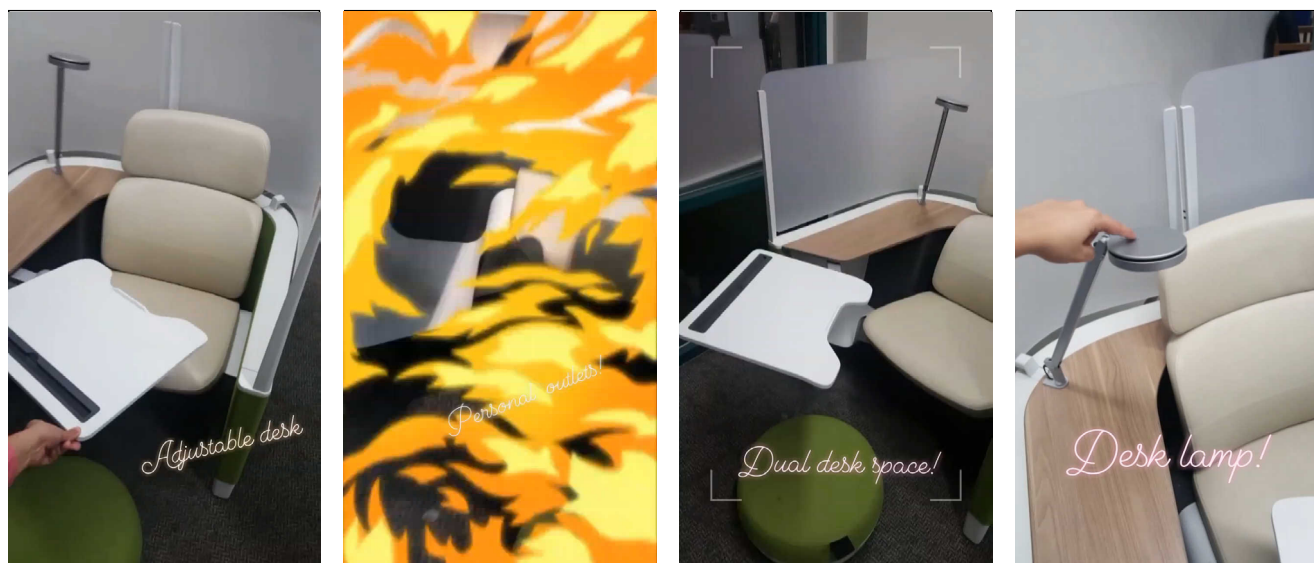
Nearly all libraries provide some form of reference services, oftentimes through various mediums including telephone, e-mail, chat, in-person, and even text messages. Virtual reference is embraced in one way or another by the majority of libraries as a way to meet users' online information-seeking behaviors and increasing preference for digital venues. Yet social media appears to be an untapped virtual format for providing reference services. Given the popularity of social media as a communication channel, it may be worth considering integrating reference services into Instagram Stories.

Host a Q&A or #AMA (Ask Me Anything)

One possible way to offer reference help through an Instagram Story is to host a Q&A or #AMA (Ask Me Anything) session. This can either be elicited asynchronously through an open-ended question sticker or by hosting a live, synchronous event. Instagram Live is a recent tool used to share a live video and connect with your followers in real time. When you begin streaming, Instagram notifies followers so they can tune in, and viewers can openly comment while you record. Question stickers, on the other hand, can be answered with less immediacy and at a librarian's discretion.

The SSU Library hosted a Q&A via Instagram Stories using a question sticker. The Q&A occurred just prior to the 2018 midterm elections and invited followers to ask any questions they had regarding the voting or registration process. A reference librarian answered the user directly in a private message but also shared the question and its corresponding answer to the library's Instagram Story so that other users could benefit from those reference suggestions and resources (figure 10).

While Instagram Stories are relatively unexplored territory in library land, the medium's novelty should excite rather than intimidate. By traversing these new frontiers and embracing the Instagram Story's endless possibilities, your library can connect with its communities in engaging, enriching, and innovative ways.

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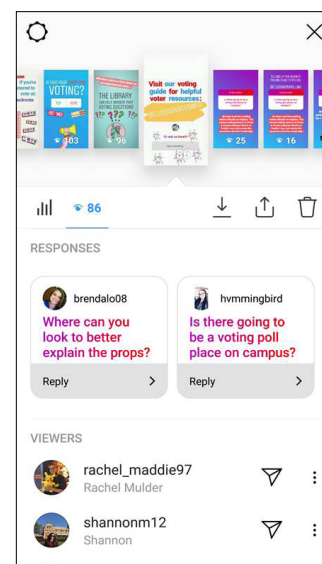
Figure 10. A Q&A hosted by the SSU Library in preparation for voting season. Credit: @ssulibrary

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Veteran Views of the Library
A Qualitative Study

As a user population of libraries, veterans have been a much discussed topic for the past several years. Most of the literature has focused on outreach efforts but included very little input from veterans themselves. As part of a larger project to capture veteran narratives of service, and using the Library of Congress Veteran's History Project protocol, veterans were asked about library use and reading habits while in the service. This study sought out feedback from veterans on how they view the library, how they use the library, and what improvements or changes they would like to see in the libraries that they visit. This small study revealed several trends in how veterans viewed themselves, including being self-sacrificing for the good of the whole, being reserved about veteran status, and having a strong sense of community. The trends observed in this small sample can be used to better focus outreach efforts towards this special-needs population.

Like many small special populations who use libraries, much of what has generally been written about veterans and libraries discusses veterans without necessarily asking for their input about the services they need. The focus on veterans has been growing over the last ten years in part because of the continuing conflicts in Iraq and Afghanistan and in part because there are roughly 20 million veterans across time periods of peace and war in the United States, who account for roughly 10 percent of the population.[1] Legislation like the GI Bill has helped veterans come back from service and resume their lives as civilians by assisting them with getting an education. Like the general population, veterans use public, academic, and special libraries. This study asks veterans about their reading habits in the service, their use of the library both in and out of the service, and their recommendations about how libraries can better serve them.

LITERATURE REVIEW

There is a small but growing body of literature about veterans' library use. Most of the literature centers on outreach to this population. The case study is a popular form. For example, Hoppefield et al. discuss librarian involvement in an entrepreneurial bootcamp for veterans and how that involvement created new relationships and opportunities for both groups.[2] Another example is the dynamic outreach that Samson engaged in with student veterans at the University of Montana in Missoula where she worked

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with multiple campus groups to develop a robust outreach program.[3] In broader terms, articles that focus on how to reach out to veterans have been popular and appear both as research and as professional reading for librarians. In the research literature, Phelps gives a detailed analysis on outreach in an academic library and the things to keep in mind when doing so, like how combat experience affects student veterans situational awareness.[4] In librarian professional literature, specifically *C&RL News*, Sojdehei gives tips on how and where to reach out to student veterans, and Evans created a resource listing for veterans and active duty personnel.[5]

There have also been several articles that focus on the larger picture of what libraries are doing for veterans as well as what they should be doing. Atwood et al.'s article details how the state of Ohio's academic libraries are serving veterans through a discussion of the experiences of each of the article's authors as they highlight their individual outreach projects towards veterans.[6] Roy et al. took a broader view by examining outreach efforts towards veterans through searching the websites of public libraries state by state throughout the United States.[7] The researchers then listed each individual outreach initiative. However, they included little analysis of trends and what those trends in outreach towards veterans could indicate. This is a major flaw in their article because it leaves the reader only with a list of outreach initiatives.

LeMire's article, "Supporting Our Troops: Library Services and Support for Veterans," is unusual because she not only examines current trends in library outreach but also includes the veterans who are library employees in her discussion of how veterans themselves are included or excluded in library outreach efforts.[8] LeMire wisely used her status as a veteran as an entrée into the population.

Mills, Paladino, and Klentzin surveyed and interviewed student veterans at a small private university in Pennsylvania and found that student veterans have nontraditional student hallmarks and that the same strategies that work with nontraditional students should also work with veterans. These include treating veteran students as adults, having a liaison or specialist to conduct outreach to veterans, making the library veteran friendly by creating guides aimed specifically at them, and by updating accessibility for people with disabilities, which many veterans have.[9]

Some research has been done on veteran leisure activities. Only one research study, dating from 1949, asked veterans about their reading habits. About five hundred veterans, all male and all enrolled in college, answered the survey, and the researchers found that "all but four read newspapers regularly—though news items rate second to sports. . . . Novels read by most of the five hundred veterans for recreational purposes were the same type as those read during the war years: books easily accessible in inexpensive editions, best sellers available through book clubs—realism as well as romantic escape literature."[10] Keeping in mind that this study surveyed veterans from World War II, the results indicate that veterans largely enjoy reading and did

so in both the service and in civilian life. More importantly, their reading habits didn't change much whether they were on active duty or discharged. Reading has been especially important in the past for veterans who have been wounded. A follow up study of similar size and scope in the modern era has not been conducted and represents a major gap in the literature.

Wars, and the veterans who survive them, often bring about tremendous changes to technology and society. For example, Rubery, in his discussion of the development of the Talking Book Library after World War I in Great Britain, notes that "blinded servicemen returning from the War gave a degree of urgency to problems of literacy [for the visually impaired] that had long been tolerated. Before the War, blindness had been regrettable and unfortunate, but it was not a problem for which the public bore any direct responsibility. The War changed all that. The British public owed a debt to the disabled ex-servicemen who had sacrificed their eyesight defending the country."[11] Because mustard gas and chlorine gas were used fairly extensively in World War I, the incidence of temporary or permanent eye injuries was higher than in previous wars. Rubery also notes that unlike today, veterans with disabilities relied on the public to assist them with rehabilitation and recovery. Today's veterans have many resources from which to draw on when they return to civilian life. However, the amount of resources that are available can be overwhelming, especially in relation to what their needs may be based on what kinds of disabilities they are experiencing.

Veteran's leisure activities have been studied a fair amount within the field of leisure studies, especially as it relates to their reintegration into society and their rehabilitation and recovery from combat experiences. For instance, Chandler et al. examine how leisure experiences can help married couples reintegrate as a couple once the soldier half of the couple returns from deployment.[12] The issue of leisure experiences and military families is also studied, in part as a way to ameliorate the impacts of military life on families. Melton, Townsend, and Hodge propose how the Creation of Family Experiences framework can be used to develop best practices and favorable outcomes for military families.[13]

Another important area of research is how leisure activities impact veterans in terms of rehabilitation and recovery, including social and mental rehabilitation. In particular, Warren D. Price, in a journal article derived from his master's thesis, explores his own use of leisure through the lens of autoethnography as he recovers from his time in Iraq as a medic. He describes how leisure helped him soothe the worst of his PTSD symptoms, get closer to his family, and ultimately guide him towards a postmilitary career.[14] Research into the topic of not just leisure experiences of veterans but of how veterans use libraries is limited. The study discussed in this article aimed to directly ask veterans what their reading and library usage experiences were like during their service as well as how they use their local libraries, broadly defined, and what recommendations they would make to libraries.

METHODOLOGY

This research was conducted as a subset of a larger oral history project with veterans. We worked with the veteran center on campus and local veteran groups to help recruit participants. The larger project aimed to gather veteran narratives for both deposit in the Library of Congress's Veterans History Project and at the state library, as well as for an exhibit called "Stories of Service" in November 2017.

A short question set (see appendix A) was added to the Library of Congress questions (see appendix B), and the Library of Congress protocol was followed when interviewing veterans. The additional questions focused on reading habits in and out of the service as well as how veterans did or did not use their local libraries. The term local libraries was deliberately left open to interpretation to mean either academic libraries, public libraries, or special libraries, such as the ones found in Veterans Administration hospitals. During the interviews, a graduate student assistant was available to manage paperwork as well as to run the voice recorder. Later, they did focused transcription of the questions related to libraries and reading.

Interviews were conducted in various buildings on campus, although most of the interviews took place in multiple meetings rooms in the main library. Interviews were semi-structured. Although there was a question list, questions were omitted if they were not relevant: for example, questions about being drafted were omitted for interviewees that volunteered for service. Based on responses to the question list, each interviewee was asked follow up questions based on previous interview responses to elicit richer and more complete responses. Interviews ranged from 30 to 125 minutes.

Participants

Twenty-four interviews used the question set discussed in this article. Of the twenty-four people interviewed, twenty were men and four were women. Several branches of the service were covered including ten interviewees from the army, four from the navy, four from the marines, four from the air force, and one from the coast guard. Eighteen of the interviewees had enlisted, five were officers, and one was drafted. The interviewees' service ranged from being drafted in the 1950s, through the Vietnam War and into the turbulent 1980s, including Lebanon, and the ongoing conflicts in Iraq and Afghanistan. Experiences, whether in peace or conflict, included but were not limited to combat, combat support, logistics, and transportation.

FINDINGS

Reading Habits

Of the twenty-four men and women interviewed, nineteen of them viewed themselves as readers while five of them identified as nonreaders. Of the readers, one naval officer, DP, who served from 1952–1955, stated, "Those days, you automatically had a book in your back pocket, so if you were stuck in a line—officers not often, but sailors all the time— you read." Of the nonreaders, GA, who was a careerist in the army until he was injured in Iraq, pointed out the physical nature of an infantryman's work and the requisite physical conditioning required and that it didn't leave time for anything else: "I only read what I had to read in the service. I trained a lot. I was really physically fit at that time in my life so I worked out a lot." Time, desire, branch of the service, and occupation within the military all contributed to how much servicemen and women were readers during their time in the service.

Interviewees were asked about what they read for fun while in the service. For the most part, the interviewees read in the following genres: science fiction, western, thriller, mystery, and horror. Officers and career servicemen (defined as men and women who either served the full twenty years before mandatory retirement or who had the intent to serve the full twenty years but were injured or discharged for some other reason) seemed to gravitate more towards history, especially military history, and biography of military leaders and strategists. Everyone else read more widely based on their individual interests.

When asked what book influenced them the most up until the date of the interview, responses again varied widely. However, many classics were listed including *Animal Farm* (George Orwell)*, Brothers Karamazov* (Fyodor Dostoevsky), *Dune* (Frank Herbert), *Alice in Wonderland* (Lewis Carroll), and *Crime and Punishment* (Fyodor Dostoevsky). A female navy commander, FJ, pointed to *Alice in Wonderland* as the most influential book of her life because it reflected her life philosophy. She also stated that "the idea of going down the rabbit hole to adventures and it was just something that fascinated me." This theme of adventure and curiosity was echoed by several interviewees when they explained how they chose their favorite. The adventure theme is represented both in the popular fiction that the servicemen and women read, including science fiction, horror, and thriller, and was reflected in book choices like *Alice in Wonderland* and *Into the Wild* (Jon Krakauer) and in more literary and academic works like *Dune* (Frank Herbert), *Chrysanthemum and the Sword* (Ruth Benedict), and *The Hero with a Thousand Faces* (Joseph Campbell). In addition to the theme of adventure and academia, many interviewees also referenced religious or philosophical works such as *The Bible, Mere Christianity* (C. S. Lewis), and *God is Not Great* (Christopher Hitchens).

Interviewees said that there wasn't much time for leisure activities when on active duty. Unlike civilian life, which is generally an eight-hour work day, military service personnel, especially in the field, might work ten- to fourteen-hour shifts or more depending on the circumstance. For instance, units that are in an active combat zone and are out on patrol or part of a forward operating base may not have any leisure time at all because they are on constant alert. Still, in times

of peace or when not near a conflict zone, servicemen and women do have some leisure time. If they like to read, many bases and ships have small libraries, typically made up of materials that have been read and then left for the next person to find. This is reflected in interviewee ML's narrative about libraries and reading aboard submarines:

> I'm a voracious reader so I would devour any magazines or newspapers that were available. . . . But you didn't find too many volumes of Shakespeare on board. . . . The only library we had the space for on the submarine was for navship manuals on how to fix things—other than what you brought on with you. . . . Once you got to know people, you would learn 'you like this, and I like that,' so you would then trade. But the first few months you're there, you're still trying to figure out who's got what. So having things that are valuable to trade and barter with is important.

ML's narrative was reflected in SK's interview. SK was a marine, and most combat marines on active duty will do at least one tour on a ship. SK was on active duty in the 1980s during which the military was largely made up of men. SK reinforced the idea of sharing materials and the ad hoc nature of those materials. "Yeah, there was one library for the ship. The closest comparison that I can think of is a prison library. Lots of kind of donated books or people bought books and said, 'okay, I've read [it], here I'm gonna stick it in the library.' God knows what you would find. So it was a lot of stuff that eighteen- to twenty-two-year-old guys would read, minus the pornography." Naval librarians select materials for every ship that is commissioned.[15] However, there are no librarians aboard ships, so once the libraries are established, the continued maintenance of the library is up to the ship commander. That is why there is so much bartering and ad hoc librarianship that happens aboard ships. SK's observation that the materials on ship reflected what "eighteen- to twenty-two-year-old guys would read" is therefore entirely accurate.

Library Usage

When asked about whether interviewees used libraries as veterans, there was often confusion about the question. This confusion was best epitomized by DO, a Vietnam War–era airman, who exclaimed, "As a veteran? What does a veteran got to do with it? Why would you say 'as a veteran'? . . . I don't go anywhere with my veteran status in mind." This confusion over veteran status was supported by ML, a former army military police (MP) officer at a military prison: "I just go as a person. I don't even think about being a veteran much anymore unless someone brings it up. I go to the library because it's there." Still, interviewees did their best to answer the question, with nine of them answering yes to the question and fourteen of them answering no. Of the interviewees who answered no, many of them were either

nonreaders or preferred to purchase reading materials. FJ, a female navy commander who is also a librarian, responded to the question of whether or not she uses libraries with a bit of humor: "I don't use the local library because I like to buy things and have them on my Kindle. Like a lot of librarians, I'm a book collector. I have a lot of books of my own, in fact, my husband said to me one time, 'You have too many books!' I said, 'You married a librarian—you should know better!'" Though FJ's response was humorous and played on librarian stereotypes of book collection, other negative responses to the question were more serious. RS, a former female marine sergeant, stated, "No, I feel like grad school really ruined me of reading." Many veterans take advantage of the GI Bill, which gives them educational benefits for time served in the military. At the moment of the interview, RS was clearly suffering from educational and reading burnout.

Several of the interviewees expanded on their answers. Four interviewees stated that they used libraries as parents, and four stated that they used libraries as citizens. JMN, a woman who had been in the air force, answered the question at length and in a very nuanced fashion:

> For me, it's a free resource that is completely untapped by a lot of people, and I think more importantly, as a social worker and also as a veteran, I think that libraries are now more community centers at this point in time. . . . What is a library, how does it really serve the community, not just through learning, but through networking, through collaboration, through bettering what you do and how you serve people that live there.

While she initially answered the question from the point of view of her current profession, she also expanded on her response from the point of view as a parent: "so my children, we live and die with the library. We're there all the time. My family and I are bilingual, so for me having Spanish resources is a really important component. To me, using our libraries is a way people might extend themselves into understanding, hopefully, other languages, other religions and expand their world." JMN is clearly a super user of libraries not just for her profession as a social worker but also as a parent and a member of the community in which she lives. While many veterans did not have as nuanced a view as JMN did, most of them generally did have opinions about what changes they would like to see at their libraries.

Suggestions for Library Improvement

When asked about what improvements veterans would like to see in their libraries, they generally started by saying something similar to "nothing" and then gave a recommendation or two. Many of the recommendations revolved around purchasing more materials about various topics that relate directly or indirectly to veterans including biographies especially of military leadership and strategists, military history, therapy books, books about the veteran experience,

books about the transition home and becoming a civilian again, and materials about career choices and financial management. They also requested genres that many patrons ask for: cooking, mysteries, and science fiction. In terms of services, they wanted more audiobooks, social workers, easier browsing of materials, and more multimedia options. While most answers were short, several veterans had more substantive responses, especially relating to how libraries could better include or reach veterans. NO, a former coast guard lieutenant who is very active in the veteran community, articulated the needs of this special population in a way that highlights the need for outreach while being sensitive to the experiences that veterans have had and have brought home with them.

> To me, this community, with the libraries, is very pro-veteran, very pro-"how do we promote more visibility about veterans in the community and what should we look at?" Part of this has led to the discussion of how we don't want everything to always go back to trauma. Another veteran commits suicide, another veteran comes back with PTSD. Very important, but not the whole story. I think that libraries are uniquely positioned to bring the community together and bring a deeper awareness of all those layers so that things don't just get stuck and we keep perpetuating stereotype after stereotype.

