Reference & User Services Quarterly

The Journal of The Reference and User Services Association (RUSA)

Reframing Reference for Marginalized Students: A Participatory Visual Study

Reading in the Age of Continuous Partial Attention: Retail-Inspired Ideas for Academic Libraries

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The Haves, the Have Nots, and the Not Quite Enoughs

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Libraries have increasingly embraced technology and are teaching others how to use it. I coordinate our workshop series, which covers everything from dissertation research all the way to coding. Our Python and R workshops are highly regarded across campus and always have more than twenty-five people in attendance—it once had sixty!

As part of these workshops and the consultations they offer, my fellow librarians and software developers Dan Kerchner and Laura Wrubel have noticed a new trend. This summer Ms. Wrubel posted a link to the article "Technology Problems and Student Achievement Gaps: A Validation and Extension of the Technology Maintenance Construct" to Slack with this commentary: "We've seen this as an issue in coding workshops and coding consultations, as students' laptops are too slow, underpowered, or lack enough memory or storage to do what they need to do."[1]

I found this surprising in many ways because our institution expects students have access to robust personal technology—for example, the latest phones, most current MacBook, and occasionally a tablet. But as we've learned with food insecurity, our campus is not immune. And the technological divide has a new gap. It is no longer only the haves and the have nots. We're now seeing the not quite enoughs.

Libraries have felt the pinch of delayed maintenance ever since the advent of computing. It's no longer enough to provide technology to our users; we must also create robust replacement processes, but our ability to do so is hampered by funding. Further complicating this is that electronics now come with a "use-by date." Designing for technological obsolescence is the norm—how are we planning for that?

As I've been thinking about this, I've realized I have none of the answers but all the questions! Should we be including replacement and upkeep in technology grants? And grantors, including this piece in your grants would be beneficial as well.

What partnerships do we see in our communities and institutions? For public libraries, how are we interfacing with state and local governments? At our institution, we were merged with the department that handles all the technology across campus. It brought us to a new mind-set and time frame for replacement, as well as access to newer technologies.

How are we helping our users in the moment? We now provide students with laptops during the coding workshops that have any and all needed software and the capacity for programming.

How will libraries manage this new technology divide of not quite enough?

Reference

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So, You Didn't Get the Job

Elizabeth Leonard

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So, you didn't get the job. I have a secret (well, it's not a secret anymore): I don't always get the job I want. Perhaps you, too, are like me? The truth is, there are more of us who get the "Dear John" version of a job rejection than those magical people who get job offers left and right—if there truly are any of them at all.

What do you do when you don't get the job? Call up your best friend and vent? Sail into a pint of Ben and Jerry's with a ladle? Hit the gym to work out the frustration? In this column, I suggest another solution: make changes to your job search to do better next time.

In my years working in the field of career counseling, I've often tried to explain to people what it meant when your application failed to advance at different points in the job search process. I'll be sharing that with you, and I'll discuss how you can improve your chances at each level.

If you sent the application but didn't get called for an interview: There are a number of reasons you might not hear from the hiring manager or committee. First, go back and read the entire job application, paying particular attention to the "required skills" section. Did you meet the minimum required qualifications? I am amazed at how many people don't pay attention to the "required" part of the position.[1] If the organization requires a second master's degree and you don't have one, they aren't going to call you. If they ask for three years of experience and you don't have it, don't be surprised when the phone doesn't ring.

If you have all the requirements and you thought you'd be perfect, go back and look at your materials. Did you take the opportunity to make the cover letter an adjunct to your résumé or CV, or could it be interchanged with a cover letter for any number of positions? The cover letter is your first chance to speak directly to the hiring manager, to tell them (in a professional manner) why you are the best candidate for the job. Each application should have a unique cover letter. Make sure you address the requirements for the position as well as the ways in which you stand out as a candidate. The cover letter also should never repeat information found on the résumé or CV, unless it expands upon a point. Finally, consider the quality of the letter. How many typos are there? Most résumés and cover letters might have the occasional one or two, but hiring managers generally feel that documents fraught with mistakes do not bode well for the applicant. If the first impression you provide is a sloppily edited document, what kind of employee would you be? Most library positions require being able to communicate in business English, so you want to show them that you can fulfill that requirement even if it is not stated in the

job announcement. If you struggle to write cohesive business English, ask others for help with editing—if you are uncomfortable asking your friends or family, ask your library school's career services department, or find out if your local public library has résumé or career service support. If you need greater skills in this area, look for free courses at your local library or online MOOCs that can help you develop this skill. At the time this article was written, Coursera had several applicable MOOCs from very reputable universities.

Next, look at your résumé. Are you listing job *duties*, or job *accomplishments*? It's always better to write your bullet points as accomplishments. Hiring managers appreciate résumés that show an understanding of the bigger picture and can connect their role with the mission of their institution. One does not need to have specific data to do this effectively. For example, a library page might write,

> Returned books to shelves.

That's a job description statement, and frankly, it's boring. That statement suggests you see your work as a job—not a vocation. Consider this version:

> Increased discoverability of physical materials by ensuring items placed in proper position on shelves.

In this second version, you are still a page, but you're one who understand the importance of what you do—which is to make sure books can be found. When revising your tasks to accomplishments, keep clarity and voice in mind. Your new description of your work should be worded in a way that you can explain in your interview.

The best résumé or CV statements are those that contain three parts: a concern, an action, and a result. In the second bullet above, the concern is implied (how to find books), the action is placing items in the proper place, and the result is increasing discoverability. Not every bullet point will map to this type of statement, but if you can use this format, it will help your chances of getting called.

If you made it past the first round (phone call or Skype): That is an accomplishment. Typically a hiring manager or team will call between six and eight people for phone interviews. So, if you are one of those people, feel proud that you at least made the first cut. Phone interviews are difficult, teleconferences more so. It can be challenging to connect with the committee. Technical and commonsense suggestions aside (use a landline or stable internet connection, don't have your barking dog on site, and as much as librarians love cats, your feline should not be a part of a teleconference interview), there are other ways to make sure you've done your best. First, smile. Seriously. I learned this trick in one of my earliest phone-based customer service and technical support positions. Smiling changes the pitch and tone of your voice, warming it up and making your voice more receptive to the listener.[2] Second, don't get too comfortable. The committee wants you to succeed and to see if you can

be a member of the team, but don't let your guard down too much. Stay politely formal, and don't forget you're on camera. Remember that to make eye contact, you need to look at the camera lens, not at the screen. Search the internet for phone or teleconference interview tips.

Next, make sure you've reviewed the website, strategic plans, librarian bios, and any available materials on the department for which you are interviewing. I am continually amazed by how few interviewees really take the time to do their homework and learn about the organization to which they apply. An applicant who discusses our annual reports with confidence and knows our mission and the profile of our patrons always stands out.

Be sure to have several brief stories prepared—ones about dealing with conflict, examples of your (formal or informal) leadership (or, if you are looking for entry-level positions, working as a member of a team), and project-based success stories. You may not need all of the stories, but it is excellent preparation to have your best examples for these questions at the front of your mind. Be able to tell them about you and your career in a minute or two, and be sure to have a clear and concise answer as to why you want the job you applied for. Finally, make sure you have questions for *them*. Interviewees without questions make poor impressions on committees because it looks like you aren't really interested. A basic question to ask is about the hiring process and the pace thereof (what are the next steps to the process, and when do they intend to fill the position?). You also might ask what the organization hopes this position will achieve in the first year or in three to five years. You can ask the members of the committee what they like about working at the organization, or what suggestions they'd give to a new incumbent in this position. Remember, you are interviewing them as well as they you, so don't be afraid to find out what the environment is like.

If you made it to the final interview but didn't get the job: Congrats! You made it this far. Most library organizations will whittle the applicants down to two to four people to interview (the numbers may vary depending on organizational rules and preferences), so be proud and confident that you made it to this stage. It's frustrating to get to this stage without getting the job, but if you got here once, you can do it again. Suggestions to improve your chances: first, do not underestimate the importance of the presentation. I've never been to an in-person library interview that did not include some type of presentation. Make sure the presentation fully responds to the questions laid out by the hiring committee. For example, if you are asked to discuss how to coordinate a program for a diverse population, don't forget to include your experience with diversity, your understanding of the organization's diversity, coordination of other, preferably similar, projects, and, most importantly, the vision you have for this program. Research how well it works currently (assuming it already exists) and then add to it. Make sure your presentation has vision. In other words, don't just respond to the basics of the request—add to it to show how

it can be improved or expanded. The best candidates show how they can hit the ground running and make an impact in the position as soon as they start working.

It can be so frustrating to get to the finals but not get offered the position. But remember, you'll get there. It will be your turn sooner or later. At this point in the process, the decisions can move beyond what is represented in the position description. Hiring committees and managers need to be aware of implicit bias and be both legal and ethical in hiring, particularly when considering "fit" with the organization. Candidates, including you, my have qualities that augment or complement the strengths or weaknesses of the current team. For example, they might not have advertised for someone with experience in copyright, but your background in that area is perceived as a bonus. A department comprising people with social science degrees might find the candidate with a humanities background will round out their group of "generalist" reference librarians even if a particular degree was not specified.

For all stages: send a thank-you email. Don't snail mail it. I've heard arguments for why its lovely to hand write and mail a thank-you note, but in the current job climate, decisions could be made by the time that letter gets delivered. Don't miss an opportunity to make another good impression. Use email. Some people just send a note to the head of the hiring committee, while others send individual ones to each member of the committee. I am not sure either is better than the other. If you do write to each person, be sure the thank-yous are personalized because your communication will be shared among members of the committee.

This column doesn't have the space to fit every good suggestion out there, so I'll close with some online resources:

In addition to changing your résumé points from descriptions to accomplishments, you can learn to "keyword drop" terms into your résumé or CV; read Megan Dempsey's explanation at http://www.ala.org/educationcareers/employment/career-resources/generaladvice/keywords.

Mr. Library Dude has a wealth of interview resources: https://mrlibrarydude.wordpress.com/nailing-the-library-interview/library-interview-questions/.

Lastly, the ALA has a comprehensive career services section: http://www.ala.org/educationcareers/employment/career-resources.

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A Cursory Marketing Analysis of Faculty Book Ordering

Stephen K. Johnson

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Library liaisons can have full plates, as they juggle instruction, outreach, and collection development responsibilities in their work with academic departments. A challenge of these roles can be engaging faculty as partners. In this column, Stephen K. Johnson describes his effort to enlist faculty in the book-ordering process. He explains the creative approach he took and the results derived—along with why it matters.—*Editor*

As the business and public policy librarian for the University of South Dakota (USD), I am the department liaison to five academic departments on the USD campus. USD identifies itself as the comprehensive liberal arts institution for the state of South Dakota. Its enrollment is approximately 10,200 students: 75 percent undergraduate, 25 percent in graduate programs. Online offerings continue to grow significantly, particularly in areas with a professional emphasis—such as business or nursing—which attract students from around the world. In addition to undergraduate programs, USD offers graduate degrees in approximately sixty-five different areas, a dozen of which are doctoral granting. USD also has an array of professional programs: a medical school with specialties in rural health and primary medical care, a law school, a school of health sciences (for nursing, social work, physical and occupational therapy, medical laboratory sciences, alcohol and drug studies, and physician assistant training), and the aforementioned business school.[1] And, as with most colleges and universities, the research expectations for our faculty have become more stringent during the past decade.

My focus in this column is on examining faculty-initiated book ordering—in both hard-copy and online formats—in the five departments I support: the Beacom School of Business in its entirety, the (merged) Political Science and Criminal Justice Department, the Psychology Department (comprising two components: counseling and human factors), and the Educational Leadership Division, a graduate-only program targeted to K–12 school administrators and administrative employees involved in higher education. I will examine whether senior-level faculty members are more likely to engage in book ordering than their junior- and mid-level teaching faculty counterparts.

PREVIOUS STUDIES

Faculty book-ordering practices appear to have become a dormant research topic in the last nineteen years since

MANAGEMENT

Hui-Min (2000) described Kean University Library's practices.[2] Similar that of USD's library, Kean's approach of having faculty submit new book orders is a long-standing practice. At both institutions, each academic department on campus is allocated a percentage of the library's book budget. Every faculty member is encouraged to submit book requests through a person designated by the respective academic departments, working in conjunction with the librarian assigned to that department. Every book is ordered immediately, presumably until the department's book budget is exhausted. Hui-Min's study also analyzed faculty involvement in Kean University's overall collection-development efforts.

In a 1986 study that foreshadowed Hui-Min's work, forty classroom faculty members from colleges throughout Indiana were interviewed by Hardesty to determine their attitudes involving library book-selection efforts. Hardesty's findings indicated that college library faculty lacked a well-developed thought process about relevant material for an undergraduate-oriented library.[3] Similarly, in articles published in 1995 and 1997, Chu interviewed faculty members at Illinois State University and concluded that cooperation between departmental faculty and librarians must be a "two-way street" for it to be an effective process.[4]

MY APPROACH

My own strategic intent for working collaboratively with the faculty in my assigned departments is to model my liaison work after that of account executives, similar to those I once worked with in the group division of a large life and health insurance company. These were individuals who worked exclusively with companies such as Cargill, Chrysler Corporation, Gerber Foods, and Kellogg's Cereals. The analogy helps me define and focus what I do from the standpoint of troubleshooting or problem solving. I also need to have an instinctive grasp of the needs of both faculty and students within my five academic departments, much as insurance account executives needed with respect to their corporate accounts. Trends, particularly involving students, frequently change. A liaison has to be acutely aware of such developments, and so I strive to learn all I can about each department without being intrusive. Being cognizant of the pressures that today's faculty members face is essential to my work. This mix creates challenges that tap my creativity and energize me in my work.

My interest in examining book ordering in relation to the seniority of the faculty submitting orders stems from something peculiar that happened when I weeded the psychology collection over an eight to nine month period in 2012. For the titles I proposed weeding, I exported records from our online library catalog (at the time, ALEPH) into an EndNote file.[5] Those titles were sent through e-mail to the department's sixteen faculty members at no more than twenty-five entries per message. The eight out of sixteen total faculty

members who had been at USD more than twenty years frequently responded about titles that might be classics in their area and therefore were not a candidate for weeding. My intuition told me that this more senior group actually enjoyed the process. I also found that their level of trust in me as department liaison appeared to increase. What seemed strange about this weeding project is that I never heard from the eight remaining faculty, who were more junior. I mentioned this at a meeting with our reference librarians. A particularly insightful colleague, now retired, wondered if the great book works in a given field are no longer emphasized in graduate-school seminars.

As a result of this experience and others over the past six years, I developed a significant concern that senior-level faculty members might be doing the bulk of departmental book ordering. I also worried that my mid-level and junior faculty members might be oblivious to the importance of academic press books in a university library. As the population born during the baby boom years will largely be retiring over the next decade, I needed to discover and quantify whether senior-level faculty members were doing most of the faculty book ordering in my departments. If so, what happens with USD's book collection for these five departments when these faculty retire?

DEFINING THE FACULTY

For purposes of this study, senior faculty members are defined as those who have been engaged in college teaching for more than fifteen years, mid-level faculty for eight to fifteen years, and junior-level faculty for fewer than eight years. USD uses the traditional faculty ranks of full professor, associate professor, assistant professor, and instructor.[6] For many reasons, a number of faculty members are now being hired with lecturer status or with visiting or fixed-term appointments. The breakdown by faculty rank in my five departments in the 2017–18 academic year is shown in table 1.

When I initially devised this study, I thought I would examine the book-ordering practices of these faculty members by generational labels (i.e., the "silent generation" born prior to 1943, "baby boomers" born between 1943 and 1960, "Generation X" born between 1961 and 1981, and "millennials" born between 1982 and 1996).[7] Faculty vitae available on USD's departmental web pages appeared to provide me with the requisite information, since they include the year each the faculty member graduated from college as an undergraduate. Assuming faculty members were twenty-two years old when they finished college as undergraduates, they could be assigned one of the generational labels. That turned out to be a flawed assumption. For example, I discovered that one faculty member had graduated from college eleven years after finishing high school. There also were several faculty members who enlisted in the US military right out of high school. Other faculty members had previous careers

Table 1. Faculty in five departments (2017–18 academic year) by rank

Department	Total Faculty	Full Professor	Associate Professor	Assistant Professor	Instructor	Lecturer or Visiting Professor
Business School	38	6	10	13	7	2
Political Science and Criminal Justice	14	4	5	4	—	1
Psychology	15	7	5	3	—	—
Educational Leadership	8	2	2	2	—	2
Total	75	19	22	22	7	5

Table 2. Approximate breakout for the seventy-five faculty members if generational labeling were used

Department	Total Faculty	Silent Generation	Baby Boomers	Generation X	Millennials
Year of Birth		pre-1943	1943–1960	1961–1981	1982–1996
Business School	38	—	11	18	9
Political Science and Criminal Justice	14	—	2	9	3
Psychology	15	1	6	5	3
Educational Leadership	8	—	4	3	1
Total	75	1	23	35	16

Table 3. Classification for the seventy-five faculty members by number of years of teaching

Department	Total Faculty	Senior Faculty	Mid-Level Faculty	Junior Faculty
Years of Teaching		15+ years	8–15 years	0–7 years
Business School	38	10	9	19
Political Science and Criminal Justice	14	6	3	5
Psychology	15	11	1	3
Educational Leadership	8	4	1	3
Total	75	31	14	30

as military officers, in private industry, or as K–12 school administrators.

Exceptions such as these made me uncomfortable with a generational framework for my study, but for the sake of comparison I compiled a "best guess" as to how the faculty would break out generationally (see table 2).

Having settled on the aforementioned framework for classifying faculty members by the duration of their college-level teaching, the breakdown for the study is shown in table 3.

OVERVIEW OF USD'S COLLECTION DEVELOPMENT

USD's collection development apparatus is largely driven by faculty book orders. The $152,000 budget line that USD has for its book collection is approximately 3 percent of the library's total operating budget (which includes salaries and benefits for every library employee). Each department on

campus is allocated a percentage of this amount, with most of it being derived from a formula that has been in place longer than the twenty-five years that I've been at USD. While I recognize the importance of journal literature, I also want to help develop a vibrant and up-to-date academic press book collection, and I want that material to be utilized by students in their research. My colleagues and I are responsible for assigning Library of Congress subject headings to the doctoral dissertations and master's and honors theses from the departments with which we work. All too frequently, I see virtually no monographs cited in the reference pages of those theses.

Some faculty members are always enthusiastic about submitting book orders, while others submit infrequently. I still feel that my efforts are a good way to keep open the lines of communication with them. I have had a number of bibliographic instruction opportunities with faculty members who sporadically submit orders, but for still others, I receive virtually no book orders. My working theory is that book

Table 4. Typical example of a book availability notice sent to department faculty

Title	*Reporting Quantitative Research in Psychology: How to Meet APA Style Journal Article Reporting Standards*	*Skill Development in Counselor Education: A Comprehensive Workbook*
Author	Cooper, Harris M.	
Editor		Joy S. Whitman
Publisher	Amer Psychological Assn	Routledge
Year Published	2018	2019
ISBN	9781433829376	9781138695542
Binding	Paper	Cloth
Library of Congress Subject Headings	Psychology--Authorship--Style Manuals.	Counselors--Study and Teaching.
Where the Author Is from or Something Else about This Book	Auth: Duke University.	Ed: Northwestern University.
Net Price	$24.56	$114.80

Table 5. Access file for book order requests from faculty members

Book Title	ISBN	Individual Making Request	Date Faculty Member Made Request	Dept.
Graphics for Statistics and Data Analysis with R [2nd Edition]	9781498779838	[Name omitted]	22-Jun-18	BADM
Salafism in Lebanon: Local and Transnational Movements	9781108426886	[Name omitted]	18-Jun-18	POLS

Table 6. Book purchasing by department over the three-year period of 2016–2018

Department	Total Faculty Books Purchased	Fiscal 2016 Faculty Books Purchased	Fiscal 2017 Faculty Books Purchased	Fiscal 2018 Faculty Books Purchased
Business School	180	38	66	76
Political Science and Criminal Justice	123	16	55	52
Psychology	132	28	59	45
Educational Leadership	131	20	51	60
Total	566	102	231	233

ordering is skewed heavily in favor of the senior-level faculty members, and that more junior faculty members are submitting more e-book requests, which I neglected to capture three years ago. If it is the case that book orders are largely being submitted by senior faculty, then I need to develop a strategy to engage those who are more junior.

THE BOOK-ORDERING PROCESS

The focus for book ordering is our third-floor hard-copy collection, along with an e-book collection for my five areas of responsibility. USD's library uses a "jobber" known as the Yankee Book Peddlers (YBP) for its book ordering. YBP produces a weekly list online of the newly published academically oriented hard copy and e-books relevant to each discipline; their electronic list is e-mailed to me. I scale the list's contents back to ten fields to make everything easier to browse for my faculty members. The matrix I create is then exported into a spreadsheet that is copied and pasted into the body of an e-mail message sent to the faculty in each of my departments. Table 4 shows a portion of what I sent to the psychology department sometime in August 2018.

Faculty members with interest in anything on these weekly lists can e-mail their order requests directly to me. I then place the order for the book with YBP. This process helps me keep track of what faculty might be interested in various books and serves as an easy way to communicate with the seventy-five faculty members I liaise with.

Following receipt of any request, I input the information into a database I created using Microsoft Access (see table 5).

I have maintained separate Access files for each fiscal year since 2016, forming a data set for this study that ends with fiscal year 2018. A significant mistake I made starting in FY 2016 was failing to differentiate between orders for hard-copy and e-books.

RESULTS

Since 2016, 566 books have been ordered by faculty members in my departments. I was disappointed with the total, which I expected would be much higher. The data breaks down by department and year (see table 6).

From the 566 book orders during this three-year span, I discovered that:

- 289 books (51 percent) were for senior faculty members who make up 41 percent of the faculty in my five departments.
- 85 books (15 percent) were for mid-level faculty members who make up 19 percent of the faculty in my five departments.
- 192 books (34 percent) were for junior faculty members who make up 40 percent of the faculty in my five departments.

These results pleasantly surprised me. Although it proved to be true that senior faculty members accounted for a higher percentage of total book orders (51 percent) than their representation on the faculty (41 percent), the difference of 10 percent is not dramatic. Similarly, more junior faculty members are "underperforming" in book orders compared to their representation on the faculty, but only by a difference of 4 percent in the case of mid-level faculty and 6 percent in the case of junior-level faculty. Arguably, these results are what one might anticipate given the difference seniority makes in terms of awareness of the literature and confidence about spending decisions.

One additional aspect of this study that initially interested me involves the so-called 80/20 rule. I work with seventy-five faculty members, so I was interested in whether approximately fifteen (or 20 percent) of them might account for 80 percent of the orders. The data indicates that my top fifteen "performers" generated 65 percent of book orders in my department (see table 7).

One significant trend in the data shows which faculty members do *not* engage in book ordering. Of those faculty members with whom I work, thirty-five of the seventy-five (or 47 percent) have not submitted any book orders over the past three years. This amounts to more than 50 percent of

junior- and mid-level faculty members across the five departments (see table 8).

CONCLUSIONS

This study of faculty book ordering helped me to evaluate my efforts to enhance our monograph collection in the five departments with which I work. As a result, I was able to begin to quantify some frustrations or problems from the standpoint of marketing. Getting buy-in from the 47 percent of faculty members who have not requested any book

Table 7. Top fifteen book-ordering faculty, responsible for 65 percent of overall book ordering over the three-year period of 2016–2018

Faculty Member's Department	Junior, Mid-Level or Senior Faculty Member	Number of Books Ordered from FY 2016 through FY 2018
Psychology	Senior	58
Business	Middle	33
Educational Leadership	Senior	33
Educational Leadership	Senior	31
Political Science	Senior	26
Business	Senior	22
Psychology	Senior	22
Educational Leadership	Junior	21
Political Science	Senior	20
Business	Junior	20
Political Science	Senior	18
Psychology	Senior	18
Business	Junior	16
Business	Senior	14
Educational Leadership	Junior	13

Table 8. Faculty members *not* engaged in book ordering

Department	Total Faculty Not Engaging in the Ordering Process	Senior Faculty Not Engaging in the Ordering Process	Mid-Level Faculty Not Engaging in the Ordering Process	Junior Level Faculty Not Engaging in the Ordering Process
Business School	20	4	4	12
Political Science and Criminal Justice	7	4	2	1
Psychology	7	3	2	2
Educational Leadership	1	1	—	—
Total	35	12	8	15

purchases will be a challenge. I suspect that the worst thing I can do is to engage in "overkill" by sending more e-mail messages. My conclusion is that I need to engage in far more relationship building with the more junior faculty members but not solely the *most* junior. The data presented above shows that the underperformance rate of mid-level faculty is only two percentage points better than that of junior-level faculty.

I discussed this topic as part of a poster session at our recent state library conference. The feedback I received from a number of my counterparts was most helpful. Each talked about their own frustrations in dealing with departmental or teaching faculty, particularly new faculty, who are seemingly oblivious to the benefits of their university's library system. An academic library director suggested I make individual contact with faculty members who never respond to group e-mail messages anytime I come across something in their "departmental sphere," asking if they would like it ordered for the USD library. A counterpart from another institution felt that I should highlight by e-mail new acquisitions that *have* arrived relating to their department, which could generate more excitement.

With this new data and input, I clearly have some thinking and experimenting to do at the start of next semester!

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1. See https://www.usd.edu/about-usd/usd-at-a-glance.
2. Kuo Hui-Min, "Surveying Faculty Book Selection in a Comprehensive University Library," *Collection Building* 19, no. 1 (January 2000): 27–35.
3. Larry Hardesty, "Book Selection for Undergraduate Libraries: A Study of Faculty Attitudes," *Journal of Academic Librarianship* 12, no. 1 (March 1986): 19–25.
4. Felix T. Chu, "Collaboration in a Loosely Coupled System: Librarian-Faculty Relations in Collection Development," *Library & Information Science Research* 17 (Spring 1995): 135–50; Felix T. Chu, "Librarian-Faculty Relations in Collection Development," *Journal of Academic Librarianship* 23 (January 1997): 15–20.
5. ALEPH was USD's online library catalog until May 2017.
6. University of South Dakota, *Faculty Handbook and Resource Guide* (Vermillion, South Dakota, 2017): 9–16.
7. Ron Zemke, Claire Raines, and Bob Filipczak, *Generations at Work: Managing the Clash of Boomers, Gen Xers, and Gen Yers in the Workplace* (New York: AMACOM, 2013), 61.

