

OLA Quarterly

**Print is Dead!
Long Live Print!**



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**Upcoming
Issue**

Summer 2010

President's Issue

Print is Dead! Long Live Print!

Robyn Ward

Sequoia Campsbure

Patrick Goodman

Mark R. Watson

Judith Norton

*Sandra Morgan
& Emily-Jane Dawson*

Penny Hummel

Friday Valentine

*Turner Masland, Kirsten Himes
& Serenity Ibsen*

Diane Sotak

Cover image:
The Librarian (c. 1566)
Giuseppe Arcimboldo (1527?-1593)



Print is Dead! Long Live Print!

Introduction

by Judith Norton

*Oregon Health
& Sciences University*

The news seems dire. We read about the decline in newspaper circulation, the demise of small publishers, and the replacement of print subscriptions with digital content. Mobile devices allow instant access to information. After a decade of tinkering (remember all the buzz about the Rocket? <http://www.youtube.com/watch?v=uOz-E4OuHMI>), the e-book is gaining acceptance. Amazon estimates that it has sold over three million Kindles in the past two years.

But warnings about the death of print, particularly books, have been regularly heralded for the past century. First, movies, then radio, and later television, were all seen as replacements for print. So, is print in the final death throes, or are we, once again, so dazzled by new technology that we are overlooking how print still plays a role in our intellectual and cultural lives? In this issue, we will explore a number of perspectives, some philosophical, some practical, on how Oregon libraries are responding to the print versus digital debate.

- Robyn Ward sets the context for this issue with her review of the Nicholson Baker controversy, and how librarians and archivists responded.
- Why do so many of us still love books? Sequoia Campshure reflects on book culture, the book as artifact, and how books symbolize more than just a container for content.
- Print still has value for library users. Patrick Goodman presents his original research on how touch 'n' feel books help support cognitive development in infants and toddlers that will enable them to navigate a multimedia world.
- With the shift in user preferences and the growing constraints on space and budgets, what are academic libraries doing with older print collections? Mark R. Watson describes the Orbis Cascade Alliance's Distributed Print Repository and possible plans to expand this collaborative initiative.
- Oregon Health & Sciences University Library has an extensive historic journal collection. I write about how OHSU has created a special collection of valuable older journals for permanent retention and digitization.
- Zines do not necessarily come to mind when we think about print, but Multnomah County Library (MCL) has a wonderful print collection. Print vs. digital is as hot a topic in the zine world as it is in library land. Listen to Sandra Morgan's interview with Emily-Jane Dawson, a reference and zine librarian at MCL.
- As studies have shown, when the public is asked about what they think about libraries, the first answer is "books." With the displacement of print, how can libraries rebrand our services to truly reflect the amazing array of formats we typically provide? Penny Hummel draws an unusual analogy with how Johnny Cash transcended the narrow brand of Country music and suggests that we apply those lessons to how we market our libraries.

- With his Five Laws, Ranganathan developed what are probably the most succinct guidelines for the library profession. Friday Valentine takes a look at those laws and updates them, advocating that we provide users the various formats they want.
- Turner Masland, a current MLIS student in the Emporia program, leads a discussion with two other library students on how Digital Natives, while loving their technology, also want to keep (at least some) print at hand.
- Lastly, *OLA Quarterly's* own publications chair, Diane Sotak, discusses the decision to publish *OLAQ* exclusively online. While most *OLAQ* readers indicated that they supported the migration, a substantial minority expressed concern about eliminating print issues.

As many of the articles point out, the debate is less about “print *or* digital,” and more about “print *and* digital.” Print is not being replaced, but it does appear that it is being displaced. Information that demands currency, such as breaking news, a lost phone number, or directions to a new restaurant, is most effectively delivered online. And no one can deny how expanding online access to research, DIY, and community sites that would be difficult, if not impossible, to locate in print, is reshaping our society in positive ways that support democracy and self-efficacy. But for those times when we need or want to absorb, contemplate, or enjoy what we are reading, print still delivers the goods. As Mark Twain is alleged to have stated, “The reports of my death are greatly exaggerated.”

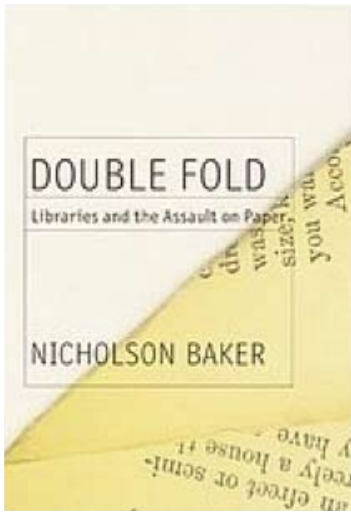
“Print is alive. Pass it on.”

David Sarasohn in a March 7, 2010 editorial:
<http://tinyurl.com/oregonlive-sarasohn>



Nicholson Baker Redux

by **Robyn Ward**
Serials Specialist
Lewis & Clark College



Do preservation methods really equal destruction, as Nicholson Baker would have it? Read for yourself and decide.
ISBN: 9780375504440
OCLC: 44732234

It has been a decade since the publication of Nicholson Baker's *Double Fold: Libraries and the Assault on Paper*, a work that heavily criticized library preservation practices and cast a dim light on the competence of library administration for their handling of America's print heritage. *Double Fold* was greatly acclaimed by the public at the time; it won the National Book Critics Award for Nonfiction in 2001. Newspaper and journal reviews lauded Baker's investigative look into the scandalous treatment of print materials by libraries. Baker's accusations brought interest and concern not only from journalists, but from the general public and library profession as well.

Concerned that the public increasingly perceived librarians as irresponsible, the library world felt an urgent responsibility to articulate a rejoinder countering Baker's accusations. The response that *Double Fold* demanded still plays a significant role in how libraries, archives, and other cultural heritage institutions provide access and preserve information today. This is particularly important as print continues to become, in many minds, obsolete. Regardless of format or medium upon which information resides, libraries have the continued responsibility of assessing community need and access, and providing resources (monetary as well as human), space, and preservation. The question is, a decade since the release of *Double Fold*, how are libraries managing the changes caused by the digital world?

Baker's Point

Nicholson Baker's jeremiad against libraries began with a series of articles published in *The New Yorker* covering two significant transitions for libraries and how they changed the management of information. The first was the transition of the card catalog from analog to an automated one. Baker's consternation toward automation included the fact that many libraries were disposing of the physical card catalogs. He believed that using the print version was easier than having to perform Boolean searching, that the cards contained more information, and the overall system was more intuitive. This is debatable.

The second transition was the removal and destruction of print collections, in particular 19th and early 20th century print runs of newspapers, which had been replaced by microfilm copies. When Baker discovered that the British Library was auctioning off runs of historical American newspapers such as the *Chicago Tribune*, and New York's *World* and *Herald Tribune*, he took it upon himself to save these papers from sale or even possible destruction. This is where Baker's story begins in *Double Fold*.

Much of Baker's research focuses on the destruction of print due to the conversion of content to microfilm. His commentary criticizes the reasons library professionals give for conversion: the problem of brittle paper and lack of shelving space. These two issues became the focus of Baker's assault on the preservation practices that libraries have used for decades. His solution: build huge warehouses for storage of all print ever published. Baker fears that due to the "convulsive lure" of technological innovations and the almost willy-nilly experimentation of these new technologies, librarians have not considered the consequences of using such technologies before being thoroughly tested or proved (Baker, 2001, p. 94). It must be noted, though quite obvious, that the creation of technologies in general depends entirely upon experimentation which will include failure and even sometimes disastrous results, but will ultimately lead to successes and continued improvements. In Baker's defense, he isn't opposed to new technology, just not at the expense of



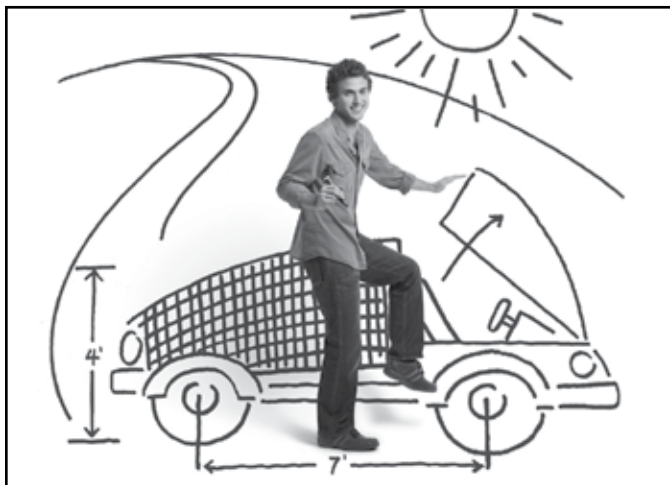
print. He believes that a library's primary responsibility is the preservation of print. Hence, the warehouse solution to store both print and its preservation copy.