NO's point about stereotypes is particularly important because the image of the wounded veteran is one that is emphasized by the media constantly, although it is not representative of what most veterans experience. According to McGrath, as of 2005 in Iraq, when civilian contractors who took over noncombat jobs that soldiers had formally fulfilled were included in calculations, 75 percent of the jobs in the army were noncombat roles.[16] McGrath also states that of the army personnel in combat roles, which is roughly 30 percent of the army, only 11 percent had been designated as combat elements, meaning they had been in combat.[17] This is significant because the emphasis by the media and by Hollywood is on the wounded and potentially dangerous veteran. NO's articulation of the very real disparity between the lived experiences of the majority of those in the service and what the media, and therefore a great deal of Americans, think veterans experienced during their time in service is an important point to consider for libraries, especially with regard to outreach and programming.

Contrary, and yet complimentary to NO's remarks, is GA, a former army sergeant, who was wounded in combat, who states, "We're not a specialized class. I don't know that they [libraries] need to cater to us. A lot of veterans want to stay under the radar and not have attention drawn to themselves." Most of the veterans that were interviewed expressed this feeling of being part of the general population, rather than a special population. It was echoed by SK, a former marine corporal, who answered the question about changes in the

library with "So, here's the thing: just like regular people, no two veterans are alike, no two veterans have the same interests, so the idea of setting up like a veteran's section, I find rude. So it's like you assume because I'm a veteran I want to read a bunch of war histories or something."

While the majority of interviewees expressed an opinion similar to NO and GA, FJ indicated that at least some acknowledgement is welcome but not because they were seeking praise for their service: "I think it would be really useful to have more of that [public acknowledgement of employee service and in this case a former workplace had put up PowerPoint slides with pictures of employees who were veterans on Veteran's Day] going on in libraries because only one percent of the population currently serves. . . . I'd like to see libraries promote more of who are people who served and what were their experiences?" Note that her emphasis is more on the experiences that veterans had and not on veteran status. While many veterans never leave the United States, they do leave home and experience different regional cultures, food, and entertainment than they did back home. The culture of the military is that of a total institution much like cloistered monastic orders. Members of the military eat, sleep, learn, work, and play together. The total institution experience of working with people from all over the United States, and being in a place that is different from what the person knows, is what makes servicemen and women unique in many ways. FJ is promoting the idea that those experiences should be shared with others not only as a way to appreciate the person but also as a way to develop a greater sense of community between veterans and nonveterans.

DISCUSSION

Several general themes emerged from the responses to the questions. This section will examine the major themes and briefly discuss how libraries, both public and academic, might leverage each theme.

Range of Experiences

A key finding of this study is the range of experiences that veterans have. In this small sample, there were men and women who had been in combat and those who had not. Some were stationed overseas, and some never left the United States. Some served for decades, while others served for a short time. Some were in leadership positions and some were not. The diversity of experiences among the veteran population means that there is no one outreach initiative or "answer" to understand and connect to the veteran community. This diversity is also their greatest strength in part because they all have one thing in common: They were all changed in some way by their experiences. JMN, a former enlisted woman in the air force, captures this feeling of wanting to understand the experience of being in the military.

I sit here, even as a veteran, and a very privileged veteran, for me all those little experiences make you the human being you are today—trying to really understand that everyone has a story, everyone has different things they've gone through and some of us have gone through much worse experiences. And I think, too, regardless of how things end up in the end, through all either good or bad experiences you've had, how do you treat another human being? Also, how do you treat yourself and how do you make the best of your situation?

While the need to understand life experiences is present in the civilian population as well, veterans are unique in that they have all had similar experiences with boot camp and living in a total institution. These experiences allow them to relate to one another in ways that civilians typically don't. The need for veterans to understand their experiences, has resulted in a number of coping mechanisms from alcoholism and substance abuse to therapy and support groups.[18] Libraries can assist veterans in making sense of their experiences in a variety of ways, including offering space for informal coffee conversations between veterans and providing collections of materials that emphasize the return home and transition back into society. Many libraries are already endeavoring to reach out to the veteran community. The article "On the Front Lines: Serving Ohio's Best" breaks down the outreach efforts in academic libraries in Ohio.[19] These efforts largely involve connecting to, understanding, and assisting veterans not only with their academic endeavors but also at times with navigating the labyrinthine processes of Veterans Administration benefits. The most important way libraries can assist veterans is endeavoring to understand the local community's veterans. Each community's veterans are different with different needs based on a variety of factors, including when and where they served, branch of the military, and whether the veteran was in combat or not. Listening to veterans and what their needs are is tantamount to the success of any outreach efforts to veterans. Supporting veterans in their sense-making is also important and echoed by NO. NO's job focuses on working with veterans. He commented, "I would like to see more programming through libraries to do visibility . . . . I think that libraries are spaces where communities gather." He goes on to say that many organizations, including libraries, tend to focus on war, death, and trauma, but that those are not the only stories that can or should be told. Specifically, NO would like to see the experiences of veterans highlighted from multiple angles, similar to FJ's comment about highlighting experiences of library employees who are veterans.

Diversity and Intersectionality

Just as veterans have a broad range of experiences, they also encompass the rich diversity of the United States. People who join the military come from all socioeconomic backgrounds,

religions, ethnicities, and sexualities. Acknowledging diversity within the veteran population, not only in terms of military service, but also in terms of how minorities experience their time in the service, is important. While the military does not like to admit its shortcomings, there is a strong history of racism, sexism, misogyny, and sexual violence within the armed services.[20] Libraries can and should bolster their collections to include materials that discuss these issues both in terms of experiences in the service as well as in terms of recovery. Like most of America, veterans have an intersectional identity. They can be veterans, parents, children, employees, various religions, multiple ethnicities, differing sexualities and genders, and many more. A major finding of this study is that there is no monolithic veteran. Instead, there are individuals who have had experiences in a total institution, potentially including spending time overseas and being in combat zones, who are trying to make sense of the experiences that they had. The intersectionality of veteran identities means that they are not easily defined, understood, or connected to. For libraries, this means that there is no one particular outreach strategy that will work.

While it may seem obvious to say that libraries support and serve people, it is *how* we support and serve patrons that is important, especially for special needs populations like veterans. Focusing on veteran-lived experiences will be more welcomed than focusing on thanking them for their patriotism. Activities and programs that focus on experiences, like a Human Library event where the public can ask veterans questions about their service in a respectful way, would be one avenue for exploration. However, it is most important to ask the veterans themselves within your community what they want to see in their library. Connecting to veterans and then listening without interrupting is the key to understanding this population.

Listening tips:

- Reach out to local veteran groups including the Veterans of Foreign Wars and the American Legion. Also consider contacting local civic groups like the Lions and the Masons. While not all veterans wish to be involved in community groups, a fair number of them do, and civic groups may be another avenue to connect to veterans.
- Consider the mode of listening—focus groups, coffee conversations, or formal interviews. Adding a question set to an interview project, similar to what was done in the project discussed in this article, is also an easy way to gather more information. Be prepared to create questions in the moment to follow up on veteran responses.
- The length of your discussions will vary wildly from short to long. Prepare for every situation by having extra batteries for recording devices, water for you and the person you are talking to, tissues in the event of tears (there were several incidences of crying during the interviews for the project in this article), and reserve the space that you are talking in for at least two hours even if you only use thirty minutes.

- Practice self-care, especially if you are doing full Library of Congress Veterans History Project interviews. Most veterans interviewed for this project did not go into graphic detail of the things that they experienced, nonetheless, their experiences will affect you. For instance, in the interviews conducted for this article, one Vietnam War veteran when asked what was a vivid memory of his time in Vietnam responded with, "It was the stench. It was the smell of burning bodies. [he paused for a moment and then said quietly] Next question." Respecting his desire to move on was important and equally important was for the interviewer to later engage in self-care.

Limitations

This study has several limitations including a lack of ethnic diversity in the interviewees. Several of the interviewees either worked in libraries or had worked in libraries, which may have skewed the results towards readers and fans of libraries. This sample was not representative across all branches of the service nor was it equal between enlisted or officers, volunteer or draftee.

FUTURE RESEARCH

The findings of this relatively small-scale study indicate that further research is needed, especially a larger scale national survey of veteran patrons on their attitudes about and use of libraries before, during, and after their time in the service. As evidenced earlier, the literature is extremely deficient in research that incorporates veterans' own voices about their needs, desires, and expectations of libraries. A larger and more diverse oral history project with a more defined question set would certainly garner a richer dataset from which to draw understanding of veteran needs. Likewise, there is little to no research about veterans who are library employees and what their needs are from their employers.

CONCLUSION

Veterans, as a population, are diverse and encompass an intersectional identity. There is no one right way to engage this population because every veteran is different and has had a unique experience during their time in the service. Veteran communities will vary greatly from place to place. Their local libraries, whether public or academic, would benefit from focused inquiry into not only the composition of the local veteran population but also what their needs are. Working with this population, in ways that they need, can be very rewarding as long as libraries are willing to partner with veterans rather than passively minister to them.

ACKNOWLEDGEMENTS

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APPENDIX A. QUESTIONS ADDED TO THE LIBRARY OF CONGRESS VETERAN INTERVIEW QUESTIONS

- When you were in the service, did you read for pleasure and if so, what?
- What particular book would you say influenced your life the most?
- Did you use libraries when you were in the service? Why or why not?
- As a veteran, have you used your local library? Why or why not?
- If so, what has the experience been like?
- As a veteran, are there programs or types of books available at the library that you enjoy more than others?
- As a veteran, is there something that you wish you could change about the library that would enhance your enjoyment of it?

APPENDIX B. LIBRARY OF CONGRESS QUESTIONS FOR VETERAN ORAL HISTORY INTERVIEWS

- Where and when were you born?
- Who are or were your parents and what are or were their occupations?
- Do you have any siblings? Who were they and did they serve in the military?
- What were you doing before you entered the service?
- What branch of the military did you serve in?
- Did you enlist or were you drafted?
- If you enlisted, why did you choose that branch of the service?
- What happened when you departed for training camp and during your early days of training?
- Do you recall your instructors and if so, what were they like?
- Did you receive any specialized training and if so in what?
- How did you adapt to military life, including the physical regimen, barracks, food and social life?
- Where were you stationed?
- If you went abroad, what were some memories of that experience?
- If you were on the front lines, what combat action did you witness?
- If you were not on the front lines, what were your duties?
- If you saw combat, how did you feel when witnessing casualties and destruction?
- What kinds of friendships and camaraderie did you form while serving and with whom?
- How did you stay in touch with family and friends back home?
- What did you do for recreation or when you were off-duty?
- Where were you when the war ended?
- How did you return home?
- How were you received by your family and community?
- How did you readjust to civilian life?
- Have you remained in contact with or reunited with fellow veterans and if so, who?
- Are you a member of any veterans' organizations and if so, which?
- What you done since separating from the military?
- How did your military or wartime experiences effect your life?
- What are some life lessons you learned from military service?
- How has your military service impacted your feelings about war and the military in general?
- What message would you like to leave for future generations who will hear this interview?
- Is there anything you feel like we haven't discussed or should be added to this interview and if so, what?

Democratizing the Maker Movement
A Case Study of One Public Library System's Makerspace Program

The maker movement has found a home in public libraries. Field leaders including public libraries in Chicago, Chattanooga, Houston, Louisville, and Toronto have built robust makerspaces, developed maker programming for a diverse range of patrons, connected community experts with library users for the purpose of sharing information, and fostered communities of practice.[1] Characterized by open exploration, intrinsic interest, and creative ideation, the maker movement can be broadly defined as participation in the creative production of physical and digital artifacts in people's day-to-day lives. The maker movement employs a do-it-yourself orientation toward a range of disciplines, including robotics, woodworking, textiles, and electronics. But the maker ethos also includes a do-it-with-others approach, valuing collaboration, distributed expertise, and open workspaces. To many in the library profession, the values ingrained in the maker movement seem to be shared with the aims and goals of public libraries. However, critiques of the maker movement raise questions about current iterations of makerspaces across settings. This article highlights critiques and responses regarding the "democratic" nature of the maker movement, and in particular, the article analyzes ways librarians involved in a prominent public library maker program discursively construct making and maker programming in relation to the maker movement more generally.

In the United States, public libraries were founded on ideals of education, enlightenment, and self-improvement to foster an informed citizenry who could be trusted to vote in a democracy.[2] Yet, as scholars like Michael Harris have shown, these ideals were entangled with goals of enculturation. Public libraries aimed to "Americanize" immigrants and educate the poor into the ways of the enlightened male.[3] Democratization in the foundational missions of public libraries aimed to bring people into the social and political sphere of democracy and to expand access to the literature believed to be valuable.

The history of public libraries is also fraught with public/private tensions as the institutional mission of access and public purpose is woven through private interests predicated on the need for funding and support. For example, philanthropists like Andrew Carnegie contributed $41,033,850 to the construction of 1,679 library buildings in the United States.[4] Endemic to the development of public libraries is a continual process of justifying their worth to private donors, popular agendas, and trends in government funding.

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Yet, in *Democratic Ideals and the American Public Library,* Hafner and Sterling-Folker argue that increasing commercialization of libraries undermines democratic ideals.[5] As the mission of the public libraries becomes ever-more entangled with contemporary market-based logics predicated on the individual entrepreneur, library theorists have expressed concern regarding the ways this entanglement stands in conflict with what they see as the noncommercial purpose of public libraries.[6] Today, discussions about public library makerspaces are embedded in these conflicting agendas, for example, in arguments that position makerspaces as a means to ensure library relevance to funders and the community.[7]

Underlying much of the public library mission is the rhetoric of access. For instance, the library system in the study discussed in this article aims to provide "free and equitable access to cultural and educational experiences," and the Richland Public Library has integrated their 3D printers and maker programming under the motto "Access Freely."[8] Access undergirds long-standing discussions and shifts in librarians' work towards a focus on outreach, community engagement, and public programming. This includes an emphasis on social justice and services supporting information literacies.[9] Towards this end there has been significant growth in library programs and cross-institutional partnerships to meet programmatic demands.[10] Moreover, providing access to technologies—in alignment with expanding notions of literacy that exist outside of printed text[11]—has been integrated into the mission of public libraries.[12] Therefore, the call for library makerspaces has come to represent access to educational and technological opportunities in alignment with the long-standing mission of the public library.[13]

The ethos and definitions of the current maker movement are largely influenced by popular books and media that feature making in connection to a revolution in new technologies where the tools of production are celebrated as accessible to all.[14] Claims of democratizing in the maker movement refer to the user becoming an active agent in relation to tools or technologies. Further, maker movement rhetoric oscillates between democratization as providing access to a broader community versus democratizing as increasing engagement with the social and political processes of democracy. Making is often described as inherently human and therefore universally accessible: "All of us are makers. We're born Makers."[15] Further, key authors Anderson, Dougherty, and Hatch encourage proliferation, arguing that the world will be improved by having more making, makerspaces, and makers.[16] Making, according to these mainstream writers, might lead to greater distribution of decision-making in technological progress and creation. Concomitantly, making is closely linked with the values of free-market capitalism and suggested as an individualistic wealth-generating endeavor. Access is defined broadly in this literature, and there is a wide array of claims regarding what this access, and the ensuing actions, can achieve.

Despite mainstream narratives of openness, a body of critical scholarship argues that the current maker movement is not as democratizing as advocates claim.[17] Many makerspaces began as member-only spaces with monthly fees that enabled groups of people to purchase and maintain expensive technologies for building, hacking, and designing.[18] Aside from the micro-level barriers of entry, material, and membership fees, there are concerns about the ways in which making has become an economic machine. The corporatization of organizations that promote making, for example for-profit companies like Etsy and Make, are seen to be reconstructing hobbyists and avid technologists as those with entrepreneurial ambitions. According to some authors, a focus on economics may undermine goals of inclusion, as organizations work towards making a profit and participants vie for a piece of the increasingly crowded DIY marketplace.[19] Authors also argue that corporate influence threatens material access and the open and cooperative potential of making. For example, *Make Magazine* uses advertising which implicitly suggests that to be a maker is to purchase certain products, thus aligning more with consumerism than inclusion.[20] Even if we assume near-ubiquitous access to tools and technologies, other critics claim that the maker movement tends towards digital capitalism, focusing on technological transformations and devaluing work *with* people through an over emphasis on production and making things "you can put in a box and sell."[21]

A further concern connected with the economic focus of making is an overemphasis on job creation. As the definitions and goals of mainstream authors like Andersen and Hatch are applied directly to public libraries, many scholars both inside and outside the United States conflate educational and economic goals, referring to education as a tool to produce an economically productive workforce and society.[22] A wide array of important voices from both public and private sectors, from Silicon Valley to the White House, have celebrated the work of the maker movement for its potential to give youth access to job training to prepare them for the STEM workforce.[23] However, others argue that training more engineers and computer scientists should not be the main reason for promoting makerspaces and that a shift is needed from a "jobs culture" to a "culture of literacy."[24] As Ames and Rosner argue, if makerspaces are driven by economic goals or cultural assumptions regarding "the kind of 'user' they aim to create," the goals of democratization may be overshadowed, excluding those who hold other aspirations or interests (p. 358).[25]

In addition to these critiques regarding the economic aspects of the maker movement, researchers have raised concerns that the movement may be culturally exclusive and gendered. Critical scholars see the maker movement as a means of enculturation through the lens of twenty-first century skills.[26] Research has examined who participates in makerspaces, who is depicted as makers in popular media coverage, and what kinds of activities are recognized as worthwhile.[27] Findings indicate that popular media depict a narrow range of makers and that a homogenous demographic populates many makerspaces, namely white,

middle class, and often male. For example, Vossoughi et al. interpret a TED talk by maker movement leader Dougherty to highlight the way in which the media depicts making as a "uniquely American activity" premised on technological innovation that contributes to economic growth.[28] Homogenous depictions of makers may leave out those who do not see themselves in the identities and practices being depicted. Further, authors Debbie Chachra and Shannon Barniskis have noted that traditionally female domains, such as crafting and other low-tech activities have often been excluded in current iterations of makerspaces.[29] In addition to critiques of exclusivity in the maker movement and in makerspaces, making activities themselves have been criticized for being broadly defined but narrowly portrayed, focusing on robotics, electronics, and vehicles.[30] In line with findings related to demographics of makerspaces, these technologically-oriented making activities may unintentionally exclude those interested or engaged in other types of making but who do not identify as "technology people."[31]

Because public libraries have a robust history of providing free access to resources needed by community members, they are seen as holding great potential to maximize the democratizing goals of the maker movement.[32] Professional literature by and for librarians outlines public library makerspaces as addressing access in myriad ways: access to knowledge, resources, and technologies; facilitation of community partnerships; and provision of materials and tools that are otherwise unavailable.[33] By framing makerspaces in these terms, authors align the maker movement in public libraries with goals of public libraries regarding education and access to information and resources. On the other hand, public library makerspaces are often described as a way of promoting economic goals, such as bridging information divides and supporting STEM skills and job readiness.[34] For many authors, a desired outcome of makerspaces in libraries is entrepreneurship, in other words, creating a product for the marketplace. Barniskis suggests that librarians' potentially contradictory discourse between noneconomic and economic aims of library makerspaces may represent a struggle between "inclusive discourse" and "what they believe funders want to hear."[35]

While there is a wealth of professional literature describing the establishment of makerspaces in public libraries, empirical research concerning library makerspaces too often appropriates the market-based rationales of the maker movement, subsuming the democratic values of the public library into the values of a narrow technological vision of job preparation and entrepreneurship.[36] We are left wondering whether public library makerspaces perpetuate a limited conceptualization of makers and making, or if public libraries offer an opportunity to expand the conceptualization of the maker identity and what constitutes making, enabling the maker movement to live up to its democratizing potential. In this article, we analyze interviews with public librarians involved in maker programming to investigate their understandings of the maker movement. The focus of this article is on the following research questions: How do librarians understand the maker movement in the context of their libraries' values and operations? What specific frameworks do librarians employ to describe their maker-focused programing?