The Gothic Aesthetic

From the Ancient Germanic Tribes to the Contemporary Goth Subculture

Rachel K. Fischer

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Goths. How did we get from warlike Germanic tribes sacking Rome, to an aesthetic or subculture imbued with "the dark and melancholy, a hint of horror tinged with romance."[1] This column will show you how widely this aesthetic is represented in art, architecture, film, literature and more, and along the way you will undoubtedly find some great resources to add to your collections, from music CD, to academic journals, reference works and the usual popular and academic books. Rachel Fischer has ably put together an excellent resource for anyone wanting to build a collection from the ground-up, or add some new and interesting resources.—*Editor*

Although the history of the ancient Germanic tribes called the Goths, Visigoths and Ostrogoths occupied a very small portion of world history texts, their culture has influenced Western civilization more than people may understand. Some historians believe that the modern world would not be the same without them. The Goths were not commonly known by what they called themselves, like Thervingi (forest people) and Greuthungi (steppe or rock people), but were called Goth because of their barbaric nature. This ancient culture originally worshipped Norse gods and was known for piracy. They were most famous for the invasions of Rome that began in 238 CE, and the Visigoth sacking of Rome in 410 CE. This attack greatly weakened the western Roman Empire and contributed to its eventual collapse, and the conquering of Italy by Odoacer, a Germanic king, in 476 CE. Although these tribes were frequently demonized for their barbaric nature, they were acting out of fear. The Holy Roman Empire and Christianity threatened their way of life. The Goths waged war because they refused to be submissive to Rome's control. Studying this period of time provides us with a glimpse into an important point in history as pagans fought and lost their right to religious and cultural freedom.

The term Gothic was first used to describe a "barbaric" aesthetic in the 1500s. Painter, architect, and historian Giorgio Vasari popularized the term Gothic as a pejorative term to describe a grotesque or barbaric aesthetic, reminiscent of the destruction of Roman buildings during the Gothic sacking of Rome. Ironically, Gothic architecture was ascribed to the popular style of the great cathedrals of Europe that were first built in France during the twelfth and thirteenth centuries and continued to be built through the sixteenth century. This style can be described as ornate and flamboyant. Due to criticism, it fell out of favor during a classical revival period until a Gothic revival in the mid-eighteenth century.

Although William Shakespeare first portrayed the Gothic tribes in the tragedy, *Titus Andronicus*, the term Gothic literature first emerged in England in the late eighteenth century. It was used to describe a genre of horror most closely associated with Mary Shelley's *Frankenstein*, Bram Stoker's *Dracula*, and the works of Edgar Allan Poe. Gothic literature described an aesthetic of fear and terror. It also included romance, a Byronic hero, and villains. Emily Brontë's *Wuthering Heights* and Daphne du Maurier's *Jamaica Inn* were nineteenth century examples. Southern Gothic literature has emerged in the United States as a subgenre that portrays life in the American South. In addition to portraying the societal problems associated with poverty, slavery, and racial injustice, it is characterized by crime and supernatural elements, like ghosts, vampires, zombies, and magical realism associated with voodoo. Southern Gothic authors include Anne Rice, Charlaine Harris, Toni Morrison, Tennessee Williams, and Truman Capote.

A post-punk music scene emerged in the 1970s. This included labels for many different sub-genres, including Gothic rock, and the Goth subculture. The *Gothic rock* term was most closely associated with English rock bands such as Joy Division, the Cure, David Bowie, Sex Pistols, and Siouxsie and the Banshees. American Gothic rock musicians and bands included Alice Cooper, Marilyn Manson, and Nine Inch Nails. The term *Goth* has also been used to describe subgenres of electronic music, such as Industrial music, and a subgenre of folk music called Southern Gothic music. Although these genres of music are quite different, the lyrics have dark elements similar to those of Gothic literature.

The Goth subculture that emerged from the post-punk music scene was characterized by a love for the occult and a certain dark fashion aesthetic wearing black clothing, black nail polish and lipstick, dramatic makeup and dyed hair. However, not all Goths wear black all the time. Cybergoths wear neon colors. Despite having a name that means "barbaric," the Goth subculture is far from it. Their dark fashion aesthetic and love of the occult should not be feared. These individualists who reject the status quo tend to be lovers of the arts and culture and may be interested in searching for a spiritual experience.

The Gothic aesthetic has permeated so many aspects of history, politics and culture that a whole book could be written on all of the items that could be included in a library's collection. Although works of fiction and movies have not been included in this list, a librarian can refer to these books, journals, and websites for assistance with choosing works to include in a fiction or pop culture collection. Watching videos on YouTube or listening to music on internet music apps can be very helpful in choosing the right audiovisual material to add to a pop culture collection.

Whether they are writing about the ancient history, the Goth aesthetic, or the Gothic subculture, the authors on these topics do have varying opinions and personal experiences that should be represented in a nonfiction collection

to capture the depth of the scholarship on the topics. While the majority of the books in the list that follows are scholarly and more appropriate for academic libraries, the introductory and pop culture-related works would fit well in either a public or academic library. The scholarly research on these topics is still evolving, as the Goth music and art scene and the Goth subculture are contemporary. Books have not been written yet on Southern Gothic music. Librarians should expect and watch for new books to be published on Gothic topics.

BOOKS

Ancient and Medieval Culture

Collins, Roger. *Visigothic Spain: 409–711.* Malden: Blackwell Publishing, 2006 (ISBN: 9781405149662).

Collin's work is for readers interested in a higher level academic study of the early medieval period of Spanish history. It covers the span of Visigothic rule, the Arab invasion, and the rise of Spanish culture though a historiographical approach that examines past and current historical and archeological research and offers new theories about the politics and culture of the Spain under the Visigoths.

Hasenfratz, Hans-Peter. *Barbarian Rites: The Spiritual World of the Vikings and the Germanic Tribes.* Rochester, VT: Inner Traditions, 2011 (ISBN: 9781594774218).

Hasenfratz's in-depth and concise introduction to the paganism of Vikings and Germanic tribes describes the history, religion, magical and occult beliefs of the tribes that worshipped gods like Odin, the Norse god of war. It encompasses pre-Christian history, social classes and clan systems, rites of passages, and battles of the "barbarians" of Europe, as well as how it influenced the Nazis. The book's interesting take on these subjects would make it a perfect fit for a public or academic library collection.

Heather, Peter. *The Goths.* Malden: Blackwell Publishing, 1998 (ISBN: 9780631209324).

The Goths is a comprehensive history of Goths, Gothic society and Gothic identity. It covers history from the early period through the Gothic revolution and fall of the Western Roman Empire. This volume is a part of the Peoples of Europe series. Its introductory nature would make it a good resource for both public and academic libraries.

Hilgarth, J. N. *The Visigoths in History and Legend.* Toronto: PIMS, 2009 (ISBN: 9780888441669).

Hilgarth examines the history of the Visigoths in the context of Spanish history and legends. It addresses the influence of Gothic history on the descendants of the Visigoths, and the origin of Spanish culture. Hilgarth examines how these legends were defined and utilized by both Spanish monarchies and authors of literature.

Kulikowski, Michael. *Rome's Gothic Wars: From the Third Century to Alaric*. Cambridge: Cambridge University Press, 2008 (ISBN: 9780521608688).

Rome's Gothic Wars: From the Third Century to Alaric is an animated and stimulating history of the Gothic culture's relationship with Rome starting before the medieval period p until Alaric's sacking of Rome in 410. Kulikowski describes how the Goths acted out of a state of desperation because they did not want to be suppressed by Rome. *Rome's Gothic Wars: From the Third Century to Alaric* also examines how history books have portrayed the Gothic culture.

Ward-Perkins, Bryan. *The Fall of Rome and the End of Civilization*. Oxford: Oxford University Press, 2005 (ISBN: 9780192807281).

Ward-Perkins criticizes contemporary theories of a peaceful transformation of Rome in favor of a traditional theory that blames attacking barbarians for the empire's economic collapse. *The Fall of Rome and the End of Civilization* is a well-written and utilizes archeological evidence and eyewitness accounts to prove that the fall of Rome was a violent one. Although academic in nature, it can be found in both public and academic libraries.

Architecture and Art

Becket-Griffith, Jasmine. *Gothic Art Now*. New York: Harper Design, 2008 (ISBN: 9780061626999).

Gothic Art Now is an introduction to the contemporary Gothic art of today's Goth subculture. It includes painting, illustration, sculpture, photography, and digital art. Becket-Griffith's book provides an introduction to the aesthetic of popular Goth through its depictions of the Gothic influence on fashion, literature, music, and graphic design so it would make an excellent edition to a public or academic library collection.

Brooks, Chris. *The Gothic Revival*. London: Phaidon, 2001 (ISBN: 9780714834801).

Brooks' comprehensive coverage of the history of the Gothic Revival spans through the entire movement from the Victorian era to the post-punk Goth subculture. Brooks analyzes the cultural meaning and influence of the movement in relation to the historical context and influence on modern culture. The all-inclusive and introductory nature of this book makes it a good addition to a public or academic library collection.

Carso, Kerry Dean. *American Gothic Art and Architecture in the Age of Romantic Literature*. Cardiff: University of Wales Press, 2015 (ISBN: 9781783161607).

Carso analyzes the influence of British and American Gothic literature on art and architecture in the United States. Authors covered include Washington Irving, James Fenimore Cooper, and Nathaniel Hawthorne.

Charles, Victoria and Klaus H. Carl. *Medieval Art: Romanesque Art—Gothic Art (987–1489)*. New York: Parkstone International, 2012 (ISBN: 9781906981037).

Medieval Art: Romanesque Art—Gothic Art (987–1489) is a two-volume set on medieval architecture, painting and sculpture from the late tenth to the fifteenth centuries. Volume one covers the Romanesque style, and volume two covers Gothic style. It is filled with many colorful illustrations of cathedrals, paintings and sculpture, so this work would fit well in a public or academic library.

Frankl, Paul. *Gothic Architecture*. New Haven: Yale University Press, 2001 (ISBN: 9780300087994).

In this highly detailed study of Gothic architecture Frankl analyzes the medieval architectural style as it evolved from the Romanesque style to the Gothic style in Europe from 1093 to 1530.

Kavaler, Ethan Matt. *Renaissance Gothic: Architecture and the Arts in Northern Europe, 1470–1540*. New Haven: Yale University Press, 2012 (ISBN: 9780300167924).

Renaissance Gothic: Architecture and the Arts in Northern Europe, 1470–1540 is a well-illustrated history of the art and architecture of the late Gothic period of the fifteenth and sixteenth centuries. It focuses on the ornate and flamboyant architectural and artistic details of the time period and what the rich designs signified.

Lewis, Michael J. *The Gothic Revival*. New York: Thames and Hudson, 2002 (ISBN: 9780500203590).

Michael Lewis's *The Gothic Revival* is an introduction to the Gothic Revival period of architecture. It covers the movement as a whole, while also including individual buildings in the United States and Europe. This volume is part of the Thames and Hudson World of Art series, so its introductory nature would fit will in a public or academic library collection.

Scott, Robert A. *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral*. Berkeley: University of California Press, 2011 (ISBN: 9780520269996).

Robert A. Scott's take on the history of Gothic cathedrals is an excellent edition to a public library collection. It provides an overview as a travel guide and is a comprehensive general introduction to the architectural style. It explains why the cathedrals were built, how they were built, and the religious significance of the style.

Literature and Interdisciplinary Works

Abbruscato, Joseph, and Tanya Jones, eds. *The Gothic Fairy Tale in Young Adult Literature: Essays on Stories from Grimm to Gaiman*. Jefferson: McFarland & Company, 2014 (ISBN: 9780786479351).

Abbruscato and Jones' essays discuss Gothic themes in young adult literature as they relate to fairy tales and fantasy.

Some of the themes examined include evil step-parents, incest, and cannibalism. Authors examined include Neil Gaiman, Lemony Snicket, Orson Scott Card, Terry Pratchett, and others. This work may be of interest to both high school and college students, so it would fit well in a public or academic library collection.

Anderson, Eric G., Taylor Hagood, and Daniel Cross Turner, eds. *Undead Souths: The Gothic and Beyond in Southern Literature and Culture*. Baton Rouge: Louisiana State University Press, 2015 (ISBN: 9780807161074).

As the title promises, *Undead Souths: The Gothic and Beyond in Southern Literature and Culture* is focused on the themes of the undead, such as vampires and zombies, in Southern American literature. The essays address issues related to literature in a historical context, such as themes related to the Civil War, slavery, Native American struggles, and the Civil Rights Movement.

Armitt, Lucie. *History of the Gothic: Twentieth-Century Gothic*. Cardiff: University of Wales Press, 2011 (ISBN: 9780708320075).

History of the Gothic: Twentieth-Century Gothic is the third volume of the Gothic Literary Series. Lucie Armitt examines themes such as supernatural creatures, metaphors related to these creatures, and what they represent to contemporary society. Authors discussed include Sir Arthur Conan Doyle, Rudyard Kipling, Clive Barker, and others.

Crow, Charles L. *History of the Gothic: American Gothic*. Cardiff: University of Wales Press, 2009 (ISBN: 9780708320440).

History of the Gothic: American Gothic is an important volume in the Gothic Literary Studies series. Charles Crow discusses three hundred years of Gothic literature produced in America, including authors like Edgar Allan Poe and Toni Morrison. He discusses the importance of American cultural changes in relation to literature.

Davison, Carol Margaret. *History of the Gothic: Gothic Literature 1764–1824*. Cardiff: University of Wales Press, 2009 (ISBN: 9780708320457).

History of the Gothic: Gothic Literature 1764–1824 is the first volume in the Gothic Literary Studies series. It takes a historical look at the earliest Gothic authors and works of the eighteenth and ninteenth centuries. Carol Margaret Davison examines British political and cultural developments, as well as Gothic literary themes of the time period.

Edwards, Justin, and Agnieszka Soltysik Monnet, eds. *The Gothic in Contemporary Literature and Popular Culture: Pop Goth*. New York: Routledge, 2014 (ISBN: 9781138016507).

This collection of essays tries to touch on all aspects of popular culture that have been influenced by the Gothic aesthetic and subculture. Essays include works on literature, fashion, and music. Topics include monsters, Steampunk, superheroes, and Lady Gaga. Although academic in nature, its focus on pop culture allows this work to fit into a public or academic library collection.

Ellis, Jay, ed. *Southern Gothic Literature*. Ipswich: Salem Press, 2013 (ISBN: 9781429838238).

Southern Gothic Literature is one of only a few volumes on Southern Gothic Literature. It is a definitive work of essays by international literary critics that examines novels, poetry, and plays. Essays discuss works by authors like Cormac McCarthy and Flannery O'Connor.

Ermida, Isabel. *Dracula and the Gothic in Literature, Pop Culture and the Arts*. Leiden: Brill, 2015 (ISBN: 9789004306172).

Isabel Ermida examines the development of the vampire character from Bram Stoker's Dracula to its contemporary versions in literature, film, theater and pop culture in Dracula and the Gothic in Literature, Pop Culture and the Arts. It examines the symbolism in Gothic literature from the Victorian era and contemporary culture. Although academic in nature, its focus on pop culture allows this work to fit into a public or academic library collection.

Killeen, Jarlath. *History of the Gothic: Gothic Literature: 1825–1914*. Cardiff: University of Wales Press, 2009 (ISBN: 9780708320693).

History of the Gothic: Gothic Literature: 1825–1914 is the second volume of the Gothic Literary Studies Series. It is an introduction to nineteenth-century Gothic literature. Ghost stories, detective stories and adventure stories were common genres of the time. Killeen uses this book to examine psychological and theological themes in addition to discussing the modernization of British society.

Morgan, Jack. *The Biology of Horror: Gothic Literature and Film*. Carbondale: Southern Illinois University Press, 2002 (ISBN: 9780809324712).

Jack Morgan discusses the horror genre as a theoretical opposite of comedy. The essays examine themes and motifs important to the genre of horror. Works discussed include classics like Frankenstein, to modern authors, like H. P. Lovecraft and Clive Barker. Films discussed include *Invasion of the Body Snatchers*, *Friday the 13th*, *Night of the Living Dead*, and others.

Mulvey-Roberts, Marie, ed. *The Handbook to Gothic Literature*. New York: New York University Press, 1998 (ISBN: 9780814756102).

The Handbook to Gothic Literature contains essays that provide an overview of key authors and terms related to Gothic literature from the Victorian era through the twentieth century. Due to its introductory nature this volume would fit in a public or academic library collection.

Snodgrass, Mary Ellen. *Encyclopedia of Gothic Literature*. New York: Facts on File, 2004 (ISBN: 9780816055289).

This A-to-Z reference book would make a good addition to a public, high school or college library. The entries cover the eighteenth to twentieth centuries. The encyclopedia includes articles on authors, terms, subgenres, and individual works of British and American literature.

Spooner, Catherine. *Contemporary Gothic*. London: Reaktion Books, 2006 (ISBN: 9781861893017).

Contemporary Gothic is an interdisciplinary work that examines the Gothic aesthetic within contemporary popular culture. The book includes the topics of film, literature, music, art, and the Goth subculture. Author Catherine Spooner analyzes issues of contradictory themes of the Gothic aesthetic.

Music

Elferen, Isabella van, and Jeffrey Andrew Weinstock. *Goth Music: from Sound to Subculture*. New York: Routledge, 2016 (ISBN: 9780415720045).

Elferen and Weinstock provide an introduction and analysis of the subgenres of music that are labeled "Goth" in the United States and Europe. The book compares the similarities and differences among the diverse Goth styles and discusses the relationship of the music scene to the Goth subculture.

Harriman, Andi, and Marloes Bontje. *Some Wear Leather, Some Wear Lace: The Worldwide Compendium of Postpunk and Goth in the 1980s*. Chicago: Intellect, The University of Chicago Press, 2014 (ISBN: 9781783203529).

The photographs of bands and audience members in *Some Wear Leather, Some Wear Lace: The Worldwide Compendium of Postpunk and Goth in the 1980s* provide a glimpse into the postpunk music and fashion scene of the 1980s. Essays and interviews with musicians and audience members expound on how the Goth music scene emerged from the Postpunk era around the world. It emphasizes the creativity and individuality of a music scene instead of defining it as a subculture. The photographic and pop culture nature of this work would fit well in a public or academic library collection.

Reed, S. Alexander. *Assimilate: A Critical History of Industrial Music*. Oxford: Oxford University Press, 2013 (ISBN: 9780199832606)

Industrial music is a post-punk genre that is frequently associated with Goth music. Reed's study discusses the development of the genre in a historical, political and social context. It emphasizes the philosophical ideals of industrial music, which sought to challenge the status quo.

Subculture

Brill, Dunja. *Goth Culture: Gender, Sexuality, and Style*. Oxford: Berg, 2008 (ISBN: 9781845207670).

Dunja Brill's ethnographic study was the result of fieldwork conducted in the UK, US, and Germany. Fashion, gender, and sexuality are explored as well as how it relates to the identities of the Goth subculture. In addition to exploring the significance of fashion, the work examines music, literature, social theory and popular media.

Goodlad, Lauren M. E., and Michael Bibby, eds. *Goth: Undead Subculture*. Durham: Duke University Press, 2007 (ISBN: 9780822339212).

These scholarly essays on the Goth subculture cover the topic of gender, spirituality, music, film, specific communities, and cultural practices. The essays explore the issues of consumerism, resistance of the status quo, interest in the occult as an "undead" subculture, and an impact on culture.

Hodkinson, Paul. *Goth: Identity, Style and Subculture*. Oxford: Berg, 2002 (ISBN: 9781859736005).

Paul Hodkinson's *Goth: Identity, Style and Subculture* was the first full scale ethnographic study of the Goth subculture from an insider. This work discusses fashion, music, social habits, and the Internet. Hodkinson discusses how media and commerce strengthened group identity.

Issitt, Micah. *Goths: A Guide to an American Subculture*. Santa Barbara: Greenwood, 2011 (ISBN: 9780313386046).

Goths: A Guide to an American Subculture is meant for students; it includes textbook elements such as a glossary, sidebars, and biographical sketches. Issitt compares Goth culture to a contemporary mainstream culture. The introductory nature of this book would fit well in a public or academic library collection.

Kilpatrick, Nancy. *The Goth Bible: A Compendium for the Darkly Inclined*. New York: St. Martin's Griffin, 2004 (ISBN: 9780312306960).

The Goth Bible: A Compendium for the Darkly Inclined explains the entire history of the Gothic aesthetic, from the ancient Germanic tribes to the Goth subculture. It discusses how the subculture has been misrepresented by media and also includes interviews from musicians, artists, and individuals that identify with the Goth subculture. The introductory nature of this book would fit well in a public or academic library collection.

Siegel, Carol. *Goth's Dark Empire*. Bloomington: Indiana University Press, 2005 (ISBN:9780253217769).

In *Goth's Dark Empire*, Siegel examines elements of the Goth subculture that are often considered "dark" by the mainstream such as resisting sexual norms and sadomasochism. Siegel focuses on the issue of resisting sexual norms, such as an interest in sadomasochism. It discusses Goth

subculture as portrayed in movies and the music scene, and explains how the subculture became an underground scene.

MUSIC

The Dark Box: The Ultimate Goth, Wave and Industrial Collection: 1980–2011. Los Angeles: Cleopatra Records, 2012.

The Dark Box: The Ultimate Goth, Wave and Industrial Collection: 1980–2011 is a four-disc box set of music commonly associated with the Goth subculture, including Goth music, Electronic, and Industrial music. Many of these bands are European groups and are a good introduction to post-punk music for public library collections. Some of the bands include Joy Division, The 69 Eyes, and Christian Death.

Goth Industrial Club Anthems. Los Angeles: Cleopatra Records, 2015.

This three-disc set of Gothic rock music is a good introduction to the bands that defined the post-punk genre. It would fit well into a public library collection. Some of the bands include Bauhaus, Rosetta Stone, 45 Grave, and Fields of Nephilim.

JOURNALS

Aeternum: The Journal of Contemporary Gothic Studies. https://www.aeternumjournal.com/ (ISSN: 2324-4895).

Aeternum: The Journal of Contemporary Gothic Studies is a peer-reviewed, open access, interdisciplinary journal. The research featured in the journal focuses on literature, television, new media and film. The journal recognizes the impact that the Gothic aesthetic has had on culture, technology, politics, and even food.

Gothic Studies. Manchester: Manchester University Press (ISSN: 1362-7937).

Gothic Studies is the official journal of the International Gothic Association. It features peer-reviewed articles on Gothic studies from the eighteenth century to the present, including the disciplines of literature, film, television, theater, and the visual arts.

WEBSITES

Horvath, Ibolya, et. al., eds. "Ancient History Encyclopedia" (https://www.ancient.eu).

The Ancient History Encyclopedia provides comprehensive coverage of culture from prehistoric times to the Middle Ages. It includes multiple articles on the Goths among its highly detailed and scholarly entries.

Smith, Alicia Porter. "A Study of Gothic Subculture: An Inside Look for Outsiders" (http://www.gothicsubculture.com).

The goal of this website is to explain the Goth subculture in a realistic manner in order to eliminate misconceptions. It contains information on history, culture, religious views, drug use and other criminal activity, advice for parents, and a message board.

Reference

1. Issitt, Micah L. *Goths: A Guide to an American Subculture* (Santa Barbara, CA: Greenwood, 2011).

Reading a Cookbook

It's More Than Just Directions

Siobhan Wiggans

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Growing up in the 1990s on my family's farm in rural New Brunswick, eating and reading were central to my childhood. Foodies today would envy the meals prepared in our household; they always featured the freshest and most local ingredients. Cookbooks played a significant role in our family's meals. My mother was (and still is) an avid reader of them; perhaps sparked by her love of books but also by the bounty from the garden, in which my father was forever experimenting.

This love of food followed me into adulthood, in both my eating and my literary tastes. At libraries, I always gravitated toward the cookbook section. I binged on food blogs, and when I bought books for myself, it was more likely to be a cookbook than any other type of book. I almost felt self-conscious to speak of this habit; these titles didn't seem to have the same weight as other literary fiction or nonfiction titles. I didn't consider this reading.

My perspective changed, and I began to see the value of cookbooks last summer, when I had the pleasure of taking INFO 6070: Reading and Reading Practices at Dalhousie University's School of Information Management. The course provided a strong foundation for Readers' Advisory tools. We attempted to define the act of reading, book appeals, and what constitutes reading for pleasure. For our final project, we had the option to select a genre and create an RA resource about it to share with our peers and colleagues. Naturally, I picked something I was passionate about: cookbooks.

My professor was positive about this topic, but a response from a coworker surprised me. She stated, "You read cookbooks? What's there to read? It's just directions." Alas, I realized she had not experienced cookbooks and food writing as I have.

DEFINING A COOKBOOK

Humans have always had a desire to share stories, including recipes. Early evidence of societies sharing recipes include

thirty-five culinary recipes found on three Mesopotamian clay tablets from 1700 BCE, and recipe collections from the late Middle Ages remain. Western cookbooks began at the end of the 1200s and beginning of the 1300s as "manuscripts with predominantly short and condensed recipes."[1] Cookbooks have evolved significantly since these early beginnings, and today they are an important part of the publishing industry.

Cookbooks are made up of recipes, which some argue are like short stories. In her review of William Sitwell's 2012 book *A History of Food in 100 Recipes*, writer Bee Wilson explains, "Like a short story, a good recipe can put us in a delightful trance. The *Oxford English Dictionary* defines fiction as literature 'concerned with the narration of imaginary events.' This is what recipes are: stories of pretend meals." Wilson continues, "Recipes have a story arc. You need to get through the tricky early prepping stages via the complications of heat and measuring before you arrive at the point of happy closure where the dish goes in the oven or is sliced or served. When a recipe has many ingredients and stages and finicky instructions, it can be hard to concentrate, like reading a Victorian novel with so many characters that you need a dramatis personae to keep things straight."[2] A recipe is like a short story, offering characters (ingredients), action (recipe directions), and a final epilogue (culinary presentation). Cookbooks organize recipes together with a narrative that may include photographs and illustrations as well as stories, tips, suggestions, and wisdom.