Baker continues to be a defender of print as expressed in his recent article titled "A New Page: Can the Kindle really improve on the book?" published in the August 3, 2009 issue of *The New Yorker*. He focuses on Amazon's Kindle2. Again, his biggest complaint surrounds the issue of technology replacing print. He thinks too many are willing to jump on the technology bandwagon without thinking about possible repercussions. Uneasiness toward technology and living in a digital world is prominent in Baker's arguments and writings. Baker's view is shared by a segment of the public. This is why Baker's arguments can be so emotionally compelling.

Librarians' Counterpoint

How did librarians respond to Baker's criticisms and accusations raised in *Double Fold*? The Association of Research Libraries (ARL) and the Society of American Archivists (SAA) responded in kind to Baker's claims. In 2001, Shirley Baker, President of the ARL, composed two letters to the editors of the *New York Review* in order to "place Baker's arguments in context and to highlight the important issues at stake." Ms. Baker finishes her letter emphasizing:

Both [Nicholson] Baker's book and Darnton's review have served to bring the preservation of print artifacts to the attention of the public. We hope that the interest generated will result in heightened visibility for the many successes that libraries have had in preserving our culture and a better understanding of the complex challenges that libraries face in acquiring, providing access to, and preserving materials in ever more numerous formats, with limited resources.



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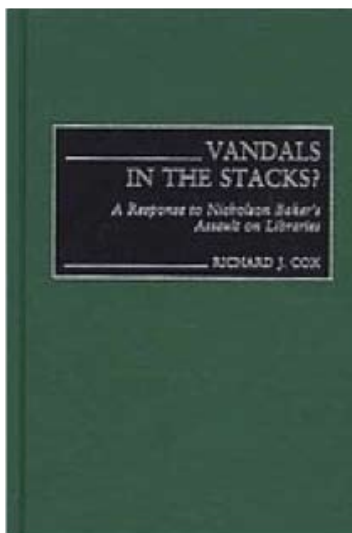
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The ARL also published a Q and A response on their Web site specifically addressing Nicholson Baker's attacks on preservation practices. The Society of American Archivists Council published a line item response to *Double Fold* acknowledging that Baker's arguments, though based on flawed analysis, raise issues that deserve attention, debate, and response within the information communities.

No one was more pronounced in his rebuttal to Baker than Richard J. Cox, Professor of School and Information Sciences and Archival Studies at the University of Pittsburgh. Cox's published response titled *Vandals in the Stacks? A Response to Nicholson Baker's Assault on Libraries* provides a point-by-point analysis of Baker's claims. One of Cox's worthiest points concerns the mission of libraries and archives and the public's perceptions of such. Baker's *Double Fold* focuses primarily on large research university libraries. This limited view into libraries is far from representational of libraries





Richard Cox places Baker's concerns in a larger context and answers why the "paper keepers" can't keep all the paper.

ISBN: 9780313323447

OCLC: 49250014

or even archives. Cox (2002) expands upon this notion stating, ... libraries and archives have a much broader scope of concerns than the very *simple* [emphasis Cox] view of the world presented by Nicholson Baker. Archivists are concerned with the constantly evolving notions of records and their supporting technologies, the impact of these technologies on the reliability of records, whether a society immersed in nostalgia and memory will remember to value archival records, whether records will be used in effective ways or even at all, and the ethical challenges to managing increasingly complex and sensitive records. Librarians are concerned with how to provide access to the information in a wide diversity of print, digital, and other resources, censorship, threats to free speech and access to information, and the changing sensitivities to how information sources are seen and used. (p. 22)

The sheer enormity of the information universe must be taken into consideration. Librarians and archivists are trained in selection and collection building, including decisions about what *not* to include in collections.


This leads into one of Baker's most unfortunate misconceptions of what librarians do and the lack of understanding regarding the missions of libraries. Baker merely sees librarians and archivists as "paper-keepers" who have gotten away from their primary duty of so-called paper keeping (Cox, 2002, p. 150). Librarians and archivists are in the business of information and books are only one out of numerous means by which we access information. Print culture and its industries are products of changing technologies and are susceptible to decline in order to make room for new technologies in this instance digital. Our current culture is demanding information to be presented digitally. Baker wants to classify books as "physical artifacts, without exception, just as all books are bowls of ideas" (Baker, 2001, p. 224). But there is a significant difference between the understandings of what items represent as documentary sources versus their emotional appeal as artifacts (Cox, 2002, p. 61).

Determining the intrinsic value of an original item is what archivists and librarians do. Information in print form is an extraordinarily important part of archival and library collections and will continue to be due to the fact that print was for centuries one of the major means by which individuals communicated ideas and information. What libraries need to participate in is the promotion of technology education. It isn't about technical knowhow but "is about how the meanings of information and education change as new technologies intrude upon a culture, how the meanings of truth, law, and intelligence differ among oral cultures, writing cultures, printing cultures, and electronic cultures" (Cox, 2002, p. 120). Libraries and archives find themselves leveraging information from all of these cultures. The introduction and embracement of new technologies causes shifts in social, communication, and economic structures. Therefore, there is so much more to libraries than saving printed books and newspapers in perpetuity.

Debate Engaged

Are we fielding the same criticisms today due to increased digitization, the use of e-books, Google Books, JSTOR, and the creation of digital libraries? Are these misconceptions and rash assumptions that libraries continue to get rid of content that are irretrievable still prominent today? How do we get ourselves and the public to reflect upon what is really the future of information? Baker's attack on the profession

of Library and Information Science and its practices shouldn't be taken lightly even ten years later. Baker's oppositional voice is one that librarians and archivists should heed and use as a reminder when considering the true implications of our decisions. Though sensational and at times egregious, Baker's arguments do lend themselves to serious reflection and consideration.

Since the publication of *Double Fold*, preservation practices have improved, transparency for collection development has become more prominent in institutional mission statements, and great care and concern is taken for preserving and making accessible not only the print heritage but also the other means by which we access information. "The real matter is that we understand the nature of information and knowledge in our society" (Cox, 2002, p. 122). Books are but symbols of that knowledge. Unlike Baker's perception of libraries as being static warehouses for storing every publication ever printed forever and ever, libraries are dynamic places, both physical and digital, where information is acquired and distributed according to the community it serves. 

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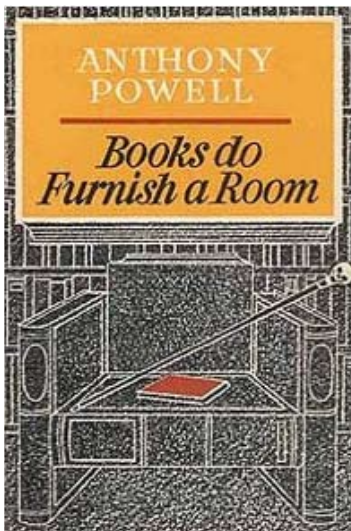
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Why We Love Books

by *Sequoia Campshure*
MLIS Student
iSchool, University of Washington



A semi-autobiographical novel by Anthony Powell about a research library and writing, tenth in his series of *A Dance to the Music of Time*. ISBN: 9780099472490 OCLC: 58828028

Settling into my seat on a recent cross country flight I adjusted my necessities: water bottle, huge scarf that doubles as a blanket, and of course, a book. As the crew prepared for takeoff a flight attendant walked through the aisle checking seatbelts, overhead bins, and paused at my row to remind my seatmate engaged in a book of his own: “I’m sorry sir, even Kindles need to be turned off.”