BACKGROUND ON THE BUBBLER AT MADISON PUBLIC LIBRARY

To conduct an in-depth investigation about makerspaces in public libraries, we chose to focus on one library system, Madison Public Library (MPL) in Madison, Wisconsin. MPL's maker-focused program, the Bubbler, runs across all nine of its neighborhood libraries as well as various outreach locations. At the time of this study, the Bubbler involved twenty-one library staff (thirteen librarians, six library assistants, one manager, and one media specialist). For this research project, focusing on one library system allowed us to gain an understanding of the different structures involved in developing and running maker programing. Justifications in documents written about the Bubbler, such as grant applications and publicity materials, align with some of the rationales discussed in the literature review above, including access to technology and shifting people from being consumers to being producers.[37] Yet MPL's makerspace is unique in that it is arts-based (rather than STEM-based) and designed from the motto "people not stuff"—community-building drives the programming and design of the Bubbler more than the acquisition of high-tech materials.

The Bubbler was launched in 2013 and includes programmed events (e.g., make-and-take workshops, participatory experiences such as videogame design, themed evening parties that include various forms of making), an artist-in-residence program, gallery spaces, and programs for specific groups outside the library (e.g., schools, the juvenile detention center). At the time of this study, three library staff positions were dedicated to the Bubbler (a teen services librarian, a media specialist, and an artist/manager). These three staff were experienced in their fields and held higher education degrees. In addition, at the time of the study, the program involved two Bubbler representatives in each library (eighteen representatives). Fourteen Bubbler representatives had MLIS degrees, and all were experienced librarians or library assistants, although none had previously been involved in running a designated library makerspace program. Twelve of the representatives were expected to include Bubbler programming as part of their existing job as children or teen services librarians; the other six representatives were adult services or reference librarians and negotiated time for Bubbler programming. Central Library, located in the downtown area, had a dedicated Bubbler room and a media production laboratory and it also housed portable equipment such as screen printing materials, a circuit board kit, animation studios, iPads, and a series of mobile maker kits which were used across the library system.

Madison is a medium-sized city (population approximately 235,000) with a large state university and with race/

ethnicity classifications consisting of 79 percent white, 7 percent African American, 7 percent Asian, and 7 percent Latino. In recent years, there has been a greater effort to highlight and address inequalities between minority ethnicities and their non-Hispanic white counterparts.[38] MPL has been part of these efforts, providing a variety of services to meet the specific needs and interests of underserved populations. In these discussions, the Bubbler is positioned as one way that MPL is addressing the needs of underserved populations, particularly the focus on moving Bubbler programming into neighborhood libraries and other community spaces.[39] Many resources have also been dedicated to off-site programs through partnerships targeted towards the particular needs of court-involved youth.[40] The goals of social justice and community outreach drive these maker programs, in contrast to many mainstream maker programs that exist without the support of outreach specialists, municipal funding and infrastructure, and long stranding institutional partners.

METHODOLOGY

The data analyzed in this article are part of a larger project that was conducted over three years from 2015 to 2017 and was funded by the Institute of Museum and Library Services. We worked with all twenty-one staff members involved in the Bubbler, observed examples of maker programs happening across the system, had monthly meetings with three dedicated Bubbler personnel, and interviewed a range of makerspace participants from across the system. We employed design-based research and ethnographic data collection methods with a focus on programmatic sustainability.[41] Much of the empirical research on the maker movement focuses on individual makers, makerspaces, or making activities.[42] Looking across one library system enabled us to focus on the perspectives of librarians, patrons, and artists and to trace the development of a system-wide makerspace, identifying key features that afford a system-wide approach and the learning therein.[43] For this article, we look closely at discourse from interviews with librarians to study how Bubbler staff across MPL conceptualize the maker movement within public libraries and in relation to their position as librarians.

Our research framework is broadly interpretivist: *truth* is viewed as constructed and negotiable, the many forms of knowledge of both the research participants and researchers play formative roles in the process, and interpretations are shared. In research based on this epistemology, cultivating dialogue between the participant and researcher is of utmost importance.[44] Thus, for the set of interviews discussed in this article, the interviewer (coauthor Lakind) organized an informal meeting with each interviewee prior to the interview to build rapport and for the interviewees to better understand the research project. These hour-long conversations were scheduled in the months leading up to the interviews and provided an informal exercise in building trust, comfort, and dialogue between the researchers and participants. This also ensured that in the months between the initial conversations and the interviews, the researchers and participants knew each other and could continue those conversations informally when they saw each other at maker programs and meetings. As a team, the researchers created a semi-structured interview protocol based on the preliminary conversations with the Bubbler librarians as well as literature around public libraries and the maker movement.

The data set analyzed in this article consists of twenty-three semi-structured individual interviews with the twenty-one library staff members involved in the Bubbler program as well as two neighborhood library managers. Coauthor Lakind conducted the interviews approximately eighteen months after the Bubbler program was officially launched. The interviews were aimed at understanding how Bubbler programs were being implemented across the MPL system, different perceptions about the Bubbler, and perceptions of the maker movement in relation to public libraries more generally. We used discourse analysis techniques to identify "interpretative repertoires" that interviewees employed in their discussion of Bubbler.[45] We started the analysis process with an initial review of the transcribed interviews: we read the data and noted repetitions, similarities, differences, and absences across the twenty-three interviews.[46] After this initial review of the transcriptions, we discussed preliminary thematic categories and how these aligned with or challenged literature in the field. We then reread data with these preliminary categories in mind and broke categories down into subcategories in order to develop a preliminary list of codes. With this preliminary coding scheme, coauthors Lakind and Willett coded a sample of interview transcripts separately, and then codes and coding were compared, discussed, and revised. This process was repeated until Lakind and Willett reached a consensus on how codes were understood and applied, and then Lakind and Willett coded transcripts individually, using NVivo to organize and code the data (see the final set of codes in the appendix). During the coding, additional themes were identified and later written up in other articles analyzing librarian perspectives on learning,[47] boundary work,[48] and art-making.[49] For the current article, the process of analysis involved rereading coded data to identify themes that ran across different codes and particularly responded to research questions about librarians' understandings and framing of the maker movement in public libraries. Across the codes, we identified three prevalent frameworks employed by librarians: (1) access to making, (2) facilitation of programming, and (3) connecting to community. Each of these analytical themes is discussed in turn in the following section.

FINDINGS

The literature review on makerspaces provides a context for the three analytical themes that follow, drawing attention to

ideas concerning democratization of the maker movement. Similar to the professional librarianship literature referenced in the literature review, there was a strong trend for the interviewees to describe Bubbler programming as aligning with the goals of public libraries. By referring to these goals, many interviewees made an important distinction between *other* makerspaces (commercial and noncommercial) and MPL's iteration of makerspaces. In finding the right fit for a makerspace program in a public library system, it is clear in this data set that existing models of makerspaces are being altered and expanded in order to align with ideals of public libraries, thus providing potentially more democratic spaces for making in communities.

Libraries Provide Free and Inclusive Access to Making

Access was a dominant theme across all interviews. Many interviewees described the Bubbler as offering free access to resources, including access to people who share their expertise, cultural knowledge, and so on, and access to materials (e.g., books, art supplies, software, recording equipment). As discussed in the literature review above, this focus aligns with the potential to democratize makerspaces by increasing accessibility to a larger and more diverse population. Free access marks a notable difference between the Bubbler and many other makerspaces that charge a fee for participation, such as museums and member-only spaces. In comparison with other makerspaces, the Bubbler was frequently positioned as more accessible, and many interviewees refer to the no-cost element. One interviewee described the Bubbler as "the hippie cousin of the makerspace movement" because of the free "community-based" aspect. In describing the Bubbler as a "hippie" and a somewhat distant relative of mainstream makerspaces, this interviewee establishes a view of the Bubbler as alternative in style and structure because of its model of access, in contrast with other makerspaces which are geared toward a more specific and narrow range of participants.

In analyzing different ways that interviewees discussed access, we found that some Bubbler staff framed accessibility in terms of geography, with the nine libraries strategically located in neighborhoods to be proximal to as many patrons as possible. Another way of framing accessibility was in terms of not making anyone feel excluded: "a welcoming space and a safe space," as one interviewee described libraries. Along these lines, one interviewee said, "I definitely have a sense that the [Bubbler] umbrella encompasses the whole community." This interviewee was referring specifically to including different ages, as was common across the interviews. Other librarians commented on Bubbler programs being suitable for people with different access to and experiences with tools: "That's something that I really love about the [Bubbler], that it seems really accessible and it seems like it's often . . . using materials that everyone might have at home." Rather than having access to expensive technologies, such as 3D printers,

the emphasis is on using basic and accessible materials so as to inspire people to make things on their own, towards their own purposes, aesthetics, and desires.

A focus on access aligns with the goal of public libraries to act as a resource for bridging divides. Interestingly, rather than providing programs that aim to "skill people up," interviewees described Bubbler programs in terms of exposure to new experiences, tools, making activities, and people in the community. As one interviewee commented, "You know, we talk about the achievement gap, but there's also this big experience gap, and that's really where the library can come in and help." Across the data set, interviewees described the Bubbler as providing experiences; as one interviewee described, "trying to give windows into different worlds." The emphasis on providing introductions to new ideas and experiences is clear in these excerpts:

> [Bubbler] hopefully gives more people the background knowledge that is going to excite them toward some sort of learning, or life-long learning, or some sort of hobby that they have always wanted, but they never knew that they wanted.

> What I'm most interested is giving people kind of experiences where they start to see or understand the world differently around them.

As these excerpts indicate, Bubbler programming is not focused on addressing job readiness or bridging skill divides related to employment. This provides a response to critiques of other iterations of makerspaces, as discussed in the literature review, and contrasts with other maker programs that are justified in terms of developing technological skills for the purposes of employment or economic gain. According to our interviewees, Bubbler participation is about gaining exposure and experiences rather than job skills.

Librarians Facilitate Maker Programs

Interviewees predominantly described the Bubbler in terms of its programs rather than spaces, and one interviewee called the Bubbler a "system-wide arts-based program." This focus on programming was framed by many interviewees as "a more appropriate model" for making/makerspaces in public libraries than "a room with equipment," partly because libraries cannot all remodel and include newly dedicated makerspaces. One interviewee said her view of makerspaces changed as she became more involved in Bubbler programming:

> I definitely think of [making] as something that is more approachable. Before it seemed like something like, oh wow, that's way too high tech for us. We couldn't afford that. We don't have people who are willing to devote that kind of time to it. Now it seems like it's for anybody.

This interviewee is focusing on the role of the librarian in maker programming, saying "anybody" can do Bubbler programming. In describing the approachability of makerspaces, she references skills, time, and costs—elements that made maker programming seem unapproachable before she became involved in the Bubbler. Further, some interviewees argued that low-tech maker programs, as well as being more sustainable in terms of costs of materials, align with other library services that provide information patrons can employ outside the library. Emphasizing the continuity between the goals of libraries, the traditional role of librarians, and the presence of making (broadly construed) in library spaces, one interviewee went so far as to say that the entire library is a makerspace and that the Bubbler is certain scheduled events that connect patrons to particular resources (including people and materials).

Across the dataset, interviewees focused on programming that relied on social resources (i.e., people). In line with the motto "people not stuff," the Bubbler's programmatic design emphasized many materials, processes, and purposes represented by a diverse range of artists and patrons. Frequently, librarians described facilitating Bubbler programming through their social resources by bringing in people to share their expertise. Most interviewees described Bubbler programs as those involving "outside experts." Both terms, "outside" and "expert", were framed in particular ways. In terms of guests coming from outside, the emphasis was on outside the library but in the community. As described below, community experts included various people and organizations from across the county, and the emphasis was on developing further community connections through these outside experts. In the interviews, a common discursive move was to make particular distinctions between Bubbler programs and other library programs: whereas Bubbler programs involved outside experts, other programs were designed and implemented by expert librarians who have different expertise and knowledge than Bubbler artists and presenters. Interviews from librarians in Youth Services, in particular, mentioned being adept in working with children and families in connection with literacy learning, for example, and this was cited as an expertise which they offered through other programs. Some of these interviewees mentioned helping to design and run Bubbler programs with artists, particularly programs involving children and teens. These programs were described as drawing on librarians' and artists' different areas of expertise, and some interviewees mentioned learning from guest artists and being able to implement new programs as a result.

Some interviewees said that finding artists or guests from the community is a more efficient and effective way to program. For example, one manager described it as more effective to hire someone who regularly uses these materials rather than to have a librarian spend hours learning a particular art form. One librarian described how he did a henna program and stayed up nights reading, trying to make dyes, and attempting to become the expert:

Whereas I learned when I hired somebody to come in . . . [the participants] got a lot more out of it: they would be introduced to somebody new in the community, they could connect with them, ask them in-depth questions about why they wore henna at their wedding. . . . And that person also made a connection with a bunch of kids, and that's when I started really enjoying my job was [when I was] facilitating those connections more than being the person who tried to act as the expert.

In this excerpt, the librarian indicates the valuable shift that he made in his role as a librarian from someone who tried to gain necessary skills in order to run every activity to someone who used his skills to make connections with people in the community who were experts in specific areas. As in this example, guest artists were described as having a deeper understanding of particular practices and processes than librarians who might offer a program outside their area of expertise. Further, the role of the librarian as a facilitator who makes connections aligns with the mission of public libraries as spaces where people access knowledge. Positioning librarians as facilitators focuses on their expertise in developing partnerships and working with diverse populations to access information.

Libraries Provide Community Connections for Makers

A core aim of public libraries is to serve the needs of the local community, and unsurprisingly, perhaps, most interviewees discussed the Bubbler in these terms. Importantly, this focus on local community offers the potential to create more diversity in terms of programming, experts, and participants in makerspaces, potentially expanding current iterations of the maker movement. Recurrently, many interviewees described the Bubbler as specific to the needs of different libraries across the city library system. Although interviewees had divergent perspectives from one another regarding the diverse ways that Bubbler programming was happening, one commonality was the aim to connect experts from the wider community with libraries, librarians, and library patrons (both existing and new patrons). One librarian commented that one goal of the Bubbler might be to develop the library as "a hub of creativity" for the community.

Throughout the interviews, different Bubbler staff mentioned a variety of community connections that were part of Bubbler programs: times when librarians had an existing program theme and sought experts from related organizations (Polish Heritage Club, Dane County Beekeepers Association, Madison Area Chapter of the Embroiderer's Guild of America, Capital Area Carvers), times when librarians went to the local community looking for partners (schools and university, local shops, artists, authors, media professionals), and times when organizations or people approached the library about offering programs. Many of the interviewees

said that the system-wide aspect of the Bubbler helped to expand librarians' social networks as they shared contacts and ideas for connecting to the community. Further, as the Bubbler developed, more portable programs were implemented that involved experts from the community offering similar programs in different libraries. Equipment also travelled to libraries where librarians were able to offer programs using the equipment, sometimes after working with one of the experts. For example, a Bubbler artist-in-residence who was a screen printer designed and created portable screen printing machines. These were used by librarians who wanted to screen print even after the artist was gone. Similarly, one librarian described how he gained expertise through work with an artist-in-residence, and subsequently when going into different outreach settings with portable equipment, the librarian was able to train other facilitators in the different settings who could then be the experts within those settings. This illustrates ways the artist-in-residence was able to initiate a train-the-trainer model by integrating knowledge and ideas into the library programming. In sum, the connections described by the interviewees include librarians seeking and being sought by specific partners, librarians connecting experts to different libraries, and experts and librarians providing training for each other through connections.

In addition to bringing more diverse artists into the program, some of the interviewees pointed to successful programming that involved partnering with organizations as a way of reaching more diverse groups of participants. These interviewees referred to Bubbler programs that involve groups of underserved children and teens coming to a library, or programs in which a Bubbler artist and librarian worked with children and teens in a different neighborhood setting. As one interviewee described:

> Even the library walls can be a boundary for some people . . . that's why . . . some of our time is in the library, some of our time is outside the library to access populations that might not get into the building, might not step foot into the building . . . if we really want the Bubbler stuff to reach newer library goers, [we] probably need to just do a little more out in the library or out of the library.

Again, this interviewee frames hopes for the future of the Bubbler as aligning with existing aims of public libraries, in this case, connecting with different populations through outreach work.

Although connections were seen as a major factor in the success of the Bubbler program, for numerous reasons, experts from outside the library were connecting primarily through a few people in the MPL system, as this interviewee indicates:

> I think that that's the only reason it's working in Madison. Because [the manager] has all of these really

fantastic connections with people . . . [the manager] is like a super connector. He's really good at figuring out who people are, what their strengths are, and how those might fit in with the Bubbler mission.

Developing new connections takes time, and given the limited amount of time most librarians are given for program development, the number of new connections to local neighborhoods was limited. Therefore, social capital was a key factor in who was being hired to facilitate. When Bubbler programming started (approximately eighteen months before these interviews), many programs were offered primarily through known connections. This limited the connections to include only certain social circles, particularly without extra effort from librarians, most of whom were not given extra time to develop Bubbler programs. As the Bubbler became known throughout the Madison area, more people and organizations were asking to be part of Bubbler programs, thus expanding the pool, and the Bubbler developed and promoted an application system for their artist-in-residence and gallery programs. Further, the program hired two media artists who trained in MPL's media lab and developed connections through the Bubbler. The library system also hired new positions which included community engagement as at least 50 percent of their job specifications as well as a full-time Bubbler assistant. This indicates MPL recognized the need for dedicated time and expertise to develop community connections, and this also indicates the desire for the system to turn outward to engage new populations.[50] In sum, the focus on community connections offers the potential to create more diversity in maker programming and to move toward goals of democratization; however, in line with theories concerning social capital, community connections can be limited to existing social circles without extra time and effort to spread social capital to more isolated communities.

DISCUSSION AND CONCLUSION

Similar to professional literature on the maker movement in public libraries, the Bubbler was perceived as a new way to achieve traditional public library values. As one interviewee said: "Libraries nowadays are really shifting in the way they present themselves. But really what we've always been doing is just finding ways to connect people with information and resources." To describe the Bubbler, some of the interviewees referred to the programming as "new," "cool," "exciting," and "cutting-edge." However, this created a tension: framing Bubbler programs as new and exciting by default implied that other programming was not new or exciting. Many interviewees in this study negotiated a commitment to makerspaces by oscillating between describing making as something new and referring to making as a long-standing part of library programming; for example, the Bubbler may have sparked greater participation in various making activities, but knitting circles and craft tables have been around

for a long time. When speaking about the role of maker programs in public libraries, interviewees commonly refer to the history of public libraries, as in the above excerpt, to frame making as the latest iteration of "connect[ing] people with information and resources," thus keeping libraries relevant to modern information needs. The role of programming, and librarians as facilitators in makerspace programming, is key to making these connections.

As analyzed in the findings section, a guiding aim that framed the Bubbler, as well as the mission of MPL, was access. Librarians who programmed Bubbler events frequently expressed the belief that tools, materials, processes, and people ought to be democratized, in other words, shared with as many people as possible. While maker movement rhetoric promises access and community building, these promises are not always delivered, as indicated by critiques cited in the literature review at the start of this article. As the maker movement becomes integrated into public libraries, it is important to consider which aspects of the maker movement are in alignment with the mission of public libraries. In many of the interviews conducted at MPL, market-based values prominent in maker movement rhetoric, were less prevalent. However, other library makerspaces might adopt these market-based values and see them in alignment with the aims of their public library, as is appropriate for different contexts. An interpretation of access based on ideals of outreach and social justice is an undergirding principle for MPL. Perhaps libraries that invest resources towards this vision are well positioned to reach populations who are likely underserved by spaces that promise access to cultures of production. This echoes Jenkins et al.'s identification of the participation gap in modern technology use;[51] underserved communities may or may not lack access to tools—however, more frequently, they lack the experiences and social contacts that leverage technologies for production-oriented aims. Thus, it is worth conducting more research to determine if the situation illustrated by data analyzed in this article extends across sites, suggesting that public library makerspaces might be better at achieving these democratizing aims than other makerspaces which may promise access but often cannot deliver.