In cookbook writing, the author's voice can shine through as he or she shares stories and experiences connected to the recipes. Melissa Brackey Stoeger defines this type of writing as the "narrative cookbook" style.[3] Indeed, as Henry Notaker notes, "The recipes in these books are meant to be leafed through and read sitting in a sofa or an easy chair rather than followed step by step over the kitchen stove."[4] These are the books on my nightstand—these are the stories I tuck into before I nod off.

READING APPEAL

Theorists have spent much time considering why people read. I read for various reasons, including knowledge, pleasure, escape, and relaxation. Cookbooks encompass all of these attributes. It may be tempting to argue that the primary reading appeal for cookbooks is learning and experience;[5] however, cookbooks are alluring for many other reasons—they provide escapism, fantasy, and a connection to other places, past and present. They offer armchair travel, inspire creativity, and provide an intimate experience. By hearing the stories behind recipes, the reader connects with the cookbook writer. The relationship can get even more personal when the reader makes a recipe from a cookbook. The story goes off the page and becomes an experience that is part of our life.

Before I started working at a library, I was in a very stressful job. Cookbooks and food blogs were my refuge. During my lunch breaks, I would escape online with www.smittenkitchen.com, www.101cookbooks.com, or www.spoonforkbacon.com. At night I would dive into Tamar Adler's An Everlasting Meal (2011), Sara Forte's The Sprouted Kitchen (2012), and titles by the Moosewood Collective. I was so consumed by work that I couldn't read through a full chapter book, yet these writings sparked my imagination: my anxiety would briefly subside, and sometimes they energized me enough to go to the kitchen to create.

READERS' ADVISORY

Unlike many other literary genres, it's difficult to classify cookbooks into specific literary genres. It's tempting to categorize cookbooks based on ingredients, style of cooking, kitchen tools, or status of chef; however, these classifications do not capture reading appeals. To address the appeals of certain cookbooks, I propose the following categories:

Author Personality

The personality of the author is evident in this cookbook genre. Their character shines through in the strong narrative writing that starts each chapter or recipe: they are intimate, honest, humorous, and entertaining. Good ingredients are emphasized; however, the instructions may be informal. An example of this can be found in Nigella Lawson's directions for "Finger-Lickin' Ribs" in her 2004 cookbook, Feast. She writes, "[when preparing the ribs,] squidge everything around well." She concludes the recipe with strawberries as a pairing suggestion. She writes, "Strawberries have just been found to increase sex drive more than any other foodstuff, if you can believe such things. I'm not sure how you could measure it."[6] In addition to Lawson, cookbook authors that write in this style include Julia Child (*Mastering the Art of French Cooking: Volume I*, 1961), Ree Drummond (*The Pioneer Woman Cooks: Recipes from an Accidental Country Girl*, 2009), Deb Perelman (*The Smitten Kitchen Cookbook*, 2012), Aarti Sequeira (*Aarti Paarti: An American Kitchen with an Indian Soul*, 2014), and Molly Yeh (*Molly on the Range: Recipes and Stories from an Unlikely Life of a Farm Girl*, 2016).

Healthy Eating

Reading these types of cookbooks evokes positive feelings. Much like a trip to Whole Foods or the local farmer's market, an individual can make a small change that positively affects their well-being and the planet; buying organic whole foods and supporting local agriculture feels morally right. For some individuals, something similar may happen when reading healthy eating cookbooks. Steps are straightforward, leaving the reader with a sense of optimism and achievability. Photographs of wholesome plated meals tantalize the reader to try the recipes. Ingredient lists will emphasize fresh

fruits and vegetables, as well as things found in a grocer's health section (seeds and nuts, chia seeds, beans, etc.). The reader will be inspired to attempt these recipes for healthful enlightenment. Cookbook authors of this sub-genre include Sarah Britton (*My New Roots*, 2015), Lindsay Hunt (*Healthyish*, 2018), Angela Lidden (*The Oh She Glows Cookbook*, 2014), Jamie Oliver (*Jamie's Food Revolution: Rediscover How to Cook Simple, Delicious, Affordable Meals*, 2009), and Janet and Greta Podleski (*The Looneyspoons Collection: Janet & Greta's Greatest Recipe Hits plus a Whole Lot More*, 2011). Sometimes the author will share their personal experiences with food and how they transformed their life by changing their eating habits.

Culinary Travel

Cookbooks that highlight the heritage and food culture of particular communities offer a travel experience. Writers of these types of books will share rich descriptions and personal connections to recipes, enabling the reader to imagine what the food tastes like. Sometimes curiosity about exotic ingredients will intrigue the reader. They will wonder: What are ajowan seeds? How can I know when an Iranian lime is ripe? Where can I find fresh lime leaves in my neighborhood? These cookbooks invite exploration. Examples of authors in this sub-genre include Madhur Jaffrey (*Madhur Jaffrey's World Vegetarian: More Than 650 Meatless Recipes from Around the World*, 2002), Diana Kennedy (*The Art of Mexican Cooking: Traditional Mexican Cooking for Aficionados*, 2012), Yotam Ottolenghi (*Plenty: Vibrant Recipes from London's Ottole*, 2011), Lidia Matticchio Bastianich (*Lidia's Mastering the Art of Italian Cuisine: Everything You Need to Know to Be a Great Italian Cook*, 2015), and James Syhabout (*Hawker Fare: Stories & Recipes from a Refugee Chef's Isan Thai & Lao Roots*, 2018).

FOOD SCIENCE

These books investigate the chemistry and science of food preparation. Not necessarily written for the professional chef, these books provide technical information and details. Suggested titles of books that match this description include *The Baker in Me* by Daphna Rabinovitch (2016) and *The Food Lab: Better Home Cooking through Science* by J. Kenji López-Alt (2015).

FOOD MEMOIRS

Readers of food memoirs develop an intimate relationship with food icons and writers by hearing firsthand accounts of their experiences with food. These books have the look and feel of traditional memoirs; however, recipes are interspersed throughout personal anecdotes and stories. Titles that follow in this vein include *A Homemade Life* by Molly Wizenberg (2009), *Tender at the Bone: Growing Up at the Table* by Ruth

Reichl (1998), and *Life from Scratch: A Memoir of Food, Family and Forgiveness* by Sasha Martin (2015).

HOW TO MAKE SUGGESTIONS

As a library assistant at Halifax Public Libraries, I am frequently asked for cookbook recommendations. Some of these inquiries are from individuals just learning to cook, whereas others are from kitchen connoisseurs. These searches may range from a quest for a basic how-to guide for a new cook or baker, to finding a selection that aligns with the particular reading interests of an avid cookbook reader.

Providing readers' advisory services for cookbook readers is challenging, especially because tried-and-true go-to tools don't cater to this type of reader. NoveList doesn't provide resources, and though Goodreads offers recommendations from the website's community members, I am hesitant to suggest it for cookbook recommendations because it doesn't highlight the appeal factors. As such, I often rely on my own reading experiences and friends' recommendations to make reading recommendations. Here are some questions in the RA interview process I find helpful in discovering what type of cookbook a community member may be interested in reading:

Are you looking for a particular recipe? Or are you interested in exploring?

Like in any RA interview, seeking an answer to these questions entails a lot of listening. I never pose these questions exactly like this; however, through an informal conversation, I can usually conclude if a community member is looking for a specific recipe (e.g., how to roast a chicken), if they are interested in learning about a new type of cuisine, or if they are a cookbook reader.

What was the last cookbook you used that you really enjoyed? Why?

Much like the question, "What was the last book you read and enjoyed?" this question dives into reading appeals as well as their culinary interests.

What's your favorite recipe? Why?

This question may unpack an individual's food history and what style of food writing they like. Are they seeking sparse text with concise directions, or do they enjoy meandering recipes?

What are you presently reading and enjoying?

Digging into current reading habits may also help you discover the appeal a patron is looking for in a cookbook. For example, if they like memoirs with a strong female voice,

they may enjoy writing by Ruth Reich, Julia Child, or Nigella Lawson. If travel piques their interest, steering them toward titles that explore food from other places may align with this interest.

When I began considering cookbooks as a reading genre, I had some people tell me they only read cookbooks with photographs in them because they wanted to see what the recipes looked like when prepared. For many people, making food from a scratch is a new ideology. They grew up in households where processed foods were mealtime staples; rarely was anything homemade. As such, cookbooks and food writing offer a sense of discovery and wonder for some of these individuals. A new vocabulary is being learned. *Whisk*, *cream*, *brown*, *chop*, and *slice* may seem like ordinary verbs for someone with a cooking and baking repertoire; however, for someone new in the kitchen, these terms may sound foreign. As we provide readers' advisory services, we must navigate this. Much like helping a child learning to read, we must match adult readers with the right cookbook that they can connect to, on and off the page.

CONCLUSION

In the past few years, perhaps in response to issues surrounding food security, I have seen libraries shift to offering food literacy programming. At Halifax Public Libraries, this includes Tastes Like Home cooking programs, seed libraries, and youth programs such as Plants to Plates. People from all walks of life take part in these activities, and they are integral to creating positive community connections.

As we offer programs that discuss food, we also have to create collections and readers' advisory services that align with these interests. The questions that I offer for cookbook reader's advisory are novice. Further research and critical discourse needs to take place so we can begin to grasp the reading appeal of cookbooks. In the meantime, I hope you'll consider that cookbooks offer more than just instructions—they are literary works in their own right that deserve praise and recognition.

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Embracing Informational and Archival Literacies

Challenges and Successes

Rebecca Hankins

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Librarians know that information literacy is developed over a lifetime of learning and growth. In this column, Rebecca Hankins discusses the role that archives can play in teaching information literacy to a variety of patrons, from college students to regional community members. She explores the role that diverse and inclusive archival collections can play in helping patrons understand not only the records that exist but also those that are missing. She also shares strategies that librarians and archivists can use to engage students in accessing archival collections as well as constructing new knowledge.—*Editor*

We are in a strange moment in these United States, where the work of librarians and archivists is vital to counter the movement to delegitimize facts. We hear this disregard for the facts daily on the news and from our political leaders. What is our role as information professionals to ensure that students and our constituents understand and comprehend the value of employing a fact-based criterion for evaluating resources, data, and documentation? As a librarian, I embody the American Library Association's Core Values of Librarianship, which state that all researchers, from the university scholar to the community user, have a right to unfettered and equal access to information.[1] Also, as an archivist I am influenced by ideas that are central to the Society of American Archivists' Core Values of Archivists and Code of Ethics for Archivists, which state, "Access to records is essential in personal, academic, business, and government settings, and use of records should be both welcomed and actively promoted."[2] As an information professional with dual expertise in librarian and archival practices, I understand that different societal values and norms impact how these perspectives and practices are implemented. However, they also are influenced by the institutional structures and ideological traditions embedded within the national educational context.

Information literacy offers a cogent and diverse perspective to work within our academic communities, offering us criteria to use and understand information resources. There are numerous works on the subject of information literacy for the library field, including workshops, assessments, frameworks, guidelines, and even conferences. I remember attending one of the earliest Information Literacy Assessment Workshops in 2003 at the University of Arizona in Tucson, Arizona, so the head winds for this work are pretty strong for librarians. After leaving Arizona, I had to investigate how to

implement some of the information literacy strategies within the archival work I was focusing on at my new job at Cushing Memorial Library and Archives.

Archivists have also come to embrace the ideas of information literacy, molding it within the archival work we do to construct a hybrid we call "archival literacy." Elizabeth Yakel and Doris Malkmus's publication *Contextualizing Archival Literacy* and the SAA-ACRL/RBMS joint task force's "Guidelines for Primary Source Literacy" specifically teach students to recognize when information is needed and how to use primary resources in original research.[3] Archival literacy allows us to provide students and our users with the skills to locate, evaluate, and effectively use primary and secondary resources within our collections. Studies have shown that connecting students with resources that they can relate to in their everyday experiences has a more significant impact on their lifelong learning. It's important that students "recognize that primary sources enable us to examine the past and thereby gain insights into the human experience."[4] Archival literacies allow students to see, smell, and touch actual documents, photos, letters, diaries, and writings that provide a sensory experience that can't be compared to viewing a digital surrogate. These are all issues that are also wrapped up the notions of what and how we collect materials with the archival institution.

Archives and archival collections are becoming increasingly contested spaces. Our traditional view of the two principles of archival collecting—provenance and original order—are now being examined for the problematic nature of how they have been used to silence diverse voices and promote exclusionary practices. Provenance, the original source or ownership of materials, in particular was thought to be an untouchable principle. What archivists are understanding is that often the original source is not known or has been usurped by those in charge or in authority. Two examples of this problem of provenance are the papers of Eldridge Cleaver that are housed at Cushing and the papers of Malcolm X that housed at the Schomburg in New York. Both collections have similar histories, offered not by the individuals but by secondhand parties. Prior to getting the Cleaver papers, which were offered by one of the vendors we use to purchase items, I asked, From where did the papers come? Were they papers offered by Cleaver, who had died years earlier? Were they papers owned by his family? The vendor told me that those papers were purchased from a storage unit owned by someone who had purchased the contents—no relation to Cleaver. In this case, provenance had been destroyed and replaced with someone unrelated to Cleaver or his family. There is a similar story regarding the papers of Malcolm X that were being auctioned by Butterfields, an auction house owned by eBay.[5] This is another example of how provenance is used as a tool for subverting ownership to the one who holds the purse strings. When we speak about and share the Cleaver papers, does knowing this information add to the literacy of our students in understanding how information can and should be questioned?

These are issues for those of us who work to provide students with the tools to question and evaluate information. In the case of the Cleaver and Malcolm X papers, the distortion of provenance did not alter our understanding of the contents of these holdings. But what about the history of those documents that are collected by an agency, institution, or country where biases and/or the silencing of dissenting voices is often unknown? It is essential that we perform due diligence to ensure our students know how to investigate provenance, understanding that there may be silences within the documentary record. A slave record is often from the point of view of the slave owner, police records often provide only the viewpoint of the recording officer, a newspaper article that discusses an incident is from the journalist's vision—and yet all of these are documents often found in archives. Biases are inherently a part of any record created. Alex H. Poole's recent article in *American Archivist* titled "The Strange Career of Jim Crow Archives: Race, Space, and History in the Mid-Twentieth-Century American South" notes that "the archive is never a neutral space."[6] Someone's biases, preferences, and conceptions of what is important have long-term consequences for what we deem historical or whose history we value. What is the responsibility of archivists in discussing these issues while allowing researchers to conduct research? This is a challenge to all of us—that is, archivists, librarians, and historians—to make our repositories more diverse and inclusive in our collections and collecting policies.

Developing diverse collections is essential to the work of archivists and librarians, but providing access is equally important. Archival literacies employ access as an outreach tool to teach students how to locate relevant materials for their research. Understanding the research process and evaluating the information retrieved are skills needed to develop fact-based writing that solves problems and/or finds solutions. How can we provide our students and other users with the skill sets to make informed choices and assess the value of documentation, ensuring that they can ask the questions to evaluate the quality and relevance of materials? As a long-time archivist and librarian, it has been important for me to build research collections for scholarly consumption by the university and the public. My commitment to exposing students to the excellence represented in diverse collections is manifest in my work to infuse all of Texas A&M University Libraries' holdings with diverse materials, particularly emphasizing race, gender, and sexuality.

The examples below discuss how I've used diverse collections, connecting archival and information literacies to these materials to teach and encourage students and our researchers, both academic and community users, to ask the questions and develop the criteria needed to create new knowledge and fact-based research. The three examples I write about offer methods to others in working with students: a module to prevent technophobia using information literacy, a student-centered exhibition that employed archival literacies, and a local community newsletter column on

finding Islamic resources online that uses information and archival literacy framing.

TECHNOPHOBIA AND INFORMATION LITERACY

Based on my training at the previously mentioned information literacy workshop at the University of Arizona, I worked on developing a project that incorporated assessment strategies. I collaborated with PhD student Paula Buchanan on a project titled "The Role of Technophobia in Computer Literacy: How to Measure and Counteract Technophobia in Order to Increase Computer and Information Literacy."

We developed an information literacy pedagogical perspective and practice of instruction that noted that although many students are comfortable using various types of technology and social networking to communicate—such as text messaging, Twitter, Instagram, Facebook, blogs, and so on—they often experience difficulty when using professional or educational technology tools like university web portals, Blackboard, or Microsoft Office applications. Moreover, many of them are unprepared when entering higher education, as they too often lack the skills needed to retrieve, analyze, and communicate information that is available online. Students' lack of comprehension and computer literacy when using technology for professional or academic use has often been called *technophobia*. This "technophobia" has a direct impact on students' ability to be information literate. We determined that computer literacy is one of the primary components of information literacy, and that increasing students' computer literacy may lead to a decrease in technophobia for students.

Our project proposed to teach undergraduate and graduate students the primary components of information and computer literacy that was necessary and strategic within the educational enterprise to help them traverse the astounding amounts of available information, both in print and electronic. Our instruction sessions provided them with the ability to recognize when information is needed and the skills to locate, evaluate, and effectively use that information, forming the basis for lifelong learning.

Pre- and post-testing for literacy competencies were performed with each participant and evaluated. Formulating effective research strategies was one measured competency; evaluating information for its relevancy, authority, coverage, and accuracy was another; and finally examining information for comprehension and usage was another approach.

I grounded most of my instruction in information and archival literacies using resource-based learning, moving away from the passive lecture model of education to a more active research model. Resource-based learning theorizes that if students are to continue learning throughout their lives, they must be able to access, evaluate, organize, and present information from all the real-world sources existing in today's information society.[7] Archives are natural partners for this type of instruction because they house documents, media, and archival source material that presents stories from a first-person perspective.

I proposed the use of oral histories, community engagement, and other opportunities to involve a variety of individuals in the educational process. Depending on technology and access policies, using these archival documentation strategies allows us to engage students face to face and solve concerns or issues on a more personal level. Learning how oral history projects are developed, what questions are most effective in drawing out relevant narratives, and the interview process that uses both digital and analog technology are areas we discussed. Finally, work centered on integrating critical-thinking skills and understanding how to apply and analyze the knowledge discovered in instruction sessions. Oral histories allow students to be responsible for identifying subjects, researching questions, solving any technical or operational problems, and even appending stories with first-person accounts that bring alive archival histories and collections. The overall goals of this oral history project were to alleviate technophobia, engage students in learning how to use archival documentation, and implement information and archival literacies.

EXHIBITS AND ARCHIVAL LITERACIES

In 2010 and 2011 my colleague LaVerne Gray, an instructional librarian at Texas A&M University, taught a course on hip-hop as a cultural, historical, and artistic movement within the United States. Her students learned the history of the movement with its genesis within the African American and Caribbean communities of New York. The students learned about the founders of the hip-hop style as well as the style's transition into a respected form of cultural and artistic expression. The students' final project was the development of an exhibition that was displayed within the library for all to view. The class was charged with creating a culturally relevant historical exhibit using materials and artifacts that represent hip-hop history and culture. My colleague asked me to work with her students on the development of the exhibits, which allowed me to discuss archival literacies with the students as they chose their documents, engaged in research to find relevant resources to describe the exhibit, and finally to install the exhibit to maximize viewing.

From my reading of Yakel and Torres's discussion of archival literacies in their article "AI: Archival Intelligence and User Expertise," students need to understand that archival rules, meanings, and concepts help to extract relevant information from archival collections, which allows users to move beyond the physical descriptions to understanding the function in discovering materials.[8] After working through this concept of archival literacies that speaks to what, who, and why documents are created, the students first were instructed on how to research relevant information on the various subjects, individuals, and music styles. There are

a number of archival hip-hop collections that the students could use to discover more information. Some of these collections included the Houston Hip Hop Research Collection at the University of Houston Libraries, which documents the art form and artists in Houston; the Tupac Amaru Shakur Collection at the Atlanta University Center; and the HipHopArchive.com website—to name a few of the archival collections available. Students were divided into groups to choose areas they would focus on to make sure there was no overlap. Students had to ask themselves such questions as, Who was the audience for the exhibit? For this exhibit, the audience included other undergraduate students and hip-hop admirers as well as those who were uninformed. We then discussed the various types of exhibits they could develop and the exhibit cases or space available for the exhibit. Were there only exhibit cases available? What type? Tall, wide, or small? Could the students use wall space? What type of documents could be used—posters, photographs, books, magazines, records? What are some other available resources—music, video, audio, artwork, or digital materials?

After deciding on the materials students would use, we discussed the importance of colors and background that is inviting and visually appealing, while also maintaining compliance with the Americans with Disabilities Act. We then discussed what the descriptive text should say and how should it be displayed. We talked about developing text for exhibits that should inform, instruct, and interpret. Depending on the exhibit, text should be short descriptions and font size should be twelve or fourteen points. Arial, Verdana, Tahoma, and other sans serif fonts are versions of typeface that are often more legible, and all of these are recommended fonts by the US Department of Health and Human Services.[9] The students were shown different versions of exhibits as models for their projects. After installing the exhibit materials, photographs were taken and a reference list of websites and collections was created as take-away handouts for viewers.

Exhibits are great projects for teaching archival literacies: learning how to find relevant resources, analyzing the material for its connection to the art form and artists, asking the right questions for interpreting, and creating descriptive labels. Installing the exhibit provides students an opportunity to see their work put into practice and available for immediate feedback from the public. The students received compliments on the presentation and all of their handouts were taken, data that could be measured to show effectiveness and interest. The knowledge learned in the course and in the development of the exhibit represent lifelong learning for the students and pride in what they accomplished.

COMMUNITY COLLABORATIONS AND INFORMATION AND ARCHIVAL LITERACIES

In February 2004, I met a group of Muslim women from Tyler, Texas, who had come to College Station for a seminar. During the seminar I started talking with one of the women who mentioned that she published a small circulation newsletter called the *East Texas Islamic Society Ladies Newsletter*, which included recipes, local news, and information on the small Muslim community in Tyler. We spoke about ways to stay in touch and anything I could do to assist with their newsletters. She asked me if I could write a short column on strategies to find the best online resources relevant to Muslims that she would publish in her monthly newsletter. She started with a profile on me and informing her community about my work, expertise, and credentials to write about online sources.

After the introduction, I chose the first subject: "Islamic Online Resources: A Practical Guide to Finding Information on Islam." The column used information and archival literacy as guides. I wrote about how librarians and archivists are experts in evaluating, organizing, and providing access to information. I wrote about the positive and negative characteristics of the internet and e-mail, and how anyone with a computer can write anything, publish, and claim authority. How does one determine what is accurate or false? My stated purpose was to provide the skills to evaluate internet information on Islam and Muslims, both archival and virtual, but also provide readers "with the tools that will enable you to detect and discern good information from misinformation."[10]

I wrote about the five criteria for evaluating websites: accuracy, authority, objectivity, currency, and coverage.[11] All websites also were viewed against Luther College Library's criteria, "Evaluate Internet Sites," which notes that all websites should have a header, body, and footer. The Luther College site has been upgraded with new information that goes further to assist readers in evaluating internet sites.[12] I provided links to these sources for further information they could read on the websites. After a thorough discussion of the criteria, I provided example online resources and spoke about the resources using the criteria so they could see how I used the tools. Each source included an annotated description of the source with links for further viewing. I submitted new resources on educational websites, newspaper resources, and religious websites for the next three newsletters, but I had to stop due to the amount of time it took to research, analyze, and write up the column. The editor of the newsletter continued to provide resources using the criteria I had suggested. This is the ultimate goal of sharing literacies—that people can learn from your example and continue the work. In the final analysis, it was a great opportunity to share the work we do, and I received wonderful feedback from the readers.

CONCLUSION

This essay started with the concept of ensuring that facts are legitimate and necessary; we in the information professional fields must be the bulwarks against misinformation and those that wish to minimize facts, ensuring that facts and the ways to determine what is true versus what is false

undergird our work. As Professor Jason Johnson, editor of *The Root* blog, notes, "We must resist the urge to normalize 'fake news' and 'alternative facts' by consciously and consistently not using those terms. Even language is a form of normalization we have to resist."[13] We have a strategic role as archivists and librarians to provide information and archival literacies, competencies, and assessment skills to our students and researchers, skills that provide them the tools to analyze resources and make informed decisions. We use archival literacy to promote our archival collections and university records that can provide valuable and diverse perspectives that can bring research to life.

The three examples discussed above represent great opportunities to engage the public and students, teaching them through technological, archival, and informational literacies. This type of work can be partnered and used as models with other types, such as economic, medical, and other subject-specific literacies. Oral histories, exhibitions, and community collaborations are ways of gaining support for our institutions and giving back that represent reciprocal learning. Anyone can implement these programs, and I encourage us to consider these types of real-world activities that push literacies to be relevant to our everyday lives.

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Getting Our Communities Moving, One Library Program at a Time

Jenn Carson

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When I first sat down to write this article, I was aboard a Boeing 767-300, enduring a nine-hour flight on the way back from Berlin, where I had been giving two separate presentations on physical literacy at the library. Luckily the conference I was attending was being held in English because my German consists of little more than *danke* and *damen toilette*. I mention the plane ride because sitting for long periods of time in cramped conditions is not something my body is used to or that my mind particularly enjoys. Though, admittedly, it does force me to sit still long enough to get some work done.

You see, on top of being a library director, I'm also a yoga teacher and physical literacy researcher. I plan, execute, and monitor movement-based programs in my library, and I teach library staff all over the world how to deliver similar programs in their own communities. So naturally I move *a lot*. During a long-haul overseas flight (even a red eye), I'll typically get up to stretch and walk every forty-five to sixty minutes—which is why I usually request an aisle seat, to the relief of my neighbors. I also bring along a yoga ball (or lacrosse ball or tennis ball or whatever I can grab) to do some self-massage and keep my circulation moving. Realizing on the flight over that I'd forgotten my favorite red ball on the passenger seat of my car back in Canada, I immediately found a store in Berlin (a geriatric nursing-supply store, from what I could tell) and bought a nice squishy massage ball from Theraband. Shifting and rolling my butt around on top of a ball in cramped quarters next to a stranger? Yes, I'm *that* person. Bear with me, I have a point.