The digitization of printed material continues to transform our current and future landscapes in relation to reading, publishing, and consumption habits. But based on my daily encounters with print, I have no fear that the physical books which fill our libraries and homes are on the verge of disappearance. Books as physical items have played a large role in our cultural history, seen as containers for information, knowledge, and often, privilege. But books are more than just items well suited to display one’s societal attainment. They have become ingrained in our society, symbolizing more than the tasks they facilitate.

There may be people who read using e-readers and only e-readers, but the purchase of Kindles by millions of Americans doesn’t necessarily imply the dichotomous future that those sales might suggest. In fact, I think most of us are actually interested in enjoying the utility of multiple technologies throughout the day, and in finding a combination of digital and print materials that works for us as individuals. As a student, one of the things I relish most about recreational reading is how distinct the physical book is, an entity that is entirely separate from my multi-functioning laptop. I am not alone in this regard. People continue to reach for physical books for a number of reasons (and not all of them are just to celebrate the break from academic responsibilities). I know a number of people who use e-readers on a regular basis, but on my public transit commutes, my hands and the hands around me hold print: magazines, paperbacks, library books, articles, and newspapers. In this essay, I’d like to explore some of the ways books remain an integral part of our culture, and why I think there will always be a place for the printed book.

Books = Ourselves

The well-filled bookshelves in many of our homes aren’t just aesthetically pleasing pieces of furniture, but are often an insightful reflection of those who live there. I recall surreptitiously checking out a potential suitor’s bookcase, as the contents therein have the potential to be much more revealing than any questions I could possibly ask. Most readers see their book collection as an extension of themselves. Yes, physical books grouped together on the shelf may be pretty and represent a sense of scholarship to their owners, but they also represent memories, emotions, and ideas.

Please though, do *me* a favor: if you are ever invited to my home, don’t judge me by those books! As much as I enjoy the chance to revisit and consult books that I love, I am even fonder of finishing a great read and then passing it on to someone who I hope will get just as much from its pages as I did. For me, handing off a printed book, a complete entity, is an act of intimacy entirely distinct from reading suggestions not followed up by the goods. There seems to be something more sterile and detached about casually mentioning to someone, “When you have the chance you should download *The Corrections* to your Kindle. I think you’d love it.”





Book Clubs

Our participation in book groups and book clubs show another way in which books are more than just containers of information. Whether with friends, acquaintances, colleagues, or strangers, book groups are a way to make reading social, to share our own experiences, to listen to others, to learn. The success of Oprah's Book Club illustrates the attraction to books as everyday objects. As a truly national program, her Book Club has been responsible for not only an increase in book sales but also in transforming millions of dormant and non-readers to active readers. At its most basic, the book group trend can be attributed to two things: accessibility and the reality that a person is more likely to read if those around them read.

For any book club, accessibility is essential; not only in matters of content, but in how and to whom the material is available. The success of Oregon Reads 2009 and other Everybody Reads programs are due in part to their aim of bringing people together through a shared experience. To ensure that these programs are inclusive they must be accessible to everybody, something which print allows and endorses. Any similar effort attempted with electronic materials requiring e-readers would in effect immediately exclude a large portion of possible participants. For some, the choice to use e-readers may just be an issue of preference, but for the general public their use is overwhelmingly cost prohibitive.

Book Functionality

I believe that physical books will continue to play a large role in our lives, and not just due to issues of accessibility or because of the way print satisfies tactile and emotional expectations. Physical books can simply be used in ways digital cannot. And most importantly, we can't overlook that print is a lasting format whose contents aren't dependant on programs or tools that become quickly obsolete and replaced with a newer technology. For some readers the transition from print to digital books is as easy as spraying Smell of Books™ New Book Smell around your designated e-reading area. But for most readers there are certain functionalities of a physical book that can't be replicated digitally.



"Have you been avoiding e-books because they just don't smell right?"


<http://smellofbooks.com/>

- The experience of holding a group of pages in your hand as you attempt to understand a long passage or character introduction that implores you to keep flipping back and forth.
- The satisfaction of closing a book as you finish the last page.
- Using a page marker to guide you back to a specific passage and running your finger across the immutable text on the page.
- The exposure to clues about where you are on a page or in a chapter: you can see that only half of the next page is filled with text or you can quickly look ahead to see how many pages are left till the end of the section.
- The layout of a physical text is more revealing of contextual clues overall. When I read something in print I am much more likely to recall where it was on a page and where that page is located within the book.



Additionally, there are some points that are specific to academic and instructional settings. For instance, the ability to have multiple physical objects open next to each other promotes a type of spatial reasoning that is unavailable when your only option is navigating back and forth between tabs on a computer or documents on an e-reader. Our experiences shape who we are as learners, and in the academic setting there is a familiarity and expectation that To Read is To Learn. In practice, it's not as easy to buckle down and create the same sacred study space when using digital academic materials accessed with e-readers, or through the online catalog, in place of physical texts. In digital situations, the tool used by the student isn't just for educational purposes, but also a tool to access the web. As a student completing my degree mostly online, I know firsthand that focusing my studies becomes more of a challenge with digital materials—even the most dedicated student can be tempted by the possibility to check the weather forecast or latest celebrity gossip every 15 minutes. Reading a physical book allows me to better focus my attention and that focused energy encourages true immersion in the content, facilitating a better chance of overall comprehension or sense of imagination.

Book Love

Electronic books undoubtedly have caused some displacement to the printed page, but the printed book as a tactile physical object and a tool for learning satisfy reading needs in ways that can't be digitally replicated. As someone who spends my days surrounded by print and electronic media, I recognize the continued place that print has in our work lives, our student lives, and our personal lives. Because books can be vivid symbols for the pre-digital age, some people fail to acknowledge the continued function and usefulness of print in our everyday lives. Print is alive, and as a reader I am not ready to, nor preparing to, give up something that is as embedded in our culture and as functional, just because there are digital technologies with a similar purpose to the printed page. 

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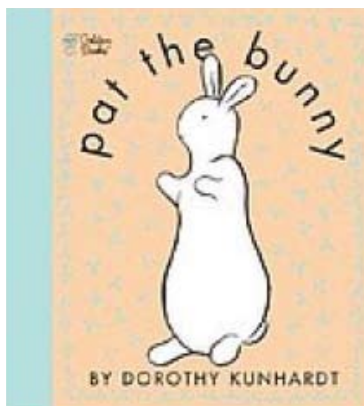
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Sensing Success:

Promoting Multimedia Skills to Toddlers through Touch'n'Feel Books

by **Patrick Goodman**
Youth Services Coordinator
Jefferson County Library District



Kunhardt's *Pat the Bunny* is probably THE classic touch 'n' feel book, beloved by generations since 1940.
ISBN: 9780307120007
OCLC: 7375218



Tails pulls out all the stops (pun intended!) to help toddlers learn their numbers.
ISBN: 9780152167738
OCLC: 50424224

Multimedia trends in education and information distribution stand to revolutionize how children perceive, learn, and interact with the world around them. Multimedia educational tools can already be seen in classrooms around the globe (Looney, 2005; Thomas, Place & Hillyard, 2008), and present exciting new ways for students of all learning styles to grow in intelligence and understanding. However, our youngest students cannot simply be thrown into the proverbial multimedia deep end once they reach a certain age or grade, and be expected to thrive. Instead, gentle assimilation through print holds the key to a child's first steps into the multimedia universe (Gogate, Walker-Andrews & Bahrick, 2001). And funny though it may seem, there may not be any better type of book to help our children begin on this path than the unassuming touch'n'feel board book.

What is a touch'n'feel book?