This study highlights both pragmatic and ethos-related reasons that library makerspaces have the potential to provide greater access and to contribute toward more democratic maker cultures. Pragmatically, public libraries are free, whereas many makerspaces outside of public libraries charge a fee for entry either in the form of an admission or a monthly membership.[52] In addition, public libraries are designed to be geographically proximal to a city's communities. Finally, outreach programming has long been a function of public libraries, and new forms of outreach are being implemented across the country. The design of portable maker kits allows librarians to bring the tools and expertise to patrons, rather than the other way around. From an ethos perspective, the programming model illustrated by the Bubbler embraces a low-tech version of making that is not focused on technologies or individual tools but rather is about community-building through access to experts, ideas, and materials. Many of the librarians we interviewed expressed hope that patrons will benefit from exposure to various ways they can design their world. In this way, the data from this study supports the notion that developing makers as identities of participation is an equally important area of focus as specific makerspaces or maker activities.[53]

From this, ideas emerge regarding libraries' contributions towards the democratization of the maker movement:

1. People are more important than tools. Specifically, the Bubbler is about affording access to experts/artists/makers who patrons would otherwise not interact with and providing a platform for those experts/artists/makers. This offers the potential to create more diversity in makerspaces in terms of projects as well as people.
2. Becoming a maker happens regardless of the high-tech nature of the tools. While new technologies are a happy accident of the maker movement in libraries, this case study features librarians not focused on ensuring that each library gets its own 3D printer. Rather, they are interested in bringing maker-focused programming that takes advantage of external, local experts, using whatever tools they use.
3. The aim of public libraries regarding access to information—specifically to connect people with information, resources, and people—remains consistent with maker-focused programming. As the maker movement is integrated into libraries' practices, this case study presents the voices of twenty-three library staff who do not seem to experience cognitive dissonance as it relates to their mission of access and the democratization of information. The findings from this study suggest that librarians frequently draw on their traditional roles as facilitators and connectors to create a good fit for makerspaces in public libraries.

This group of librarians sees the values of the public library in alignment with the democratic values espoused by the maker movement, suggesting that libraries might be able to democratize the maker movement better than other sites less equipped to provide free and accessible programming and less able to sustain partnerships for purposes of outreach rather than commercialization. Importantly, there are many librarians who are experts when considering issues of access, partnerships, and community engagement. While makerspaces, including those in libraries, may struggle to meet ideals concerning democratization of making, this iteration provides an example of the ways in which public libraries can achieve a more democratic vision of the maker movement as they seek to design and implement maker programming through their ideals of public service, outreach, and accessibility.

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APPENDIX. FINAL CODES FOR INITIAL INTERVIEW TRANSCRIPT ANALYSIS

1. Demographics of Bubbler participants
2. What Bubbler is NOT
   a. comparison with making/maker movement
   b. comparison with other Youth Service programs
   c. uncertainties, tensions
3. Type/style/mode of program
   a. what: fine art, artsy, nontraditional, cool, new, cutting edge, STEM (or not)
   b. who: facilitators as experts, guests, outside network, vetted
   c. how: hands on, participatory, product, in depth, quality, unique, one-off
   d. Bubbler mentality, attitude, philosophy
   e. branding of Bubbler
4. Community connections
   a. needs of local community (grassroots, ethnic diversity of artists)
   b. connecting to community resources (people/partners, knowledge, tools, space)

5. Learning and teaching
   a. what: new skills, processes, tools, literacies, literacy connections
   b. how: modes/styles (e.g., exploratory, collaborative, interest-based), communities of practice (including shared knowledge)
   c. goals of participants
   d. teaching: mentoring, training, modeling, goals of facilitators
6. Impact of Bubbler
   a. community needs
   b. life; life-long learning
7. Making and public libraries
   a. continuities
   b. change
8. Making, maker movement
   a. creative
   b. open-ended, flexible/fluid
   c. experiential, physical, transform objects, put things together
   d. access to materials/tools

Leveraging Existing Frameworks to Support Undergraduate Primary Source Research

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This exploratory study aims to improve librarian support for undergraduate users as they find, access, evaluate, and appropriately use primary source materials in their research. By approaching object-based information literacy instruction via the Association of College and Research Libraries' (ACRL) Framework for Information Literacy for Higher Education (Framework), this project will promote use of academic library special collections and archives in ways that reinforce the theoretical approach espoused by that document. Primary source evaluations collected before and after one semester of Framework-based instruction indicate that the concepts identified therein are relevant to and support learning with primary sources.

Primary source research continues to gain recognition for fostering deep learning and student engagement. Faculty across many disciplines as well as academic librarians increasingly incorporate primary sources into their instruction. Large-scale digitization projects, such as the Library of Congress's American Memory, have empowered instructors to connect learners directly with digital surrogates of important primary sources. Institutional archives or special collections are no longer the only means of interacting with primary sources. Nonetheless, physically interacting with primary sources is an active learning opportunity that many undergraduate students have not yet experienced and instructors in diverse disciplines seek to facilitate.

Academic librarians often lack the extensive backgrounds in investigating and analyzing primary source materials that faculty in other disciplines enjoy. Disparate documents and frameworks exist to support primary source document research. For example, the Library of Congress offers a simple "Primary Source Analysis Tool" intended for K-12 grade learners.[1] Similarly, the joint taskforce of ACRL's Rare Books and Manuscripts Section (RBMS) and the Society of American Archivists (SAA) recently finalized their new standard, the *Guidelines for Primary Source Literacy*, which brings together four core ideas and five learning objectives, and the Reference and User Services Association (RUSA) History Section offers "Information Literacy Guidelines and Competencies for Undergraduate History Students."[2] However, generalist and subject librarians have looked to the ACRL *Framework for Information Literacy for Higher Education* (Framework) and *Information Literacy Competency Standards for*

Higher Education (Standards) documents for guidance in planning and assessing undergraduate information literacy instruction.[3] This exploratory study investigates whether the Framework is inclusive and robust enough to support primary source research.

The following describes an exploratory study conducted by two academic librarians, representing both systems and special collections departments, in an undergraduate research methods course at the University of Memphis. The curriculum of this credit-bearing course was structured around the Framework and included instruction for each of the six frames. At the beginning and end of the semester, students participated in a voluntary primary source evaluation. The results of the study are not generalizable due to the small class size. Nonetheless, the qualitative data shows enhanced student understandings of what primary sources are and how they might be evaluated and used. Additionally, rubric analysis of the pre- and postinstruction surveys reveals trends that provide some insight into library instruction with primary sources.

LITERATURE REVIEW

Several studies have highlighted the enhanced learning that primary source research fosters. Archivist Doris Malkmus conducted a survey of how academic historians incorporate primary sources into their instruction and reported that working with these materials has a profound impact on student learning.[4] In 2010, she followed up on that study with an article for academic librarians focusing on the active learning opportunities that these resources afford and discussed the implications for a variety of course settings.[5] Morris, Mykytiuk, and Weiner shift the focus to students and reiterate the importance of archival literacy for history students; noting the lack of standard for archival research competencies at that time, they investigate faculty expectations for archival research.[6]

Archivists Elizabeth Yakel and Deborah A. Torres were among the first to discuss information literacy in relation to primary source research. In 2003, they published "AI: Archival Intelligence and User Expertise," which identifies "domain knowledge, artifactual literacy, and archival intelligence" as the three factors underlying user experience in archives.[7] Yakel subsequently authored a brief article acknowledging the increasingly diverse audience that digitization was creating and made an argument for "defining core knowledge and skill sets that would comprise information literacy for primary sources."[8] In 2008, Yakel, Aprille McKay, Wendy Duff, Joan Cherry, and Helen Tibbo collaborated to introduce Archival Metrics Toolkits, which was designed to facilitate archivist assessment via user-based evaluation.[9] They acknowledged that user-based evaluation in archival settings lagged behind similar processes in libraries and that archives and special collections are unique information settings.

Archivist Peter Carini noted the educational role of archivists through teaching primary sources in his 2009 article.[10] He also advocated for an approach to instruction that embraced information literacy and research methods instead of traditional bibliographic instruction. In his 2016 article, "Information Literacy for Archives and Special Collections: Defining Outcomes," he provides a list of standards created and used at Dartmouth College based on the work of Yakel and Torres.[11] He acknowledges the filing of the Framework and allows that both the Standards and Framework have weaknesses but nonetheless offer direction to librarians. Sarah Horowitz describes how she considered a variety of standards and documents before creating one in-house for a pre- and posttest, as well as adopting the Association of American Colleges and Universities' (AAC&U) rubric for information literacy for a paper analysis.[12]

Archivist Magia Krause investigated the assessment of learning in archival and special collection settings and found that few institutions were actively engaged in assessment.[13] In 2010, she introduced the use of rubrics to assess student learning in these settings. Her rubric included four categories:

- Observation: Were students able to describe the elements of a document, photograph, and finding aid?
- Interpretation/Historical Context: Were students able to find meaning in the sources and place them in a broader historical context?
- Evaluation/Critical Thinking: Were students able to ask questions of the sources regarding their validity, limitations, and strengths?
- Research Skills: Did students have a meaningful awareness of archives, where to locate primary sources, and how to read a basic finding aid?[14]

She noted that these categories would evolve and perhaps become standardized as archivists shared their instructional materials and assessment tools. Archivist and special collections librarians Bahde and Smedberg offer a literature review and discussion of assessment techniques appropriate for these settings, as well as an acknowledgement that instruction librarians have more experience conducting learning assessments.[15]

Eleanor Mitchell, Peggy Seiden, and Suzy Taraba edited a 2012 monograph on using special collections or archives to enrich undergraduate teaching.[16] Most of the chapters were written by archivists or special collections librarians, though students, nonlibrarian faculty, and other librarians also contributed. The chapters present case studies related to specific disciplines, collections, or programs offered to connect undergraduate learners with an institution's unique materials. The book was published before the Framework was written; accordingly, it cites the Standards and not the Framework as the guiding document for assessment and planning purposes.

Despite the documented importance of these unique collections and the opportunities they create to support

learners, there is a lack of literature on how instruction librarians should best integrate primary sources into their instruction. Samuelson and Coker articulate the differences between library instruction in special collections and general library settings and discuss opportunities for collaboration using special collections.[17] Merinda Kaye Hensley, Benjamin P. Murphy, and Ellen D. Swain authored one of the few articles that explicitly connects instruction librarians and their assessment tools to special collections archives. It was written before the Framework and suggests that the Standards are insufficient: "the perfunctory mention of primary sources in the ACRL *Information Literacy Competency Standards for Higher Education* does not sufficiently address how they could be used as a pedagogical tool for information literacy instruction in the archives or special collections environment."[18]

In their chapter on archival literacy in *Teaching with Primary Sources*, Elizabeth Yakel and Doris Malkmus discuss both the Standards and Framework as they relate to primary sources. They acknowledge that although primary sources are not explicitly discussed in the Framework, the nature of the document, and its use of threshold concepts in particular, may be useful in archival settings because it promotes creative approaches to addressing the frames.[19] In a chapter in a monograph written for librarians and not archivists, archivist Ellen Swain describes the collaboration of the Student Life and Culture (SLC) Archives and the rhetoric program at University of Illinois. She suggests that both the Standards and Framework "do not address this type of learning in a meaningful way" and advises readers to instead consult literature written by archivists.[20] Although the literature by and for archivists is incredibly rich on the subject of primary source instruction, this article contends that the recently submitted Framework—written by and for academic librarians—is indeed useful for planning and assessing primary source–focused information literacy instruction.

In order to successfully leverage the Framework in the classroom setting, librarians must invest in their instructional design, delivery, and assessment. The need for a teaching practice that is thoughtful, dynamic, and evidence-based is documented in the Scholarship of Teaching and Learning (SoTL) literature. SoTL invites scholars to show the same curiosity and care for their teaching as their research. In a foreword to the book *Into the Classroom: Developing the Scholarship of Teaching and Learning*, SoTL scholar Lee. S. Shulman provides a definitional quote: SoTL "invites faculty at all these levels to view teaching as serious, intellectual work, ask good questions about their students' learning, seek evidence in their classrooms that can be used to improve practice, and make this work public so that others can critique it, build on it, and contribute to the wider teaching commons."[21] As Shulman confirms, SoTL relies on teachers documenting and sharing their classroom practices so that their peers can interact with and improve the curriculum, methods, and results. It is in this spirit that the article at hand offers a small-scale application of the Framework to conduct primary source research.

METHODS

The authors conducted the study in their Fall 2017 section of Honors Forum (UNHP1100). UNHP 1100 is a required course for incoming honors students at the University of Memphis and is typically comprised of first-semester freshmen. It is a one-credit hour course that meets for fifty-five minutes once a week throughout the semester. Section enrollment is limited to fifteen students; the instructors of the course, who may be academic faculty or appropriately credentialed staff, are selected by the dean of the Honors College based on their proposed course design and curriculum. The authors named their course "Know Your University: Research Skills and Processes in Action" and required students to work with physical primary sources in the University Libraries Special Collections on several occasions.

Drawing on SoTL's terminology, the instructors asked "What Works?" as they began to consider how best to teach undergraduate students about primary source research. A "What Works?" project begins by "seeking evidence about the relative effectiveness of different approaches."[22] In this case, the instructors wanted to generate evidence about the utility of the Framework in teaching primary source analysis. The instructors based all instruction and assessments on the six frames presented in the Framework. Instructors took turns preparing weekly curriculum but frequently consulted each other throughout that process and copresented during class time; the approach was highly collaborative and supportive. The special collections librarian typically opened class with a discussion of a physical primary source from the special collections to pique student interest in the collection, to reinforce the evaluative methods taught throughout the semester, and to highlight the specific frame that would be addressed in that class session.

Students completed a voluntary and ungraded primary source evaluation assessment at the beginning and end of the semester. The special collections librarian selected a manuscript collection with a variety of similar artifacts, primarily letters, and distributed these to students. The assessment instruments, which may be viewed in their entirety in appendixes A and B, included questions related to five of the six frames. Because the primary sources were selected and distributed by the instructors and not found or accessed by the students, the frame Searching as Strategic Exploration was omitted from the survey instrument. Preclass surveys also included demographic questions, which provided useful information to the authors as instructors. The authors' local institutional review board (IRB) approved this study as exempt and all student data was anonymized.

The authors devised a rubric to more systematically approach and analyze changes in student methods for evaluating, explaining, and making use of primary sources. The rubric employed is available in appendix C. Because there were so few students in the section, the authors worked together to analyze and compare student responses. Doing
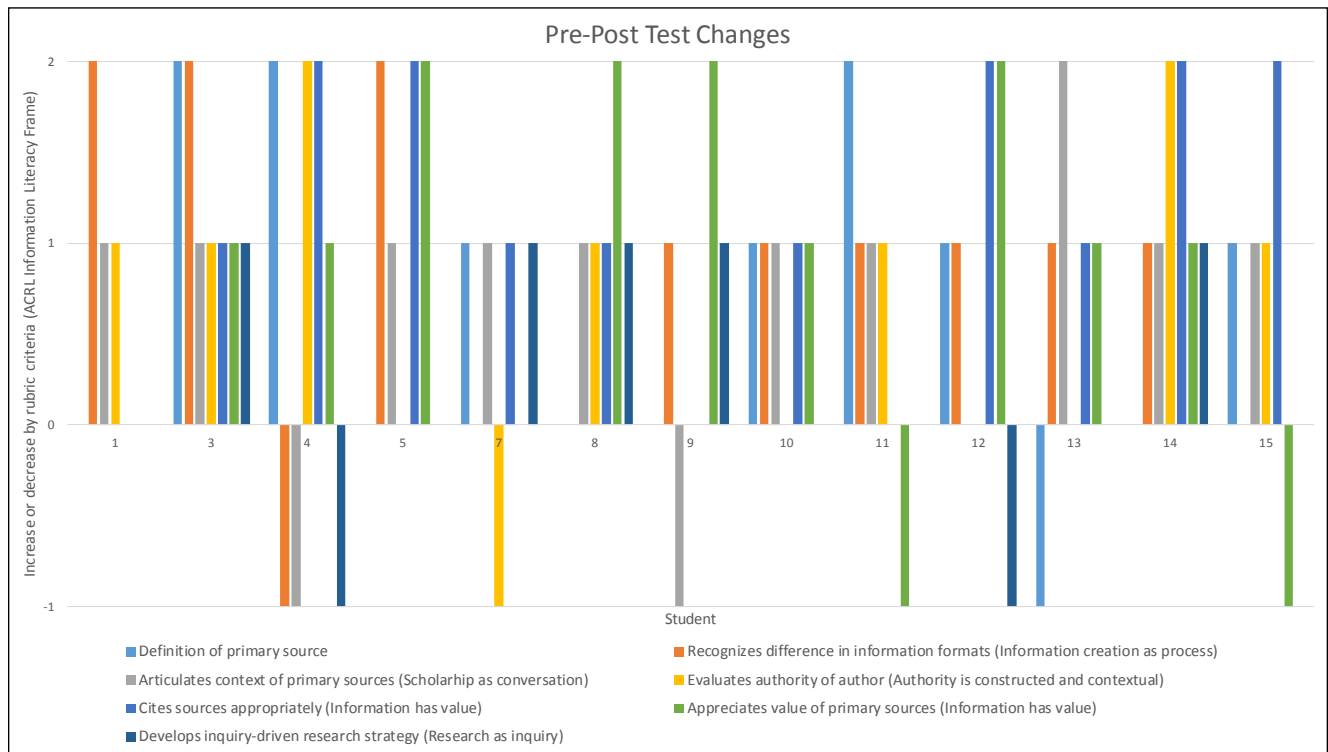
Figure 1. Relative Changes for Each Frame from Pre- to Posttest. Notes: Student 1 did not answer questions 5-7. Students 2 and 6 are not included in this table because they did not take the post-test.

so obviates concerns regarding inter-rater reliability. Results of the scored pre- and posttests are in appendix D.

RESULTS

Fifteen out of fifteen enrolled students submitted pretests, but one of those students dropped the course after the first class and another was absent when the posttest was administered. The pretest survey opened with some demographic questions about the students intended college/school and familiarity with primary sources. Of the fifteen students, all indicated that they had never visited an archive or library special collections. Thirteen indicated that they were familiar with primary sources, but one student qualified the response with "somewhat" and another added, "I'd say I used them without knowledge of the term." Nine students indicated that they have used a primary resource in a presentation or paper, five had not, and one did not answer this question. Students self-identified as representing seven of the colleges or schools, with only one student indicating instead that they were undecided: one student each selected Nursing, University College, and Arts and Sciences; two students each selected Communication and Fine Arts, and Health Studies; three students selected Business and Economics; and four students selected Engineering.

In both the pre- and posttests, students were assigned a primary source, asked to define "primary resource," and

answer several open-ended questions. Student results, as scored by the rubric, were tallied to measure the overall gains or losses for each of the frame-based questions, as well as for individual student progress. Rubric results, available in appendix D, indicate that all individual students experienced an increase in their primary source evaluation score from the beginning to the end of the semester, with scores ranging from plus three to plus nine. Although some individual students and frame-based questions experienced isolated negative changes from pre- to posttest, overall scores were entirely and largely positive (see figure 1). Likewise, all of the frame-based questions received higher scores at the end of the semester, with gains ranging from plus three to plus fifteen (see figure 2).

Five frames and one definition were evaluated in the pre- and posttest. The sixth frame, Searching as Strategic Exploration, was omitted from the pre- and posttest evaluation because the primary sources provided to students were curated by the special collections librarian. The Information has Value frame was evaluated in two ways: through student citations of an assigned primary source and through student answers to an open-ended question about how and when to use a primary source for research. This provided the authors with seven total indicators that could be measured against the rubric.