While most people will complain about the forced confinement of a long plane ride, the reality is that this is how many of us *willingly* spend our days. If the average working day in North America is eight hours long (about the length of my flight), and the average office worker spends much of it sitting (I'm not talking about people who spend all day on their feet doing manual labor—*bless them*—they have their own issues) and then also sits during their commute and during their meals, and then is so mentally exhausted at the end of the day that they plop on the couch with Netflix or curl up with a good book, well . . . I think you can see we've got a problem. And if the steadily rising obesity rates and predictions of how the millennial generation will be the first to die younger than their parents are any indication, it is more than a problem—it's a full-blown emergency.[1] Things have gotten so bad that in 2018 the World Health Organization added physical exercise to its global mandate after already warning us in 1997 that exercise is the *single most effective means of influencing health and well-being.*[2] More

than smoking cessation, more than diet, more than a visit to a therapist (though those are all important contributors to health), just moving your body every day, preferably in as rigorous a way as you can handle, will significantly improve your quality of life.

So, you may be asking, what exactly is the library supposed to do about this? Aren't we working hard to provide comfy chairs and couches for people to lounge about with newspapers and magazines, quiet study rooms where people can hunch over books and laptops, banks of computer workstations, theaters where people can sit and watch films, lectures, and performances—all the while urging, *here, take this book home, I think you'll like it*? Aren't we just compounding the problem by pushing a sedentary lifestyle on people who already aren't moving enough? Now we're supposed to get people to exercise? Don't we have enough to do?

This is where my work comes in. For the last decade I've been asking library, school, and museum staff to look at how their programs are offered, their materials chosen and promoted, and their spaces designed and organized, all with the hope that while we promote textual and digital literacy, we also increase our students' and patrons' *physical* literacy. I've also studied and interviewed numerous librarians who are promoting movement-based programs in their own libraries, and guess what? The results are spectacularly in favor of positive returns for both patrons *and* staff. But I'll get to that good stuff, with the help of my friend and Let's Move in Libraries colleague Dr. Noah Lenstra, in a moment (I know, I know—librarians *love* statistics—be patient).[3]

Walk through the doors of many public libraries across the continent today and you are bound to find their stereotypical image—quiet places where everyone is hunched over a book or computer, or silently browsing the stacks—blown to smithereens. Perhaps quite literally—with a Nerf blaster or water gun—if you happen to wander into my library in Woodstock, New Brunswick. Or you might be surprised to find a local running group stretching in the parking lot, a belly dance class happening in the activity room, teens doing their homework at treadmill desks, a senior Wii-bowling event taking place in the media center, or staff checking out free gym passes at the circulation desk. Wait! What is going on here? There seems to be a movement afoot (sorry, pun intended!) of public libraries offering all kinds of fitness and wellness-based programming and materials as we move more and more toward the model of being community centers. As library services focus on addressing whole-person literacy, the needs of our community, and connecting with our patrons on a variety of levels, movement-based programs have become a necessary and rapidly expanding trend. Libraries are no longer just there to meet a patron's standard literacy needs; we are now helping people improve their physical literacy skills as well, which in turn improves other aspects of their lives, like sociability, mental wellness, and school readiness.

Physical literacy can be thought of as "bodily intelligence." Like cognitive intelligence or emotional intelligence, physical intelligence is being aware of our bodies and how they move in time and space. It is something we are born with and is shaped by our early environment, and it is also something we can work to improve at any age. I officially define the term in my book *Get Your Community Moving: Physical Literacy Programs for All Ages* as "the motivation, ability, confidence and understanding to move the body throughout the lifecourse as is appropriate to each person's capacity."[4] The development of fundamental movement skills that permit a person to move with confidence and control in a wide range of actions, such as throwing, skipping, or balancing, and environments, like on snow, grass, water, in the air, or on ice, also applies to people with disabilities or exceptionalities. The throwing motion of someone in a wheelchair is going to look radically different from the throwing motion of someone who pitches for the big leagues, but they may not be any less physically literate.

To deepen our understanding of movement-based programs in public libraries, Dr. Noah Lenstra and I began reviewing past programming surveys and media articles that touched on movement-based library programs, and in spring 2017 I helped him design an online survey that he distributed to public librarians in the United States and Canada. Here are the results, in his own words:

> 1,157 public libraries [Figure 2] said that they had "offered any programs or services that include [movement]." Among respondents, approximately 60% reported offering yoga programs [Figure 1], 50% reported music and movement programs for early literacy, 40% reported gardening programs, and many reported many other types of programs. Only 5% of the survey respondents said their libraries had not offered any movement-based programs, and among those, 50% said that they were planning to offer such programs in the future. Among respondents, a majority reported that their programs had brought new users into their libraries and had also received coverage in the local media. Most reported being extremely or very satisfied with participation rates in programs offered.
>
> What does all of this data tell us? It tells us, first, that somewhere between a quarter to a half of North American public libraries have offered movement-based programs (a finding confirmed in a 2018 survey of Pennsylvania libraries, which found that "a little under 50% of libraries said they offered physical activity programming at their library and several respondents noted specific programs (e.g., Tai Chi, outdoor recreation) in the open-ended portion of the survey" (personal communication with Dr. Eliza Davenport Whiteman, University of Pennsylvania Center for Public Health Initiatives). Second, it tells us that these programs are being offered for all ages. Third, this data tells us that these programs tend to be popular when they are available. Finally, the data tells us that a wide variety of programs are being offered, everything

from library gardens to yoga classes to Wii bowling. Librarians are experimenting with diverse and innovative ways to encourage movement in their communities, and these experiments appear to be paying off.[5]

That same year I administered a less comprehensive survey of my own to the members of the American Library Association's newsletter with similar results.[6] Lenstra and I were convinced something big was happening. It was amazing to discover that what I had thought was a decade-long personal passion and pet project (family and friends might say "obsession") was actually on the minds of librarians all across the continent. We'd reached a tipping point in watching the health and wellness of our patrons decline (not to mention our own), and we were mobilized to do something about it. How exciting!

If your library isn't already one of the libraries taking part in offering movement-based programs, where should you start? If your administration isn't already on board, show them this article, the Let's Move in Libraries website, and my book or one of my websites.[7] Make sure they are aware this is happening in libraries all over the world and that there are tried-and-true program models just waiting to be adapted to your unique location and audience. Visit the abovementioned

Figure 1. Reproduced via Creative Commons license from Lenstra, 2017.
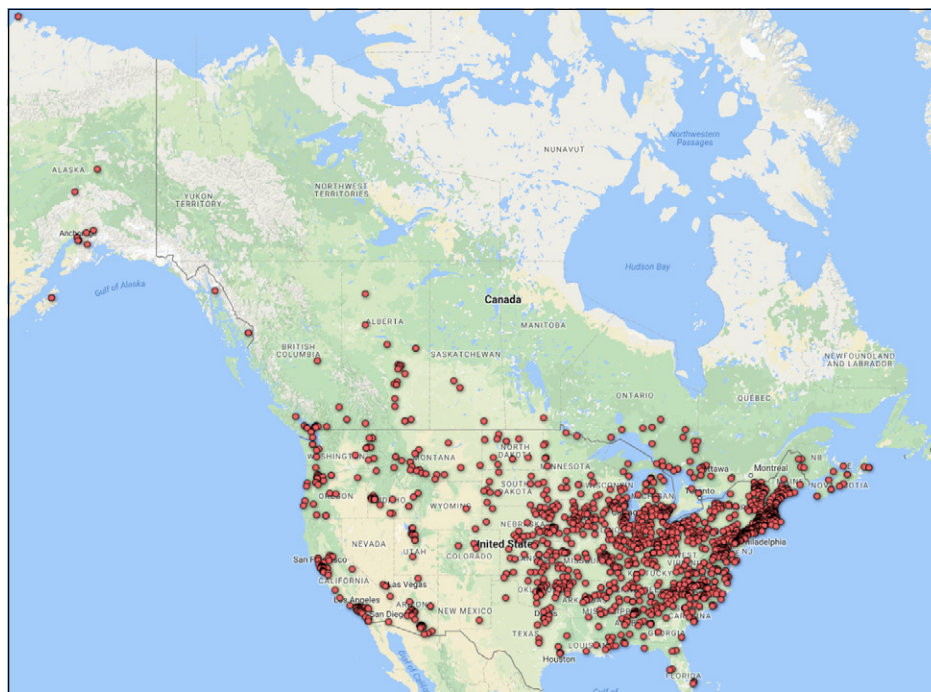
Figure 2. Reproduced via Creative Commons license from Lenstra, 2017.

sites for program ideas or my blog for the ALA's Programming Librarian website.[8] Once you've decided on the type of program you'd like to deliver (let's use a one-kilometer fun run event for a big complicated example), you will also need to consider your target demographic (we say it is for "all ages"): Who is going to lead your program? Do you have a runner on staff, or an eager volunteer who is active in the running community? Can you partner with your local running club to help organize the event?

Once you have those details sorted out, then you need to nail down the logistics of the date (don't forget a rain date!), time, and location. You will need to advertise the event

with a poster, social media postings, and mentions on your calendar of events (online or paper). It will be important to decide if you want the event to be a drop-in or require pre-registration. You may need to work with your local municipality and police department to block off a route near the library, or you might take the event to a local park or track instead. Then consider recruiting volunteers to be stationed along the route wearing visible vests, whether you want to provide refreshments, and if there will be prizes. And then think about how you are going to pay for it. At our library, we give out free books instead of finisher's medals, sponsored by local businesses in exchange for having their logo on our

poster and Facebook event. We ask local farmers' markets and grocers to supply us with fruit and water, and the local running club volunteers to help set up the course and blow their air horn for a starting gun. I provide a warm-up stretch to all participants. You could apply for grant funding through your local wellness or health organizations. Invite the press, or have a volunteer ready with a camera; your participants will want shots of themselves crossing the finish line. Don't forget to have everyone sign a photo release form and liability waiver.[9] We also make the local fire department and ambulance service aware of the event, and they will usually send a few first responders just in case someone gets hurt (thankfully no one ever has). You can also provide a short paper or online evaluation form after the event to gather feedback.

This is a big, beautiful example of a community coming together to create a joyful event that boosts fundamental movement skills, encourages reading, brings families together and away from digital devices in the fresh air, and even provides healthy food choices to those who may be food insecure. This model can easily be applied on a smaller scale, for example, by adding a mini-run to a summer reading club program, or turning it into a walk for seniors, or a weekly running club. The most important ingredients, regardless of the sport or activity, are:

1. Picking a date, time, and location
2. Finding someone qualified to run the program and recruiting volunteers as necessary to help
3. Gathering the required materials
4. Sourcing funding to pay for the program or working with community partners for sponsorship (or donated time)
5. Advertising the event
6. Doing the paper work: registrations, photo releases, liability waivers, and evaluation forms (if you're using them)
7. Having fun!

If you don't feel equipped or don't have the time or training to offer movement-based programs in your library, consider some other ways to encourage your patrons (and staff!) to get moving:

- Bike or treadmill desks
- Standing workstations
- Movement-based learning stations, like a hopscotch mat in the children's department or a dress-up center for dramatic play
- Collection development and displays focusing on sports, fitness, or wellness (don't forget DVDs, audiobooks, and digital materials!)
- Alternative circulating collections (such as free gym passes, yoga mats, fit kits, snowshoes, and the like)
- A yoga room or corner
- Outdoor play equipment
- A community garden or seed library
- A weaving wall or sensory bins
- Activity cards, such as yoga card decks, or fitness dice left out in common areas

I hope that this article has helped inspire you to try your hand at movement-based programming in your own library, and I hope you'll share your ideas with us at Let's Move in Libraries! If you have any questions or concerns that can't be answered by the resources I've shared, please feel free to reach out at librarianjenncarson@gmail.com. I can't wait to hear what you've come up with!

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Reframing Reference for Marginalized Students

A Participatory Visual Study

Eamon Tewell

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How can academic librarians improve reference services for marginalized students? How can research into such questions center students' ideas and experiences? This study uses Photovoice, a participatory method that combines photography, interviews, and group discussion to create change regarding an issue. Eleven university students from historically marginalized backgrounds were asked to document how they seek information in their everyday activities, and the resulting themes and recommendations were considered in light of potential implications for the design of reference services. Notable findings include participants' preference for in-person support regarding questions about their academic work, the use of visual information such as pictures and screenshots to aid information seeking, and a desire for the library to improve the ease of accessing articles. Many additional ideas for improving various aspects of the library were shared by participants. The study's process and findings underscored the uniqueness of participants' experiences and information practices, suggesting that universal models concerning different user populations can overly simplify experiences and are less useful than a contextual approach to working with learners.

Students in higher education are likely to struggle with many issues in their academic work and everyday lives. Prevalent and systemic forces such as racism, sexism, heterosexism, ableism, and classism that are embedded in society shape the experiences of all students, and especially students of marginalized backgrounds. Together these systems contribute to the maintenance of a dominant culture that often goes unacknowledged or unrecognized, and is thus accepted.[1] Libraries are part of this dominant culture. Libraries reinforce cultural norms through many factors, as Dallas Long states, including "the languages of the signage, catalogs, databases, and especially of the book collections; the level of noise that is tolerated by the library staff and other students; the types of activities that are encouraged and facilitated by the library staff, such as study, exploration, and group work; and the demeanor of library staff."[2] Reference services represent another facet of libraries that oftentimes perpetuates the same barriers students experience in other areas of life.

This research seeks to improve reference services for marginalized

university students. Students of color, LGBTQ students, first-generation students, and students with disabilities are infrequently considered in library and information research. This study sought direct input from students at the author's former workplace, Long Island University's Brooklyn campus, through Photovoice, a participatory methodology. Photovoice is a qualitative method that combines visuals and narratives in exploring community issues. Participants take photos in response to a prompt, and generally the researcher conducts interviews or focus groups with the photos as a focus and way of eliciting responses. Participant interpretation of their own photography aspires to reveal their perceptions and experiences, and to facilitate the telling of their stories. Writing about the method in the context of higher education, Fern Walter Goodhart notes that Photovoice "provides a process and resources for students to amplify their voices in order to influence and gain power to shape the university policies."[3] Through applying this method to reference services, the author hoped that a similar effect might be achieved.

This project explores how marginalized students seek information in their everyday activities to inform the development or redesign of reference services. By directly soliciting student opinions using visual methods, this study considers what students with marginalized identities value in their information-seeking processes. Notable findings include participants' preference for in-person support regarding questions about their academic work, the use of visual information such as pictures and screenshots to aid information seeking, and a desire for the library to improve the ease of accessing articles. While few direct recommendations for reference assistance were suggested, participants had many ideas for improving other aspects of the library, which included extended hours at night and on the weekends, more space for group study, obtaining copies of textbooks, printing from laptops, updating hardware in the computer labs, and reducing the noise level. In addition to these implications for reference and other academic library services, this study advances a promising research method for further adoption by library and information studies researchers—one that encourages a participant-driven approach to address the complexities of library use and the situatedness of information practices.

LITERATURE REVIEW

Reference services and the reference desk in particular have been the topic of a great deal of commentary in the past two decades, often being subjected to elimination, deemed irrelevant, or pronounced dead.[4] Calls to do away with reference on account of new information technologies and the prevalence of directional questions, or because reference work could be conducted by non-librarians, are common. These calls commonly conceive of reference as a mechanism for fact-disposal and position cost-effectiveness and efficiency

as paramount concerns,[5] yet librarians have been pursuing alternative models of reference services for many years prior to defending reference on the grounds of productivity. Taking different modes of reference into consideration is important, since as Stephen Buss states, "Far-reaching calls to adopt one model or abandon another, such as the traditional reference desk, are off target given that each library must adapt to its own local situation and determine how best to serve its constituents."[6] Dennis Miles argues that traditional reference, defined as "a professional librarian sitting at a reference desk waiting for patrons to approach and when a question is asked, providing assistance," is a model cited as outmoded, and yet, "for many librarians . . . hard to give up." What makes that so? Miles points to the "human contact value, the personal, one-to-one interaction that goes on at the reference desk."[7]

As the presence and value of reference services has been the topic of ongoing debate, researchers have studied providing reference for, and the information practices of, patrons of different marginalized identities. This research includes a wide variety of user studies, including the influence of race and ethnicity on librarian approachability and library use,[8] the effectiveness of reference service to international students,[9] differing levels of online reference support provided to various perceived ethnic groups,[10] Latino students' perceptions of their university library,[11] and the information behaviors of first-generation students, including a critical appraisal of how the library literature often positions first-generation students as deficient.[12] Developing reference services that meet the needs of LGBTQ patrons has been discussed in several works.[13] Other studies consider how cultural backgrounds may impact one's information seeking at the reference desk and how cross-cultural differences might be accounted for in reference services, especially in regard to international students.[14] No research on reference in academic libraries and students from marginalized backgrounds appears to have directly involved research participants in developing reference services.

A number of recent studies have contributed necessary complexity to discussions of reference, and in particular, to identifying the forms of power present in reference interactions. Efforts have been made to question and reframe the language of reference, including the tendency of the "user-centered" discourse to more often serve the needs of the information system than the user, and of replacing the "reference interview" terminology with "reference dialogue" to emphasize its student-driven, conversational nature, wherein the librarian is also likely to learn something new.[15] Most recently, the history, theory, and practice of reference librarianship and social justice work has been addressed in the collection *Reference Librarianship and Justice: History, Practice and Praxis*.[16]

The societal systems that reference services are embedded within reflect another area of inquiry in the LIS literature. The impact of whiteness and experiences of women of color librarians within the context of reference have

recently been considered by April Hathcock and Stephanie Sendaula, and by Annie Pho and Rose L. Chou.[17] Freeda Brook, Dave Ellenwood, and Althea Lazzaro argue that racism is "reflected in the traditional tenets of reference service delivery, including approachability, responsiveness, and objectivity," and as a result of an objective or neutral approach librarians are encouraged to take, "the current model of reference service delivery may unjustly underserve patrons of color."[18] In a study of intercultural aspects of the reference interview, R. Errol Lam asks librarians to take "the initiative to understand, empathize, and deal more effectively with black students during the reference interview."[19] Pnina Shachaf and Sarah Horowitz demonstrate the racialized biases present in virtual reference services, showing through the use of fictitious users posing queries via e-mail that patrons of color may receive reference service unequal to that of white patrons.[20]

To contend with these systemic inequalities in libraries, some studies seek alternative ways to conceptualize or provide reference services that acknowledge and account for asymmetrical distributions of power. Loriene Roy and Merinda Kaye Hensley focus on the reference librarian's teaching identity in LIS education, asking LIS students to "(a) adopt a deep understanding of critical pedagogy and its impact on patron learning; (b) explore learning styles through the lens of diverse cultures and; (c) implement a critical reflective practice before, during, and after the reference conversation."[21] Madelynn Dickerson considers how reference services could be offered in a more malleable and flexible way using the model of beta spaces.[22] James Elmborg argues for reference as a potentially powerful place for teaching, and calls for a pedagogy of the reference desk.[23] Most significant to the study at hand, Brook, Ellenwood, and Lazzaro write that librarians must "relinquish the notion of total control over space and instead empower students, faculty, and community members to take ownership of academic libraries and use them as sites of social justice."[24] With this aspiration of shared ownership over the library in mind, the study will turn toward this research's primary interests and methods.

METHODOLOGY

Areas of Interest

This study sought to address two areas of interest. The primary intent was to find ways to improve reference services for undergraduates from backgrounds that are marginalized within and by higher education and libraries. This focus considers how reference might be revised or rethought, based on the ideas and experiences of undergraduates at the author's former institution. Second, the author wished to consider how research into library services might center users' ideas and experiences methodologically, and to evaluate the use of Photovoice for this purpose.

It is important to note that the term *marginalized* is not without its problems, as its nonspecific use tends to ignore the different degrees and different histories of marginalization based on race, ethnicity, gender, sexual orientation, ability, class, and the overlapping experiences among them. The students who participated in this project all described instances of marginalization based on their identities, and the term is used to draw a distinction between dominant and nondominant perspectives.

This study's intent is to provide insight into the following questions:

1. How can academic librarians improve reference services for marginalized students?
2. How can research into library services center students' ideas and experiences?

Method

Photovoice combines photography and narratives in exploring community issues. Initially developed by public-health researchers working with women in rural China, the method's theoretical basis combines the participatory educational strategies of Paulo Freire, feminist theory's emphasis on giving voice to subordinated people, and documentary photography's representation of social issues and realities.[25] Through this orientation to participant involvement and the subject of study, Photovoice emphasizes the potential for results that lead to specific changes, particularly as they affect participants' lives, through applying insights gained from the research process. This action-research approach extends to involvement in the data collection, selection, and analysis processes, facilitating much greater participant decision-making and input compared to many conventional research methods. This in turn can lead to results determined by the community studied instead of solely the researcher.[26]

In their examination of visual methods within information research, Alison Hicks and Annemaree Lloyd found that the use of photographs in data collection contributes to the ease of describing information sources and activities, clarifying and exploring concepts, and providing access to alternative viewpoints. Ultimately, "one of the key benefits of participatory visual research methods is to empower participants to represent their own understandings of what information means to them."[27] Shailoo Bedi and Jenaya Webb also found photographic methods an optimal way to learn about users' lived experiences and create a more collaborative approach to library user research.[28] Photovoice has been used and described in several studies in LIS, with the method being adopted to better understand the information practices of refugees in Australia[29] and undergraduate student worldviews.[30] Photovoice has been applied in library settings to better understand patrons' research processes and preferences[31] as well as patrons' approach to and use of space.[32]

Data Collection

The study was reviewed by and received approval from the Institutional Research Board of Long Island University. In the fall 2017 semester, flyers seeking study participants were posted in different locations on campus, offering the incentive of a thirty-dollar gift card in exchange for participation. Eleven undergraduates contacted the author to indicate their interest. The participant demographics included nine participants who identified as female and two as male, and eight participants ages eighteen to twenty-three, two ages twenty-four to twenty-nine, and one ages thirty to thirty-five. Participants' majors reflected the institution's enrollment and included pharmaceutical sciences (3), nursing (3), biology (2), business (1), communications (1), and dual major in English and physics (1). Levels of study included sophomore (3), senior (3), junior (3), and first-year (2). Participants indicated their races or ethnicities as African American (3), East Asian or Asian American (3), South Asian or Indian American (3), Latino (1), and Pacific Islander (1). When invited to provide additional information about their identity that they felt was relevant to how they perceived the world, participants wrote "impaired mobility," "new citizen," "immigrant," "queer woman of color," and "first one in my family to study at university." Student names included in this study were changed to protect their privacy.

Each participant first met individually with the author, wherein the study's goals and process was described, a letter of informed consent was signed, and participants filled out a form indicating their gender, race or ethnicity, age, level of study, and area of study. Also during this initial meeting participants were apprised of the ethics and potential risks involved in taking photos, verbally and with a handout summarizing the information. The handout is provided as appendix A. Photovoice necessitates that participants have an understanding of the study's intent and the safety, privacy, and ethical concerns involved in the act of taking pictures in public or of other people.

Participants were given two weeks to take twenty photographs to document times when they looked for information. The author emphasized that information seeking unrelated to academic purposes was welcomed and of interest. After two weeks, each participant and the author met for interviews. One hour was allotted for participants to add captions to the photos they took, to select five photos to discuss in depth, and to discuss these photos along with ideas for how reference services and the library could improve. The full interview guide is provided as appendix B. The interviews took place in October and November 2017.

In the spring 2018 semester, a focus group session was held with the eight participants who were able to attend. During this one and a half hour session each participant selected two photos to share with the group and describe. Based on these photos and the ensuing conversation on what these photos expressed or had in common, the participants and author determined the major themes together. The thematic development that took place is described further in the following section.

Data Analysis

The data were analyzed by both the participants and the author at various stages. Prior to interviews, all photos from each participant were reviewed by the author to gain a better understanding of potential themes among photo sets and across participants. Interviews generally were limited to a discussion of five photos, but occasionally a participant wished to discuss an additional image. The most significant point of analysis was the focus-group session. The author facilitated a discussion on participant photos and developed a list of potential and then finalized themes based on participant input and the connections the author drew attention to during the session, using a whiteboard to keep track of and revise the ideas being offered. The major themes and sub-themes were all suggested by participants and agreed on by the group of eight, and they were not changed by the author, so they reflect the opinions of the participants to the fullest.

FINDINGS

Based on the group discussion that took place, the participants chose to frame their information practices primarily in terms of time and timing, in addition to a stand-alone theme that addressed academic efforts. The primary themes and associated sub-themes are as follows:

Academic Work

- Keeping up in class
- Studying with friends
- Help from professors

Information in the Moment

- Getting around
- Connecting with loved ones

Gathering Information for Later

- Parsing complex information
- Personal interests

Academic Work

Under the "academic work" theme, which participants decided was deserving of its own category, information-seeking activities that specifically concerned students' coursework and academic tasks were represented across three sub-themes: keeping up in class, studying with friends, and help from professors.
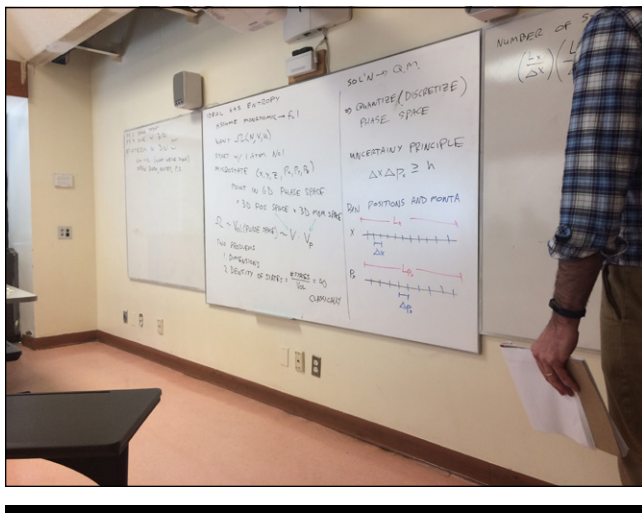
Figure 1. "Advanced physics class, Thermodynamics, where I took notes to study for midterm."

Keeping Up in Class

Participants used abundant strategies to succeed in their classes, study for tests, and engage in other academic activities. Key elements mentioned in this sub-theme were taking pictures as note-taking, finding ways around purchasing textbooks, and using Wikipedia for basic information. Several participants noted their use of photos as a way to take visual notes in class, sometimes later transcribing the whiteboard content into their own collection of notes to study from. When discussing how she seeks help, Yu Yan, an international student from China majoring in English and physics, described photos as a way to keep pace with class content and clarify information later on:

> Yu Yan: Or if I go to [my professors'] office hours, and they're going over a problem I didn't understand in the homework, then I take a picture so I don't have to try to listen and write. It's hard. The picture captures it quickly.
>
> Interviewer: Oh, interesting, good idea. So kind of like a memory-jogging device.
>
> Yu Yan: Yeah, so I can remember.