Touch'n'feel books are printed materials primarily suited for infants and toddlers (subsequently referred to only as toddlers) that offer tactile interaction between the toddler and the storyline. Possibly the most widely known title in this sub-genre of board books is Dorothy Kunhardt's classic *Pat the Bunny* (1940), wherein the reader leads the toddler in an intersensory romp through the every day goings-on of a middle class family's home. The toddler is encouraged to not only hear (audio) and see (visual) the story laid out for them, but they are also propelled to interact with the storyline by feeling a blanket, touching dad's rough beard, or, as the title promises, patting a bunny (tactile).

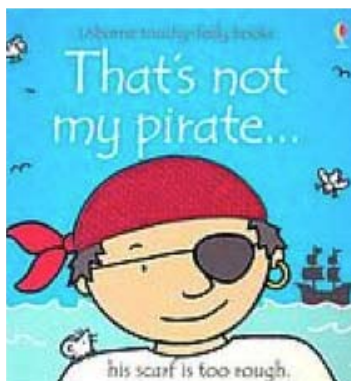
More recent books have incorporated further intersensory activities in which the toddler can begin to draw correlations between words, objects, and pictures. For instance, Matthew Van Fleet's *Tails* (2003) allows the toddler to get their first whiff of a skunk via a strategically placed scratch'n'sniff sticker, which helps to reinforce the print and visual clues already on the page. Thus, the book has created yet another intersensory connection to help the toddler begin to draw a conclusion between the storyline being read out loud, a skunk's questionable olfactory emissions, and the subsequent reaction of the other animals on the page.

What can touch'n'feel books possibly produce?

"Sensory integration theory provides a conceptual foundation explaining the interaction between sensory systems to produce functional outcomes" (Pizur-Barnekow, Kraemer, & Winters, 2008). This theory drives the idea that by appealing to a wide base of senses, humans are able to gain greater information about a subject or object. For toddlers, who are right at the beginning of exploring and understanding the world around them, it seems practical to offer them a wider panoply of information through multiple sensory stimuli in order to give a more enriched understanding of the object.

The popular *That's not my ...* series of touch'n'feel books by Fiona Watt (1999) is an excellent example of how touch'n'feel books can introduce toddlers to subjects that can be





Watts' inclusive touch-n-feel book provides a bounty of tactile plunder for babies and toddlers.

ISBN: 9780794517021
OCLC: 163163858



A sturdy, interactive book for the youngest 'reader,' from the creative and prolific children's author, Roger Priddy.

ISBN: 9780312501921
OCLC: 180751988

very difficult for them through sensory stimuli. In this case, it's learning how to differentiate between similar objects by locating the variations between them. Each book follows a formulaic model of a little white mouse trying to locate an object, animal, or person that belongs to it, such as, a puppy. Three, often four, senses are being stimulated throughout each book, as the toddler hears the story being read aloud, sees the picture of the dog, and receives tactile reinforcement about the descriptive word that is being used to differentiate the dog on the page from the dog that is actively being sought by the mouse. The fourth sense tends to be taste, as when the toddler inevitably gnaws on the corner of the book.

Other books, like Roger Priddy's *F is for Farm* (2008), draw cognitive connections between cause and effect for toddlers. On one page, the toddler has the ability to pull a tab, thus engaging their fine motor skills, which results in a duck's bill moving up and down. With simple verbal instruction, the reader can produce a 'quack' noise for the toddler each time the tab is pulled. This helps to re-enforce that when a duck opens its mouth, a 'quack' sound, rather than a 'moo,' 'buzz,' or 'Good day, sir,' will usually emanate from the duck. Making this connection is extremely important for the toddler, because "infants and young children in a language community must realize that (a) heard speech (words) and seen objects or actions are related, (b) specific words function as symbols for objects or actions, and (c) such words denote specific objects or actions" (Gogate, Walker-Andrews, & Bahrlick, 2001).

Abilities like being able to separate things that look or sound similar and understanding cause and effect relationships are two of the principal touchstones for early literacy. This is vitally important to the toddler as a future student, because "the child who is able to get over that first barrier and master phonemic awareness skills holds, in his or her hands, the keys to success in an information-based classroom and an information-based world" (Lally, 2001).


How do touch'n'feel books help in a multimedia world?

Over the last few decades, educational professionals have begun to realize that not everybody learns the same way, with the three major modes of learning being audio, visual, and tactile (Pizur-Barnekow et al., 2008). However, results would be detrimental to the class as a whole if teachers tried to fulfill the need of each and every student on an individual basis. With recent developments, multimedia educational tools have allowed educators to begin looking at new multimodal ways of presenting information to their students on an individual basis like never before (Loony, 2005; Thomas, Place, & Hillyard, 2008). "With the help of technology, the students begin to see their world differently and find new ways to explore a topic, even if it's unfamiliar" (Loony, 2005).

It would then seem plausible that new students who have been regularly exposed to touch'n'feel books since infancy would enter into the multimedia educational environment with a strong fundamental understanding of the necessity to experience a subject from a variety of ways. By learning at a very early age that objects can be manipulated with a wide array of senses in order to gain better understanding, children will hopefully enter the multimedia classroom with the skills necessary to enrich their personal educational experiences beyond what is being delivered by the teacher (Gogate et al., 2001).



How can children's librarians help?

Children's librarians can play a vital role in helping toddlers prepare for an educational environment that is more individual, interactive, and intersensory than previously offered. Educating parents, guardians, and day-care providers on how touch'n'feel books provide toddlers with valuable early literacy and intersensory perception skills can help build a learned patron base. It can also be accomplished in a multitude of easy, fun, and routine ways. For instance, passing a touch'n'feel around at story-time while offering helpful insights to the toddlers on what they're feeling, why it feels that way, and what else feels the same way can act as a hands-on demonstration for the adults in attendance. Providing further information can help adults better understand how to help their children enter the multimedia classroom with the primary skills necessary to succeed, and that it can be accomplished with something as simple as spending quality time with their child and a touch'n'feel book. 

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Taking Legacy Print into the Future: The Orbis Cascade Alliance Distributed Print Repository

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In a time where online full-text access to journal content is nearly ubiquitous and a near constant barrage of press releases tout the latest handheld devices to download and read e-books, it's no wonder that the future of print is a question on the minds of many people. Even the language that we use, "legacy print," hints at a time when print will take its place among the relics of other outdated information formats like eight-track and VHS tapes. Still, the fact remains that literally miles and miles of books and bound journals line the shelves in library stacks. These print materials take up a huge amount of space and often duplicate the holdings of other libraries. With the trend towards digitization of book and journal content, combined with the need to recover and re-purpose space for new uses, libraries are looking for responsible ways to draw down the legacy print in their collections while maintaining their historical commitment to long-term preservation.

In 2009, the 36 academic libraries within the Orbis Cascade Alliance completed a project to identify the print holdings of JSTOR I & II and American Chemical Society (ACS) journals within the consortium and to distribute responsibility for keeping two complete copies of those titles in perpetuity. The Distributed Print Repository (DPR), as it has come to be known, is supported by a Memorandum of Understanding, reviewed for legal sufficiency by the states of Oregon and Washington, that details the terms and conditions under which the print titles will be held and accessed (Orbis Cascade Alliance, 2008). With the DPR framework in place, Alliance libraries now have the option to withdraw titles held in the DPR, knowing that at least two copies of the print will be permanently preserved.

The potential space savings across the consortium is enormous given that holdings information was tabulated for a total of 418 titles. The compiled results, with a page break inserted between each title, produced an impressive spreadsheet totaling 504 pages and revealed some interesting insights into the combined serial holdings of the Alliance libraries. Of the titles surveyed:

- There were 15 titles for which a complete run was not reported by any library.
- Of these 15, there were 10 titles for which no print holdings were reported by any library.
- There were 16 titles held by only one library.
- Of the 403 titles for which complete runs were available, there were 43 instances where a single library held the print.
- Two or more libraries held 360 of the 403 titles with complete print runs.
- Of the 403 titles, 24 of the 27 reporting libraries could donate at least one complete run to the repository. Only three reporting libraries could not donate a complete run.
- Title assignments ranged from a low of one to a high of 331; the average number of titles assigned to any given library was 73. The average is somewhat skewed because the top eight holding libraries accounted for 87 percent of the assigned titles (Di Biase, 2009).