With the exception of the frame Research as Inquiry, each of the frames saw moderate to significant gains that would indicate that Framework-based instruction may be
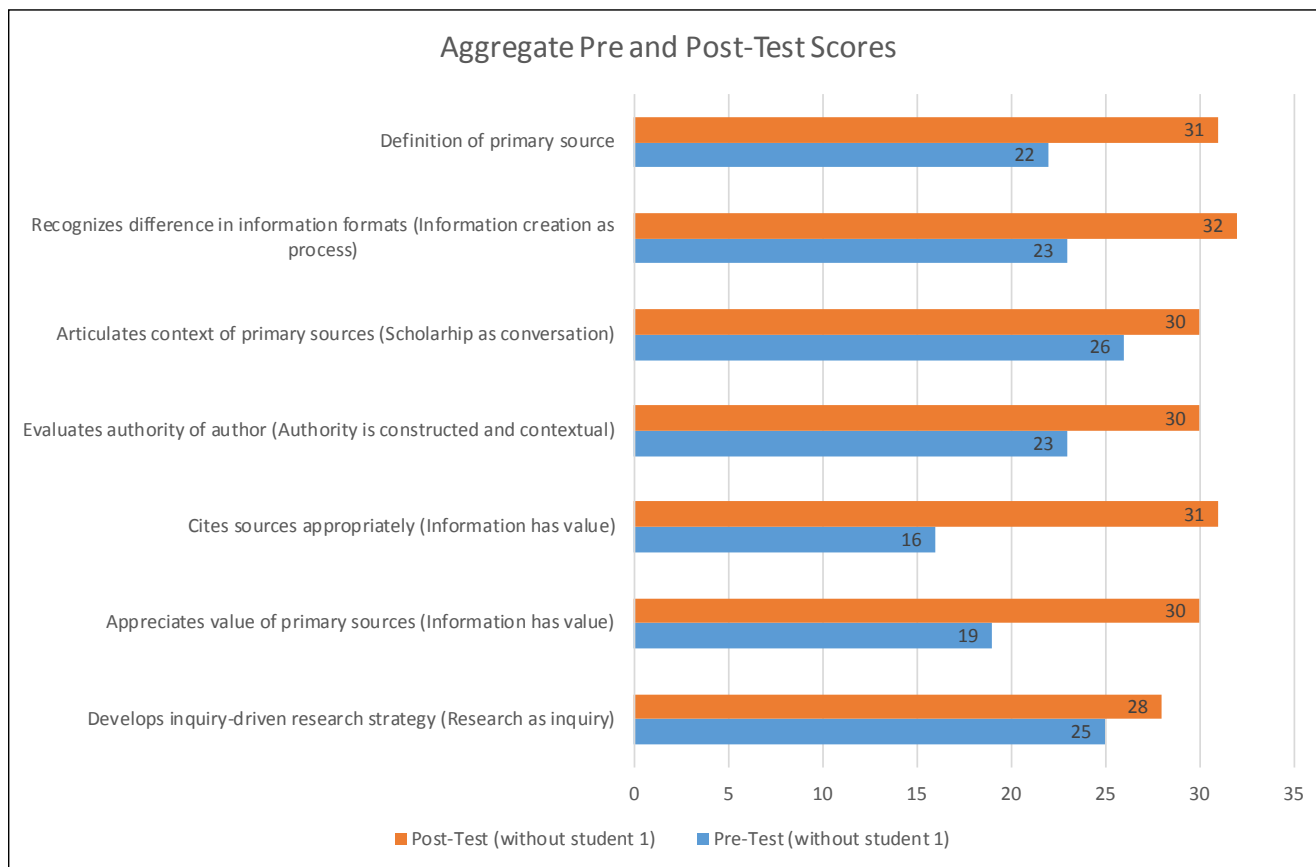
Figure 2. UNHP 1100 Class Outline

useful for teaching undergraduate students about evaluating, understanding, and using primary sources. Those indicators receiving between eight to ten points are designated as having moderate growth. Defining primary sources and questions for the frames Scholarship as a Conversation and Authority is Constructed and Contextual all saw moderate growth. Those frames with scores of eleven or higher are considered as having significant growth. The question for Information Creation as a Process and both questions associated with Information Has Value showed significant growth and are considered most successful in leveraging Framework-based instruction as a tool to teach undergraduates about primary sources.

DISCUSSION

Each class session made use of ACRL's Framework to explicate some aspect of primary source or archival literacy. Students gained hands-on experience with primary sources through workshops and individual research appointments held in special collections. The special collections librarian continued this learning by presenting and leading a discussion of a primary source before most classroom sessions. Reflection essays challenged students to think through

conceptual frames by responding to class discussions and a few open-ended questions in their own words. Diverse classroom activities, such as creating metadata for social media posts and evaluating the networks formed by the sources in a publication, enabled instructors to model some of the knowledge practices in which they engage as researchers and learners. In the following paragraphs, the rubric results for each frame will be contextualized with information about how that frame was discussed in the classroom throughout the semester. Table 1 presents a week-by-week outline of planned instruction. The final three weeks were dedicated to student presentations.

The highest gain was associated with the first Information has Value question. The pre- and posttests asked students to provide a comprehensive citation for the object that they were evaluating. The second Information has Value question asked students to consider how and when they might use a primary source for their own research. The authors requested citations "as if you were using it in a presentation or paper" to provide a useful point of reference for students, who in the authors' experience often lack confidence citing archival and primary sources. Students were encouraged to note all of the information that is available about the source, as well as where it came from, including collection number, information on the item's housing,

Table 1. UNHP 1100 Class Outline

Week	Description
1. Class Introduction	Syllabus distributed and discussed, pretest described and voluntarily completed
2. Introduction to Special Collections	Discussion of content and services available to researchers in Special Collections
3. Searching as Strategic Exploration	Discussion of challenges to finding primary source surrogates online; essay comparing finding primary source surrogates on various platforms assigned
4. Information Creation as a Process	Discussion of the process of digitizing and describing digital sources; social media metadata worksheet assigned
5. Authority Is Constructed and Contextual	Guest lecture: Historian of African-American Women's history discussed her work with primary source analysis, with emphasis on understanding authority; students responded to specific questions about an assigned primary source
6. Primary Source Workshop	Visit Special Collections, analyze physical primary sources in groups; assigned primary source analysis of Special Collections' digitized content
7. Research as Inquiry	Discussion about the questions primary sources prompt and how to answer them; assignment required students to identify research questions and strategy for final
8. Scholarship As Conversation	Discussion of an article that incorporated diverse sources with a focus on the variety of purposes citations serve; essay analysis of students' own interaction with published sources in their own prior work
9. Information Has Value	Guest lecture: Copyright expert discussed protections for digital surrogates and copyright alternatives in digital settings

name of the holding institution, the creator of the item, and a title of the item. Instruction for this frame began in the second class period, in which students visited special collections, filled out a researcher registration form, and learned the standardized language for crediting University of Memphis Special Collections. In the class period dedicated to this frame, the authors invited a copyright expert to give students an overview of copyright and copyleft and discuss how both work within digital collections. His lecture reinforced the importance of providing correct information about the primary source's provenance through bibliographic citation. The students reflected on this frame as they cited primary and secondary sources and all visual materials used in annotated bibliographies, essays, and final projects.

Information Creation as a Process also saw significant growth from pre- to posttests. Classroom activities and discussions introduced students to the digital lifecycle and to some of the challenges of digital preservation. Students reflected on the digital lifecycle by creating a personal digital social media history and practiced creating metadata records that captured social media activity on their preferred platform. Doing so not only helped them appreciate some of the many steps, decisions, and processes entailed in creating, describing, and organizing information, but also appreciate the iterative nature of this work. It also helped them to reflect on the format of the information and the importance of format for content, quality, and stability, which was inquired after in pre- and posttests.

Changes from pre- to posttests indicate moderate growth for the frame Authority is Constructed and Contextual. Instruction for this frame gave students a foundation for what authority is and what it means for authority to be constructed within a given community and contextualized based on the community's information needs. A historian of African-American women was invited to share with the class the processes by which she has investigated the authority of primary sources in her own work. Based on class discussions and qualitative analysis of student responses, it is highly likely that students have had prior experience with the concept of authority prior to this course. Indeed, at University of Memphis, consideration of authority and bias is taught in a lower-level English composition course taken by many honors students as dual-enrollment high school students. Six respondents noted authority or bias in their pretests, and nine respondents noted authority and bias in the posttest. Two different respondents referred to authority and bias without using the words authority or bias. The pre- and posttest results indicate that the students were attempting to integrate these themes into their answers, though some students did so with less success.

Another frame that saw moderate growth was Scholarship as Conversation. Instruction focused on the idea that scholarship is an ongoing conversation within a discipline and is usually exclusive to vetted participants within a specified academic community. This helped develop a dialogue surrounding inclusivity regarding who participates in these communities and the implications of what including more and varied voices can have within a community. Students reflected on this frame by writing an essay in which they evaluated how they "conversed" with the sources cited in one of their previous research papers. The pre- and posttest assessment for this frame asked students when and why an item was created. Throughout the semester, students were

encouraged to think of information not as isolated but rather in the broader context of a conversation. One of the ways the authors modeled this was by thinking out loud about the impetus for the given letter, broadcast transcript, poster, or other primary source we evaluated as a group in the beginning of the class session.

The least amount of growth was tied to the question for Research as Inquiry. The posttest data reflects that some frames saw negative growth between the pre- and the posttest. Negative growth was scattered throughout all of the frames except for the frame Information has Value. The low score for Research as Inquiry is worth mentioning. The assessment for this frame asked students to formulate questions using primary sources and consider how they might answer those questions. Students reflected on this frame by submitting final project proposals that required them to select and cite a primary source in special collections, identify a few questions that the item prompted, and then identify secondary sources that would help them answer the research questions they posed. Inquiry is driven by individual curiosity, and the authors struggled to devise an appropriate measure to assess this frame in this particular context. The importance of this frame was discussed throughout the semester, and the markedly lower score for this particular frame suggests that it was improperly measured.

In their classroom instruction for Searching as a Strategic Exploration, the authors introduced students to a variety of information platforms and asked them to consider why all information is not equally accessible. This led to a discussion about the variety of information formats, digital organization methods, and information description available online. The students completed a reflection essay which asked them to select a topic related to the history of the University of Memphis and then search and compare results from Google, the library's website, and the Internet Archive, on which the university has digital surrogates of primary sources. This was the only frame that was not assessed in the study.

The authors made several observations as they jointly analyzed the pre- and posttests. For example, some answers fell somewhere between the rubric options of "emerging," "developing," or "integrating." The score was typically rounded down, but the authors rounded up if the answer to the question reflected deeper meaning and understanding. The authors considered that adding a variable, potentially a zero or lowest value, would allow more granularity in the evaluation instrument. The authors also came to see that their personal understandings and articulations of primary source research differed slightly from and among some students' equally valid articulations. This recognition ties into an important premise of SoTL, namely teachers must be more than domain experts. Instead, "they need to know the ways it [their subject] can come to be understood, the ways it can be misunderstood, what counts as understanding: they need to know how individuals experience the subject." [23] The authors found the Framework to be an appropriately flexible structure to support curricular learning while still allowing individual students to experience concepts and processes differently.

CONCLUSION

This exploratory study investigated whether ACRL's Framework can be used successfully to support undergraduate primary source research. The Framework enables academic librarians of any specialty to theorize information literacy, but the authors propose that it can also be applied practically in undergraduate settings to teach students to find, understand, and critically evaluate primary sources. Librarians may choose from diverse guidelines and frameworks when teaching various components of primary source research; organizations from the Library of Congress and Society of American Archivists to the Modern Languages Association all provide useful information to librarians assisting undergraduate users with primary source research.

Preliminary findings suggest Framework-based instruction can indeed promote learning with primary sources in undergraduate settings. Analysis of qualitative data reveals moderate growth from the pre- and posttest; five out of seven data points fell into this range. Only one of seven data points did not measure moderate or significant growth. The remaining data point fell into the significant growth category. Although the findings cannot be generalized due to the small class size, SoTL encourages teachers to cultivate their teaching by opening up their practice to the scrutiny and input of their peers. The authors found that Framework-based instruction is a useful pedagogical intervention for this particular class. Instructors and librarians are most familiar with their own institutional contexts and may find that they need other or additional support to teach undergraduate students how best to find, understand, and make use of primary sources in their research.

As faculty and librarians continue to promote undergraduate engagement with primary sources, academic librarians must continue to develop appropriate methods to facilitate this work. As the literature review indicates, there are a wide variety of theoretical frameworks and standards documents from which a librarian may choose when designing or assessing primary source instruction. The Framework is one of many options, and although it does not speak specifically and solely to the evaluation or use of primary sources, neither does it exclude them. Undergraduate research projects challenge students to evaluate and understand information in a variety formats and generated by diverse processes; the authors can recommend the Framework as providing sufficient support to assist these learners as they grapple with complex notions of authorship, authority, format, provenance, and attribution. Academic librarians interested in a theoretical approach to information literacy should feel confident in considering how the Framework can be applied outside of the one-shot or credit-bearing course and with a variety of formats, including primary sources.

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APPENDIX A. PRETEST / PRESEMESTER QUESTIONNAIRE

1. Have you ever visited an archive or special collections library?   Y___   N___
2. Are you familiar with primary resources?
          Y___   N___
3. In your own words, define what a primary resource is (*Please indicate if you are unable to provide a definition.*):
4. Have you ever used a primary resource in a presentation or a paper? (*This can be a digital resource or a physical resource*)   Y___   N___
5. Please mark the college/school from which you hope to earn a degree:
    ___ College of Arts and Sciences
    ___ College of Communication and Fine Arts
    ___ College of Education
    ___ Fogelman College of Business and Economics
    ___ Herff College of Engineering
    ___ Kemmons Wilson School of Hospitality and Resort Management
    ___ Loewenberg College of Nursing
    ___ School of Communication Sciences and Disorders
    ___ School of Health Studies
    ___ School of Public Health
    ___ University College

Please respond to the assigned primary source by answering the following six questions:
    a. What kind of item (newspaper article, diary, yearbook entry, advertisement, etc.) is this? Can you name the collection that the object came from? How does the format type influence how you can use it?
    b. When and why was this item created? Please explain how you came to both conclusions.
    c. Who is responsible for this? Provide a few reasons that the author is an authoritative source.
    d. Provide a citation for this primary source as if you were using it in a presentation or paper.
    e. Would you cite this (or other primary sources) in your research? Please provide a few reasons you would or would not.
    f. After examining the object, what questions can you identify? Please explain or map how you might research one question.

APPENDIX B. POST-TEST

1. On a scale from 1 to 5, please rate your satisfaction with your visits to the Special Collections Department at the McWherter Library.

    Not satisfied   Extremely satisfied
          1   2   3   4   5

2. Based on what you learned during your orientation to the Special Collections Department at the McWherter Library, how confident are you that you can locate and use a primary resource for research?

    Not confident   Extremely confident
          1   2   3   4   5

    Please elaborate on your degree of confidence below.

3. In your own words, define what a primary resource is (*Please indicate if you are unable to provide a definition.*)
4. What did you find most useful about your orientation to the Special Collections Department at the McWherter Library? Please select one option:
    ___ Learning about special collection's holdings/collections
    ___ Viewing and/or handling items from archival collections
    ___ Learning about special collection's policies; i.e., how to request or duplicate items
    ___ Instruction on how to use special collection's access tools
    ___ Other:

Please respond to the assigned primary source by answering the following six questions.

    a. What kind of item (newspaper article, diary, yearbook entry, advertisement, etc.) is this? Can you name the collection that the object came from? How does the format type influence how you can use it?
    b. When and why was this item created? Please explain how you came to both conclusions.
    c. Who is responsible for this? Provide a few reasons that the author is an authoritative source.
    d. Provide a citation for this primary source as if you were using it in a presentation or paper.
    e. Would you cite this (or other primary sources) in your research? Please provide a few reasons you would or would not.
    f. After examining the object, what questions can you identify? Please explain or map how you might research one question.

APPENDIX C. RUBRIC

Code	Criteria & Related Frames	Emerging - 1	Developing - 2	Integrating - 3
Def	Primary Source Definition	Struggles to explain or define primary resources.	Provides a basic definition.	Articulates a definition which demonstrates deep understanding.
A	Recognize differences in information formats and their utility. —*Information Creation as a Process*	Struggles to correctly identify format and cannot identify format implications.	Identifies item format but does not communicate implications of the format.	Identifies item format and communicates implications of the format.
B	Understands and articulates the context of the primary source. —*Scholarship as Conversation*	Does not provide explanations for when/why the item was created.	Attempts to explain when/why an item was created.	Articulates the proposed origination by pointing to textual evidence.
C	Evaluates the authority of the author and/or source. —*Authority Is Constructed and Contextual*	Struggles to identify specific information about the author or source.	Identifies information about the author or source but does not explore the implications of authority.	Engages with the concept of authority.
D	Uses and cites the resource appropriately. —*Information Has Value*	Omits citation elements and makes several citation errors.	Includes most citation elements and makes citation errors.	Includes all citation elements and makes few citation errors.
E	Appreciates the value and importance of the primary sources. —*Information Has Value*	Little or no understanding of how or why primary sources should be used.	Articulates basic appreciation of how primary sources can be used.	Clearly articulates how and why primary sources enrich research.
F	Develops inquiry-driven research strategy —*Research as Inquiry*	Struggles to identify valid questions. Unable to explain research strategy.	Identifies potential research questions but does not attempt to explain strategy.	Successfully identifies one or more questions and attempts to explain or map strategy.

APPENDIX D. RUBRIC RESULTS (*N* = 13)

Student	Definition Pre/Post/ Change	A. Pre/Post/ Change	B. Pre/Post/ Change	C. Pre/Post/ Change	D. Pre/Post/ Change	E. Pre/Post/ Change	F. Pre/Post/ Change	Student Scores
1	2/2/0	1/3/+2	2/3/+1	2/3/+1	3/na/na	1/na/na	3/na/na	Plus 4
3	1/3/+2	1/3/+2	2/3/+1	2/3/+1	2/3/+1	2/3/+1	2/3/+1	Plus 9
4	1/3/+2	2/1/-1	3/2/-1	1/3/+2	1/3/+2	1/2/+1	3/2/-1	Plus 4
5	3/3/0	1/3/+2	2/3/+1	3/3/0	1/3/+2	1/3/+2	2/2/0	Plus 7
7	2/3/+1	3/3/0	2/3/+1	3/2/-1	2/3/+1	2/2/0	2/3/+1	Plus 3
8	2/2/0	3/3/0	2/3/+1	2/3/+1	1/2/+1	1/3/+2	2/3/+1	Plus 6
9	2/2/0	2/3/+1	2/1/-1	2/2/0	1/1/0	1/3/+2	2/3/+1	Plus 3
10	2/3/+1	2/3/+1	1/2/+1	2/2/0	2/3/+1	1/2/+1	2/2/0	Plus 5
11	1/3/+2	2/3/+1	1/2/+1	2/3/+1	2/2/0	3/2/-1	3/3/0	Plus 4
12	2/3/+1	1/2/+1	2/2/0	1/1/0	1/3/+2	1/3/+2	3/2/-1	Plus 5
13	3/2/-1	2/3/+1	1/3/+2	2/2/0	1/2/+1	1/2/+1	1/1/0	Plus 4
14	2/2/0	1/2/+1	2/3/+1	1/3/+2	1/3/+2	2/3/+1	1/2/+1	Plus 8
15	1/2/+1	3/3/0	2/3/+1	2/3/+1	1/3/+2	3/2/-1	2/2/0	Plus 4
Totals/ change	24/33/ +9	24/35/ +11	28/33/ +9	25/33/ +8	19/31/ +15*	20/30/ +11*	28/28/ +3*	

*Student 1 did not complete final three questions of the post-test.

From the Committees: Cookbooks

Neal Wyatt, Editor

The CODES List: Cookbooks Committee 2018 includes Rebecca Federman, Managing Research Librarian, New York Public Library; Brian Kenney, Director, White Plains Public Library; Sarah Tansley, Branch Manager, Roden Branch, Chicago Public Library; and Neal Wyatt, contributing editor, Library Journal (chair).

The CODES List is a new initiative from CODES, and the CODES List: Cookbooks is the first list in the series. This inaugural selection of essential cookbooks—announced at ALA Midwinter—highlights titles for both avid home chefs and those just learning the rewards of making a meal. The list further supports those who appreciate the many joys of reading cookbooks, even if they rarely venture into the kitchen. As judged by librarians who cooked from them and hosted book groups about them, these are the cookbooks from 2018 that will stand the test of time, become reliable favorites, and nourish readers.

The aims of the CODES List are two-fold: first, to help public librarians responsible for collection management identify works destined to become the backbone of our most popular collections, works that serve as sure bets for readers and set the standards for their genre, and second, to create a committee that stresses collection development work and provides volunteer opportunities for librarians wishing to explore the why and how of collection building. Look for an annual list of cookbooks and more lists in the coming years addressing additional topics vital to public libraries.

Dinner Illustrated: 175 Meals Ready in 1 Hour or Less by America's Test Kitchen (America's Test Kitchen: Random House. April 2018. ISBN 9781945256301. $32.99).

The perfect book for the fledgling cook, this well-organized volume provides complete menus for 175 meals, including sides. Much like the popular meal kits, every step is broken down and photographed. This global collection of recipes also includes many vegetarian options. Try the black bean and sweet potato tacos.

Bottom of the Pot: Persian Recipes and Stories by Naz Deravian (Flatiron/Macmillan. September 2018. ISBN 9781250134417. $37.50).

Epitomizing the best features of cookbook-as-memoir, Deravian offers stories seasoned with joy and melancholy, underscoring how food conjures home. Her wide-ranging and deeply authentic debut showcases dishes made redolent by rose petals, limes, fenugreek, and saffron. Savor the roasted squash and grapes.

Everyday Dorie: The Way I Cook by Dorie Greenspan. (Houghton Mifflin Harcourt. October 2018. ISBN 9780544826984. $35).