One such picture the student used to clarify class content was taken in her thermodynamics class.

Several participants avoided buying textbooks required for their classes due to cost or to perceived lack of usefulness. Oftentimes students mentioned other essentials they would spend money on instead of textbooks, including a flight home during winter break and putting money toward paying rent or tuition. Rosa, a Latinx nursing student, said she was unable to justify buying expensive textbooks because her professors' PowerPoints had similar content.
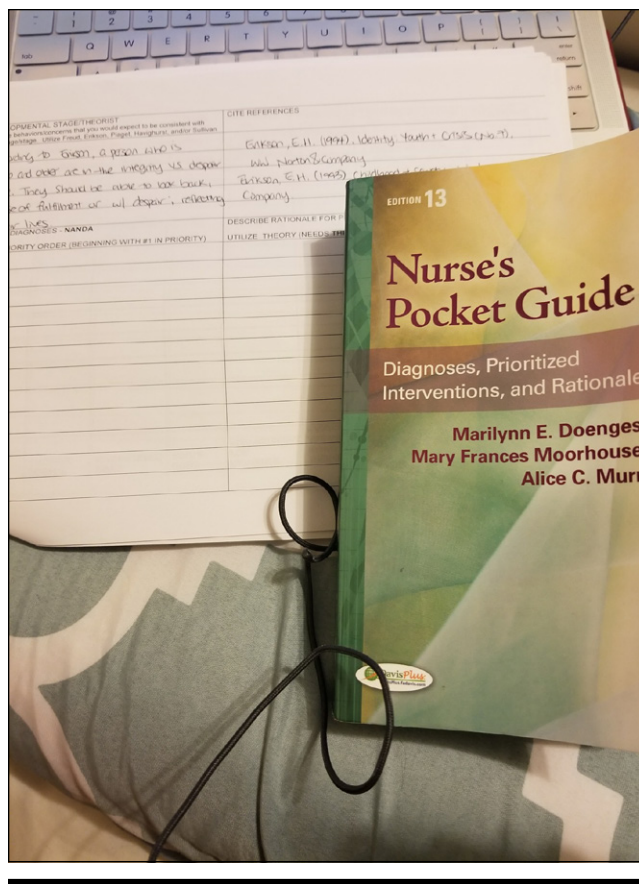

Figure 2. "Using textbook that was listed in my course syllabus."

Rosa did decide to buy one nursing diagnosis text after weighing factors like price and usefulness in class, and ultimately purchased it because she expected she would consistently refer to it in her job after earning her degree. She described the book as follows, referring to the picture included as image 2: "Usually I actually don't really use the textbook that was recommended on the syllabus, just because I feel like a lot of professors already have their own PowerPoints and it's just a condensed form of the textbook." Because she felt the content was addressed elsewhere and the book represented an exorbitant cost, Rosa, as well as several other students, chose to forego purchasing some or many books.

Wikipedia was a common topic regarding coursework and subjects that students had little or no familiarity with. Despite being referenced by two-thirds of the participants during interviews and arising as a topic during the focus group, students often apologized or expressed some guilt for relying on the website. When it was discussed in the focus group, all but one student said they used it. Despite its popularity, there were mixed feelings on Wikipedia's reliability and a couple statements that "it's not the best source, but I use it anyway." When asked why, participants said their teachers warned them against using it. André, an African American pharmacy student in his senior year, described its trustworthiness:
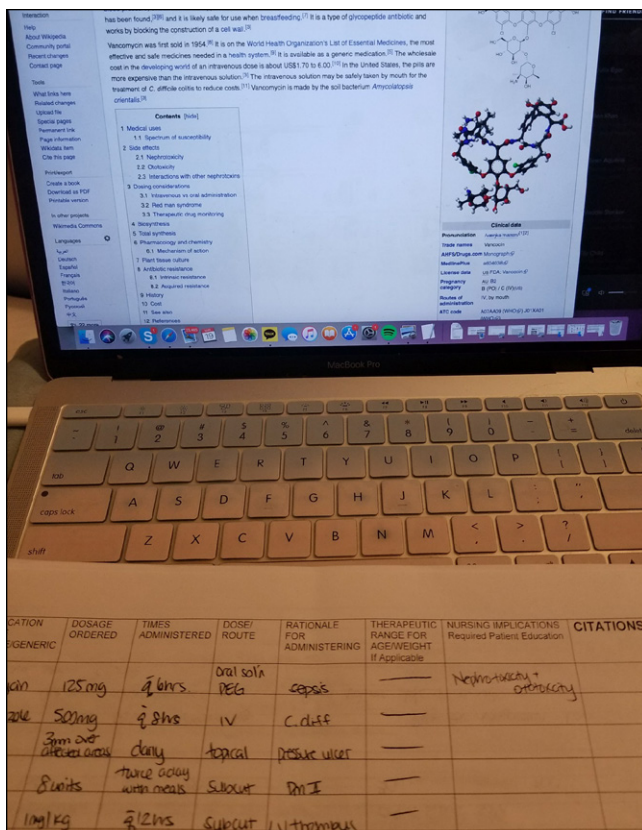
Figure 3. "Using Wikipedia for school-related assignments. Bad but I use this often."

Figure 4. "Studying with friends."

Interviewer: So what were you working on, do you remember? For this particular thing?

André: Yes, I do. I was just reviewing a patient's chart, and then a medication just came up. And it was a medication that I learned and was familiar, but I forgot the adverse effects or the side effects that that medication can have. And I just went to Wikipedia really quick just to have a refresher on like, oh yes, what are the side effects of taking this kind of medication.

Interviewer: Right, exactly. So, do you find it usually has info you're looking for?

André: It does, yeah. But sometimes it's also unclear. Sometimes it can have contradictions, and I'll look on to other sites.

Studying with Friends

While note-taking strategies, textbooks, and popular resources such as Wikipedia were discussed, studying was brought up as a separate topic related to academic work. Approximately one-third of participants used the library as a place to study, while the remainder used other buildings on c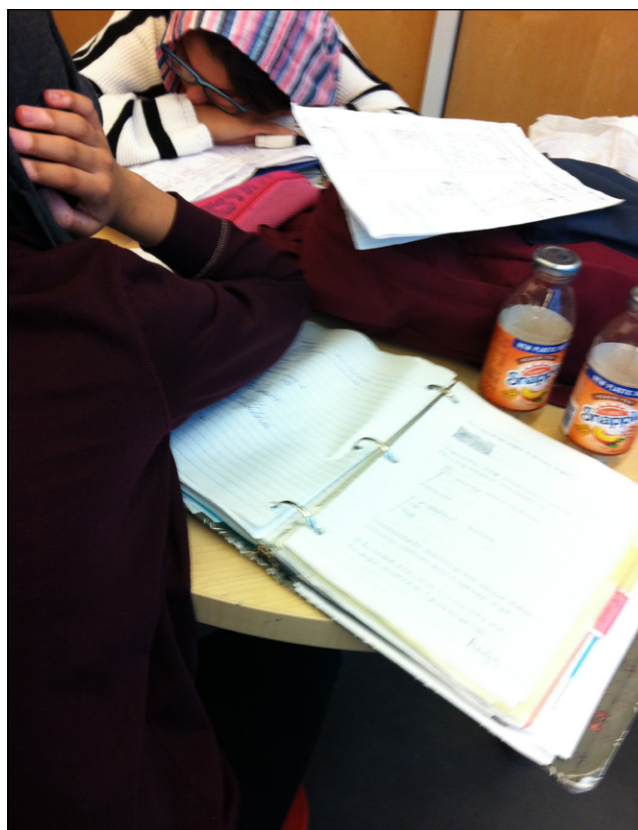ampus, their homes, or their neighborhood public library branch. These decisions were largely based on convenience for one's schedule or location, but several students also described the need to find somewhere quiet and away from distractions for successful studying. Participants expressed the need for only a few essentials, including access to electrical outlets, sufficient space to spread out, and minimal distractions. In the words of one student, "As long as there's an outlet and I've got my headphones in, I'm good."

Syeda, a first-generation Bangladeshi student in nursing, said she rarely used the library and instead studied with her friends at the public library branch in her neighborhood. The location was more convenient to where they lived, and the library was a quiet, free place they could meet up and study. Syeda describes her reasons for using the public library for studying as such:

Interviewer: So do you go [to the public library branch] for any particular reason, like more convenient location?

Syeda: It's just a quiet environment, and all my friends live near the library so we all meet up there.

Interviewer: That makes a lot of sense, yeah. Do you find it usually has what you need for studying? Like space and quiet?
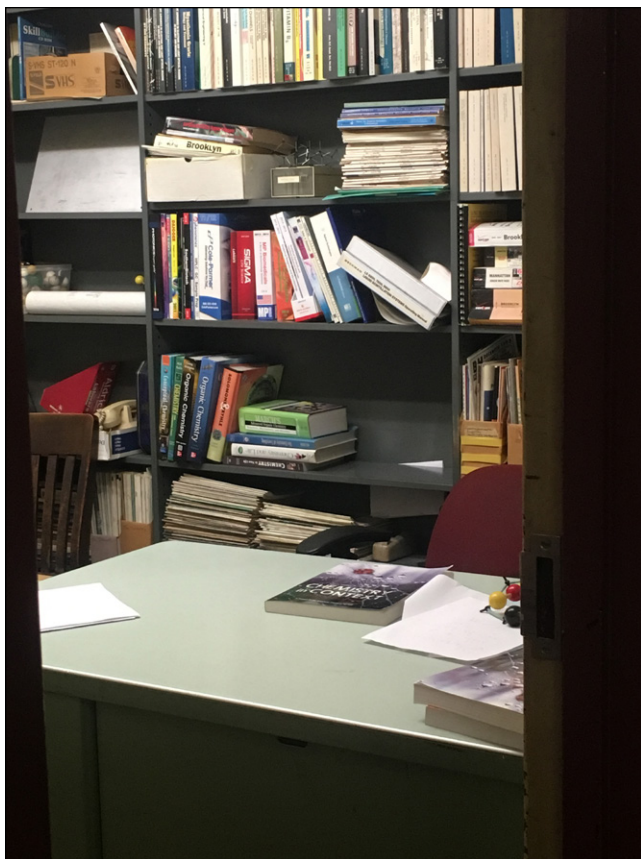
Syeda: Yeah.

Image 5. "Teacher's office."

Image 6. "Shuttle bus."

Help from Professors

Students' professors were a frequent resource for answering questions and test preparation. Several participants expressed a strong preference to meet with their professors in person during office hours for the clarifications they required. Sophia, a first-generation student from Brooklyn majoring in biology, explained her choice of a photo depicting a professor's office:

> Sophia: That's my organic chemistry teacher's office. I go to him often when I need help with homework or when I'm studying for a test.
>
> Interviewer: Yeah, definitely. So a good source for information. And do you usually try and go during drop-in hours, like, open office hours?
>
> Sophia: Yeah, he has open office hours before class, so I often go there.
>
> Interviewer: OK, good. So you can just go before class. Do you try getting in touch over e-mail or is it more of an in-person thing?
>
> Sophia: In person.

These sub-themes concerning participants' academic work show the multifaceted ways they keep up in class, the environments they prefer to study in, and how they tend to seek help from their instructors. The following theme sheds light on how participants' information practices, distinct from but often intertwined with their studies, were manifested in their everyday lives.

Information in the Moment

In order to gain a broad understanding of how participants sought information and the potential implications for reference services, students were encouraged to consider information seeking outside university-related activities. Their photos and discussions led to the theme "information in the moment," wherein participants sought to meet an information need instantly or in the immediate future. Oftentimes information seeking related to this theme would be caused by something unexpected.

Getting Around

Finding directional information and navigating their surroundings was one significant sub-theme. This was often related to transportation. One student, for example, found that his usual subway line had changed the stops it was

making during the weekend, which resulted in the need to reroute his travels using a shuttle bus and the complicated information that involves.

Other participants shared screenshots of their phones from times they were getting directions from one place to another, typically for jobs they held. The sheer volume of different responsibilities students were balancing was made apparent, as they traveled all times of day to meet various family, work, and school obligations.

Occasionally, seeking information on the go was unsuccessful. Michelle, a sophomore studying communications, described a months-long effort to have her work-study reapproved after the initial funds ran out:

Interviewer: So this first [photo] here is from . . .

Michelle: The work-study office.

Interviewer: Ah, work-study, right. So is this somewhere you go often?

Michelle: I went there to give them what I had to, my work-study information. And then I go every time I run out of money so I can get the paper work.

Interviewer: Oh, right.

Michelle: I have to do it through them first, and then go to financial aid, and they send my work-study money.

Interviewer: So it's kind of like a regular errand that you have to do.

Michelle: Yeah.

This process involved many trips to the work-study and financial offices that had to be made during regular business hours. Like other students with their professors, in-person communication was the preferred method to obtain information and make sure something was understood.

Connecting with Loved Ones

More often than navigating their surroundings, information practices under this theme related to personal life and keeping in touch with family, friends, and significant others. To find time in the day to spend together, one participant, Yu Yan, would check her boyfriend's daily schedule so that they would not have to text back and forth and knew when they would have opportunities to spend time together.

Yu Yan: [Pointing to a photo] This is my boyfriend's home. And this is his schedule. So for the day he'll start the day at six sharp. And this gives me an idea of his schedule. So everything needs to be done and then we can cuddle, or we can watch something.
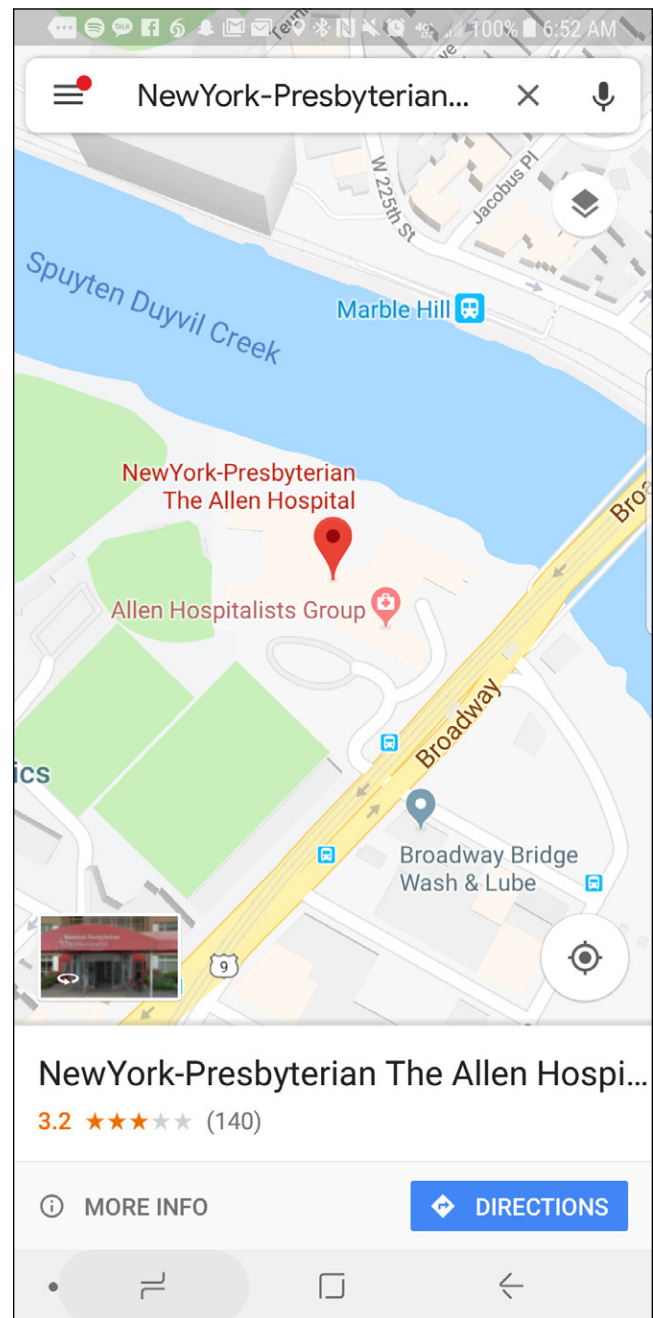

Image 7. "Google Mapping directions to NYP Hospital for clinicals."

Interviewer: Right, OK.

Yu Yan: So this is where I get my information. Because before it was "now I'm going to do this, now I'm going to do this," bothering each other.

Interviewer: Right, so this way you just know what's going on for that day.

Yu Yan: Yes. He does this every day, so it helps.

Image 8. "Financial aid office for one-on-one sessions."

Other participants described checking in with family using FaceTime or Skype, messaging classmates via Facebook groups they created for classes, and connecting with friends through Snapchat or Instagram. These activities were often spontaneous and frequent, in contrast to the more deliberate information practices in the following theme.

Gathering Information for Later

Many participants shared examples of when they selectively gathered information to be used or referred to at a later date. Information seeking of this type was occasionally school related but more often concerned personal interests and planning for events in the future, whether the following day or later that year.

Parsing Complex Information

As with some examples related to directional information seeking under the theme "information in the moment," taking photos was a method used to parse complex information. While speaking with her supervisor at work, Syeda noticed an organizational chart in the office that would be useful for an upcoming assignment. A quick snapshot of the chart, image 10, gave her the information she needed to incorporate it into her assignment later in the semester.
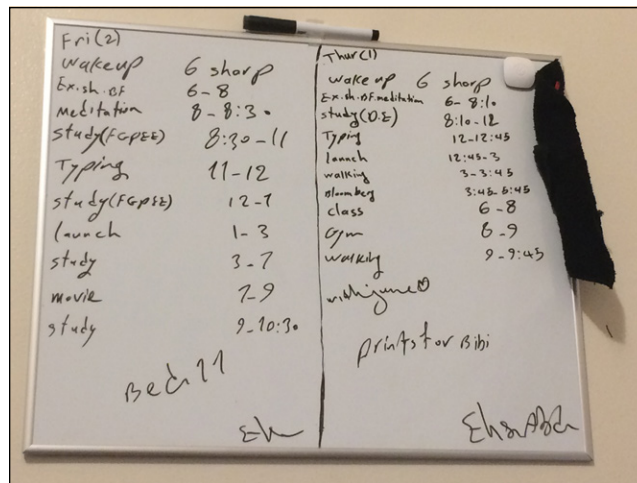

Image 9. "This gives me an idea of my boyfriend's schedule so we have time to spend with each other."

Personal Interests

Participants' personal interests were extremely varied and were reflected in many of the photos they selected for discussion. A common thread was comparing prices and pursuing their interests while being conscientious of cost. As one example, Jasmine, a first-generation student who enjoys cooking, compares prices found at small grocers, Trader Joe's, and Whole Foods to determine which food she should buy where to save money. She keeps a spreadsheet of items she buys often and uses the photos to update the spreadsheet periodically. She explains her process as such:

Jasmine: I like to compare prices between different stores. And I actually found some prices at this store. And so the food products are put outside. So you can see the prices when you pass by. And I say, "Wow, that's much less than Whole Foods or Trader Joe's." So much cheaper.

Interviewer: That's a good—will you take photos to remind you of the price, or do you just memorize about what it is?

Jasmine: Yeah, I take the photos. I don't try to memorize, that's very hard.

Interviewer: Yeah, that's a lot of memorizing.

Jasmine: So I put an excel sheet of Trader Joe's, and I put like eggs in one column. I should show you that, but I didn't take a picture. Eggs in one section but with different stores.

In this way, Jasmine is able to save money while finding the food products she needs to participate in her interest of cooking new meals for herself and sometimes her family.
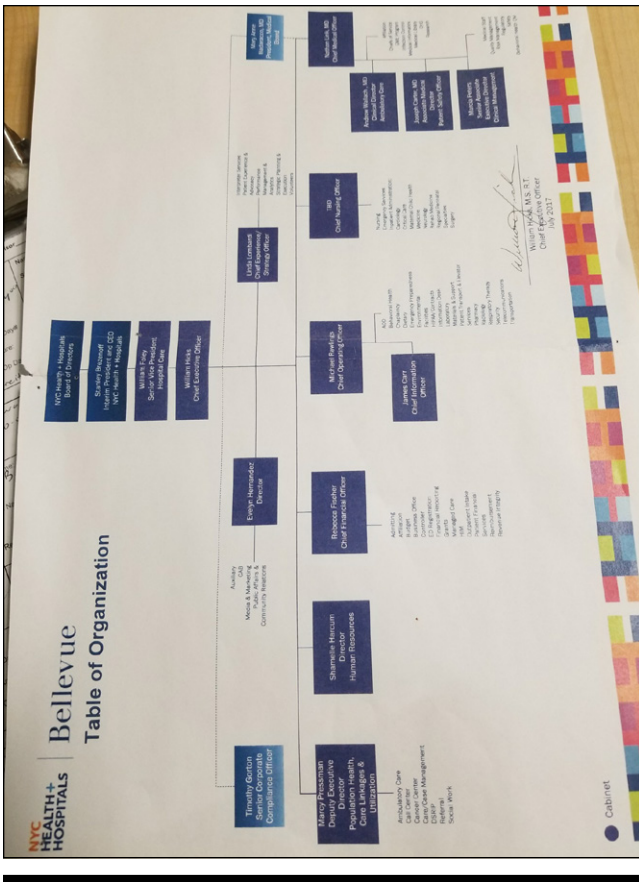
Image 10. "Document to help me on my assignment."

Image 11. "Information of produce prices."

Similarly, at the time of the interviews, Rayna, an international student, was searching for affordable flights to the Philippines. She was trying to decide whether to take classes over winter break or visit family, and she described the different competing factors at play, including saving money, seeing family members, and getting closer to completing her studies. The interests of other participants, including keeping up with the news, shopping for clothes, and seeing theatrical productions, were oftentimes discussed in relation to cost and financial decision-making.

Recommendations

Separately from the themes discussed, several students shared recommendations for library services. Many of these recommendations arose when, during interviews, participants were asked, "What are the key things you would change to improve LIU Brooklyn Library?" Various ideas were shared, including extended hours at night and on the weekends, more space for group study, getting copies of textbooks, printing from laptops, updating hardware in the computer labs, and reducing the noise level.

One recommendation shared by multiple participants and discussed again at the focus-group session was improving the ease of gaining full-text access to articles. One student, Tyrese, expressed frustration with being sent to

external sites and being asked to submit log-in credentials:

> Tyrese: So, sometimes when I do use the library website to look for scholarly journals, it will bring me to another site. Like research journals or something.
>
> Interviewer: Oh, yeah.
>
> Tyrese: And so I have to make an account, and I was like, wait! I thought I have the LIU account and I can just link it somehow. I wish there was more links, so it doesn't like . . .
>
> Interviewer: Yeah, so the link resolver . . .
>
> Tyrese: Yeah, linking into new websites. That would be easier to get to the journal. It makes me go in circles trying to get it, for free or not, and if not, then it says I have to pay, and it's like what?!

To solve this problem, Tyrese suggested the library find a way to have affiliates log in only once to be recognized across different databases to avoid the complexity of searching for full-text of articles using the link resolver. Similarly, Michelle described her issues obtaining relevant articles, particularly in relation to database subscriptions:

Interviewer: So is it, you find you have problems finding articles on your topic, or the full-text of articles, or both?

Michelle: Both.

Interviewer: Yeah, fair enough [laughter].

Michelle: I thought like, some of the affiliation databases, that we would be affiliated, but we're not. And that was a surprise to me. Because I did—because this is my second bachelor's. My first bachelor's was at NYU, and obviously the databases are a lot bigger.

Interviewer: Oh, OK, yeah.

Michelle: And that's why I was just gathering things so easy.

Interviewer: That makes a lot of sense.

Michelle: But when I came to here I was just like, oh, the things that I thought I would have information on—

Interviewer: That you were used to having access to—

Michelle: Yeah. And then when I tried to look for articles on Google. And then I thought that we would have affiliation with, to that site, but we didn't.

Michelle expressed the difference in resource availability between her previous institution and her current institution, finding that she had access to fewer databases and thus fewer articles. These observations regarding full-text access and other aspects of the library that could be improved will be discussed further in the following section, with particular attention to the impact on reference services.

DISCUSSION

Based on the findings, some implications for reference services can be generalized from participants' stated information-seeking preferences, as well as their reactions to reference specifically. These implications inferred from participants' contributions include a desire for in-person assistance for certain information needs, as well as the influence of visual prompts such as photos and screenshots on saving information or conveying it to another person.

During both individual interviews and group discussion, the students expressed a significant preference for in-person support in certain circumstances. Their interest in this type of assistance, as opposed to seeking information through a source such as YouTube, Wikipedia, or Google, was primarily in clarifying questions and concepts related to their coursework. Applied to reference services, this suggests

there may be a possibility for librarians to be more involved in course content. This would require close relationships with teaching faculty and an embedded approach to working with classes, but if pursued with success, this could lead to librarians becoming trusted go-to sources for more than just accessing relevant resources. The author has a strong relationship with one program that reflects this goal, wherein all media arts masters students completing their thesis visit the library for an instruction session, schedule one-on-one or small-group consultations, and receive direct input on the direction of their topic and research strategies, as a result of the trust established between the program coordinator and author.

Pictures, screenshots, and other visual aids were a recurrent theme with implications for reference. Though the prevalence of photos is partially a result of the study's methodology, it was clear that saving visual information for later use was a common and preferred practice among participants. Many reference librarians, for instance, likely have spoken with a patron who showed them a photo or screenshot of a book cover, catalog record, article title, or other piece of information on which they wish to follow up. This scenario is one among many described that involved visual information practices. Concerning reference services, there are many potential opportunities to take advantage of visual media. For example, chat reference software might allow patrons to upload pictures or share screenshots to show a problem they are experiencing with a resource. The author has incorporated this practice into virtual reference interactions by suggesting that patrons send a screenshot of a page if it's easier for them than explaining an issue or question by written text, and doing the same when applicable, including sending screenshots of databases with relevant keywords or results lists as well as written text.