Institutions currently participating in the planning phase for the Western Regional Storage Trust (WEST)


- Arizona State University
- California Digital Library (CDL)
- California Institute of Technology
- Getty Research Institute Library
- Greater Western Library Alliance (GWLA)
- Huntington Library
- Occidental College
- Orbis-Cascade Alliance
- Oregon State University
- Statewide California Electronic Library Consortium (SCELC)
- Stanford University
- University of Arizona
- University of California
- University of Oregon
- University of Washington
- Washington State University

With the DPR and the MOU in place, the Alliance is now poised to expand its shared print repository, adding other print titles for which digital surrogates now provide on-line access to the journal content. As the process moves ahead, it will important to take into account the activities and discoveries of the many other shared print archive projects underway across the country. Regionally, the Alliance has been invited to participate in an Andrew W. Mellon Foundation grant, awarded to the University of California, to “plan a distributed, retrospective print repository service for journals” (Western Regional Storage Trust, 2010).

The Western Regional Storage Trust (WEST) aims to coordinate the print archiving activities of libraries in the Western region of the United States. As institutional goals and priorities become clear, the grant will help participants design a business model, develop selection criteria, and establish standards for validation of the repository’s contents. Although the details remain unclear for the moment, the work of the Alliance will dovetail with WEST and contribute to the overall goal of expanding the number of print journals that can be reliably and responsibly withdrawn at the local level.

Combining its shared print activities with those of a larger entity like WEST may entail re-examining some of the decisions that went into the formation of the DPR. For example, the Alliance determined that its archive would be verified to the level of the journal volume. In other words, a page by page or even an issue by issue check of the JSTOR and ACS print journals was deemed to be too labor intensive and expensive. Hence, participating libraries were asked to ensure that copies for which they were assigned holding responsibility were complete at the volume level. Unbeknownst to the architects of the DPR, this level of validation is generally considered to be extremely low, and it remains to be seen if WEST participants will be willing to follow suit or if they will adhere to a more rigorous standard.

In other areas, the Alliance may find its decisions very much in the mainstream. For example, the first planning meeting for WEST revealed a strong preference to focus efforts on titles that exhibit the characteristics of print with electronic availability to the back files, post-cancellation access permissions and moderate overlap in print holdings between participating libraries. The JSTOR and ACS journals chosen by the Alliance can be viewed as a specific example of this type of candidate for inclusion in a print repository. WEST participants also indicated a preference for a business model that features either multiple storage facilities (e.g., Regional Library Facilities in California) or a hybrid system of storage facilities and library based storage arrangements. The hybrid model, in particular, reflects the distributed arrangement that the Alliance chose for its DPR.

In conclusion, shared print repositories will be a critical component in coordinating the preservation and access to print titles that may otherwise be withdrawn in an ad hoc manner that “unintentionally removes certain materials altogether from community-wide print holdings” (Schonfeld & Housewright, 2009). Consortia will be the prime movers in this endeavor given the relatively high costs of selecting, verifying and storing holdings into the foreseeable future. The Orbis Cascade Alliance membership is poised and ready to do its part in a regional and national network of heritage institutions committed to providing access to the increasing number of electronic resources without sacrificing the legacy print journals upon which the research collections in the consortia were built. 



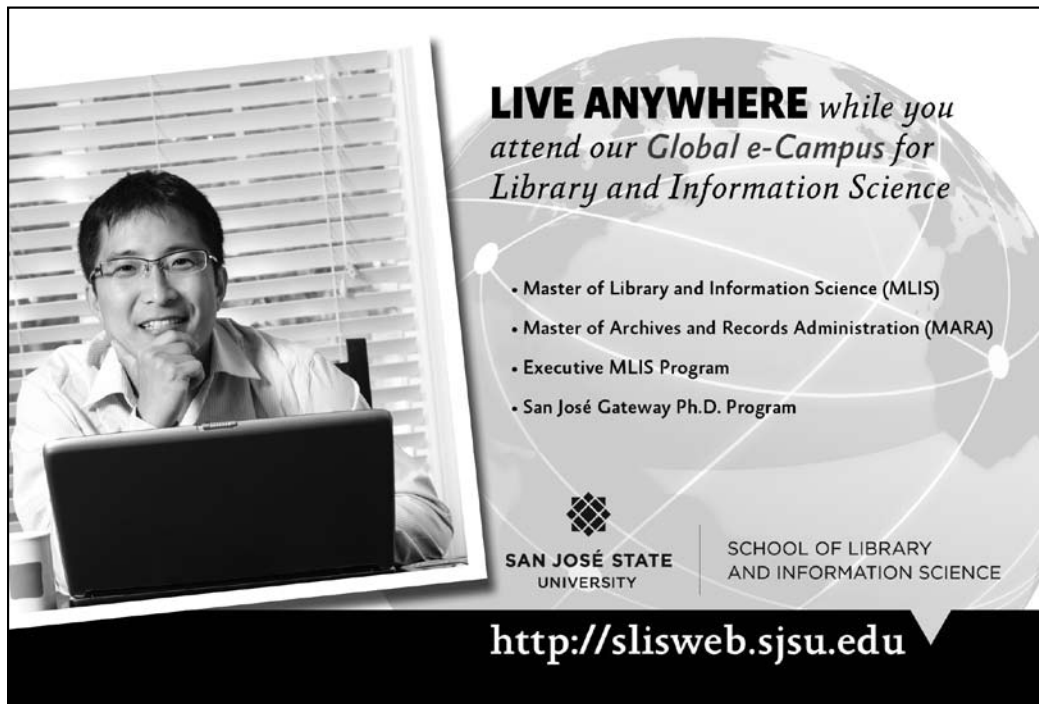
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Saving the Best to Last:

OHSU's Classic Medical Article Collection

by **Judith Norton**
Head, Access Services
Oregon Health
& Sciences University

When scholars talk of the importance accorded to older material in research work, they seem to think of the corner stone articles of a given field, the classics, rather than the run of the mill publications (Nicholas, et al., 2005.)

[The] multisensory experience of seeing, handling and even smelling the actual historic articles and skimming the adjacent articles in the retained volume seemed like a more appealing alternative for future researchers (Eldredge & Guenther, 2001.)

Like any library during the past few decades, Oregon Health & Sciences University Library (OHSU) has been challenged to find space to accommodate the growth of our print collections. How fortunate, then, that the digital revolution has given libraries greater flexibility in how we offer access to the information our users need! In particular, the increasing availability of digital backfiles for journals provides our users with immediate content retrieval and creates opportunities to weed older runs of print volumes. But simply pulling, de-processing, and recycling older volumes is not an activity to be approached lightly. As a profession that must respond to the competing demands of providing content in the formats our users want, while also supporting the longer term mission of preserving our cultural heritage, we should take time to seriously consider what might be weeded and what should be retained.

In 2007, OHSU Library staff launched an in-depth journal weeding project, starting with extensive research on best practices before we even began to identify likely candidates. Criteria included use (circulation, interlibrary loan, core titles, curriculum support); bibliographic (citation analysis, indexing, WorldCat holdings, alternative formats); physical condition; and completeness of holdings. We also wanted to make sure that we kept historically significant volumes that could be of value to our faculty and researchers. Nicholas et al. (2005) notes that, “when scholars talk of the importance accorded to older materials in research work, they seem to think of the cornerstone articles of a given field, the classics, rather than the run of the mill publications” (p. 1445). How could we identify which volumes in a journal run to retain, without feeling obligated to keep the entire holdings for a title?

One health sciences library provided a model for identifying historic articles. In 1998, library staff at the University of New Mexico Health Sciences Center Library (UNM HSC) began to assess their collection in anticipation of weeding a large portion of their journal runs. Although the library did not hold substantial runs of older journals, a significant percentage of titles identified as weeding candidates had been published before 1950. Because staff were concerned that volumes with historical value might be inadvertently discarded, a more in-depth review of the older collection was conducted (Eldredge & Guenther, 2001).