Everyday Dorie is stunning and accomplished but unpretentious enough for a Monday night. Delight in discovering how to take Dorie's classics and make them your own. Give the gingered turkey meatball soup a try.

Feast: Food of the Islamic World by Anissa Helou. (Ecco: HarperCollins. May 2018. ISBN 9780062363039. $60).

Located at the intersection of culture, cuisine, and history, *Feast* is as joyful and accessible as it is far-reaching and authoritative. Over 500 pages, the recipes range from pita and chapati to rich curries and fragrant biryanis to more complex dishes as Helou explores South Asian, Arab, Persian, and North African cooking. Don't miss the Ramadan date cookies.

Korean BBQ: Master Your Grill In Seven Sauces by Bill Kim with Chandra Ram. (Ten Speed Press: Random House. April 2018. ISBN 9780399580789. $28).

Korean BBQ delivers elaborate flavors in a down to earth package that is pure Bill Kim. You don't need a grill to enjoy these recipes, just a sense of fun and adventure. Fire up your grill for the sesame hoisin chicken wings.

Sister Pie: The Recipes and Stories of a Big-Hearted Bakery in Detroit by Lisa Ludwinski. (Lorena Jones Books: Random House. October 2018. ISBN 9780399579769. $34.)

Feel confident that you can make pie crust, and baked goods, with the aid of this warmly supportive cookbook. A feeling of community and empowerment flows out of charming pages that are as rewarding to read as to cook from. Roll up your sleeves and bake the honey lemon meringue pie.

Matty Matheson: A Cookbook by Matty Matheson. (Harry N. Abrams. October 2018. ISBN 9781419732454. $35).

This cookbook contains great storytelling and even better recipes from Toronto-based Matteson, a YouTube sensation and the star of Viceland's *It's Suppertime* and *Dead Set On Life*. While the recipes range from simple to complex, they're all as full of flavor as Matheson is full of personality. Start with the mussel stew and end with the blackberry coffee cake.

Ottolenghi Simple: A Cookbook by Yotam Ottolenghi. (Ten Speed Press: Random House. October 2018. ISBN 9781607749165. $35).

Simple is not a word generally used to describe Yotam Ottolenghi's recipes, but it's an apt title to his latest cookbook. That's not to say the recipes are all easy, but rather they hone in on the essence of the dish without fussiness.

Add to the fact that many of the dishes can be made ahead of time or under 30 minutes and you've got a keeper. See for yourself with the Pasta alla Norma.

Soul: A Chef's Culinary Evolution in 150 Recipes by Todd Richards. (Oxmoor House: Time Inc. Books. May 2018. ISBN 9780848754419. $35).

As the name of his cookbook suggests, Richards's delivers the pure life force of southern cooking. Call your friends and family, turn up the radio, and head to the kitchen. Amp up your entertaining with the grilled peach toast with pimento cheese

Season: Big Flavors, Beautiful Food by Nik Sharma. (Chronicle Books. October 2018. ISBN 9781452163994. $35).

Nothing about Nik Sharma's debut fits neatly into a cookbook category. Sharma is not a professionally-trained chef nor does the food subscribe to any one type of cuisine. But there lies its appeal: the recipes are unique, creatively (ahem) *seasoned,* and Sharma's voice is passionate and inspired. A welcome addition. The Bombay frittata should convince you.

Israeli Soul: Easy, Essential, Delicious by Michael Solomonov and Steven Cook. (Rux Martin/Houghton Mifflin Harcourt. October 2018. ISBN 9780544970373. $35).

This gathering of classic dishes and culinary history is a jubilant, expanding romp, as the award winners behind acclaimed Philadelphia restaurant Zahav take readers onto the streets of Israel and then urge them into their home kitchens to cook. Step-by-step directions, a litany of variations and dish toppings, and a strong point of view make the collection deeply inviting and engaging. Give the five-minute hummus a test-run.

Tiffin: 500 Authentic Recipes Celebrating India's Regional Cuisine, edited by Sonal Ved. (Black Dog & Leventhal: Hachette. October 2018. ISBN 9780316415767. $35).

Tiffin is more than just a cookbook. It's a tour through India that sheds light on the country's regional specialties and nuanced flavor combinations to demonstrate the culinary diversity of the country. It is as much a reference title as an indispensable cookbook. Seize the day and start with dessert; make the banana coconut bake.

Sources
Professional Materials

Calantha Tillotson, Editor

Get Your Community Moving: Physical Literacy Programs for All Ages. By Jenn Carson. Chicago: ALA Editions, 2018. 224 p. Paper $54.99 (ISBN 978-0-8389-1725-1)

Carson brings her years of experience with physical literacy programs in libraries and other spaces to create this well thought-out and researched guide to physical literacy programming and its rationale in the library. She makes clear the connection between physical health and mental/emotional well-being, as well as how physical activity can positively affect library staff and patrons alike. The exploration of the mind/body connection and the assertions of the positive connections between the two supported with well-researched facts makes this book worth examining. In particular, the correlation between regular exercise and lowered teen suicide rates should be enough motivation for all libraries to provide these types of programs that engage our communities in physical activity and awareness.

Many libraries are already doing these kinds of programs. As Carson mentions, in a survey of 300 libraries, 65 percent noted that their library offers some programming that encourages physical activity. In addition, the feedback from participants of these activities has been overwhelmingly positive with many patrons coming back for more, which are the stories and statistics that libraries are always looking for. Each chapter in this book tackles a different demographic or program-based idea, such as passive play, physical literacy programs for children and families, and inclusivity. Each chapter provides an overview of the theme and then gives actual programs that Carson has brought to her library, which are adaptable by others. Each program includes a systematic plan, materials required, budget details, and implementation tips, as well as the all-important literacy tie-ins for those who need to justify their physical literacy programs a bit more. Each chapter also features an "Activity All Star" who is highlighted for bringing unique physical literacy programs to their libraries.

This book is recommendable for libraries of all types that are looking to incorporate physical literacy into their current programming. Each chapter allows for modifications of programs based on size and ability and justifies the importance of the activity as well as the intended outcomes. Carson covers various demographics, including the indigenous populations near her Canadian library. A section on taking care of library staff through physical activity in the workplace is especially refreshing—her statistic that office workers have more musculoskeletal injuries than any other industry is sobering and should make all of us want to move more!—*Teralee ElBasri, Librarian, La Prade Branch Library, North Chesterfield, Virginia*

Keys to Running Successful Research Projects: All the Things They Never Teach You. By Katherine Christian. London, UK: Academic Press, 2018. 463 p. Paper (ISBN 978-0-12-813134-3).

In any field, research is a process involving many steps

and can feel overwhelming even to experienced researchers, with many researchers wondering where to start. As a means to combat this challenge, *Keys to Running Successful Research Projects: All the Things They Never Teach You* by Katherine Christian is a how-to manual for academic researchers. It accounts for those in every level of the academic experience, from doctoral students to early career professionals to research leaders. However, the focus is on early career professionals, especially in the sciences.

This book assists researchers with research management, not with accomplishing the research itself. It details how to plan a project from beginning to conclusion, acting as an illustrative guide to address a comprehensive list of challenges researchers might face. There are multi-faceted sections on writing grants and managing people, budgets, and time. Just as helpful are chapters on promoting and assessing research, as well as research ethics.

Each section begins with a checklist of topics to be covered and ends with suggested further readings, making it extremely useful as a reference text. The visual layout of the book is not intuitive at first, but it does not distract from the flow of the content.

As a comprehensive guide to managing research projects, *Keys to Running Successful Research Projects: All the Things They Never Teach You* is an incredibly valuable resource for students in higher education, early career professionals, and research leaders. It is a thorough, comprehensive map to the research world. Through practical examples and case studies, it walks the reader through areas that are often overlooked and with which many are uncomfortable.—*Patrick Baumann, Media Services Librarian, Linscheid Library, East Central University, Ada, Oklahoma*

Planning Academic Library Orientations: Case Studies from Around the World. Edited by Kylie Bailin, Benjamin Jahre, and Sarah Morris. Cambridge, MA: Chandos Publishing, 2018. 351 p. Paper (ISBN 978-0-0810-2171-2).

For those engaging with first-year students and planning first-year programs in academic libraries, the library orientation is a key part of the work we do. "Library orientation" is often a catch-all term that is used to describe many types of library activities aimed at new college students, including in-class sessions, tours, online tutorials, and more. For a librarian revising an existing orientation program or starting from scratch, the possibilities are almost limitless, and it can be daunting to weed through the many options and settle on one that works for your library, your institution, and your students.

In *Planning Academic Library Orientations: Case Studies from Around the World*, the editors have compiled thirty-four case studies from libraries that offer orientations for new students. The single volume contains a diversity of institutional and library contexts reflective of the variety in the academic library world. The editors feature a wide range of case studies, including differing sizes of colleges and universities, as well as both public and private institutions, which highlight the innovation of librarians from many contexts and cultures. For example, for those looking for ways that small, private liberal arts colleges are providing library orientations, they will easily find a variety of experiences and each includes practical details that would help with local implementation. To add to the volume's practical appeal, each case study includes several key components: institutional context such as university size and location, library faculty/staff size, details of history (or lack thereof) of library orientation, explanation of design and implementation process, and librarian reflection and/or formal program assessment.

One key strength of the book is the thematic organization that makes it easy to navigate and identify sections most relevant for an individual reader. Chapters are organized thematically into sections, so those looking for inspiration or experience with a specific type of library orientation, will easily be able to navigate to the examples most useful for their situation. The themes include games, marketing and promotion, partnerships, specific audiences, technology, and tours. Additionally, because most case studies encompass multiple themes, the editors include tags at the beginning of each chapter and a thematic index to allow for quick cross-referencing.

Planning Academic Library Orientations would be an invaluable asset to any librarian working with first-year students, as it offers a well-organized reference for those who plan, implement, or assess librarian orientations. In addition, it is a worthwhile handbook for any librarian who wants to continue (or begin) offering an active, engaging orientation for new students.—*Holly Luetkenhaus, First Year Experience Librarian, Oklahoma State University, Stillwater, Oklahoma*

Maximizing School Librarian Leadership: Building Connections for Learning and Advocacy. By Judi Moreillon. Chicago: ALA, 2018. 206 p. Paper $54.99 (ISBN 978-0-8389-1525-7).

In *Maximizing School Librarian Leadership*, Moreillon blends the 2018 AASL National School Library Standards and the concepts of *Guided Inquiry Design: A Framework for Inquiry in your School* by Carol Kuhlthau, Leslie Maniotes, and Ann Caspari (Libraries Unlimited, 2012). Moreillon tasks the school librarian to join the school leadership team in promoting inquiry learning through advocacy and professional development. By helping their school build a culture that supports a shared vision, the school librarian can help teachers embrace new ways of teaching with inquiry learning. Moreillon does an outstanding job of showing how the AASL standards and the Guided Inquiry Design (GID) model combined creates a deeper learning experience for students. The book outlines multiple strategies for inquiry learning but focuses primarily on using the GID model.

Moreillon stresses that a large part of the leadership role for school librarians lies in actively collaborating with teachers to design classroom learning. She gives examples

of effective ways for the school librarian to coteach with the classroom teacher and provides a "Co-planning and Co-teaching Assessment" worksheet to help teachers and school librarians measure their success. As a coteacher, the school librarian is able to share their knowledge of resources available for research, assist in curation of information, and play a role in the assessment of learning outcomes. By actively participating in a coteaching role, the school librarian is able to emphasize their role as a central part of the school leadership team.

This book provides a nice tie-in between the 2018 AASL standards and inquiry learning, helping school librarians easily see the correlation between the two. Each chapter of *Maximizing School Librarian Leadership* includes discussion questions, activities, and reflection prompts so that school librarians, teachers, and administrators can easily use the book for collaborative learning. Moreillon also provides a link to her website, which hosts a book study of this work and a blog for further learning.—*Elaine Warner, Technology Engagement Coordinator, Norman Public Schools, Norman, Oklahoma*

The No-Nonsense Guide to Born-Digital Content. By Heather Ryan and Walker Sampson. London, UK: Facet Publishing, 2018. 240 p. Paper $75.99 (ISBN 978-1-78330-195-9).

Libraries and archives contain increasing amounts of born-digital content in many forms. The *No-Nonsense Guide to Born-Digital Content* is a comprehensive guide to help manage this content, written by Heather Ryan, director of Special Collections, Archives, and Preservation and assistant professor at University of Colorado Boulder Libraries, and Walker Sampson, digital archivist at University of Colorado Boulder Libraries. The authors have produced a detailed guide that offers an introduction to various forms of digital content and a wide range of related topics. For example, this work covers such varied subjects as digital information basics, acquisitions, digital preservation, and workflows.

Helpful information for readers includes a list of abbreviations and a glossary of relevant terms in appendix A. Appendix B offers UNIX command line prompts. Further readings, listed at the end of each chapter, provide the reader with the opportunity to explore more details about the information covered.

The chapters follow a logical order to help librarians and archivists learn types of content, as well as to help in preparing and presenting digital information for their users. Examples include case studies from different types of libraries. Chapter 7 wraps the preceding content into explanations of workflows. Chapter 8, the last chapter, discusses new and emerging technologies and types of born-digital content, including data found in the cloud and on smartphones. The guide also discusses ways for library practitioners to continue to develop the knowledge and skills necessary to work with existing and future forms of born-digital content.

The *No-Nonsense Guide to Born-Digital Content* is full of practical advice for varied audiences including new librarians, archivists, library school students, and educators. The book presents complex information in a clear manner aimed to ease its readers into the world of managing digital content.—*Paula Barnett-Ellis, Health and Sciences Librarian, Jacksonville State University, Jacksonville, Alabama*

The Readers' Advisory Guide to Teen Literature. By Angela Carstensen. Chicago: ALA, 2018. 176 p. Paper $54.99 (ISBN 978-0-8389-1726-8).

Finding the right book for the right reader at the right time is a perennial goal for librarians, particularly those who serve adolescents. Even the most seasoned teen services librarians will tell you that being a literary matchmaker is incredibly challenging. Teens can be a fickle bunch, and they are not always great at communicating their needs. Furthermore, young adult (YA) literature is a booming field, and keeping up with it can be daunting. Successful readers' advisory for teen patrons requires knowing about teens and YA literature, as well as how to talk to teens about books. In *The Readers' Advisory Guide to Teen Literature*, Angela Carstensen aims to teach librarians—both those who work directly with teens or teen materials and those who do not—the necessary knowledge to become teen readers' advisory masters.

The *Readers' Advisory Guide to Teen Literature*, part of the ALA's Readers' Advisory Series, is divided into two parts. In the first half of the book, Carstensen defines YA literature, discusses teen reading habits, and outlines best practices for marketing teen books and conducting readers' advisory interviews with teens. She takes care to distinguish how teen book seeking differs from that of adults and offers concrete strategies to help librarians determine exactly the types of materials a teen may want or need.

In the second half, Carstensen (along with a few guest writers) offers an incredibly thorough, practical guide to teen literature. Each chapter focuses on one genre of YA literature (realistic fiction, science fiction, historical fiction, etc.), offering a definition of the genre and an explanation of its appeal for teen fans. Carstensen breaks each genre down by subgenre, capturing all the different types of stories that one genre may contain. For example, subgenres of science fiction that Carstensen includes are space opera, virtual reality, military sci-fi, steampunk, time travel, humor, dystopian works, and apocalyptic and post-apocalyptic fiction. Next, within each subgenre, Carstensen offers a core title and three "next step" titles. These recommendations exemplify how and why the subgenre appeals to teens. Helpfully, one adult title with crossover appeal is included in each section to help librarians serving older teens or adults interested in YA literature.

Notably, Carstensen takes what she calls a "whole collection" advisory approach, including suggestions for movies and television shows that will also appeal to a genre's fans. While this is a fantastic concept for offering readers' advisory

to teens, unfortunately, often the movies and TV shows are simply adaptations of novels suggested previously. However, Carstensen counteracts this small misstep by providing a list of additional resources at the end of each chapter (including journals, websites, blogs, and award lists) that readers can use to keep up with current and upcoming titles in the field.

Overall, *The Readers' Advisory Guide to Teen Literature* is an invaluable resource for librarians looking to expand their knowledge of young adult literature and better serve their teen patrons. Full of concrete tips for booktalking and interacting with teens alongside a wealth of specific materials suggestions, there is something to offer for both novices and experienced youth librarians alike. This is a highly recommended purchase for both public and academic libraries serving teens.—*Jessica Hilbun Schwartz, Teen Services and Reference Librarian, Newburyport Public Library, Newburyport, Massachusetts*

Shaping the Campus Conversation on Student Learning and Experience: Activating the Results of Assessment in Action. Edited by Karen Brown, Debra Gilchrist, Sara Goek, Lisa Janicke Hinchliffe, Kara Malenfant, Chase Ollis, and Allison Payne. Chicago: ACRL, 2018. 378 p. Paper $70.00 (ISBN 0-8389-8994-4).

From 2013–2016, over 200 campuses participated in ACRL's Assessment in Action (AiA) program. *Shaping the Campus Conversation* is a compilation of AiA resources, including reports, reflections, and published articles. For individuals at academic institutions who are (or beginning to be) immersed in assessment efforts, this could be a valuable resource. This includes assessment leaders outside the library, as all of the AiA participants were required to have multiple partners on campus. In addition, most of the projects concerned information literacy instruction, so they could apply in a broader university environment.

The descriptions of hundreds of assessment projects in varied contexts can supply ideas for those beginning their own projects. The honest reflections from some of the leaders of those projects provides wisdom that would be difficult to conveniently find elsewhere. The reflections include discussions on the lessons learned from completing an in-depth assessment project for the first time and working with several partners on campus. They also discuss how their AiA project had a lasting effect on their library, which could be highly motivating to someone considering beginning an assessment project.

For individuals looking for information on how to do assessment, this is not a recommended resource. The chapters stand alone, and there is no synthesis of the material presented. Some may find this beneficial, as it is similar to working with primary sources and allows the reader to form their own knowledge without influence from someone else's lens. Others who are looking for a quick read to improve their assessment knowledge may be disappointed. I would compare the book to attending a conference and having many conversations with librarians about assessment. In comparison, this book is a convenient collection of wisdom for those willing to dive deeply into the collective knowledge of their assessment-focused colleagues.—*Marla Lobley, Public Services Librarian, East Central University, Ada, Oklahoma*

Transform and Thrive: Ideas to Invigorate Your Library and Your Community. By Dorothy Stolz, Gail Griffith, James Kelly, Muffie Smith, and Lynn Wheeler. Chicago: ALA Editions, 2018. 168 p. Paper $60.00 (ISBN 978-08389-1622-3).

Transform and Thrive is a rather eclectic short volume written by five librarians from the Carrol County (MD) Public Library. It is part aspirational cheerleader for change agents and part historical humanities lesson, coupled with a dash of program and service ideas.

The book's four chapters wend through the authors' perspectives on risk taking, customer service, library leadership and creativity. Each chapter is a blend of philosophical underpinnings of the social contract and examples of potentially responsive library projects and processes. In addition, each chapter includes "call and response" rhetorical questions and answers, such as "Can we be resilient, daring and unruffled no matter what the situation—like the Ford Motor team? Yes! . . . Can we strive for the ideal to help libraries work toward the future and not get stuck in the past? Of course!" (p. 120).

Each chapter serves to answer the question posed to librarians by engineer Andrew Trexler, "Since people can now hold the information world literally in their hand with a small device, what are libraries doing to survive and thrive?" (p. ix). In response, the authors stress that the overarching purpose of libraries is to enlighten humanity. Later, the reader is challenged to seek inspiration beyond merely increasing circulation and attendance statistics, as libraries will not likely succeed in the long run with such a strategy. Admirable and relevant, yet there is a considerable lack of pragmatic implementation ideas while the authors call us to the rather intuitive thing most libraries do, which is to "celebrate all that's good in the community and connect it with the library" (p. 25). While the book's title purports change proponents to best serve communities, suggested ideas run to the more "tried and true," such as programs featuring Shakespeare themes, local business features, and variations of maker spaces. Acknowledgement is given that "a specific formula that will guarantee success (for all libraries) does not exist" (p. 97). Rather than prescription for innovative ideas, several pages ruminate on the thoughts of Plato, Ben Franklin, Henry Ford, Abraham Lincoln, and other historical figures in mini civics lessons.

The photographs used to illustrate the book are small and dark. Some also do not align with the text. While the authors convey that the theme of the song "Respect," sung by Aretha Franklin, provides guidance in how to best serve library patrons, the photo that accompanies the text is of her

SOURCES

singing "My Country 'tis of Thee" at the 2009 Presidential Inauguration (p. 47).