When asked specifically about recommendations for reference services at their library, no participants shared ideas for changes to make, and, in general, they simply did not feel strongly about reference assistance or how it was provided. Several participants had used reference services in the past, and several others knew they could receive help from a librarian but had not felt the need to ask a question. The lack of specific recommendations regarding reference is due in part to the study's design, which sought a participant-driven approach and kept the scope open to finding information more generally, rather than solely assistance from a librarian. Some of the students indeed sought information from librarians, but that represented one source among many.

A lack of interest in reference is not to say that participants had no opinions about the library or the resources they needed. To the contrary: participants had numerous suggestions for how the library might improve. These suggestions are described in the "Recommendations" section above, but the students overall cared most about what they needed to get their work done, so they could attend to things other than their studies. Some of these needs concerned space, such as access to the library building during late hours, and others

were technology related, including easier ways to print and updated computers in the labs. In all cases, participants were fully aware of what resources would make their academic lives easier and were very forthcoming with that information. This underscores the point that if librarians wish to determine how to best support students, there is no better way to find out than to ask directly. While these changes have not been made due to various roadblocks, the findings provide a source of data for making a case for increased resources—whether staffing, funding, or otherwise—to administrators.

The results did not provide immediate insight into the study's first area of interest, "How can academic librarians improve reference services for marginalized students?" but the project was successful in considering how research into library services can center students' ideas and experiences. By adopting the Photovoice method, there was a high degree of involvement in the study, which meant results determined by the participants along with the author. Participants did not determine the photo-taking prompt, but they chose the photos they took and which photos they discussed with the author and focus-group participants. In this way, the method allowed for a process that gave participants some latitude to define what was significant or important to them within the scope of the study's interests.

Though this flexibility in the study resulted in fewer direct implications for reference services than the author had hoped, this openness in considering how information was sought and the conditions it was done under led to a broader understanding of these processes. In this way, Photovoice and other participatory visual methods hold the potential to widen how we as librarians think of information and its use—not just limited to the textual or verbal but also visual, social, embodied, and often deeply personal.

CONCLUSION

This study used Photovoice, a participatory visual method, to learn more about undergraduates' information practices and help-seeking preferences, and to attempt to identify possibilities for reference services to be redesigned according to participants' stated needs. Themes were developed through in-depth interviews and determined at a focus-group discussion; the themes include "academic work," "information in the moment," and "gathering information for later." While no ideas for improving reference assistance were suggested specifically, participants offered many recommendations for improving library resources and services. These ideas ranged from making the full-text of articles easier to locate to having updated computers available for use, and they illustrate the wide variety of needs that students have to accomplish their academic work.

The author will be planning an on-campus exhibition of selected photos from the project in the coming academic year, keeping with Photovoice's intent to create an exchange that goes beyond the usual confines of a study. Captions and explanatory text from the participants who wish to be part of the exhibition will accompany the photographs. This will act as a formal ending to the project and also as a way to broaden and continue conversations about our information environments, the overlap between academic work and personal life, and how students can be better supported in achieving their goals.

The participants' responses and involvement underscored one major point: people's experiences and information practices are unique and shaped by their diverse life experiences. The uniqueness of information seeking brings into question universal models and generalizations about different populations of users. It is essential to better understand how to support library users, but it is perhaps just as vital to not make broad overgeneralizations and instead treat reference and our work with patrons as the contextual, ever-changing practice that it is.

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APPENDIX A. MEETING 1 HANDOUT

Research Study: Re-Evaluating Research Assistance through Participatory Photography

Meeting 1 with Prof. Eamon Tewell

[Email address]
[Room number]
Thank you for participating in this study! I am investigating how undergraduate students find information. This is where you come in. I need your input! I am interested in learning why you choose the sources you do, and what you like about them, in order to improve research-assistance services at LIU Brooklyn Library. Please keep this handout after we meet so you can refer to it later if needed.

About This Study

Your participation will involve two half-hour meetings with me: one to describe the study and one to interview you. In between the meetings you will be asked to take approximately 20 photographs on your phone. You will email these photos to me, and then choose five of the photos that are most important or meaningful to you. We will discuss these photos at our second meeting, where I will ask you for more information about them and record our conversation.

For your participation in this study, you will receive an Amazon gift card for $30. This project is based on a research method called Photovoice, which uses photography to share participants' individual perspectives and lived experiences, and as a prompt to discuss issues of importance and inform actions to be taken. Through this project, I hope to learn more about where and why students seek information in order to make improvements to the assistance provided at LIU Brooklyn Library.

About Photo-Taking

Taking photos is a powerful way of learning and demonstrating (they say "a picture is worth a thousand words" for a reason!), but there are also some important ethical and privacy concerns regarding taking pictures in public. Please think of the following before taking photographs:

- Be respectful (be polite when approaching others, do not invade the private space of others).
- Don't do anything you wouldn't usually do (e.g., take a photograph while driving or taking a photograph in a location that puts you in danger).
- Be aware of your surroundings.
- Be mindful of other people's privacy and space. You must receive consent if you are taking a picture of an individual or in a private organization. If you aren't sure if you should take a photo, don't.

Other Info

If you have any questions or concerns, don't hesitate to contact me at [e-mail address] or [phone number]. Additionally, if you have any questions concerning your rights as a research participant, you may contact the IRB Administrator, [name], at [e-mail].

APPENDIX B. INTERVIEWER'S GUIDE

The interviewer will thank the student again for participating in the study and briefly review the following:

- Purpose of the study
- The participant's role in the study
- The participant's consent, withdrawal options, and compensation
- The ways the data will be stored and used, including privacy protections
- The length of the interview (approximately 30 minutes)
- The intended outcome of the project

Sample statement to begin with:

This project is interested in where students go for information and why, in order to improve research-assistance options at LIU Brooklyn Library. We'll be talking about five of the photographs you took the last couple weeks. I will be audio-recording this session, so that I can refer to our conversation later.

The interview will be guided by going through the top 5 photographs selected by the participant from their pool

of 20 photographs. Questions will be open-ended and will seek to elicit descriptions related to understanding the actions of participants and how they sought information. The P.H.O.T.O. method will be used to stimulate discussion:

P: Describe your *photo*.

H: What is *happening* in your picture?

O: Why did you take a picture of this?

T: What does this picture *tell* us?

O: How can this picture provide *opportunities* for the library to improve?

Once all the photographs have been discussed, the interviewer will ask the following questions:

1. Prior to this project, how often had you used the LIU Brooklyn Library?
2. Have you sought help at the Ask a Librarian desk, on the 3rd floor?
3. What are the key things you would change to improve LIU Brooklyn Library?
4. Do you have any other suggestions, thoughts, or questions?

Following completion of the interview, the Interviewer will thank the participant again and provide the incentive gift card. The Interviewer will ask whether/how the student would like to be contacted with follow-up about the research project and whether they would be interested in continuing to participate in providing input to the LIU Brooklyn Library on service improvements.

Reading in the Age of Continuous Partial Attention

Retail-Inspired Ideas for Academic Libraries

Reading is an essential skill that improves with practice, not just when we are learning to read but as adults. College students may be out of the habit of reading except for required texts. Deep reading skills may be eroded by habits of interrupted and partial attention. This article explores ways to promote reading among college students through the implementation of best practices from retail and marketing.

As students increasingly question the value, expense, and practicality of higher education, and as enrollment and retention rates continue to drop, colleges and universities are more concerned than ever with bolstering student success. In fact, the ACRL Research Planning and Review Committee, in its list of top ten trends in academic libraries, observes that "student success continues to be an important focus for higher education institutions, where the trend towards performance-based funding and accreditation criteria includes an emphasis on learning outcomes, retention, and matriculation."[1] Universities and colleges are developing a variety of ways to prove their worth to a skeptical public. A new emphasis on skills such as time management, study, research, writing, and critical thinking

helps students improve their academic record. Basic reading is a skill that students learn in the primary grades, but being able to decode words is not the same as being skilled at reading. Because—as the Program for International Student Assessment (PISA) has found—"success in reading provides the foundation for achievement in other subject areas," the ability to read with proficiency and ease is a skill that is especially important.[2] The large US study conducted by the National Endowment for the Arts concluded that "reading for pleasure correlates strongly with academic achievement."[3] Research has also shown that reading fosters cognitive development by promoting higher-order reasoning, critical thinking, comprehension, writing skills, vocabulary, and grammatical development.[4] Simply put, if a student is not a skilled reader, her likelihood of succeeding academically is reduced. Colleges should be producing not just lifelong learners but also lifelong readers—people who find fulfilment, enjoyment, inspiration, and enlightenment in the activity of reading. This article explores barriers to reading fluency and ways that academic librarians can support student reading. The first part of the paper examines students' waning enthusiasm for books in an

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increasingly digital world. The second part discusses ways that librarians can inspire students to read—solutions inspired by research on consumer behavior and visual merchandising. Although academic libraries can follow the lead of retailers and attract readers by creating both a robust online presence and innovative services and programs, these ideas have been well covered in the literature.[5] This article looks specifically at ways librarians can lure readers by focusing on the library building itself—its layout and arrangement of contents.

Most college students possess basic reading skills. But while some are fluent readers who find the activity effortless and enjoyable, others find it a chore. In her study of avid readers, Catherine Ross observes, "Nonbook readers find any kind of reading hard work and view book reading in particular as something to be prepared for psychologically and performed only when long blocks of time are available. Confident readers, in contrast, say that they find book reading easy, something they can do 'just about anytime.'"[6] Only skilled readers find reading easy to do. Becoming an accomplished reader does not just happen by chance. Reading is an acquired skill, not an innate one; the more books we read, the better we become at it. Catherine Ross speaks of reading fluency in terms of Malcolm Gladwell's claim that it takes ten thousand hours of practice to become good at anything.[7] Reading only becomes effortless and pleasurable after we become fluent at it.

Students today may not be reading enough books to become skilled in the activity. The 2015 American Time Use Study has shown that the average twenty- to twenty-four-year-old devotes seven minutes a day to reading.[8] According to the Bureau of Labor Statistics, people in this age group are reading slightly less than they did a decade ago.[9] And the National Endowment for the Arts found that the percentage of eighteen- to twenty-four-year-olds who read a book in the previous year was significantly lower in 2008 than it was a quarter century earlier (51.7 percent versus 59.7 percent).[10] Reading achievement levels have also dropped. According to the National Assessment of Educational Progress, 63 percent of twelfth-graders in 2015 and 59 percent of the same grade in 1992 achieved basic or below basic reading levels.[11] Furthermore, students' reading practices have changed. In "Reading Habits of College Students in the United States," Huang and colleagues found that students now read twice as much material from social media sites as they do from books for pleasure.[12]

THE AGE OF INTERRUPTION

Ironically, at no time in history has reading material been more convenient to access. The proliferation of personal devices, and in particular the adoption of smartphones by a large percentage of the US adult population, although not evenly distributed, makes reading material available virtually anywhere, anytime. People are able to personalize the experience by listening to books or reading them digitally in a variety of font types and sizes, background colors, and brightness levels. Yet rarely in the last century have so many students struggled to read book-length material. One professor calls it "the Anna Karenina problem," lamenting the fact that students seem unable or unwilling to read books. "Within twenty years," he asks, "will students manage to muster the dozens of hours of attention necessary to get through a lengthy novel like Tolstoy's nineteenth-century classic? If not, what does that mean for works of history that are even harder to read?"[13] The problem is certainly widespread. In his Pulitzer Prize–nominated work, *The Shallows*, Nicholas Carr writes, "I used to find it easy to immerse myself in a book or a lengthy article. My mind would get caught up in the twists of the narrative or the turns of the argument, and I'd spend hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration starts to drift after a page or two. I get fidgety, lose the thread, begin looking for something else to do. I feel like I'm always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle."[14]

Distractibility has become the signature phenomenon of the twenty-first century. Former Microsoft executive Linda Stone coined the term *continuous partial attention* to identify the state of mind that Carr has observed. Journalist Thomas L. Friedman describes continuous partial attention as "multitasking your way through the day, continuously devoting only partial attention to each act or person you encounter. It is the malady of modernity. We have gone from the Iron Age to the Industrial Age to the Information Age to the Age of Interruption."[15] Technological distractions are one of the biggest culprits in fragmenting our train of thought. Computers interrupt us with pop-up reminders, e-mail alerts, Tweets, chat messages, calendar alerts, and software-update reminders. We typically work in multiple tabs and windows on two or more screens. If our attention is diverted for a moment, it is often difficult to find our place again in all our open windows, tabs, and applications. Smartphones are an even greater problem since they are our technological companion wherever we go. Keeping our train of thought becomes a challenge when an incoming text, phone call, voice-mail alert, or task reminder interrupts us by dinging, vibrating, ringing, playing music, or popping up.[16]

According to a 2017 Pew survey, 92 percent of eighteen- to twenty-nine-year-olds own a smartphone as opposed to 77 percent of the general public.[17] Today's students have grown up in a culture of distraction that reduces their ability to focus, fragments the reading experience, and makes them less patient with book-length material. It has become increasingly difficult for them to find a place or a time free from the distractions and interruptions of mobile technology. Although distractions have always been a part of life, workplace interruptions are estimated to have doubled from 1995 to 2005.[18] Research shows that on a typical day, information workers spend three minutes on a single task before

being interrupted,[19] employees do not return to a disrupted task 33 percent of the time or more,[20] and 28 percent of a knowledge worker's day is consumed by interruptions.[21] Digital distractions are especially prominent in students' lives. James M. Kraushaar and David C. Novak found that students engage in multitasking behavior 42 percent of the time in class.[22] They average less than six minutes on a task before being interrupted by technological distractions such as social media or texting.[23] After examining students' computer logs, Terry Judd found that that only 10 percent of sessions were focused on a single activity.[24] Not surprisingly, studies have concluded that the college-age segment of the population engages in more multitasking and interrupted behavior than the general public.[25] Students who multitask while studying report lower task motivation and reduced ability to concentrate.[26]

Many students have become used to replying to a text message, checking social media, or listening to music while performing other activities. The constant checking of mobile devices in all possible venues has become so common that few notice its interruptive quality. The ability to multitask is viewed as an enviable trait and proof of a nimble mind. But the steady barrage of interruptions and self-interruptions is detrimental to their ability to concentrate. When people multitask, they divide their attention between two tasks, and these tasks vie for the same limited cognitive resources. Threaded cognition theory postulates that sequential multitasking (switches of more than a few seconds such as writing a paper while also instant messaging a friend) is more problematic than concurrent multitasking (switches of a second or less such as glancing at the time while writing a paper).[27] Toggling between activities adds significantly to the time it takes to do something since people must go back and review where they left off with the primary task before restarting it. Restoring the original context of a suspended task takes time and effort."[28] Because of resumption lag, or the time it takes to restart the initial task after an interruption, it takes longer to rapid-toggle between tasks than it would to do them sequentially.[29] Multitasking has been shown to not only diminish productivity but also interfere with learning, impede academic performance, reduce reading comprehension, and make it more difficult to concentrate on academic texts.[30]

Studies have demonstrated that people's brains are not suited to multitasking unless those tasks are fairly simple or highly practiced.[31] Attending to multiple stimuli causes a bottleneck in working memory and overloads cognitive capacity.[32] Moreover, people overestimate their ability to multitask and deal with distractions; respondents in one study were aware of their switching behavior only 12 percent of the time.[33] The cumulative effect of a multitasking lifestyle is an erosion of attention and decreased ability to focus on sustained activities—especially ones such as reading that require an attentive mind-set. Books nurture personal thoughts and ideas, but students need time to reflect on what they read. When they toggle between tasks and face

multiple interruptions, they deprive themselves of this necessary time. Furthermore, a multitasking lifestyle makes it more difficult to carve uninterrupted chunks of time out of their days to read book-length material.

MOBILE READING

Although print books are still preferred by a number of people,[34] reading has become a far more mobile activity than ever before. We know that for the first time in history, more people worldwide are accessing the internet through mobile rather than desktop devices.[35] Google, as a result, prioritizes mobile-friendly websites in their rankings. In his discussion of "the tyranny of the 'itty bitty living space,'" web usability expert Steve Krug writes, "For decades, we've been designing for screens which, while they may have felt small to Web designers who were working overtime trying to squeeze everything into view, were luxurious by today's standards. But if you thought Home page real estate was precious before, try accomplishing the same things on a mobile site."[36] He reminds web designers that one way of dealing with the constraints imposed by miniature screens is to leave things out. What does this mean for readers? They become accustomed to the short rather than the long version of a story, the abbreviated account rather than the full narration. As e-mail has given way to texting, and blogging to Tweeting, so have our reading habits correspondingly changed. If the reading material that we always have on hand is viewed on a miniature screen, our daily experience with reading makes us believe that short is the default setting for reading. Constant reading of snippet-length items on miniature screens affects our experience with all material.

Increasingly, students' reading experience is inextricably linked with their smartphones and other devices. Mobile technology is especially prevalent in the college-age segment of the population. The 2016 ECAR Study of Undergraduate Students and Information Technology found that 61 percent of undergraduates own two or three internet-capable devices, and 33 percent own four or more.[37] In addition, 29 percent of post-secondary students now own wearable devices.[38] As the ECAR researchers claim, "Our data demonstrate clearly that American college and university students have a strong and positive orientation toward digital technologies."[39]

INTERNET WRITING AND READING

Internet writing differs dramatically from traditional forms of writing. Steve Krug observes that when creating web content,

> we act as though people are going to pour over each page, reading all of our carefully crafted text . . .
>
> What they actually do most of the time (if we're lucky) is *glance* at each new page, scan *some* of the text,

and click on the first link that catches their interest or vaguely resembles the thing they're looking for. There are almost always large parts of the page that they don't even look at.

We're thinking "great literature" (or at least "product brochure"), while the user's reality is much closer to "billboard going by at 60 miles an hour."[40]

Paradoxically, the incredible wealth of reading material on the internet has fostered the habit of reading less. In *Letting Go of the Words*, Janice Redish recommends that web creators allow readers to "grab and go" because users are "bombarded with information and are sinking under information overload."[41] Download times, small screens, aversion to scrolling, and concerns about printing quantities are additional reasons for keeping words to a minimum.[42] Her advice to website creators is "Cut! Cut! Cut! And cut again! . . . Break down the wall of words."[43] Web writers, as she points out, typically start with the conclusion first because busy site visitors may not read beyond it. Sentences on websites generally consist of ten to twenty words, and paragraphs only one sentence. Ideas are often converted into lists for digital readers.[44]

Online reading is characterized not just by skimming and scanning but also by jumping from one hyperlink to the next—all activities that interrupt linear thought processes. Typically one link leads to a second and then a third, and readers do not return to the original material. Hyperlinks, as Nicholas Carr observes, "don't just point us to related or supplemental works, they propel us toward them. They encourage us to dip in and out of a series of texts rather than devote sustained attention to any one of them."[45] The reading experience is further fragmented by digital page layouts that break content into multiple sections, incorporating features such as sidebars, scrolling text, advertisements, and a variety of multimedia content. In other words, screen reading steadily chips away at our capacity to concentrate on one thing at a time.

However, not all screen reading is equal. E-books, which college libraries are increasingly buying, are a more ambiguous category. Although e-books are often read on smartphones and tablets, they differ from other digital content. E-books follow the same linear format as their print counterparts and contain minimal use of hyperlinks and pages fragmented into multiple sections. As a result, the e-book reading experience is closer to that of print. Studies have found that there is no difference in reading comprehension between digital and print formats,[46] but students do multitask more while reading e-books than they do print.[47] Research has shown that, although students love the convenience of e-books, they believe that print facilitates concentration thus prefer print for academic reading.[48]

Maryanne Wolf and Mirit Barzillai point out that reading is a highly complex activity, involving both hemispheres of the brain as well as "great amounts of attention, effort, active imagination, and time."[49] They distinguish between deep reading, which they define as "the array of sophisticated processes that propel comprehension and that include inferential and deductive reasoning, analogical skills, critical analysis, reflection, and insight," and distracted reading, which online material fosters."[50] Digital reading, they argue, discourages deep, reflective reading. The online reader engages in skimming, an activity that is pursued so often that it affects all reading, not just screen reading. They point out that people are developing new neural pathways that are rewiring their minds and changing the way they read.[51] We can assume, adds Carr, "that the neural circuits devoted to scanning, skimming, and multitasking are expanding and strengthening, while those used for reading and thinking deeply, with sustained concentration, are weakening or eroding. . . . [Moreover,] we willingly accept the loss of concentration and focus, the division of our attention and the fragmentation of our thoughts, in return for the wealth of compelling or at least diverting information we receive. Tuning out is not an option many of us would consider."[52]

CAPITALIZING ON OUR WEALTH OF BOOKS

Considering the multiple threats to reading today, we should do whatever we can to motivate students to read. We need to promote books so that students will pursue reading as a favorite activity and become increasingly skilled at it. Although many academic librarians do not typically consider the promotion of reading as part of their mission, in the 1920s and 1930s college librarians thought differently.[53] They actively promoted the reading interests of students by creating leisure-reading collections.[54] It was not until the mid-twentieth century that recreational reading collections began disappearing from academic libraries.[55] Although academic libraries are far more than warehouses of books, the fact remains that the single biggest commodity in our buildings is books. Despite this wealth of books, many students only borrow them for classwork and essays. Some rarely enter the book stacks, restricting their reading to items placed on reserve by their professors. Yet this is a period in life when intellectual curiosity is at a peak. As Julie Gilbert and Barbara Fister discovered, students have a far higher interest in reading than is typically believed.[56] Although 93 percent of students in their study said they read for pleasure, a large percentage of librarians believed that students do not particularly enjoy reading. The surveyed librarians were ambivalent about the role academic libraries should play in reading promotion.

Librarians should consider the value-added potential of the thousands of books sitting on their shelves. This bounty of reading material often remains markedly underutilized. According to the Association of Research Libraries, circulation of academic library books is in a downward spiral: between 1991 and 2015 print circulation decreased 58 percent.[57] E-book circulation accounts for some of the decrease, but nevertheless the majority of books that libraries own

remain on the shelf. Although academic libraries typically own far more books than retail stores, they are far behind them in promoting their products. The retail industry pays close attention to the research on consumer psychology and shopping behavior, research that helps them attract customers and sell their products. Library books, like merchandise in a store, should be arranged and displayed in a way that tempts customers to borrow them. Unlike bookstores, academic libraries can be intimidating and uninspiring places. Too often they discourage all but the most committed readers from finding a good book to borrow.

THE SCIENCE OF SHOPPING

Studies of consumer behavior are a rich source of ideas that academic librarians can adopt. Paco Underhill's classic book *Why We Buy: The Science of Shopping* applies the tools of anthropology to the retail environment. Underhill writes that he would not have had to invent a scientific method of analyzing shopping behavior if anthropology had been paying attention to

> every nook and cranny [of a store] from the farthest reach of parking lot to the deepest penetration of the store itself, . . . and not simply studying the store, of course, but what, exactly and precisely—scientifically—human beings do in it, where they go and don't go, and by what path they go there; what they see and fail to see, or read and decline to read; and how they deal with the objects they come upon; . . . and not just paying attention but then collecting, collating, digesting, tabulating and cross-referencing every little bit of data.[58]

When a store hires his firm, Underhill sends out a team of observers who carefully note every movement of the shoppers within it. He also videotapes the activities of customers to discover patterns of behavior. One of his most significant findings is that the longer shoppers stay in a store, the more likely they are to buy. The length of time a shopper remains in a shop depends on how pleasant and comfortable the store experience is.[59] Remodeled library spaces have also boosted business. A 10.7 million–dollar renovation to the Cambridge Public Library, for example, increased circulation by 70 percent.[60] A place with the right atmosphere tempts customers to enter the building, remain in it, and do business.

Smart retailers pay considerable attention to the store itself—the layout, the aisles, the fixtures, the sight lines, the focal points, the displays. Their goal is to increase the shopper conversion rate—the percentage of consumers who become buyers. Libraries, too, should think in terms of conversion rates—about ways to increase both gate count and circulation statistics. Although students can read our e-books, only a portion of our collections are available electronically. The fact remains that our print books will not circulate unless students visit the building. For some students—especially first-year students—libraries can be unapproachable, intimidating places. A 2016 Pew study found that 45 percent of sixteen- to twenty-nine-year-olds had not visited a library in the past year, and 17 percent of this age group had never visited a library.[61] Retailers pay much greater attention to non-buyers than libraries do nonreaders; like our store counterparts, we need to consider ways of attracting the uninterested. Those who seldom read for pleasure and those who read but rarely choose their books from libraries can be persuaded to think differently.

A first step in attracting readers is to recognize the difference between impulse and destination customers. Surveys from the library consulting firm Opening the Book have shown that three out of four library visitors are impulse customers. The rest are destination customers who know what book, item, or service they want. The much larger impulse-customer group are not sure what they want and hope that they will spot a book that helps them make a decision.[62] Academic libraries have traditionally attracted fewer impulse customers than public libraries since many students enter the building for a course-related book. Nevertheless, many of their destination visitors also could be potential impulse customers, given the right circumstances. Most students do not have the time or the knowledge of how find a book for pleasure in an academic library, but if they saw an interesting book that caught their attention, they would borrow it. Although choosing a library book would save them the money that they might otherwise spend in a bookstore, academic libraries do not make it easy, convenient, or tempting for students to do so. Research has shown that library customers only find what they are looking for 60 percent of the time, so it is not surprising that they often turn to other venues.[63]

Academic libraries have traditionally paid scant attention to what retailers identify as visual merchandising, a concept defined as "the art and science of presenting products in the most visually appealing way."[64] The goal of visual merchandising is to present products in a way that makes them appear irresistible. A visual merchandiser's mission is to attract shoppers into a store and encourage them to stay by providing them with a positive retail experience. As Alannah Weston observes, visual merchandisers are the people "backstage that are stage-managing and producing the whole effect." If store buyers are the ones who provide the content, visual merchandisers are the people who "bring it to life."[65] Presenting products to their best advantage helps sell them. Librarians can sometimes forget how unappealing a good book appears when it is surrounded by tattered volumes that should have been discarded long ago. We should also remember that a poorly lit, musty smelling, or drably decorated room negatively affects a person's desire to borrow a book. Thinking in terms of visual merchandising would be a sea change in many academic libraries. Libraries should consider the image they project, the atmosphere they create, and the overall impression that customers associate with their institution. Visual merchandising involves both the

exterior (the façade, landscaping, and store windows) and the interior (layout, displays, in-store graphics, signage, and arrangement of furnishings and products) of the store.