Using Ash's *Serial Publications Containing Medical Classics* and Morton's *A Medical Bibliography* as a guide, staff identified 47 journal volumes that contained classic articles. Morton's bibliography, now in fifth edition, is the standard reference list of the most seminal literature in medicine and related subjects, starting with antiquity and extending well into the 20th century. Ash's index lists the actual citations for the journal articles Morton has included in his bibliography. The two works are usually used in conjunction with each other. The UNM HSC library staff felt that it was critical to retain the physical volumes because the “multisensory experience of seeing, handling and even smelling the actual historic articles and skimming the adjacent articles in the retained volume seemed like a more appealing alternative for future researchers” (Eldredge & Guenther, 2001, p. 7). Identified volumes were marked for permanent retention, with the remaining volumes designated for weeding.

Excited by the possibilities this approach offered, OHSU Library staff began work on assessing what journal volumes we might hold that were also listed in Morton's bibliography.



OHSU is the oldest academic health sciences institution in the Pacific Northwest. We also have an extensive History of Medicine collection, so we expected that our holdings of historical medical journals would be significantly larger than that of UNM HSC. Nonetheless, we were astonished to find that we held 1522 individual volumes, dating from 1803, and containing 2027 classic medical articles! After marking each volume as “Historically Significant” and “Permanently Retained,” and updating every associated



To view a training video for OHSU Library student assistants about the Classic Article Collection (2:31) go to: <http://tinyurl.com/ydgnd3o>

item record with collection notes, we re-shelved the volumes in a closed stacks area specifically set aside for the now officially titled “Classic Article Collection.” We also encased some of the more fragile volumes in custom made archival boxes to ensure preservation. Volumes in the collection are designated as library use only.

Now that we have preserved the print, we have begun work on creating the digital collection. With the help of our library student staff, we are slowly, but steadily, creating metadata for each article. Without the invaluable work of Ash and Morton, this aspect of the project would have been nigh impossible to address, given the constraints of staff time. Once the basic metadata has been created, (see Figure 1) the next step will be to scan and upload each article into our digital library. Of the 2027 articles in the collection, 325 were published before 1923, so we are pleased that once they are posted, we will be able to offer these historic articles to anyone in the world with Internet access. By thoughtfully identifying, preserving, and digitizing these historically significant items for permanent retention, we support two of the primary missions of libraries: to ensure that hard won knowledge is available for future generations, and to provide access to information in the formats users prefer. We are saving the best in order to last. 🌿



Journal Title	Vol.	Year	Pages	Morton #	Author(s)	Author Dates	Article Title	Description (from Morton)
American Journal of the Medical Sciences	v.2	1828	pp. 116-177	3255	Physick, Philip Syng	1768-1837	Description of a forceps, employed to facilitate the extirpation of the tonsil.	Invention of the modern tonsillotome.
	v.3	1828	pp. 1-3	5742	Warren, John Collins	1778-1858	On operation for the cure of natural fissure of the soft palate.	Operation in May 1824--the first staphylorrhaphy in America--performed without direct knowledge of Roux's operations. Nathan Smith (1762-1829) published an earlier paper on staphylorrhaphy in America: Am. Med. Rev., 1826, 3, 396.
	v.3	1828	pp. 100-108	4452	Mott, Valentine	1785-1865	An account of a case of osteo-sarcoma of the left clavicle, in which excision of that bone was successfully performed.	Valentine Mott was an outstanding figure in American surgery during the first half of the 19th century. A pupil of Astley Cooper, he particularly distinguished himself in vascular surgery and in operations involving the bones and joints. See No. 4463.
	v.5	1829	pp. 297-300	2951	Mott, Valentine	1785-1865	Aneurism of the arteria innominata involving the subclavian and the root of the carotid; successfully treated by tying the carotid artery.	First application in the United States of the Pierre Brasdor (1712-97) operative technique by distal ligation. Second report, 1830, 6, 532-34.
	v.5	1829	pp. 307-309	6027	Strachan, John B.	No author dates	Case of successful excision of the cervix uteri in a scirrhus state.	First successful excision of a cervix in America.

Figure 1: Preliminary metadata for OHSU's Classic Article Collection

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Ash, L. (1961). *Serials publications containing medical classics: An index to citations in Garrison-Morton*. New Haven: Antiquarium.

Eldredge, J. D. & Guenther, H. (2001). Historically significant journal articles: Their identification in older bound journal volumes designated for weeding and the creation of new access to these articles. *Bulletin of the Medical Library Association*, 89(1), 71-75.

Morton, L. T. (1970). *A medical bibliography (Garrison and Morton): An annotated check-list of texts illustrating the history of medicine*. Philadelphia: Lippincott.

Nicholas, D., Huntington, P., Dobrowolski, T., Rowlands, I., Jamali, H. R., Polydoratou, P. (2005). Revisiting 'obsolescence' and journal article 'decay' through usage data: An analysis of digital journal use by year of publication. *Information Processing and Management*, 41(6), 1441-1461.



Zine Scene at Multnomah County Library:

An Interview with Emily-Jane Dawson

by **Sandra Morgan**
zine-maker and
recent graduate of Portland
Community College's
Library Media Assistant program

and

by **Emily-Jane Dawson**
Reference & zine Librarian
Multnomah County Library



“Look: somebody made this, a person just like you, you can totally do it, it’s not scary. And you can be empowered.” That’s part of what zines are about ...

Lamenting the death of print is nothing new in the library world, but recently the chorus of voices anxiously rising includes *The New York Times* and *Newsweek*. Credit the sustainability fad, the Kindle, or even Web 2.0: the people’s hot new thing is the same thorn in the side that libraries and publishing companies have sweated over for years.

Enter Multnomah County Library’s zine collection. Zines are a cultural phenomenon that cannot be ignored when debating the death of print. Of course, zines were made from paper and ink at their inception, because those were the most accessible materials to use for self-publishing. What is striking about zines now, in the context of this ‘print is dead’ debate, is that even in the digital age, zine-makers new and old can be found using a ink, paper, and a photocopier. I stopped by Multnomah County Library to speak with zine librarian Emily-Jane Dawson about Multnomah County Library’s fantastic zine collection and zines in the digital age. Audio clips are provided for your listening pleasure as you read our conversation.

Sandra: Zine collections are a fairly recent development for public/academic libraries when compared with the advent of zine libraries and infoshops. Do you think this proves that print will always be alive and well?

Emily-Jane: Well, I feel like I have to talk a little bit about this collection in the context of this community. We established a zine collection at Multnomah County Library because there is such an active community of people in the Portland area who are creating zines, sharing them with each other, and building a whole culture. That was very vibrant before we ever had a zine in the library, and one of the things we were hoping to do was to make the library more accurately reflect the literary and cultural activity in the community.

At the same time, a lot of zines have either subject material that is difficult to find in other resources or they have an unusual perspective that is difficult to find in other resources, so the zine collection is an amazing short cut to enriching the whole library collection. Because that culture is so important in Portland and because it touches many other pieces of Portland’s life, I would say yes, I think print will always be alive because what people are doing is creating something and they don’t have a commercial focus, they don’t have a business plan, they are not about making a profit from what they are doing. In a way, you could say it is pure art—they are creating an object of cultural expression that they have a desire to share with other people, and then to use the act of sharing to create more culture, to inspire more pieces of art. I think that is something that people just do—it is an essential element of humanness. The library facilitates that in a lot of other ways and this is just a different aspect, a different facet on the gemstone.

