# Sources
## *Professional Materials*

**Karen Antell, Editor**

***Animal Shenanigans: 24 Creative, Interactive Story Programs for Preschoolers.*** By Rob Reid. Chicago: ALA Editions, 2015. 248 p. Paper $50 (ISBN: 978-0-8389-1271-3).

If your storytimes are feeling a bit stale and in need of some inspiration, get ready to walk on the wild side with Rob Reid's *Animal Shenanigans: 24 Creative, Interactive Story Programs for Preschoolers*. Reid uses his experience as a professor of children's literature and an author of beloved books on children's programming to craft this guide to animal-themed story programs. As the title indicates, the book features two dozen thirty-minute storytime plans for a preschool audience, although the plans could also be adapted for an older group.

While the story programs are animal-themed, they also tackle other topics such as imagination, colors, reading, and problem solving. Each plan includes four or five picture books, movement activities, musical activities, fingerplays, storytelling tips, and five backup picture books. This volume focuses on newer titles, listing only picture books published between 2010 and 2014. The summaries of the picture books are very descriptive and include full bibliographic information. Reid's passion for picture books is clear as he provides storytelling tips for each title and great ideas for engaging children with the books. The backup picture books are invaluable, as they allow librarians to customize the storytime plans or to create entirely new programs. Each plan also contains a plethora of "in-between" activities; some of these are traditional and well-loved by children's librarians, but Reid also includes seventy original ideas for songs, activities, and imagination exercises. The new songs are easy to learn, as traditional melodies are utilized, but some of the activities are trickier to envision and may need to be adapted. The single index is very thorough, and books are listed by both author and title. Songs and fingerplays are indexed with their titles in quotation marks, and titles of books and CDs are italicized.

Reid's upbeat, conversational tone makes this volume a fun read, and readers will feel as if they are discussing storytime ideas with a friend. Although the book may appear small in size and scope, the original songs and activities are fantastic, and no end of inspiration can be drawn from the titles and the tips. Like Reid's other programming titles, this guide's quality and creativity make it an essential addition to any storytime collection.—*Jackie Thornton, Children's Librarian, East Baton Rouge Parish Library, Baton Rouge, Louisiana*

***Film Programming for Public Libraries.*** By Katie Irons. Chicago: ALA, 2014. 184 p. Paper $55.00 (ISBN: 978-0-8389-1197-6).

Film programming is an engaging way to bring customers of all ages into the library, and this timely primer by Katie Irons offers libraries a step-by-step guide to make each showing a success. Film programming can be tricky, as libraries need to pay close attention to the legality and logistics of film screening in addition to programming. Fortunately we have

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Irons to show us the way, with her more than fifteen years as the audiovisual collection development librarian for the Pierce County Library System in Tacoma, Washington. Irons selects for and maintains a 500,000-item audiovisual collection for Pierce County, serving more than 560,000 people, and her knowledge and experience in film programming inform this excellent book.

Irons covers development of film programming, community outreach, film discussion groups, viewers' advisory, equipment and technology needs, legal considerations, and marketing. She also provides six insightful appendixes, covering topics such as films based on books, program templates, film discussion, and online resources useful for film programmers.

Films are an important part of a library's collection and reflect some of the best works in literature. Irons makes a case for the thematic and artistic value of film programming and provides practical details and advice on developing program themes and selecting titles for movies for different age groups. The annotated film lists for all age groups are among the best resources offered in this book.

Adherence to licensing rules and guidelines is an ongoing and often complex issue for public libraries that do film programming. Chapter six, "Legalities and Related Issues," can stand alone as a primer for legal issues involved with showing films. It offers a clear itemized breakdown of the different types of licensing agreements and advertising restrictions, which can change often and may seem like a moving target to library staff. For example, the Public Performance License allows the library facility to be used for film screenings by the staff as well as outside groups hosting an event inside the library, but depending on the content provider, the license may or may not cover outdoor showings. To avoid direct competition with the local movie theatres, a library may be permitted to advertise a movie title, studio name, and movie artwork within the library, but not outside its walls. In addition, libraries who offer film programming may have to deal with annual licenses and/or one-time showing licenses—for a fee, of course.

Irons reminds us that licensing agreements and their terms are in a continual state of flux. Indeed, some license agreements have become less restrictive since this book was published, but the book will still be useful to anyone doing film programming for public libraries.

*Film Programming for Public Libraries* offers insight into the wonderful world of films in public libraries and will meet the needs of librarians who wish to start or enhance film programming at their library. This is an easy-to-use primer on film programming. Author Katie Irons has given conference presentations on this topic for ALA and the Washington Library Association, and she continues to be a leading resource nationally on film programming.—*Nelson Dent, Information Services Librarian, Pioneer Library System, Norman, Oklahoma*

**The Library Innovation Toolkit: Ideas, Strategies, and Programs.** Edited by Anthony Molaro and Leah L. White. Chicago, ALA: 2015. Paper $55.00 (ISBN-13: 978-0-8389-1274-4).

*The Library Innovation Toolkit: Strategies, and Programs* itself takes an innovative approach to the selection and exhibition of the content it presents. This deft representation of what it means to think broadly about the role and aims of the contemporary library is spread across six parts and sixteen individual chapters, with a subtle microcosm/macrocosm theme ultimately defining the book's structure. Indeed, in the introductory chapter, editors Molaro and White point out that "[I]nnovation is not a process as much as it is an organizational (or departmental) culture, mind-set, or worldview" (xv).

The mindset of innovation is explored early on in a chapter concerning the Zen Buddhist "Beginner's Mind." Approaching innovation with the mind open and even empty is encouraged, so as to prepare oneself for inspiration that transcends the straightforward thinking of our daily routine. This chapter centers on the individual's mental state with respect to library work, but it speaks also to the fate of organizations. The *Library Innovation Toolkit* excels in this regard; it approaches innovation from both the individual level and the organizational level to effectively communicate the value of forward thinking at all levels.

Yet the innovative ideas that result from an open mind cannot take root without support at the organizational level. Bergart and D'Elia's chapter ("Innovation Bootcamp: A Social Experiment") serves well as an example of the sorts of macroscale analysis that this text provides with regards to all library types (public, academic, etc.). The authors state that "[l]ibrary management needs to enable, reward, and model risk taking and experimentation" (56), thereby placing the impetus not solely on the individual information professional (who, as the text emphasizes repeatedly, may work at any level of the organization) but rather on the administration, without whose explicit support innovation would not be possible.

Finally, it's the specific programs peppered throughout, which emerge once the individual and the organization reach an understanding concerning the potential value of an experimental culture, that defines *The Library Innovation Toolkit* as a critical text for the implementation of new ideas. Two such programs stand out: "Ferry Tales" (from chapter 7) and "Mysteries Underground" (presented in chapter 14) show exactly what innovation looks like when it's adequately supported and encouraged at all organizational levels. Respectively, this book club on a commuter ferry ride, and the transition of a public library into a cavern-like exploratory space, represent first a mindset defined by openness and then an embrace by higher level information professionals. —*Matt Cook, Emerging Technologies Librarian, University of Oklahoma Libraries, Norman, Oklahoma*