THE BUILDING EXTERIOR

Retailers know that their first mission is to lure non-buyers into the store—to move them from outside to inside. They do this by creating attractive store exteriors and tempting store windows. As Jennifer M. Mower and her colleagues have observed, the building exterior plays "a critical role in building a first impression of a store and attracting customers into it. When deciding to shop at smaller boutique stores, customers rely on external cues such as window displays to help form an impression of the store and its merchandise even before stepping foot inside the store."[66] Most customers, observe Claus Ebster and Marion Graus, "decide whether to enter a store within a few seconds of observation. Therefore the main aim of exterior design is to first attract the customer's attention and then convey a certain image that entices the customer into the store."[67] Like retailers, librarians will never tempt customers with their merchandise if they are unable to draw them into the building. Although few libraries have the opportunity to design a new building, existing libraries could improve their façades by using striking signage and attractive landscaping. One library in Canada, for example, displays large colorful banners with catchy book-related sayings on its exterior walls to entice potential readers—sayings such as "Library lovers never go to bed alone" or "One card to rule them all."[68] Adding attractive gardens near front entrances is a relatively inexpensive way of improving the appearance of a building. Research has shown that shoppers are more likely to patronize stores and stay in them longer when they are beautifully landscaped.[69]

Few libraries, and even fewer academic libraries, consider the store window as a marketing tool. Yet, in the retail world, a store window is often the single most important element for attracting potential customers to cross the store threshold. Sankar Sen and colleagues found that "consumers may enter a store because they are intrigued by or like the image of that store, as inferred from its window displays. In other words, inferred, store-related information, such as store image information, is . . . likely to serve as a diagnostic input into the store entry decision."[70] Mower and her colleagues also found that attractive window displays enhance "shoppers' liking of the store exterior and increased patronage intentions. Attractive store window displays communicate information about the retailer to consumers, and for smaller stores this information is important to attract customers."[71] Not every library contains a storefront window, but those that do could follow the lead of booksellers, many of whom create book displays that draw readers into their store. These may be readers who might not otherwise have thought to do so.

STORE DESIGN AND ARRANGEMENT

Once inside the store, the potential reader gains a first impression of the building interior. Smart retailers pay close attention to the research on store layouts and customer behavior. Effective store design takes into account the ways customers walk and the places they look; as Tony Morgan argues, "It understands our habits of movement and takes advantage of them, rather than ignoring them or, even worse, trying to change them."[72] In *Inside the Mind of the Shopper*, Herb Sorensen observes that there are predictable flows of traffic in a store, migration patterns that the retailer needs to take into account.[73] Underhill's ethnographic studies have found that people walk to the right when they enter a store and proceed in a counter-clockwise direction. As a result, the front right section of any store is "prime real estate."[74] Morgan discusses store layout in terms of platinum, gold, silver, and bronze zones, observing that platinum areas always attract the most attention.[75] In libraries, the front-right, or platinum section of the building, is the perfect location for an eye-catching display of books that will tempt customers to read. But in too many libraries, the layout has more or less evolved over time, often with no consideration of customer behavior. Library consultant Rachel Van Riel points out that the platinum areas of libraries are frequently filled with self-service kiosks, holds shelves, and copy machines—furnishings that create a poor first impression of the space and are suited to destination customers who would have entered the building anyway.[76]

Many academic libraries use a multifloored grid layout that is not only "sterile and uninspiring"[77] but also a findability barrier to all but the most committed book readers. Underhill has found that because shoppers do not like people passing too close behind them, they avoid narrow aisles—something that the grid layout of libraries encourages.[78] Sorensen points out that because open spaces attract customers, retailers should consider adding a foot or two to the width of aisles.[79] Libraries could also consider chevroning their aisles by placing them on an angle. Research has shown that such aisles make merchandise more visible to strolling customers.[80] Another design that some newer libraries have adopted is a "discovery layout," which uses curved bookshelves staggered throughout the space. This arrangement makes books more visible and the space more inviting for exploration.[81] To encourage both browsing and reading, libraries could also consider carving out a space as a boutique area. For example, a popular-reading collection area, or a "power wall" unit that houses books of topical interest, or even a nook that contains "New and Hot Books" could help stimulate interest in reading.[82] Matthews reminds us that libraries are facing real competition from big bookstores that market themselves as places to read and relax.[83] Libraries that house cafés could tap into this demand for a stress-relieving oasis area.

Academic libraries that are unable to change their layout can rethink the way they use shelf space. Retailers know

that products placed at eye level sell significantly better than anywhere else.[84] The second best place for merchandise, according to Ebster and Graus is at "touch level," or waist high, about three or four feet off the ground. Products at "stretch level," or six feet above the ground, do not sell as well as those at eye- and touch-levels. The merchandise is more difficult to retrieve and items at stretch level impede the view of the store. Retailers who have eliminated stretch levels have found their stores airier, more inviting, and less crowded.[85] Stoop level is the least desirable area for merchandise. As Ebster and Graus observe, "Shoppers don't like to bend down or—in the case of elderly or disabled people—may be unable to bend down. Furthermore, stoop level is not usually in most shoppers' fields of vision while walking through a store. Consequently, stoop level is retailing's equivalent of the boondocks, where low-margin merchandise finds its place."[86] College and university libraries typically make use of all these levels. But by using shorter bookshelves, eliminating stoop levels, and moving low-use books to storage areas, academic libraries can increase the likelihood that the remaining books will attract more customers and circulate better.

THE POWER OF LIMITED CHOICE

Although the trend is slowly changing in some places, academic libraries typically try to squeeze too many books into too small a space. Aisles are too narrow, shelves are too high and too low, and books are too tightly packed. Some libraries would love to create an airier space but cannot deselect the necessary books to do so. In "The Art of Weeding," former *Library Journal* editor Ian Chant reminds us that "taking out unwanted items makes those left behind stand out. Circulation frequently rises after a weeding project, however counterintuitive that may seem: when people can browse the shelves (or the online catalog) without having to sift through older material they're not interested in, they're more likely to find something they are looking for—or something they didn't know they were looking for. Meanwhile freeing up physical space devoted to books that never leave the stacks makes more room to buy new materials that will circulate."[87]

Bookstores know that a shelf filled only with spine-facing books makes the books invisible. The information on a spine is visible in such a narrow space and is so crowded in a sea of similar products that it has difficulty attracting customer attention. Using a mixture of front-facing and spine-facing books breaks a shelf into smaller, easier-to-view sections. But academic librarians rarely adopt such an arrangement because they cannot fit as may books on a shelf. Sheena S. Iyengar and Mark R. Lepper's study of jam purchasers demonstrates that "an extensive array of options can at first seem highly appealing to consumers, yet can reduce their subsequent motivation to purchase the product."[88] Too much choice can be overwhelming for decision-making. One of the single best ways that academic librarians can promote books

and encourage reading is by making the texts stand out in small groups. A select number of books should be turned face-out on shelves, especially books that have wide reader appeal. Research has shown that increasing the number of product facings on a shelf especially attracts the attention of younger and more educated consumers—the single-biggest target audience of academic libraries.[89] Products placed at the end of an aisle in a store—displays known as endcaps in the retail world—stand out from the rest of the merchandise and provide customers with a visual cue to what is inside the aisle.[90] Sorensen found that shoppers noticed endcaps sixteen times per shopping trip, as opposed to nine times for product displays and four times for display bins.[91] The ends of bookshelves are a natural place for displays that encourage reading.

Impulse customers are less likely to find a good book to read if it does not somehow stand out from other books. Displays give customers ideas for reading material and a manageable focus for selection. A group of books on an interesting theme can catch readers' interest and call attention to books that would otherwise go unnoticed. But in order for displays to be effective, they must be located in the right spot. Displays set up in areas where customers typically have to wait or even pause are more likely to be noticed than in other locations. According to retail experts, areas next to elevators and escalators, as well as point-of-purchase locations, are hot spots where customers have idle time, making them a captive audience for displays.[92] Retail industry statistics indicate that point-of-purchase displays in supermarkets raise sales between 1.2 and 19.6 percent, depending on the product.[93] Placing display racks such as new books or popular materials on the right, rather than the left, and in areas where customers are not intent on task-focused behavior will also attract their attention.[94] In academic libraries, the circulation desk as well as the lobby are immediate candidates for attention-grabbing book displays such as new books or popular materials. Retailers make displays stand out through the use of intensity and contrast or by introducing surprising, new, or unusual stimuli.[95] The theme of the display itself could be innovative, unusual, or topical. The goal of every display is to make customers feel that they cannot live without a product.[96]

APPEALING TO CUSTOMERS' EMOTIONS

In-store graphics are also an essential component of visual marketing because they are particularly effective at evoking customer's emotions and subconscious desires.[97] Martin Lindstrom points out that when shoppers look at an outfit on a mannequin, they buy it not just for the clothes but also for the image and the attitude that the display projects.[98] Graphics of people achieve the same goal. Customers subconsciously believe that if the person represented is young, vibrant, and energized, so will they be if they purchase the product. Buying the merchandise is in effect buying the

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experience. As Helga Dittmar observes, the typical message conveyed in advertised products is that "we can move closer from how we are now (our actual identity) to how we would like to be (our ideal identity) through acquiring and consuming the symbolic meanings associated with the consumer goods through the idealised models promoting them."[99] Mannequins and graphics of people allow customers to imagine the experience that they will enjoy with the product. For this reason, Rachel van Riel, Olive Fowler, and Anne Downes argue that libraries need to use graphics that are reader-centric, not book-centric.[100] They describe a successful library campaign that used posters with the theme "Get Lost." One poster depicted a young woman who is totally mesmerized by a book and oblivious of her surroundings.[101] Readers tap into the emotions that such graphics evoke and are inspired to read. As Jonah Berger points out, "Marketing messages tend to focus on information. . . . People think that if they just lay out the facts in a clear and concise way, it will tip the scale." But what we really need to do is tap into feelings because they are what motivate people to action.[102]

"With a good visual merchandising strategy," claim Ebster and Graus, "products will almost sell themselves."[103] Smart retailers, observes Sorensen, take an active role in selling "by superior understanding of shopper behaviour and by creating the right store design, navigation, and selection so shoppers are presented with what they want when they want it."[104] At a time when the value of higher education is being questioned, librarians need to think in terms of customer conversion rates and return on investment. Academic librarians buy books to support the academic program of their parent institutions, but they should also consider the value-added service of these books. The more students read, the more fluent they will become, and the more likely they will develop the habit of lifelong reading. If today's students have grown up in a culture of distraction that reduces their ability to focus and makes them less patient with book-length material, it is not too late to help them. Adopting and adapting retail-inspired strategies is one way that libraries can attract students to the activity of reading.

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Sources
Professional Materials

Calantha Tillotson, Editor

25 Projects for ART Explorers. By Christine M. Kirker. Chicago: ALA Editions, 2018. 48 p. Paper $24.99 (ISBN-13: 978-0-8389-1739-8).

Reading stories to children may often isolate a story's purpose into narrow elements. Christina M. Kirker's *25 Projects for Art Explorers* expands storytelling by creating cross-curricular, literature-based art projects utilizing popular children's literature to encourage art appreciation and creative release.

There are many books on the market combining literature with art projects. What makes this book unique is its focus on the illustrator's purpose, a perspective rarely utilized as a means of understanding the purpose of a story.

25 Projects for Art Explorers includes a summary of an elementary-level children's picture book, information about the illustrator with a link to the illustrator's website, an explanation of the illustrator's art technique, books to display for additional exploration, library programming tips, and directions for an art project reflecting the art technique. Also provided is an appendix explaining art material guidelines.

A special feature of this publication is attention paid to art techniques. Young artists will learn about gouache, watercolor, painted tissue paper, collages, and cut paper, as well as other techniques. This book allows children to explicitly learn these styles while also gaining the transferrable skill of building an 'artistic eye' for the critical evaluation of art. The only drawback is the pages and illustrations are in black-and-white.

25 Projects for Art Explorers offers avenues for co-teaching, collaborations, or partnerships with teachers, librarians, and art teachers. The activities are appealing extensions to classroom curricular themes in English and language arts (ELA), social studies, science, and social-emotional learning, as well as library story-time programming ideas.

25 Projects for Art Explorers is highly recommended for those looking to create a multimodal approach to literature. It will be most beneficial for school libraries, public libraries, classrooms, and after-school programs.—*Tiffeni Fontno, Head Librarian, Educational Resource Center, Boston College, Chesnut Hill, Massachusetts*

Collaborative Library Design: From Planning to Impact. By Peter Gisolfi. Chicago: ALA Editions, 2018. 146 p. Paper $74.99 (ISBN-13: 978-0-8389-1717-6).

Librarians, administration, and architects will gain insight into library building design from *Collaborative Library Design* by architect Peter Gisolfi. The book discusses ten different libraries that Gisolfi's architectural firm was involved in designing. A wide variety of projects were discussed, including remodels, new buildings, and large, small, public, academic, and school libraries.

Each of the ten libraries has a chapter devoted to it, and each chapter is divided into three essays. The first essay is written by some sort of administrator for the library, such as a principal, board member, or trustee, and discusses the

planning process for the project. The second essay is written by Gisolfi himself on the design of the new space. A librarian wrote the third essay on the impact the design changes have made for the community. Many of the essays end with advice for others who will be taking on a building or remodeling project in the future.

Each chapter stresses the idea of collaboration—not just with administrators and architects but also with librarians, staff, users, and neighbors. Also discussed are suggestions for how to approach raising funds and convincing unwilling constituents that the project will benefit the community.

As a whole, this book is an easy yet fascinating read. The pictures of the different libraries are beautiful, and they truly help the reader understand the difference a remodel or new building can make for a library's atmosphere. Occasional repetition occurred within a chapter, but only enough to make the reader pause for a moment. While it does not provide in-depth coverage for any of the libraries discussed, this book does provide insight into items that should be considered before a library begins a large construction project.—*Megan Hasler, Technical Services Librarian, East Central University, Ada, Oklahoma*

Digital Humanities, Libraries, and Partnerships: A Critical Examination of Labor, Networks, and Community. Edited by Robin Kear and Kate Joranson. Cambridge, UK: Chandos, 2018. 199 p. Paper $79.95 (ISBN-13: 978-0-0810-2023-4).

As the title suggests, a major theme of this edited volume is partnership. While every digital humanist to some extent defines digital humanities (DH) in subjective ways, there is widespread consensus that DH work requires interdisciplinary collaboration of the sort in which each partner's disciplinary knowledge and expertise are respected. These conditions of mutual respect should be obtained whether or not the partner is a student, an MLIS- or PhD-credentialed librarian, an archivist, an alt-ac worker, or an academic faculty member (non-tenure track, tenure-track, or tenured). Inevitably, there are frictions within traditional academic hierarchies. For example, the chapter by Risam and Edwards recounts the unequal terms of participation for faculty and librarians in grant-funded work. Problems of credit-sharing are a feature of many chapters.

Even if the ethos of DH work is still foreign to many academics and journalists, the hybridity of the library DH worker is seen, internally at least, as a strength. Taylor et al. describe librarians as "cultural travelers" who, together with their academic partners, can transform humanities education (35). Heftberger, who describes herself as an "archivist/scholar," reminds us that this mutual respect demands "curiosity and the willingness to learn from other scientific fields" (56, 49). It is a heartening sign that DH practitioners put their beliefs into practice; despite the fact that Chandos is an LIS imprint, several chapters have been co-authored by humanities faculty, postdoctoral researchers, and graduate students, in addition to librarians and archivists.

The chapters span a wide range of topics and resource formats (e.g., film, images, and 3-D objects as well as text), thanks to an open-ended concept of what digital humanities is. One risk of this openness is that the library's take on digital humanities becomes somewhat vague in scope. Anyone coming to this volume in search of definitions will be disappointed (this was not the point); however, the contributions do embody Élika Ortega's assertion that "all DH is local DH."[1] The authors are affiliated with several different types of institutions, not only large public and private universities—some also come from non-US contexts, albeit mostly Anglophone. This book will be of interest to anybody in a GLAM context looking beyond technology for models of ethics and care in digital humanities teaching and research.—*Francesca Giannetti, Digital Humanities Librarian, Rutgers University–New Brunswick, New Brunswick, New Jersey*

Reference

1. As cited in Roopika Risam, "Navigating the Global Digital Humanities: Insights from Black Feminism," in *Debates in the Digital Humanities*, ed. Matthew K. Gold and Lauren E. Klein (Minneapolis: University of Minnesota Press, 2016), http://dhdebates.gc.cuny.edu/debates/text/80.

IMPACT Learning: Librarians at the Forefront of Change in Higher Education. By Clarence Maybee. Cambridge, UK: Chandos, 2018. 182 p. Paper $80.95 (ISBN-13: 978-0-0810-2077-7).

Since the Framework for Information Literacy for Higher Education was released and adopted by the ACRL, academic librarians have been challenged to rethink how they teach information literacy to college students. This rethinking has led to a new approach in information literacy called "informed learning," which teaches students how to use information within a context. In *IMPACT Learning*, Professor Clarence Maybee details an example of informed learning, namely the Instruction Matters: Purdue Academic Course Transformation (IMPACT) program.

IMPACT Learning is organized into three parts: part 1 discusses the fostering of learning through librarianship, part 2 presents course development at Purdue University, and part 3 deliberates the re-envisioning of information-literacy education. While the target audience is instructional and reference librarians, the organizational structure is such that, no matter what stage he or she is at in his or her career, a librarian will find something relevant.

Part 1 covers an introduction, the definition and history of information literacy, and the definition of informed learning and its theories. For the librarians who do not have a sound understanding of educational theories and practices, Professor Maybee explains in detail the pedagogical ideals that underpin the IMPACT program. While interesting, the information is very dense, potentially causing the reader to become bogged down with too many details and miss the

suggested ways to teach information literacy contextually.

Parts 2 and 3 contain more practical information, particularly covering how Purdue University integrated information literacy into disciplinary courses. This portion is especially relevant as it includes the classroom teacher's perspective as well as the librarian's. In addition, Professor Maybee offers applicable ideas of integrating information literacy into courses at other institutions, including partnering outside the library, and outlines the necessary skills to possess in order to successfully participate in campus initiatives. Professor Maybee concludes with a call for change in how academic librarians think about and teach information literacy. He writes, "Informed learning offers a new pathway for developing information literacy efforts that are, to use the words of a poet, 'one less traveled by,' but that may make 'all the difference'" (164).—*Magen Bednar, Student Success and Engagement Librarian, University of Oklahoma, Norman, Oklahoma*

The Indispensable Academic Librarian: Teaching and Collaborating for Change. By Michelle Reale. Chicago: ALA, 2018. 128 p. Paper $57.00 (ISBN-13: 978-0-8389-1638-4).

Rumors of the demise of the academic librarian have been greatly exaggerated. As libraries have changed, so, too, have those who teach students and collaborate with faculty to help students learn. It may be that these changes have simply gone unnoticed or unacknowledged. For academic librarians whose work as teachers often goes unseen or underappreciated, this book offers strategies for changing outdated perceptions of what we do. Writing in the first person, Reale provides examples and discusses how the work of academic librarians has value; we are first and foremost teachers but also consultants, liaisons, collaborators, and leaders.

Reale bases the claim of indispensability partly on personal experiences, including stories and anecdotes that illustrate the value of academic librarians' work. Each chapter offers a different affirmation of the value we add to the library's services, spaces, and resources. Topics covered include the various ways academic librarians teach, interact with, inspire, challenge, and welcome students inside and outside of the library. As we reflect on our work, we must talk and act among ourselves as essential parts of an institution's educational mission, and then we must claim our seats at the tables where discussions about student learning are taking place. In order for our value and unique contributions to be acknowledged and drawn upon to their greatest advantage, we must be seen and heard. Each chapter ends with a "Strategies" box that provides a concise summary of some strategies and action items for remaining relevant and indispensable.

The Indispensable Academic Librarian is recommended reading for library school students who are interested in becoming instructional librarians, people who currently work in an academic library, and college and university library administrators who may not be aware of or fully appreciate the essential work performed by these dedicated professionals.—*Cheryl McCain, Library Instruction Coordinator, University of Oklahoma, Norman, Oklahoma*

Licensing Electronic Resources in Academic Libraries: A Practical Handbook. By Corey S. Halaychik and Blake Reagan. Cambridge, UK: Chandos, 2018. 184 p. Paper $55.27 (ISBN 978-0-0810-2107-1).

Within overall collections budgets in many academic libraries, electronic resources account for 75 percent to 90 percent of the entire budget. Given this financial commitment, there is a clear value to having a robust practitioner-directed literature for electronic resource management. Such a literature exists, and the authors of this volume seek to differentiate themselves by emphasizing the licensing process as a critical component of electronic resource management. The partnership of a librarian (Halaychik) with a legal and procurement expert (Reagan) does afford readers with a holistic institutional overview of the licensing process.

The introductory chapter of this handbook covers license fundamentals and offers a pitch for the benefits of using a master agreement. Authors include both a sample master agreement and a mock license, both with added commentary. This is one of the most useful portions of the text, particularly for anyone new to licenses. The second chapter is a discussion of process improvement strategies and the potential benefits to a licensing workflow. While the points of this discussion are valid, this may be a longer chapter than most practitioners are looking for in a handbook on electronic resources licensing. The remaining three chapters cover the details that most readers will be seeking. These topics are licensing law, the layout and life cycle of licenses, and negotiation. The section on negotiation is one of the strongest contributions of the book. This section, coupled with the analysis and commentary of a typical license agreement, will offer the most value for readers.

This title will be of greatest benefit to newer electronic resources professionals who would like a primer and reference guide. More experienced professionals, already familiar with electronic resources and licensing, will not be able to draw much new from this volume. A key problem with this text is that Chandos Publishing does not serve the authors well in terms of copyediting. As one problematic example, the authors recommend *A Manual of Style for Contract Drafting* on page 95, though notes referring to an elusive "MSCD" begin as early as page 15. In structural terms, some of the introductory material and the final three chapters could be collated together to keep more of the license nuts and bolts discussions together and less redundant. On the whole, this book will have a place for some practitioners, but it does not rise to the level of must-have for every electronic resources professional.—*George Gottschalk, Acquisitions Specialist, University of Illinois at Urbana-Champaign, Urbana, Illinois*

Resilience. By Rebekkah Smith Aldrich. Chicago: ALA, 2018. 87 p. Paper (ISBN 978-0-8389-1634-6).

We are living in increasingly unpredictable, uncertain times. Continued disruptions in our world cause us to have to react and plan for unseen circumstances. This has always been true when you consider political, economic, technological, environmental, and social disruptions. However, as these disruptions become amplified, they have a greater effect on our communities and require greater efforts from all walks of society to brace for and recover from the damage they inflict.

Resilience by Rebekkah Smith Aldrich, which is part of the Library Futures series published by ALA Neal-Schuman, talks about the different types of disruptions we encounter in our world and how libraries are perfectly positioned to take a leading role in bringing communities together and strengthening our ability to not only adapt but also thrive in threatening situations.

The book asks the reader to consider libraries' role in the community by examining the American Library Association's Library Bill of Rights, the "Core Values of Librarianship," and ALA's "Code of Professional Ethics"—all documents that lead the reader to the conclusion that libraries are established as centers of "equity and access."

Resilience then becomes a guide for libraries to use these core values to become essential partners in the communities they serve by highlighting multiple examples of libraries during times of both natural disasters and civil unrest. The book concludes with a chapter on the urgency for librarians to take an active role in developing innovative facilities and policies that allow us to be societal leaders if we are to make our future a more resilient one.

Resilience is a timely and insightful examination of our society and the responsibilities of libraries as facilities and organizations. It provides many recent, highly relevant examples as well as links and references to many useful resources to be considered by librarians and library administrators alike.—*Patrick Baumann, Media Services Librarian, East Central University, Ada, Oklahoma*

Sources
Reference Books

Anita J. Slack, Editor

Artifacts from Modern America. By Helen Sheumaker. Daily Life through Artifacts. Santa Barbara, CA: Greenwood, 2017. 347 pages. Acid-free $100 (ISBN 978-1-4408-4682-3). E-book available (978-1-4408-4683-0), call for pricing.

If one were to land on Earth from another planet and were curious about how and why Americans used microwaves, cellophane, or penicillin, one's alien curiosity might be sated with *Artifacts from Modern America* by Helen Sheumaker. This look at the twentieth century's material culture approaches each artifact in the same manner medieval farming tools might be approached: with physical descriptions of the artifacts, as well as context about the long-ago humans who might have used, seen, or experienced them.

The book is organized into ten sections ("Health and Medicine," "Religion," "Entertainment," and so on) and examines only forty-eight items. The preface doesn't explain the selection process, which this reviewer was curious about (narrowing down one hundred years of American material life into forty-eight items surely required a process worth detailing), but it does state that the book "tells the story of the 20th century in the United States through the objects that formed the texture of everyday life on intimate and public levels" (viii) and that it's "as much a history of daily life in the United States as it is an examination of the material culture of everyday experience" (ix).

Each artifact's entry includes a black-and-white photo and describes the physical object; gives a brief history of the object, its accessories, and previous and subsequent incarnations; and details its significance in the twentieth century at large. The best entries are for items that have come and gone. The entry for "Moonshine Still" is a great five-page essay on Prohibition and how Americans reacted; the entry for "Gas Ration Card, World War II" is a mini-history on the American home front's response to war. Less successful and much more awkward are the entries for artifacts that still exist. It's almost an out-of-body experience to be a modern American who owns a typewriter and read how the modern American once used an artifact called a typewriter. (Full disclosure: this review was typed on a computer.)

While an interesting assortment of items, the range of extremely broad ("Refrigerator," "Electric Chair") to extremely specific ("Bob's Big Boy," "Lorna Doone Patched Blue Jeans," "Ken Kesey's Merry Prankster Bus") makes for a tricky jumble. A part of the Daily Life through Artifacts series, the book would be more successful if it had chosen one path over the other, but as it is, the book is recommended for academic libraries at institutions with American studies or pop culture programs.—*Tracy Carr, Library Services Director, Mississippi Library Commission, Jackson, Mississippi*

Black Power Encyclopedia: From "Black Is Beautiful" to Urban Uprisings. Edited by Akinyele Umoja, Karin L. Stanford, and Jasmin A. Young. Movements of the American Mosaic. Santa Barbara, CA: Greenwood, 2018. 2 vols. Acid-free $189. (ISBN 978-1-4408-4006-7). E-book available (978-1-4408-4007-4), call for pricing.