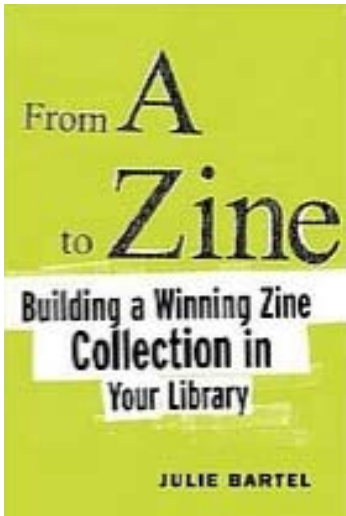
Click here to listen to the first audio clip

http://www.ohsu.edu/library/videos/olaq2010spring/morgan_interview_question_1.mp3

S: With so many articles floating around about libraries getting rid of books and going increasingly digital, how do you advocate for such a lo-fi collection?

E: In a way, you could say the zine collection is really cheap because the items are really cheap. In our particular case, you could also say that the





As the title indicates, this slim book covers everything library staff would need to know to set up a zine collection: collection development, cataloging and promotion, as well as the history of zines and the role they may play in supporting intellectual freedom.

ISBN: 9780838908860
OCLC: 55036842

way we handle zines is expensive because we catalog them. All of that cataloging is original cataloging done by our amazing staff of catalogers who are awesome ... I do think this collection has the potential to inspire in a way other collections don't. Just a couple weeks ago, I had a call from a grade school teacher; she works at a school where second graders and sixth graders are teamed up together and one day a month they do projects together.

Each second grader has a sixth grade mentor and they do different projects. They came to the library and one of the things they wanted to do was to see the zine collection, partly because the sixth grade class is working on a class zine. These kids were excited to see that not only do we have stuff that they could imagine a person actually making, but some of the zines were actually made by kids and we were able to point that out to them; the way their faces light up is irreplaceable. I don't normally spend a lot of time working with children in my professional life, and it is kind of astonishing to me to have that experience every once in a while.

I think that type of story is very compelling, and not just to library administration, or management, or staff, or other people in the library community, but to someone in the community of Multnomah County. Also, we have events where authors come and read from their zines, though sometimes it is more like a "reading" in quotes because the content is largely visual. Those events are amazing because these are people who just in their own time have made some creation. We give them the space to share that and it is officially sanctioned- we are an organization with weight and meaning. We are very lucky in this community that the library is respected and well used. That is common in the state of Oregon and I think that part of that connection that people have is what makes it seem even more exciting when we offer a space for someone who is an important creator of culture in our community. Those events are always inspiring, and the age range is from babies to seniors.

Click here to listen to the second audio clip

http://www.ohsu.edu/library/videos/olaq2010spring/morgan_interview_question_2.mp3

S: I've published a few zines and that is the greatest thing to make something and then to hold it in your hand or see it at the library and think, wow I made that and now it is at the library. That's the best feeling.

E: Also, the zine collection has content that can not be found elsewhere. Some of it is controversial content, here's a nice example, the zine *Alien Boy*, about James Chasse who was arrested and beaten and later died. He was a person living with mental illness and he also did a lot of zines himself. It has been a while since he died but when it does come up it is controversial and there is not a single item even remotely like this, about this man or this story, in the library's collection. It is the sort of thing that in a few years you can imagine someone doing a research paper on, and this would be a very different resource than if you were to look at articles in the newspaper. It has people's memories, his friends' stories and those are very hard to get when you are doing research without a personal relationship.

S: I just want to say that I love the zine collection at Multnomah County Library. I especially love the zine trading box.



E: That's great. The zine trading box was the idea of someone on the zine committee, Christopher Cuttone, he works at the North Portland library branch. One day he said, "People are always giving us stuff, like a sample, to see if we would like to buy their zines, but we can't buy everything." It's not like we throw them away, we would send them to other libraries or used bookstores. But we thought it would be nice if we had some way to distribute people's zines outside of our cataloged items. It has been pretty successful actually. I was surprised; I didn't think anyone was going to notice it.

Click here to listen to the third audio clip

http://www.ohsu.edu/library/videos/olaq2010spring/morgan_interview_questions_3_and_4.mp3

S: Would the library consider adding e-zines to their collection?

E: I don't think there are any plans to do that now. I think there are a few cases where a zine is available in electronic format, and we have the print item. We have a link to the electronic version that is available on the web in our catalog. That is the only time that I can imagine that it would seem super relevant. Part of the reason is cataloging and processing, where we spend the most money on items, but another reason is this collection is really intended to be a reflection of the zine culture in the Portland area and to kind of be a player in that cultural stream. It is easier for us to do that with physical items than it is to do with abstractions like a PDF zine that has not been printed.

For example, we might have a table at an event doing outreach, in the past we have had a table at the Fix-it Fair that the city of Portland sponsors and there are a lot of zines about how to fix stuff and make stuff, like we have a zine about building a greywater system. The librarians who are going to the Fix-It Fair will have books and other materials from the library and one of the things they will usually bring is zines. It is easy for a person to see, "This is relevant to what I am interested in" or "This answers my questions" and it gives the librarians a chance to say, "Look: somebody made this, a person just like you, you can totally do it, it's not scary. And you can be empowered." That's part of what zines are about as well, and so I think that sort of use is more what we are hoping.

S: One of my questions is about digitizing zines and creating a searchable index because I've seen that a lot, these discussions of should we or shouldn't we? Does it provide information, like you were saying, that you can't find anywhere else? Should we have these zines available for some guy in Japan that wants to know about grey water? What's your opinion on that? I know the library can't do it but in general ...

E: I think that it has a lot of potential utility. QZAP, a queer zine archive has a collection that is largely digitized and that is very valuable resource, but part of the reason why is because it has a really tight focus. It has zines by queer people about the queer experience, related to queer culture and that is a whole area of literature that is challenging to discover. It is hard to find those materials, and people in smaller towns will have a really hard time trying to find materials that cover those topics. So, QZAP does provide access to a wide range



of materials that people otherwise would never be able to get, and so that seems like it's really valuable and an asset to a lot of communities.

I think it would have to be focused like that to be truly useful at this point, unless it was a massive undertaking like the Wikipedia of zine archives where you could fully expect to find anything you were looking for. But I don't really see how you're going to get that, because the reason that we got Wikipedia is that anyone could chime in with any information large or small and it's easy to do, which would not be true with zine archiving. If you were going to do it in a way that made any sense, you would have to have a lot of standards for scanning the item, providing access points, etcetera. I think that makes it a lot more challenging.

I went to library school in the late nineties and there was a huge amount of excitement at my library school about the World Wide Web. There was a lot of talk about cataloging the web and archiving the web and trying to figure out-how are we going to do that? It just seemed like this impossible thing and very challenging; I think we still feel like that ten years later. I fully expect that some brilliant person, or some group of brilliant people are going to come along in ten or twenty or thirty years and they are going to have better technology, a fresher perspective, and a lot of energy and they are going to come up with some ways to manage that information and make it more accessible, more stable than it is now. I think there will be a lot of things like that, changes that will come in the future as people have better technology and more creative ideas for managing the problems that exist. I think it is always going to be a challenge to take all those streams and direct people to what they want.

Click here to listen to the fourth audio clip

http://www.ohsu.edu/library/videos/olaq2010spring/morgan_interview_questions_5_and_6.mp3

Noteworthy Zine Collections in U.S. Libraries

Multnomah County Library	http://www.multcolib.org/
Independent Publishing Resource	http://www.iprc.org/
Fales Library, New York University	http://www.nyu.edu/library/bobst/research/fales/
Salt Lake City Public Library	http://www.slcppl.lib.ut.us/index.jsp
San Francisco Public Library	http://sfpl.org
Ypsilanti District Library (Ypsilanti, Michigan)	http://www.ypsilibrary.org/
Barnard College Library	http://barnard.edu/library/zines/
DePaul University Library	http://library.depaul.edu/Collections/resourceList.aspx?202
New York State Library	http://www.nysl.nysed.gov/
Duke University (Sarah Dyer Collection)	http://library.duke.edu/digitalcollections/rbmscl/sarahdyercollection/inv/
San Diego State University Library	http://www.iprc.org/



S: Would you ever discontinue use of the zine collection?