The nine appendices are also a mixed bag. The "Thinking Things Through" checklist from the Maryland State Library and the "Sample Programming Planning and Evaluation Guide" from the Carroll County Public Library are among the most pragmatic and adaptable ideas in the book. However, the "Suggested Resources" list would have benefitted from additional information, such as a brief description of the listed organizations and their websites. The "Recommended Reading" list is as short and eclectic as the rest of the book in its mix of classic philosopher and modern creative leadership authors.

At $60, *Transform and Thrive* is too pricey to be an essential purchase for most libraries. However, Library and Information Science degree programs, as well as libraries currently undertaking change processes, might want to consider adding a copy, particularly if they are in need of inspiration for board members and staff.—*Lisa Williams, Masters in Library Science, Moline, Illinois*

Sources
Reference Books

Anita J. Slack, Editor

Eating Disorders: Understanding Causes, Controversies and Treatment. Edited by Justine J. Reel. Santa Barbara, CA: Greenwood, 2018. 2 vols. Acid-free $198 (ISBN 978-1-4408-5300-5). E-book available (978-1-4408-5301-2), call for pricing.

This two-volume set from Greenwood explores eating disorders and their causes, treatment, and prevention. The editor, Justine Reel, is a researcher and licensed counselor specializing in disordered eating, obesity prevention, and sports psychology, and she has assembled a knowledgeable team of psychologists, nutritionists, eating disorder specialists, and researchers as contributors to this encyclopedia. Articles in the volume are listed alphabetically and include topics on medical and psychological disorders, sports medicine and exercise, popular culture, therapies, and comorbidities common to eating disorder patients. Each entry begins with an overview, a brief history if warranted, and a discussion of how the topic relates to or affects eating disorders. A bibliography accompanies each signed article, and cross references are included for further investigation. In addition, interviews with people suffering with or affected by eating disorders are included in appropriate sections, and a comprehensive index at the end of volume 2 aids in locating individual topics. Two helpful sections are included at the end of volume two: "Controversies and Debates" gives opposing viewpoints on issues within the eating disorder research community, and "Case Illustrations" gives ten examples of patients with potential eating disorder symptoms and the possible diagnoses and treatments that are available for their conditions.

Although differently titled, *Eating Disorders: Understanding Causes, Controversies and Treatment* seems to be an overhaul and update of Reel's earlier volume *Eating Disorders: An Encyclopedia of Causes, Treatment, and Prevention* (ABC-Clio, 2013). An update was sorely needed, however, as some of the eating disorders identified in Reel's earlier edition have been recategorized or deprecated in the new DSM-V (*Diagnostic and Statistical Manual of Mental Disorders*, American Psychiatric Association, 2013). There currently are not many good reference resources on eating disorders for a general audience. Most books fall either into the professional medical area and are written for specialists or else are more in the self-help genre. Omnigraphics is releasing a new edition of their one-volume *Eating Disorders Sourcebook* this year, which may be a viable alternative, but *Eating Disorders: Understanding Causes, Controversies and Treatment* is an excellent resource on the topic for general readers, high school age and above.—*Amanda K. Sprochi, Health Sciences Cataloger, University of Missouri, Columbia, Missouri*

Encyclopedia of Romance Fiction. Edited by Kristin Ramsdell. Santa Barbara, CA: Greenwood, 2018. 466 p. Acid-free $94 (ISBN 978-0-313-33572-3). E-book Available (978-0-313-05405-1), call for pricing.

Part reference book, part readers' advisory, and completely entertaining to browse, the *Encyclopedia of Romance*

SOURCES

Fiction's selective set of entries illustrates the breadth of the romance genre while acknowledging its reach, from early literature to today's publishing industry. The market share of popular romance indicates the public's enduring interest and demonstrates a need for supplementary resources for general readers or those beginning research in romance-related topics. Academic study of this popular reading material is increasing, with special issues and at least one peer-reviewed journal devoted to the topic and recognition within disciplines including literature, women's and gender studies, and popular culture.

Ramsdell, an established authority on romance fiction, gathered researched contributions from scholars, publishers, and librarians to show the range of interest in romance fiction. Rather than attempting a comprehensive look at the genre or focusing primarily on individual authors or texts, the majority of the content focuses on basics such as characteristics, subgenres, common plots, and issues associated with romance fiction. The work's scope includes the influence of Gothic novelists and looks forward to modern developments such as the increased access to erotica brought about by technology. References to additional resources accompany each entry.

Users will enjoy either browsing or going directly to the index to identify specific entries. The "List of Entries" and "Guide to Related Topics" function as a dual table of contents, appealing to users with different reasons for using the title. It is worth noting that the index does not consistently reference every author or title mentioned within every entry. Authors referenced within the entry for "Fantasy Romance," for example, are found in the index, while entire series developed by popular contemporary authors who did not merit individual entries are only identified within the entry for "Linked Books."

Those seeking to build romance collections, provide more readers' advisory, or focus on individual authors and texts would be better served by other titles, including Ramsdell's *Romance Fiction: A Guide to the Genre* (Libraries Unlimited, 2012) or the Brackett's *Classic Love & Romance Literature* (ABC-CLIO, 1999). This encyclopedia bridges the popular and the emerging academic interest in this popular fiction genre.

Recommended for libraries with romance collections, general interest in the subject, and supporting programs in women's studies or popular culture.—*Amy F. Fyn, Coordinator of Library Instruction, Kimbel Library, Coastal Carolina University, Conway, South Carolina*

Food, Feasts, and Faith: An Encyclopedia of Food Culture in World Religions. By Paul Fieldhouse. Santa Barbara, CA: ABC-CLIO, 2017. 2 vols. Acid-free $189 (ISBN 978-1-61069-411-7). E-book Available (1-61069-412-4), call for pricing.

The alliterative *Food, Feasts, and Faith: An Encyclopedia of Food Culture in World Religions* brings together information about the uses of food and drink within the faith practices of well-known religions with global adherents such as Buddhism, Christianity, Hinduism, Islam, and Judaism as well as lesser-known faith communities and sects such as Candomblé, Rastafari, Santeria, and the indigenous peoples of Africa, Australia, and America. Articles, which follow a standard A to Z arrangement, cover customs (fish on Friday), food stuffs (rice), drink (wine), people (Guru Nanak), festivals (Qingming), practices (fasting), rituals (marriage ceremonies), religious groups (Seventh-Day Adventists), and sacred texts (Laws of Manu) to name but a few of the 226 entries and 220 or so related topics. Each article includes see also references and lists sources for further reading. Twenty-seven primary source documents such as "The Taittiriya Upanishad on Food" (2:577) supplement the main work. Each is briefly introduced for context, given see also references to related articles, and provided with a citation to the source from which the excerpted text is taken.

Religious calendars, black and white photographs, and sidebars illustrate many of the entries. The former are based on or converted to the 2017 Gregorian calendar necessitating updating in subsequent years.

Food, Feasts, and Faith concludes with a listing of mostly recent books and websites (without the date accessed), the credentials of the encyclopedia's sole author, and an impressively comprehensive index. Largely of interest to a North American audience, *Food, Feasts, and Faith* is suitable as an introduction to the diversity of religious practices associated with food for high school students, lower division undergraduates, and public library general readers.

Encyclopedia of Food and Culture (Scribner/Thompson Gale, 2003), a three-volume set edited by Solomon H. Katz, is a major scholarly work providing a comprehensive discussion of food from prehistory to 2003 from an anthropological, archaeological, economical, and historical perspective. Some 300 contributors write about the consumption, nutritional value, production, preparation, folklore, and science of food within regions and cultures throughout the world. Religious aspects of food are addressed from a cultural and historical perspective in various signed articles (see for example Baha'i; Buddhism; Christianity; Christmas; Easter; Fasting and Abstinence; Feasts, Festivals and Fasts; Hinduism; Islam; Judaism; Kwanza; Last Supper; Ramadan; Passover; Sin and Food; Religion) but, unlike *Food, Feasts, and Faith*, religion is not the work's major focus.

The four-volume *Food Cultures of the World Encyclopedia* (Greenwood, 2011), edited by food historian and author Ken Albala, is divided geographically by regions—Africa and the Middle East, Americas, Asia and Oceania, and Europe—with each region subdivided alphabetically by the countries within that region. Articles addressing the food customs and staples of the peoples living within some 150 countries and cultures have been pulled from Greenwood's *Food Cultures around the World* twenty-volume series supplemented by new articles specifically written to expand the present work's global coverage. Articles are signed by their contributors

and include suggestions for further reading. For each country, and several cultures separately addressed (Basques, for instance), food culture means exploring food's social and symbolic context in relation to issues of diet, food stuffs, methods of cooking, typical meals at home, eating out if relevant, and special occasion meals. Articles generally include one or two recipes for a traditional dish using American measurements. Religious considerations or restrictions are integrated into the food customs and cuisine of each country or cultural group rather than being separately addressed as in *Food, Feasts, and Faith* and *Encyclopedia of Food and Culture*.

While these three encyclopedias cover some of the same material, each does so from a different perspective and with a different emphasis. Users seeking basic information about the intersection of food and religion will find the singular focus of *Food, Feasts, and Faith* a useful and easy to use starting point.—*Sally Moffitt, Bibliographer and Reference Librarian, University of Cincinnati, Cincinnati, Ohio*

History of African Americans: Exploring Diverse Roots. By Thomas J. Davis. Santa Barbara, CA: Greenwood, 2016. 271 p. Cis-free $58 (ISBN 978-313-38540-7). E-book Available (978-0-313-38541-4), call for pricing.

History of African Americans: Exploring Diverse Roots by Thomas J. Davis chronicles the remarkable past of African Americans from the earliest arrival of their ancestors to the election of President Barack Obama. This work was produced to recognize every triumph and tragedy that separates African Americans as a group from others in America. By distinguishing the rich and unique history of African Americans, *History of African Americans: Exploring Diverse Roots* provides an account of inspiration, courage, and progress. Each chapter details a significant piece of African American history, and the book includes numerous concise portraits of prominent African Americans and their contributions to progressing social life in the United States.

This reference work opens with a brief introduction describing the journey of African Americans that highlights the major topics surveyed within the book. These topics include racism, segregation, equality, and diversity. Following the introduction, there is a chronology of key dates in African American history that provides a quick orientation to noteworthy places, people, and events. *History of African Americans: Exploring Diverse Roots* contains 271 pages of African American history that is prescribed chronologically in narrative form. The book also includes selected bibliography and index sections succeeding the conclusion. *History of African Americans: Exploring Diverse Roots*, the hardcover edition is printed on acid-free paper and includes a plentiful amount of black-and-white images depicting various eras in African American history.

Comparing *History of African Americans: Exploring Diverse Roots* to other resources on the subject of African American history can seem overwhelming because the subject matter is well researched and has been significantly covered by many resources. These resources include many encyclopedias and general reference works both in print and electronically. While there are many resources that describe specific parts of African American history, like the Civil Rights Movement, *History of African Americans: Exploring Diverse Roots* is a general account of the complete African American experience. The work was envisioned to be an unembellished survey of the African American experience. Several of the newer books on African American history provide much of the same content as *History of African Americans: Exploring Diverse Roots*; however, the arrangement and narrative form may differ. A few other books highlight historic events in African American history by subject while others focus on the location of the events and people. While much of the content remains unchanged, these other resources serve to provide the reader with the significant events of African American history with varying forms of accessibility.

History of African Americans: Exploring Diverse Roots by Thomas J. Davis is a wide-ranging volume on the African American identity and belongs in any institution that provides historic resources to its users. No specific person, place, or event is hugely examined, but the book provides a well-ordered introduction to the overall history of African Americans. The individual portraits of remarkable African Americans of the past provide short, yet detailed descriptions of leaders, reformers, and educators that fashioned the social landscape of America. For the reader that desires a universal history of African Americans that is organized chronologically, *History of African Americans: Exploring Diverse Roots* is an ample resource.—*Trent Shotwell, Special Collections & Archives Librarian, Sam Houston State University, Huntsville, Texas*

Listen to New Wave Rock! Exploring a Musical Genre. By James E. Perone. Exploring Musical Genres. Santa Barbara, CA: Greenwood, 2018. 218 pages. Acid-free $61 (ISBN 978-1-4408-5968-7). E-book Available (978-1-4408-5969-4), call for pricing.

Listen to New Wave Rock! is the first volume in the Exploring a Musical Genre series from Greenwood Press. According to the series forward, the series will consist of "scholarly volumes written for the enjoyment of virtually any music fan" (x). Rather than attempt to provide an exhaustive history of new wave music, this volume instead focuses on fifty musical works the author considers to be "Must-Hear Music" (xiv). This limited focus allows the author to devote more attention to the chosen pieces of music than is typical of most reference resources. The entries provide accounts of each band's formation and early careers that one would expect in a volume such as this; however, what distinguishes *Listen to New Wave Rock!* is the rigorous critical analysis the author applies to each selected musical composition. Topics discussed in any given entry might include the band's techniques for composing and recording as well as the themes of the song's lyrics. While the series forward claims that the entries will eschew "technical terms or concepts," many

entries contain detailed analysis of the song structures and the artists' playing methods. A prime example of this type of analysis can be found in the entry devoted to "Rock Lobster" by the B-52s. "Based on the key of the piece, and the fact that [Ricky] Wilson plays it on a standard electric guitar, it is clear that he uses a dropped tuning, with the lowest-pitched string tuned from its customary E down a major third to C. The lower pitch is accompanied by additional slackness of the string, which lends Wilson's guitar sound something that distinguishes it from the norm" (18). This sort of information will likely make the book an even more enjoyable experience for readers with musical aptitude.

The chapter devoted to must-hear music is preceded by a chapter titled "Background," which traces the origins of new wave music back to the pop music of the 1960s and the punk and disco music of the 1970s. The concluding sections are devoted to new wave's impact on popular culture and an interesting discussion of new wave's legacy, which provides an account of new wave songs used in other mediums, such as movies, tv shows, and commercials; new wave performers who have remained active; and more contemporary performers who were influenced by new wave music.

The book's only notable shortcoming is its narrow focus. The series forward states "Part of the challenge, but also part of the fun, is that readers might agree with some of the choices of 'must-hear music' and disagree with others" (x). This reviewer was indeed unpersuaded by the author's reasoning for including Dire Straits in a new wave music book. Also, several prominent bands of the new wave genre, such as the Smiths and the Cure, do not receive entries. Other reference titles, such as *The Encyclopedia of Popular Music* (Omnibus Press, 2011) will provide information on a wider range of new wave artists, but the entries in that title are mainly chronologies of events and lack the analysis found in *Listen to New Wave Rock!* *Listen to New Wave Rock!* is recommended for academic and public libraries.—*Edward Whatley, Georgia College & State University, Milledgeville, Georgia*

No Remorse: Psychopathy and Criminal Justice. By Jacqueline B. Helfgott, Foreword by Robert D. Hare. Santa Barbara, CA: Pareger, 2018. 368 p. Acid-free $58 (ISBN 978-1-4408-6574-9). E-book Available (978-1-4408-6575-6), call for pricing.

Jacqueline B. Helfgott's *No Remorse: Psychopathy and Criminal Justice* is a heavily researched, yet immensely readable textbook. Its intended audience is students, criminal justice professionals, and "anyone who wants to learn about how the construct of psychopathy impacts criminal justice policy and practice" (xiii). Helfgott, the director of the Crime and Justice Research Center at Seattle University's Department of Criminal Justice, draws the general reader in by using examples from popular culture and everyday life to illustrate her points.

For instance, we nonpsychopaths can use psychopathic mental strategies in order to do things that make us feel guilty—like breaking up with a partner. Who hasn't employed a little shallow affect (reduced emotional expression) in order to get through a breakup speech or a bit of lying ("it's not you, it's me") to do the same?

The author states that the book aims "to provide a new lens through which to make sense of psychopathy that centralizes psychopathy in criminological theory and examines the ways in which psychopathy has made its way into criminal justice practice" (xvi). In the eight chapters and seventy pages of references, Helfgott covers the history of the disorder (first described by Phillipe Pinel in 1801) and its treatment as it moved from being thought of as a moral disorder, a medical disorder, and eventually a mental disorder, as well as covering the future of psychopathy study and its relevance in the world of criminal justice.

The chapter on psychopaths in popular culture was fascinating: besides referencing the most famous fictional psychopaths in pop culture, such as Hannibal Lecter (complete with his fava beans), Patrick Bateman, and Dexter Morgan, there is a fourteen-page table detailing characters in films with psychopathic behaviors from 1931–2018. Some surprise characters include Scarlett O'Hara from *Gone with the Wind*, George and Martha from *Who's Afraid of Virginia Woolf*, Carrie from Stephen King's *Carrie*, and Amy and Nick from *Gone Girl*.

Helfgott also delves into why we find these characters so compelling. Research supports several theories, including catharsis—we might watch movies with "fantasy aggression" so we don't go out and do horrible things ourselves (173). Whatever the reason, "we all have the potential to be attracted to violent images to emotionally regulate, socially bond, and to be reminded of the cultural boundaries of human behavior" (175).

No Remorse is recommended for college and university libraries, as well as for larger public libraries. It's also recommended that libraries place this book in a nonfiction collection instead of reference so it can circulate.—*Tracy Carr, Library Services Director, Mississippi Library Commission, Jackson, Mississippi*

Popular Fads and Crazes through American History. By Nancy Hendricks. Santa Barbara, Calif: Greenwood, 2018. 2 vols. Acid-free $198 (ISBN 978-1-4408-5182-7). E-book Available (978-1-4408-5183-4), call for pricing.

While many aspects of American life and culture have changed and evolved, one commonality that remains a constant throughout the generations are the ever-changing passions and obsessions of the American people. Whether it be a new genre of music, innovative toys and games, or the latest fashion trends, these compulsions burn incredibly hot and often very fast. Not long after the establishment of whatever the latest craze may be, attentions drift away and onto the next hottest trend in the blink of an eye. Here to enlighten interested readers on the many cultural obsessions that have captivated America throughout its history is Nancy Hendricks's *Popular Fads and Crazes through American History.*

This two-volume set is organized first by era (the first being pre-1900, then a section for each decade thereafter, up to and including the 2010's), while the entries within each section are organized alphabetically. Within the section for each decade there are a series of four sidebars that provide further insights into each decade. Themes for each sidebar include "Face of the Decade," which "spotlights the people or ideal images that best personified the era. 'Games People Play' looks at the toys, games, and other diversions that were the most popular at the time. 'The Only Way to Go' focuses on transportation, and 'Everybody's Talking' eavesdrops on what fashionable people were chatting about" (xxvi).

Ragtime, baseball cards, drive-in movies, MAD Magazine, pet rocks, and mood rings are just a sampling of the over 200 fads and crazes covered, with each entry spanning one to three pages in length. Each entry concludes with suggested further reading that directs users to an additional one to five sources on each topic. An exhaustive alphabetical index, spanning over 100 pages, enables researchers to find exactly what they are looking for with great specificity and further enhances the usability of this encyclopedia. One feature that is particularly noteworthy is the inclusion of a section titled, "Popular Slang and Catchphrases by Decade." Essentially a glossary and dictionary of terms and phrases, this section provides readers with a fun and valuable insight into the colloquialisms used by Americans in their everyday language and conversations throughout each decade.

The writing style and technique of author Nancy Hendricks deserves special mention as well. Entries are equal parts informative and fascinating and will quickly and easily grab the attention of its reader. While the entries are fairly short in length, this is very much a positive, as they are best described as succinct and to the point. Her clear and approachable writing gives this encyclopedia more of a conversational tone that will appeal to readers young and old alike.

Thoroughly researched, thoughtfully organized, and written with great skill and technique, *Popular Fads and Crazes through American History* is a gem that is easy to recommend. This two-volume set would make a welcome addition to any public, school, or academic library.—*Matthew Laudicina, Senior Reference Librarian, Manuscripts and Special Collections, New York State Library*

Pro Wrestling: A Comprehensive Reference Guide. By Lew Freedman. Santa Barbara, CA: Greenwood, 2018. 305 p. Acid-free $94. (ISBN 978-1-4408-5350-0). E-book Available (978-1-4408-5351-7), call for pricing.