The Black Power Movement was largely a youth-led effort that broke from past thinking and methods of confronting American society and marked an important evolution in how African Americans continued their struggle in the wake of hard-fought landmark legislation such as the Civil Rights and Voting Rights Acts. There is no shortage of reference works on the Civil Rights Movement and African American history in general that include entries on facets of the Black Power Movement. Even subsets of the movement have reference works dedicated to a topic, such as Asante and Mazama's *The Encyclopedia of Black Studies* (Sage, 2005). However the encyclopedia under review, covering roughly the mid-1960s to the mid-1970s, appears to be the only work dedicated to coverage of the entirety of the Black Power Movement.

The work consists of over 150 well-written and researched entries on major people, groups, events, and other relevant categorical topics from "Assassinations" and "Black Power Abroad" to "Kiswahili" and "Reparations." Supporting the encyclopedic portion is a solid introduction to the subject as well as five topical essays ranging from "Armed Resistance in the Black Power Movement" to "Gender, Black Women, and Black Power." Furthermore, there is a chronology, some illustrations, a thorough index to both volumes, and a selection of primary resources placed in context at the end of the appropriate entries.

One criticism of the encyclopedia is that some major influencers of, and figures within, the movement were not fully fleshed out with their own entries but rather lumped into broader categories. For example, individuals such as Marcus Garvey and Nina Simone are placed under "Pan-Africanism" and "Black Music," respectively. This criticism could be leveled at nearly any encyclopedia; editors have to make choices and can never include an entry for every deserving subject, but it is noticeable in this work.

Overall, this is an important resource for all college and university libraries to consider adding to their collections.—*Brent D. Singleton, Coordinator for Reference Services, California State University, San Bernardino, California*

Encyclopedia of Rape and Sexual Violence. Edited by Merril D. Smith. Santa Barbara, CA: ABC-CLIO, 2018. 2 vols. Acid-free $182 (ISBN 978-1-4408-4489-8). E-book available (978-1-4408-4490-4), call for pricing.

Encyclopedia of Rape and Sexual Violence is a two-volume work that tackles a very important and sensitive topic using historical and current events, the law, and statistical information to educate on sexual violence and its impact on society. It contains twenty chapters, arranged alphabetically, that extensively discuss the different forms of rape and sexual violence. The entries are well researched, thorough, and objective in tone, and they feature prominent legal cases, statistics, and events that are pertinent to the selected topics.

It is important to note that this is not the editor's first treatment of this topic. In 2004, *Encyclopedia of Rape* was published with the intention to "take a new approach to the examination and understanding of an old problem: rape" (vii). Unfortunately, a lot has happened in the fourteen years since the original volume's publication, so this reexamination feels both appropriate and necessary. In the *Encyclopedia of Rape and Sexual Violence*, there are chapters as opposed to entries, which allow the reader to gain a deeper and more nuanced understanding of the topic. A good example that shows the difference in the depth of coverage in both publications is the treatment of "campus rape." In the 2004 publication, there is a two-page entry that defines the act, provides statistics, and briefly discusses reporting, prosecution, campus justice, and safety precautions. In contrast, the 2018 publication contains a thirty-six-page chapter that offers a comprehensive overview of the topic. This volume still offers the definitions and statistics, but it goes deeper into the topic and examines the side effects of rape on the victims' lives, discusses worldwide issues and events, lists major laws, and details major failures both in the United States and internationally to better protect students. This development makes this current volume useful to a larger audience.

This is an excellent and informative resource that provides objective and thoughtful entries. It is not the only volume of its kind, but it is unique in the depth it achieves when treating a topic. Although this is a relatively expensive reference resource, I would recommend it as an essential resource for libraries, as it would be useful to a wide range of students and professionals.—*Marissa Ellermann, Head of Circulation Services Librarian, Morris Library, Southern Illinois University Carbondale, Carbondale, Illinois*

End of Days: An Encyclopedia of the Apocalypse in World Religion. Edited by Wendell G. Johnson. Santa Barbara, CA: ABC-CLIO, 2017. 381 pages. Acid free $89.00 (ISBN 978-1-4408-3940-5). E-book available (978-1-4408-3941-2), call for pricing.

Wendell G. Johnson, editor of *End of Days: An Encyclopedia of the Apocalypse in World Religion* (*EOD*), provides an excellent collection of essays related to various eschatological (study of the end of times) views. The purpose of *EOD* is fourfold: to provide readers with an overview of apocalyptic themes; to place popular apocalyptic motifs within their appropriate historical context; to enable a more complete appreciation and understanding of the presence of apocalyptic material in popular culture, literature, and the arts; and to present information in a single volume that will serve researchers in a variety of contexts (xii–xiii). Through the contributors of this work, Johnson exceeds these goals and

provides a superb resource that will be a welcome addition to any library collection.

In works such as *EOD* that touch upon religious issues, definitions are critical. In his introduction, Johnson acknowledges this and defines both the terms *eschatology* and *apocalyptic*, terms that are critical to understand any work dealing with end times. Johnson's definitions are incredibly helpful, particularly as the manifestation of these two ideas varies greatly between differing religions. In these definitions, Johnson provides an exceptional starting point for a collection of works that mimic that excellence.

When dealing with works of a religious nature, it is often difficult to find resources that provide objective dialog. Many works in this area often come from a Judeo-Christian perspective, and Judeo-Christian ideas subsequently tend to dominate these conversations. While Johnson's work does provide several essays on Judeo-Christian eschatological concepts like "the great tribulation" and "millennialism," *EOD* also provides superb essays on a variety of non-Western eschatological concepts. Johnson's work strives to provide a global perspective of eschatology and exceeds that goal.

The variety and excellence of the various essays reflects the various research tools embedded in *EOD*. After each essay, the encyclopedia offers a list of works for further reading. The size of this list varies from topic to topic, but they include scholarly works that can help any reader discover more about that particular area. Even topics that may not be familiar to Western religious traditions, such as the Puranic Apocalypse, which refers to a sectarian text of the Hindu Brahminical tradition, have further resources, empowering *EOD* to serve as an excellent starting point for a variety of interests. *EOD*'s index mimics the excellence seen in the further reading lists.

If a patron turns to *EOD* to discover more about the Egyptian Book of the Dead, or any primary source, would it not be helpful to offer some primary text, so the reader can see the actual text for himself or herself? Several essays include a portion of the primary text that the article discusses. This feature is incredibly helpful for anyone desiring to learn more about the topic. Its inclusion increases the value of this already excellent work.

Due to the variety of topics covered, the extensive index, the depth and breadth of each article, and the fact that it is a one-volume work, *EOD* will be a welcome addition to any library: public, K–12, academic, or research. Its brief nature makes it a welcome addition to any patron who is just curious about a topic, but the index, the further reading lists, and the inclusion of primary texts make it an invaluable starting point for any researcher inquiring about eschatology.—*Garrett B. Trott, University Librarian, Corban University, Salem, Oregon*

Field Recordings of Black Singers and Musicians: An Annotated Discography of Artists from West Africa, the Caribbean and the Eastern and Southern United States, 1901–1943. Compiled by Craig Martin Gibbs. Jefferson, NC: McFarland, 2018. 467 pages. $95 (ISBN 978-1-4766-7338-7). E-book available (978-1-4766-3187-5), call for pricing.

This last work of author/compiler Craig Martin Gibbs joins his other unique discographies from the same publisher—*Black Recording Artists, 1877–1926: An Annotated Discography* (2012) and *Calypso and Other Music of Trinidad, 1912–1962: An Annotated Discography* (2015)—to provide detailed access to the legacy of African American and African music from the earliest years of sound recording. As noted in the front matter, Craig Martin Gibbs died in October 2017.

Gibbs's earlier compilations focused on commercially recorded musicians in the United States and in Trinidad, while this latest and final volume travels back to West Africa, the Caribbean, and the southeastern United States, providing detailed descriptions and access information for more than 2,600 field recordings of African and African American music dating from 1901 through 1943. In contrast to commercial records listed in other discographies, this work provides access to recordings made in rural areas, many collected by anthropologists and ethnographers. Technological advances during and after the war made commercially labeled recordings more numerous and thus more difficult to comprehensively cover in a printed discography. The earliest recordings documented in this work were made on wax cylinders, while later field collectors (including John and Alan Lomax, working for the Library of Congress) used a variety of machines and media to collect the music of people in Africa, the Caribbean and the American South.

Gibbs's essay provides a snapshot of the early years of ethnomusicological field recording, especially the role of the Library of Congress in deploying well-equipped collectors and in preserving recordings. He discusses four centuries of European exploration and colonization in West Africa, the transatlantic slave trade, and the dispersal of African peoples and music: "Ultimately, this discography is a documentation of a musical Middle Passage, from Africa to the Caribbean and the Eastern and Southern United States. . . . [A]n invaluable source of information for the early history of blues and jazz music . . ." (7).

The discography is arranged by region—West Africa, Caribbean, and Southeastern United States—and chronologically within each region; a unique number (from 1 to 2674) identifies each recording. Other information includes the artist's name, location, title of the songs and/or spoken word, the company, institution or collection, and where the entry can be heard, including web sources when those exist. (A few tests of URLs find broken links, but by knowing the repository—Library of Congress, for example—it is possible with a few keywords to find and hear the archived music.) An appendix lists commercially available collections, a bibliography, a name index, and a title index. Many entries include

enigmatic notes, as in, for example, #2266, unaccompanied singer, Uncle Bradley Eberhard, Seabring, FL, 27 July 1940: "Eberhard was a work-crippled, 66-year-old African American; worked more than a quarter of a century in railroad work gangs and was still proud of his role as a singer when the men were laying track . . ."

Other than the works by the late author/compiler mentioned above, there are few recent reference sources of this kind. As the author notes, "it has become possible to create 'designer' collections via the Internet where individual tracks are downloaded from various sites" (16). The detailed notes provided for these rare recordings will be valuable to the blues and jazz roots devotees seeking access to the earliest and rarest creators of these genres.

Paired with online repositories of recorded sound such as the Alan Lomax Archive (http://www.culturalequity.org/), the American Folklife Center Online Collections (https://www.loc.gov/folklife/onlinecollections.html); the Archives of Traditional Music at Indiana University (http://www.indiana.edu/~libarchm/index.php) and others, the *Field Recordings of Black Singers and Musicians* is a useful guide for the scholar and aficionado. It would be a welcome addition to academic and public libraries serving serious students of traditional African and African American music.—*Molly Molloy, Border and Latin American Specialist, New Mexico State University, Las Cruces, NM*

The Jacksonian and Antebellum Eras: Documents Decoded. By John R. Vile, Santa Barbara, CA: ABC-CLIO, 2016. 279 pages. Acid free $81 (ISBN 978-1-4408-4981-7). E-book available (978-1-4408-4982-4), call for pricing.

Many, though not all, of the public domain speeches, letters, and resolutions contained in this work are available on the World Wide Web, often with contextual information and commentary. Why, then, do we need a collection of primary sources such as this?

Vile says that his purpose throughout the Documents Decoded series is to "combine edited primary documents with commentary and annotations that are suitable for high school and college students and for citizens who want to get a better perspective of various issues and historical periods" (ix). *Perspective* is the key word here, and Vile succeeds in providing this through the scope of the work. He has gathered here a sufficient variety of sources and perspectives to provide a reader with a sense of the complexity and the important voices in major political and social issues in the United States from 1829 to 1861. His commentary and annotations do succeed in clarifying the sometimes quaint nineteenth-century language, in making the implicit explicit, and in providing useful context.

The work is divided into three major sections: "The Jacksonian Years," covering 1829 to 1836; "Years of Expansion, Nascent Reform, and Manifest Destiny," covering 1837 to 1849; and "Prelude to Irrepressible Conflict," covering 1850 to 1861. The sections contain seventeen, fourteen, and twenty-one primary documents, respectively. Some examples of writers included in this work are Daniel Webster, John Ross, Martin Van Buren, Margaret Fuller, Frederick Douglass, Henry David Thoreau, John C. Calhoun, and Sojourner Truth. In addition to speeches and essays by persons such as these, Vile includes some official documents such as the Texas Declaration of Independence, the court opinion in *Prigg v. Pennsylvania*, and the Kansas-Nebraska Act. The voices in the volume provide necessary diversity, including women and minorities, key figures, varying geographical perspectives, and opposing views.

Each entry includes a one-paragraph introduction that sets the context. Vile's commentary appears as marginal notes that help clarify the documents' context and language. Each note corresponds to a passage of text that is highlighted in gray. This highlighting is, however, unnecessary and annoying, making the text more difficult to see.

The work contains a helpful chronology of events in the years covered by the volume, a useful bibliography of suggested readings, and a thorough index. The hardcover volume is attractive but not pretentious, in keeping with most ABC-CLIO publications.

When compared to a free internet collection of primary sources, such as American Rhetoric's *Online Speech Bank* https://www.americanrhetoric.com/speechbank.htm and other internet resources, Vile's work provides a useful focus on a well-defined period in American history, the perspective that comes with careful curation and intentional balance, and consequently a much more complete view of the Jacksonian and antebellum eras than a researcher could easily obtain by searching online. His work does indeed belong on the reference shelves of public, high school, and university libraries.—*Steven R. Edscorn, Executive Director of Libraries, Northeastern State University, Tahlequah, Oklahoma*

The Opioid Crisis: A Reference Handbook. By David E. Newton. Contemporary World Issues. Santa Barbara, CA: ABC-CLIO, 2018. 258 pages. Acid-free $60 (ISBN 978-1-4408-6435-3). E-book available (978-1-4408-6436-0), call for pricing.

The opioid crisis has been a topic of much concern for much of the last decade, and it has reached epidemic proportions in the United States. The CDC estimates that 115 people per day die from overdosing on opioids, and countless articles, news stories, social media accounts, and television programs have documented the destruction. This latest volume in ABC-CLIO's Contemporary World Issues series, authored by David E. Newsome, a prolific writer with an EdD in science education, tackles the history, epidemiology, and controversies surrounding the twenty-first century public health crisis.

Adhering to the format of other titles in this series, *The Opioid Crisis* has seven sections that cover the background and history of the topic; problems, controversies, and solutions surrounding the epidemic; perspectives of individuals

SOURCES

whose lives in some way have been touched by opioid addiction; a section of profiles on organizations and individuals who have made contributions to the development, study, and treatment of opioids and their abuse; and supporting data and documents. A section on resources and a chronology complete the volume. The prose is clear and written with the general reader in mind, so it is easily accessible to the layperson. This is especially evident in the section on background and history, which gives an excellent overview of both the history of opioid development and use and a good general introduction on opioid chemistry and pharmacology. The "Problems, Controversies, and Solutions" section does well in balancing the alarming consequences of opioid misuse while discussing the positive role these drugs have in chronic pain and disease management. Particularly powerful is the "Perspectives" section, which allows the reader to hear firsthand accounts of people who have been in some way involved in or affected by opioid use and addiction. The resources section consists of an annotated bibliography of citations to recently published books, articles, and websites for further study and investigation, and a final chronology helps give opioid use a historical perspective. A glossary and index are also included.

As noted in the resource section, a number of books have recently been published on opioid addiction and its effect on American society. Victor Stolberg's *Painkillers: History, Science and Issues* in ABC-CLIO's Story of a Drug series (Greenwood, 2016) covers some of the same ground, but it does not concentrate on the opioid crisis in particular. Other books, such as Martin Booth's *Opium: A History* (St. Martin's Griffin, 1999) or Sam Quinones's *Dreamland* (Bloomsbury, 2015) deal with one particular aspect of opioid history and use but are not useful for a general overview of the subject. Given its wide coverage of the opioid crisis, the well-researched nature of the volume, and the easily accessible writing style for general readers, this is a very good one-volume resource for nonspecialists, high school and undergraduate students, and the general public.—*Amanda K. Sprochi, Health Sciences Cataloger, University of Missouri, Columbia, Missouri*

Shakespeare's World: The Tragedies. By Douglas J. King. Historical Exploration of Literature. Santa Barbara, CA: Greenwood, 2018. 225 pages. Acid-free $63 (ISBN 978-1-4408-5794-2). E-book available (978-1-4408-5795-9), call for pricing.

If you've ever been curious about the authenticity of references to plague in *Romeo and Juliet*, or wondered how Elizabethans treated melancholia, considered witchcraft, or treated actors, the resources in *Shakespeare's World* will help you think like a Renaissance man or woman. This recent addition to Greenwood's Historical Exploration of Literature series situates four of Shakespeare's tragedies within the contemporary history of Renaissance England. In order to contextualize broad social considerations that the Bard's audience recognized, the volume includes primary sources and additional references that will engage any student of new historicism or reader interested in a broader picture of society and social concerns of the day.

While individual components, including play synopsis and background, brief essays on specific topics relating to Elizabethan society and life, and primary sources, may be pieced together through a combination of sources such as *Magill's Survey of World Literature* (Salem Press, 2009), the *Dictionary of Literary Biography Complete Online* (Gale, 2018), and free internet archives, the strength of this title lies in King's successful weaving of literature and history. A historical exploration of each play points out similarities and differences between current society and that of the past, effectively introducing the social considerations explored in the context of each play.

Carefully excerpted sources highlight widely held beliefs, giving insight into the original audience and offering potential paths of inquiry for undergraduate researchers. For example, topics examined in relation to Julius Caesar include "Julius Caesar as Seen by Renaissance Britons," "The Nature of Monarchy in Renaissance England," and "Warfare in Renaissance England." Suggested readings save a researcher time by recommending additional titles for deeper exploration, although some suggestions may be difficult to locate based on their age.

This title does a commendable job teasing out ways for modern audiences to (re)connect to plays that are standard in many high school curricula. It is a good fit for high school and college libraries, especially those that cater to liberal arts or humanities.—*Amy F. Fyn, Coordinator of Library Instruction, Kimbel Library, Coastal Carolina University, Conway, South Carolina*

Terrorism: The Essential Reference Guide. Edited by Colin P. Clarke. Santa Barbara, CA: ABC-CLIO, 2018. 346 pages. Acid-free $94 (ISBN 978-1-4408-5628-0). E-book available (978-1-4408-5629-7), call for pricing.

If you've been so numbed by the terror attacks of recent decades that you can't keep track of them, Dr. Clarke (Rand Corporation) is here to help you. He summarizes the long and controversial history of even defining terrorism—much less dealing with it—in a series of introductory essays, but the bulk of this volume is an encyclopedia of modern terrorism.

From the unforgettable 9/11 attacks to the long-gone Baader-Meinhof Gang, there are more than one hundred entries about the actors and organizations that have used murderous violence to force the global community to pay attention to them. The entries reflect a broad understanding of terrorism; many entries involve groups that wage long, ideological terror campaigns around the world, but others address purely domestic American lone wolf terrorists such as Dylann Roof and Ted Kaczynski.

Because this is a reference guide, it can be easy to miss the connections between the topics, but Clarke helps readers

in three ways. Each entry ends with "See also" pointers to related entries in the book, and there is a chronology of modern terrorism. Best of all, the index is an impressive forty-six pages. That's especially helpful because readers will have trouble finding some of the entries just by guessing how they are titled alphabetically; the big index gives them many ways to find what they are seeking.

Other helpful features include sixty-eight pages of primary documents and a bibliography. There are also a few black-and-white photographs within the entries and a list of contributors.

The same publisher recently released Spencer C. Tucker's *U.S. Conflicts in the 21st Century: Afghanistan War, Iraq War and the War on Terror* (ABC-CLIO, 2016). It is organized much like *Clarke's* guide but has many more entries on military topics, as well as numerous biographical entries.

Two related reference works are *Extremist Groups: Information for Students* (Thomson-Gale, 2006) and *Patterns of Global Terrorism* (Berkshire Publishing Group LLC, 2005), edited by Anna Sabasteanski. Obviously, both sets are dated for such a rapidly evolving topic, but they do provide substantial background on a much wider range of topics. For instance, the Thomson-Gale set includes organizations such as Earth First.

The Sabasteanski project is quite different from the others in that it consists mainly of US State Department reports and supplementary materials. Some reports are presented by geographic areas and some by chronology of events.

The Clarke work deserves consideration by any public library maintaining a collection of reference resources about current events, but it may not be needed by a library that already owns the Tucker volumes.—*Evan Davis, Librarian, Allen County Public Library, Fort Wayne, Indiana*

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Water Planet: The Culture, Politics, Economics, and Sustainability of Water on Earth. Edited by Camille Gaskin-Reyes. Santa Barbara, CA: ABC-CLIO, 2016. 469 pages. Acid-free $89 (ISBN 978-1-4408-3816-3). E-book available (978-1-4408-3817-0), call for pricing.

Water Planet seeks to present "an integrated picture of the role of water in everyday existence" (xi) and extends to environmental issues, the interplay between culture and water, governance, water supply, economics, power generation, equity in access, and more. Each chapter includes an overview, case studies, an annotated document, and "perspectives" that are the promised opposing viewpoints.

The "primary documents" may be a concern because they are annotated excerpts. As in the case of secondary citation, it is easy to shade or alter meaning through editing or excerpting, or to simply lose context and meaning. This is valuable content but perhaps not purely primary. Annotation, likewise, is a double-edged sword, since it can enhance understanding but may also limit the reader's own thoughts and interpretations. The "perspectives" do not reflect the extremes that are in circulation; however, there is a lot to be

said in favor of this approach. Some topics discussed aren't included in the super-heated public discourse, such as the relative effectiveness of programs to address water-related gender inequities (332–91). Further, it makes no more sense to include climate change denial as a science-based stance than it does to do the same for claims of a flat earth. Beyond that, in modeling discourse, it demonstrates difference without polarization.

Because of the scope of the book and its modest size, depth and completeness are limited. This may help prevent intimidation or boredom among more introductory-level researchers, but it limits usefulness for more in-depth work. Many of the segments of *Water Planet* rely heavily on references that are popular publications, secondary, or both. This opens up the potential for misinterpretation, may compound simplification and reduction, and the model it presents for undergraduates or high school students regarding what is appropriate to cite in scholarly work is questionable. The work is well-indexed, but the lack of a glossary and a guide to acronyms is regrettable.

Water Resources Allocation: Sharing Risks and Opportunities would supplement *Water Planet* and can be read free online at https://www.oecd-ilibrary.org/environment/water-resources-allocation_9789264229631-en. This work stresses policy, governance, and economics, but ecological, historical, and sociocultural elements are inextricably embedded. The World Bank offers a current, open-access working paper titled "The Rising Tide: A New Look at Water and Gender" (2017, http://hdl.handle.net/10986/27949), which is more limited in scope than *Water Planet* but addresses many of the same issues through the lens of gender.

Earthscan Studies in Water Resource Management offers a multivolume alternative, allowing for multiple simultaneous users and greater focus within each volume. These are comparably current to *Water Planet*, but at $40 to $120 per volume, it could easily become more costly. *The Politics of Fresh Water: Access, Conflict and Identity* (Ashcraft and Mayer, 2017), as an example of the series, uses recent cases for impact and is supported with solid literature, but it does not include a correlate to the "perspectives." Springer's *Water Security in a New World* is another multivolume option. At more than $100 per volume, it is substantially more expensive. The series is currently just four books, each with a somewhat narrow focus. Consequently, it is not suggested as an alternative. Jeremy Schmidt's 2017 *Water: Abundance, Scarcity, and Security in the Age of Humanity* appears more geared to the popular market. Nonetheless, the bibliography is formidable in size and quality, and the book is well indexed. The emphasis is the history and development of a philosophy of water management, primarily in the United States.

Attractive and accessible, *Water Planet* could be a beneficial resource for lower-level undergraduates or advanced high school students, but it is not unique or essential.—*Lisa Euster, Librarian, Washington State Department of Ecology, Lacey, Washington*

SOURCES

The World of Renaissance Italy: A Daily Life Encyclopedia. By Joseph P. Byrne. Santa Barbara, CA: Greenwood, 2017. 2 vols. Acid-free $198 (ISBN 978-1-4408-2959-8). E-book available (978-1-4408-2960-4), call for pricing.

This latest two-volume set from Greenwood's Daily Life Encyclopedia series provides an overview of everyday life and society in Italy during the Renaissance period. After the preface, a brief introductory essay, and chronology, volume 1 contains thematic sections spanning "Arts" to "Food and Drink." The second volume picks up at "Housing and Community" and concludes with "Science and Technology." Sections begin with a broad overview ("Introduction") and are then broken down into alphabetical sub-topical entries offering more nuanced explorations of each. The section "Family and Gender," for example, contains entries such as "Childhood," "Espousal and Wedding," "Old Age," and "Siblings." Further readings suggestions, most of which are books, accompany each entry.

Toward the end of volume 2, about forty pages are given to "Primary Documents." These include a variety of primary-source materials and are organized under the same section headings as the main entries (e.g., "Recreational and Social Customs," "Science and Technology," and so on). Each is set up with a brief paragraph providing context and author or creator info where relevant. Lastly, the appendix contains a chronological list of popes and other European rulers (1350–1600), and the "General Bibliography" offers a more complete list of related works, some of which are also included in the aforementioned "Further Readings."

Not surprisingly, there are several significant broader-scope reference works on the Renaissance, such as *Encyclopedia of the Renaissance* (Scribner's, 1999), *The Hutchinson Encyclopedia of the Renaissance* (Helicon Publishing, 2005), and *The Renaissance: An Encyclopedia for Students* (Scribner's, 2004), as well as numerous titles dealing with more specific aspects of this period (e.g., art, science, literature). *The Civilization of the Italian Renaissance: A Sourcebook* (University of Toronto Press, 2011) might be the closest counterpart to this set; however, it does not get down to the "everyday" level of society.

This set (and other Daily Life Encyclopedias) helps fill a niche of the reference landscape by exploring the commonplace societal features of a specific time and location in history. In the preface, Byrne writes that it is written "on a level appropriate to an entry-level student of the era" (xv), and overall, that is accurate. It would make for a helpful early stop in the topic investigation process for any student researching the Renaissance for the first time. With students often being required to include primary sources into their work, the documents included here would be great for high school or undergraduate history classes.—*Todd J. Wiebe, Head of Research and Instruction, Van Wylen Library, Hope College, Holland, Michigan*