Professional wrestling is one of the most popular forms of entertainment in the world, delivering spectacles that are equal parts athletic competition and theatrical performance. As pro wrestlers have grown in stature from local heroes to worldwide superstars, so too has the wrestling industry grown from traveling road shows to globally televised productions. Despite the massive success of pro wrestling,

a literature search reveals a dearth of reference guides and scholarly analysis on the subject. In *Pro Wrestling: A Comprehensive Reference Guide*, author Lew Freedman provides a much-needed guide for newcomers to this unique hybrid of sport and performing art.

The volume begins with a preface that establishes its goal of "highlighting the famous and important names who elevated pro wrestling in public esteem" (ix). This is followed by an introduction that traces the growth of pro wrestling to its current status as a multimillion-dollar industry and a chronology that identifies some key dates in this development. The guide is comprised of 100 entries arranged alphabetically and primarily focused on the careers and lives of individual wrestlers. A few other important topics are also covered, including wrestling promoters and governing bodies. Each entry helpfully includes see also references and a further reading list predominantly composed of news articles, websites, and popular nonfiction titles for readers to explore.

For popular culture scholars or knowledgeable fans of pro wrestling, this work does have some limitations. There is little discussion of the terminology and tropes of wrestling storytelling beyond an article on kayfabe— the essential genre convention that all things depicted in a wrestling performance are real. Additionally, the biographical entries focus less on personal lives and more on each wrestler's career and in-ring exploits. Even this information is presented in the form of a broad overview, with brief descriptions of character traits and storyline highlights, rather than examined in significant detail.

As a result of these limitations, this guide may be more appropriate for a general audience seeking an introduction to the world of pro wrestling. The focus on major personalities is a compelling hook for new fans and younger readers, and the suggested further readings are easily accessible online or through a library. This, combined with the overall lack of guides about pro wrestling, makes this title a potentially valuable addition to high school and public library collections.—*Kapil Vasudev, Special Collections Resident Librarian, The Ohio State University, Columbus, Ohio*

Reading Harper Lee: Understanding To Kill a Mockingbird and Go Set a Watchman. By Claudia Durst Johnson. Santa Barbara, CA: Greenwood, 2018. 183 p. Acid-free $39 (ISBN 978-1-4408-6127-7). Ebook Available (978-1-4408-6128-4), call for pricing.

Reading Harper Lee: Understanding To Kill a Mockingbird and Go Set a Watchman by Claudia Durst Johnson is meant to assist students studying the work of Harper Lee by providing context for her life and work and examining key topics such as race, class, and gender. It functions in some ways as an update to Johnson's *Understanding To Kill a Mockingbird: A Student Casebook to Issues, Sources, and Historic Documents* (Greenwood, 1994) since it includes analysis of *Go Set A Watchman*. Rather than being a replacement for the 1994 reference work, it functions as a great complement for a

student studying Harper Lee. While *Understanding To Kill a Mockingbird* provides numerous primary documents to help a student understand the historical context, *Reading Harper Lee* provides a more concise analysis of themes, which potentially makes it more accessible to a student new to literary criticism.

The first three chapters examine Harper Lee's life, the historical context, and the literary structure and themes of both texts. The rest of the chapters examine key themes, including race relations, gender analysis, the impact of social class, the role of The South, Atticus Finch, and censorship. Each chapter has section headings written in bold that will help a student hone in on relevant aspects of the themes. Students should be able to use these sections to both further their understanding of what they are reading and to find inspiration for potential paper topics. The book also includes further readings at the end of each chapter, an in-depth chronology, notes on sources used, and an index.

Claudia Durst Johnson, the author of this resource, is a professor emeritus of English Literature at the University of Alabama and noted scholar of Harper Lee. Johnson's research eventually led to her having a personal relationship with Harper Lee. While *Reading Harper Lee* is written to be very approachable for a student, Johnson's knowledge of the author and the texts is evidenced throughout the work. For example, when examining the publishing history of *Go Set a Watchman*, she gives a good example of the impact of the "light editing" that was done: "unfortunately the 'light edit' did not catch a critical mistake in the key passage on page 265 where the word 'conscious' is used instead of 'conscience.' Even the part of the speech is faulty" (16). This example would hopefully make a student want to examine for herself what was published and why a mistake like that might be meaningful.

This reading guide is appropriate for public, high school, and college libraries. Though the primary audience for this text will be high school students and undergraduates, the inclusion of *Go Set a Watchman* will increase the appeal for any literary scholar or student interested in American literature. Since the work around examining the impact of *Go Set a Watchman* is still in the nascent stage, the effort here to begin to explain its publishing history and to explore how it works with and against *To Kill a Mockingbird* will be valuable, especially if used with the further readings and notes on sources. It makes one interested to see how future literary scholars will approach these two texts.—*Arianne A. Hartsell-Gundy, Librarian for Literature and Theater Studies, Duke University, Durham, North Carolina*

The Biology of Beauty: The Science behind Human Attractiveness. By Rachelle M. Smith. Santa Barbara, CA: Greenwood, 2018. 264 p. Acid-free $61 (ISBN 978-1-4408-6). E-book Available (978-1-4408-4989-3), call for pricing.

Rachelle M. Smith, an associate professor of psychology and the chair of social sciences at Husson University, is the author of this one-volume work. The subject of beauty is complex and has been heavily researched among many academic disciplines like anthropology, biology, evolutionary studies, psychology, and sociology. This research "has added to a foundation of understanding what it means to be attractive and the biological underpinnings of beauty" (vii).

Part one, "Understanding Beauty," consists of seven chapters beginning with chapter one, "Defining Beauty." Smith provides an overview of the empirical research that has demonstrated "that there are universal characteristics that are perceived as beautiful" (29). Some of these characteristics include face symmetry, sexual dimorphism, age, and body mass index. At the end of each chapter is a conclusion which summarizes the main points of the chapter. There are no in-text citations, but an extensive "References and Further Reading" list is provided at the end of the book.

Chapter two, "The Benefits of Beauty," explores the physical, social, and psychological benefits of being beautiful. Chapter three, "Buying Beauty," is about cosmetics, surgeries, and other efforts made to uphold and increase attractiveness through the maintenance of hair, nails, hands, teeth, and body. Chapter four, "Changes in Beauty Trends over Time," addresses how the beauty ideals for both women and men shift throughout time and that during the twentieth century many of these changes can be correlated with fashion and hairstyle trends.

Chapter five, "Evolution's Impact on Modern Attraction: The Interaction of Genes and Environment," introduces evolution and the role it plays with attraction and relationships through natural selection, sexual selection, and the role of parental investment. Chapter six, "The Impact of Attractiveness on Behavior and Relationship Satisfaction," explains how the level of attractiveness can affect the quality, longevity, and satisfaction of relationships. Chapter seven, "Psychological Effects of the Preoccupation with Beauty," delves into the negative consequences that often occur with the pursuit of the unattainable beauty ideal, some of which include low self-esteem, depression, poor body image, and eating disorders. Smith also addresses the influencing role the media plays on beauty and behavior.

Part two, "Beauty from Head to Toe," examines fifteen physical characteristics that contribute to attractiveness. Some of these body parts are the "Head, Facial, and Body Hair," "Skin," "Eyes," "Nose," "Lips," "Hands," "Breasts and Buttocks," "Inguinal Crease," and "Feet." Part two also contains ten different sidebars of information about other cultural beauty practices and trends, some of which include "Skin Bleaching in Tanzania," "Elongated Skulls in the Congo," "Double eyelid surgery in China," and "Large Bodies in Mauritania." Many of these examples are illustrated with black and white images.

A related title, *Beauty around the World: A Cultural Encyclopedia* by Erin Kenny and Elizabeth Gackstetter Nichols (ABC-CLIO, 2017), also provides an interdisciplinary approach into beauty and beauty standards with a global focus. It is organized like a traditional encyclopedia with 166

alphabetical entries that cover a wide range of beauty studies topics. Although there is some overlap of content involving the physical characteristics and a few cultural practices like foot binding and elongated necks, there is no real comparison between this encyclopedia and Smith's volume.

The Biology of Beauty: The Science behind Human Attractiveness is well written and comprehensible. Many fields of study would benefit from this text, and it is highly recommended for both academic and public libraries.—*Megan Coder, Associate Librarian, State University of New York at New Paltz*

The Routledge History Handbook of Medieval Revolt. Edited by Justine Firnhaber-Baker with Dirk Schoenaers. London, UK: Routledge, 2017. 384 p. $191.25 (ISBN 978-1-138-95222-5). E-book available (978-1-315-54242-3), call for pricing.

If one is looking for a quick and readable introduction to specific medieval revolts appropriate for secondary education or lower division undergraduates, it would be better to pass by this work and pick up one of the many single or multivolume encyclopedias of the middle ages, such as Matthew Bunson's *Encyclopedia of the Middle Ages* (Facts On File 1995). Firnhaber-Baker and Schoenaers' edited work will be too demanding for such a reader.

On the other hand, if one is looking for a variety of scholarly perspectives on medieval revolt, including ways revolt has been conceptualized, social and political contexts, and the language and performance of revolt, then this work is well worth its list price. Eighteen essays look at specific revolutionary movements and ways of approaching them, beginning with the early Roman empire and ending in the Reformation. The essays average approximately twenty pages each. The tone is erudite and the argumentation is scholarly. However, it is written for an educated layperson in the sense that it is not strictly technical and is relatively free of jargon. All essays provide extensive documentation for both primary and secondary sources used in the scholarship. Some examples of essay titles include "Great and Horrible Rumour: Shaping the English Revolt of 1381" by Andrew Prescott, "Rebellion and the Law in Fifteenth Century English Towns" by Eliza Hatrich, and "Developing Strategies of Protest in Late Medieval Sicily" by Fabrizio Titone. An excellent conclusion by John Watts draws the entire volume together, identifying primary themes and possible future directions in the field.

With the caveat that this work does not contain primary sources, one could imagine using it as a textbook for an upper-division or even a lower graduate-level history course. The variety of approaches and the scholarly writing style could provide excellent models for students in such a class. Otherwise, one could imagine seeking out this source for a particular essay as a secondary source, or even reading the volume cover-to-cover to gain a sense of the scholarly field. Any one of the essays could provide an excellent starting point for research through its thorough bibliography.

The convenient, hardbound volume contains a small number of interesting figures, maps, tables, and some gray-scale photographs. There is a rather short index that would be useful mostly for people and places, among a few other topics. Most likely, one will access this work through major headers in the essays themselves. The cover is attractive but not pretentious.

The Routledge History Handbook of Medieval Revolt belongs on the shelves of academic libraries that support a liberal arts curriculum and public libraries that serve a population where some patrons are highly educated. One might consider adding this work to a circulating collection rather than a reference collection. This is a quality edited work that is well worth its purchase price in such a context.—*Steven R. Edscorn, Executive Director of Libraries, Northeastern State University, Tahlequah, Oklahoma*

The Schoolroom: A Social History of Teaching and Learning. By Dale Allen Gyure. History of Human Spaces. Santa Barbara, CA: Greenwood, 201. 215 p. Acid-free $39 (ISBN 978-1-4408-5037-0). E-book Available (978-1-4408-5038-7), call for pricing.

Dale Allen Gyure's *The Schoolroom: A Social History of Teaching and Learning* takes an in-depth look at how the structure of schools has changed over the course of American history, starting from Colonial America to the twenty-first century. After its well laid out table of contents, there is a helpful timeline, chronicling major developments in United States education history starting in 1635 with the opening of Boston Latin Grammar School and going up to 2016 with the Sandy Hook Elementary School and the new era of school design (xv-xix). It also includes a helpful glossary that defines specific terms, such as different building plans, types of schools, and educational theories. Throughout the chapters, words found in the glossary are in bold.

Broken into four chapters, "The Schoolroom," "The Schoolhouse," "Objects," and "Ancillary Spaces," Gyure's work takes on a journey through time in each section, showing how American and world politics, learning and teaching theory, and social norms impacted the architecture and how architecture has affected the way we teach and learn. Some pictures can be found throughout the chapters but are used more heavily in "The Schoolhouse" chapter, showing the change over time from a monumental structure to a "post-war casual school" (113). When pictures are not available or used, Gyure pays attention to detail, listing square footage and shape, windows, walls or lack thereof, ground level, and access to the outdoors. There is usually a discussion on how these classrooms were set up and the general educational theory that went behind it. This book has particular nuances that have not been placed in one single writing before. It looks at the introduction of light, ventilation, heat, and hygiene, all of which contributed to the design, structure, and use of objects, but often are not discussed in congruence with educational theory and educational reform.

SOURCES

This should be a standard for collections focused on education and educational theories. It may appeal to educators, architects, designers, and those with an interest in understanding how the spaces and objects we use came to be. This title would work well as a resource for courses that focus on American educational history and reform.—*Kelsey Forester, Science Research & Instruction Librarian, University of Georgia, Athens, Georgia*

When Science and Politics Collide: The Public Interest at Risk. By Robert O. Schneider. Santa Barbara, CA: Praeger, 2018. 228 p. Acid-free $60 (ISBN 978-1-4408-5937-3). E-book Available (978-1-4408-5938-0), call for pricing.

The importance and topicality of *When Science and Politics Collide: The Public Interest at Risk* can hardly be doubted. Author Robert O. Schneider, of the University of North Carolina Pembroke, has a respectable publication history on issues that demonstrate the collision of science and politics: fracking, oil disaster prevention, and emergency management, among others. He provides cogent discussions in areas where clarity and understanding are essential, such as the distinction between science and politics and how they interact in the development of policy.

Like many books lacking the characteristics of a reference work described in Bates's *Information Searching Theory and Practice* (Ketchikan Press, 2016, 325–327), this work could be used for reference. However, the structure and features of this work are not strong for that use. It is a better fit for Bates's "body of discourse" (322) with the entire book, rather than an entry, being the information "individual." As a result of this format, the scope is relatively narrow, but it has depth greater than much reference material. Indexing assists reference use where a discernible organizational ordering principle is absent, but it is not especially strong here. A full chapter is devoted to hydraulic fracturing, but terms like "natural gas" are completely absent from the index, for example. In addition, the entries under "hydraulic fracturing" differ from those under "fracking." Generous notes are provided, though they are located at the back of the book instead of the end of each chapter, which might facilitate reference use. The author cites a wide variety of types of sources, which could be perceived as a strength or weakness.

For an actual reference work in this area, Steel's *Science and Politics: An A-Z Guide to Issues and Controversies* (CQ Press, 2014) may be better suited to the task. Alphabetically arranged brief entries, each with a named author, bibliography, and further reading, cover a greater number and range of topics. From the publisher, *Science and Politics* is substantially more expensive than *When Science and Politics Collide*, but if alternate vendors are an option, the price may be comparable. The review Steel's work received in *Choice* (May 2015, 1481) was "optional," it should be noted, and it could benefit from an update.

The strengths above and a generally interesting and accessible style make *When Science and Politics Collide* worthy

of consideration for undergraduate general collections. Barrotta and Scarafile's *Science and Democracy: Controversies and Conflicts* (John Benjamins, 2018) and *When Ideology Trumps Science* by Wolters and Steel (Praeger, 2018) are examples of current publications of similar structure and subject as Schneider's that might be considered as alternatives.—*Lisa Euster, Librarian, Washington State Department of Ecology, Lacey, Washington*

We Eat What? A Cultural Encyclopedia of Unusual Foods in the United States. Edited by Jonathan Deutsch. Santa Barbara, CA: Greenwood, 2018. 339 p. Acid-fee. $94.00 (ISBN 978-1-4408-4111-8). E-book Available (978-1-4408-4112-5), call for pricing.

Fried crickets. Boiled pig intestines. Sautéed bull testicles. And that's just the sampler plate. Bon appetite! All joking aside, these and other—ahem—interesting food items are discussed and illustrated within the pages of this well-written reference work. Approximately 114 alphabetically arranged entries, each signed by its writer, cover mostly regional specialties, from alligator meat served in Florida restaurants to Whoopie pie, a sweet treat made in bakeries throughout New England. The writing style is straightforward; at once entertaining and enlightening, articles variously provide background on the derivation of the names for individual items ("fastnacht" is German for "fast night," referring to a "slightly sweet fried dough, similar to a doughnut, that is prepared and eaten on Shrove Tuesday, particularly in the Pennsylvania German [also known as Pennsylvania Dutch] community"[118]), how a particular food item found its way to these shores, and a smattering of botanical/zoological background ("Huckleberry ice cream is a regional and seasonal specialty of the Western United States, mainly found in the Pacific northwest, Idaho, and Montana, where huckleberries are a native plant species" [176]).

In his preface, the editor states that the impetus for creating such a work was to provide a companion volume to his well-regarded prior title, *They Eat That? A Cultural Encyclopedia of Weird and Exotic Food from Around the World* (ABC-CLIO, 2012). Both volumes are designed to explore the dichotomy of foodstuffs: what some regard as wholesome and everyday comestibles, others consider to be revolting. Everything is relative, it would seem, including that which we ingest.

A number of features stand out. While not a cookbook, recipes for selected dishes are included. Sidebar articles provide cultural and historical context. All entries conclude with a further reading list, in addition to a more lengthy bibliography at the end of this work. Many articles are illustrated with crisp black-and-white photographs.

The editorial team consists of general editor Jonathan Deutsch, PhD, contributing editor Benjamin Fulton, and recipe editor Alexandra Zeitz. All three are affiliated with Drexel University, Philadelphia. Contributors all possess advanced degrees in various aspects of food science.

A literature search suggests that this title maintains a unique position in the reference literature regarding foodways of the United States. However, a complementary volume, which does have some overlap in coverage, is *The Oxford Companion to American Food and Drink*, edited by Andrew F. Smith (Oxford University Press, 2007).

Considering the emphasis on ethnicity/diversity/multiculturalism within American society of late, this title would be expected to generate interest among many readers, not just the "foodies" out there. For this reason, as well as it's feature rich content, *We Eat What?* is strongly recommended for purchase by all public and academic libraries.—*Michael F. Bemis, Retired Reference Librarian and Independent Reference Book Reviewer, Oakdale, Minnesota*

Winning the War on Poverty: Applying the Lessons of History to the Present. By Brian L. Fife. Santa Barbara, CA: Praeger, 2018. 236 p. Acid-free $60 (ISBN 978-1-4408-3281-9). E-book Available (978-1-4408-3282-6), call for pricing.

Fife is professor emeritus in the Department of Public Policy at Purdue University, Fort Wayne. He has written books and articles on many topics such as education reform and the electoral process.

There is no preface or introduction to the volume, so the user must make assumptions about what the author has set out to accomplish. By looking at the title of the book with the table of contents, the user can surmise the purpose of the book, but it would have been much more helpful to have an introduction by the author.

The volume starts with a table of contents that lists five chapters. The first chapter defines poverty, and while references are made to poverty in other countries, the focus is on the United States. Chapter one describes the standard measurement of poverty that has been used for over fifty years and the creation of that measurement by the economist Mollie Orshansky. Other poverty measurements are discussed as well as the criticism of the Orshansky model. The author ends the chapter by saying there should be room for more than one measurement tool.

Chapter two gives an overview of the poverty relief efforts in the United States, starting with the social welfare movement post War of 1812 to the passage of the Affordable Care Act under President Obama. Much of the chapter is devoted to the creation of programs under Franklin Roosevelt and Lyndon Johnson. The chapter ends with discussing the different viewpoints on poverty and how much help people should get from the government and how in the present-day Congress poverty relief efforts are not a high priority.

Chapter three discusses the history of income inequality in the United States with references to Thomas Jefferson, Mark Twain, and Robert Reich. The author paints a picture where the gap between rich and poor is worsening yet the country's leaders are not crafting policies that would address the problem. The chapter ends with a plea for the national leaders to create policies that serve the diverse nature of their constituents.

Chapter four discusses how the Republican party and the Democratic party differ in their viewpoints of poverty and how to best help or not help those in need. The chapter also profiles several economists and their philosophies on poverty, such as Friedrich Hayek, Leo Strauss, and Milton Friedman.

The last chapter is the author's eighteen-point plan for reforming welfare. The steps range from universal health care to enhancing educational opportunities to affordable housing for all and reforming the electoral college. The author goes into detail for each of his eighteen points and ends the chapter by acknowledging that poverty will always exist, but that as one of the wealthiest countries, the United States has an obligation to enact policies to help those people who live in poverty.

Each chapter ends with an extensive list of references, and there is a bibliography and index at the end of the whole volume. This title complements other books on this topic such as *Poverty in America: A Handbook* by John Iceland and *A People's History of Poverty in America* by Stephen Pimpare. Recommended for all libraries.—*Stacey Marien, Acquisitions Librarian, American University, Washington, DC*