E: Well, we don't plan to. I don't think there is anything that is going to replace the zine collection, not anything I can see on the horizon. It seems like as long as people are making these things and as long as there is still an active community here, we will still be adding them. As long as the ones we have are still useful and still getting checked out then we will keep them. This collection gets a respectable amount of use. It isn't the highest turnover, that would be the DVDs, but as long as that continues and there continues to be an active community I think that we will continue to have it even if we stop adding to the collection.

S: There is no point where you say, "Ok, well this is becoming too much."

E: I don't see a horizon where I can imagine it is not going to be important to people to be able to create zines, to be able to distribute them, to be able to read them- I don't see that coming. Part of the reason why is that the library has a collection, and the Independent Publishing Resource Center is here [in Portland], and they have an amazing zine collection in their library; they also do an enormous amount of supporting zine-makers in their work. They have classes on various things, they have workshop space, they do outreach in the community. There are other organizations in the community that do similar work that may not be creating zines literally, but have the same kind of drive for individual creative expression. Frankly, there are teachers, there will always be teachers, and teachers will always inspire their students. That is not ever going to stop so I think we will have a future for a while.

S: I hope so.

E: I hope so too. It's a while until I can retire, and I would like to be doing this for a long time.

Click here to listen to the last audio clip

http://www.ohsu.edu/library/videos/olaq2010spring/morgan_interview_conclusion.mp3



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Books in Black:

Expanding the Library Brand

by Penny Hummel
Director
Canby Public Library

When I became the communications manager for a large urban library system almost a decade ago, I was coached by my savvy library director to regularly use the word *books* where it would have been more accurate to say something more inclusive like *materials* or *resources*, as no other word resonated as well with library users or came even close to having the same rhetorical punch. This fundamental truth was underscored by OCLC's 2005 *Perceptions of Libraries and Information Studies*, which opened its analysis of the library brand by quoting a library user's description of what the word *library* meant:

Books, books, books, rows and rows of books, stacks of books, tables filled with books, people holding books, people checking out books. Libraries are all about books. That is what I think and that is what I will always think.

Yet, regardless of our profession's, and some of the public's, undying love for the book, digitization continues its steady ascent in myriad formats. Now that I'm a small town library director and look out from our circulation desk onto a veritable sea of DVDs, I see the question of how to reconcile these divergent realities from a new perspective. How do we reinforce the library brand when more and more of what we do and offer does not involve books?

In pondering this question, I found an interesting analogy from an item I plucked from the shelves of my own library—a CD audiobook of the biography *The Man Called Cash* by Steve Turner. Before listening to it (and the irony of experiencing this book in an audio/digital format was not lost on me), I had felt reasonably well informed about the life of Johnny Cash, but Turner's work taught me a great deal more about the evolution of his public persona. Initially rising to fame in the 1950s (along with Elvis Presley and Jerry Lee Lewis) as a Sun Records country star, Cash was ready for something new by the end of the decade. In 1961, he had the wisdom to hire a Canadian manager named Saul Holiff, who saw something different in Johnny Cash, and fundamentally changed the way he was presented to the public. Coining the phrase "America's foremost singing storyteller" to describe Cash, Holiff expanded the artist's appeal beyond the narrowness of the country genre, booking him in venues like Carnegie Hall and the Hollywood Bowl and exposing him to broader audiences in the United States and internationally.

As I listened to the description of Holiff's successful rebranding of Johnny Cash, I felt both shock and recognition. From my vantage point, the image of Cash that Holiff consciously created IS Johnny Cash; it seems very difficult for me to picture him any other way. As with any good brand, it has its origins in the genuine attributes of the product, and in Cash's case, reflects his love of a diverse range of musical styles, including not only country but also folk, blues, gospel and cowboy songs. Yet, it is interesting to ponder what might have become of Johnny Cash without the marketing acumen of his manager. Though he undoubtedly would have continued his musical career, it is much less likely that Cash would have become the category-transcending icon he remains today.

What does this have to do with libraries and librarians? Well, in a way, we are a lot like The Man in Black in the early 1960s. We already offer something that guarantees the allegiance of a core audience and that characterizes where we come from to the rest of the



world. Cash: boom-chicka-boom country; libraries: books. Beyond that, we have other capacities, talents and strengths that are less identified with us, but that are equally a part of what we have to offer. If this analogy holds true, then we should both embrace the book brand, as Cash did his country roots, and think creatively about how we can expand beyond it. Some days this makes perfect sense to me; on other days, I am a bit more puzzled. Since Johnny Cash has been instructive thus far, I return to him for additional guidance.

I keep a close watch on this heart of mine,
I keep my eyes wide open all the time,
I keep the ends out for the tie that binds,
Because you're mine, I walk the line (Cash, 1956).

“Keep(ing) the ends out for the tie that binds” seems a perfect way to describe our role as librarians in ensuring that our materials, services and programs successfully connect with patron needs. It seems to me that if we accomplish that, we will walk the line with respect to reinforcing the library brand, whether we are offering an online database, DVD, or traditional book. And, we will position ourselves to appropriately expand our brand to embrace the technologies of the 21st century. 🌿

Reference

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“We have learned that vision and imagination are priceless qualities for librarians to possess, vision to look at the future and picture the possibilities, imagination to determine the essentials ...” These words, written in 1920 by Mary Frances Isom, then head librarian of the Library Association of Portland, remind us that our profession has always striven to rise to the challenges of the time. Read Penny’s article about this remarkable woman, “Making the Library Be Alive,” at http://www.multcolib.org/about/mcl-his_isom.html

Jim Scheppke, Oregon State Librarian, wrote in the March 2010 Letter to Libraries Online: “I think Penny’s essay should be required reading for all public librarians in Oregon.” Here’s your chance!



Ranganathan Reformatted

by **Friday Valentine**
*Cataloging & Metadata
Librarian, Oregon Health
& Science University*

I am uncomfortably in the middle of “The Format Wars.” There are folks on either side of me saying “Print Forever!” or “Digital Only!” The more I consider the print vs. electronic wars the more I come back to our library science foundations, in particular, the theories of S.R. Ranganathan. Ranganathan proposed his Five Laws of Library Science in 1931.



“Print forever!” Digital only!” “Print!” “Digital!”
Illustration of men fighting from the *Luttrell Psalter*

- First Law: Books are for use
- Second Law: Every reader his or her book
- Third Law: Every book its reader
- Fourth Law: Save the time of the reader
- Fifth Law: The library is a growing organism

Others have proposed variations on Ranganathan’s Laws, but what I find ripe for updating is the many formats that “books” now take. In using “books” I mean not just books, but any information the user desires such as text, music, and film. If we are to (re)claim our user-centered and service-centered orientations, then the user experience should be in the format the user desires. In classic librarian style I say, “It Depends.” Here is how I would reformat Ranganathan’s Laws”

- First law: Items are for use
- Second Law: Every user their format
- Third Law: Every format its user
- Fourth Law: Save the time of the user
- Fifth Law: The library is always evolving

First law: Items are for use

As a child in my parent’s house, there were books for reading, and books that sat on the shelf and were never touched except for dusting. I do believe that items should be for use, but there is something to the idea that some items are too precious as artifacts in their own right to be used very often. For example, I love medieval manuscripts. The artistry and craftsmanship that goes into making a handmade book, let alone an illuminated manuscript, is just breathtaking. As an amateur calligrapher and illuminator, I have an understanding of the work involved in creating one of these masterpieces.

A Psalter is a book of the Psalms from the Bible. In medieval times these books were commissioned by lords and ladies to display their wealth and privilege. Around 1325, Sir Geoffrey Luttrell commissioned a Psalter be made. It took nearly a decade to complete and is considered the finest showcase of scenes of rural life from the English Middle Ages. I would love to be able to visit and touch the Luttrell Psalter, but the book lives in London at the British Museum. This medieval book is a unique masterpiece and I can never hope to touch it. It is simply too precious. What about the First Law; items are for use? This is where I believe print and digital support each other best.

The British Library has digitized the Luttrell Psalter and made it available in both facsimile format and via the Internet. At \$3,000, the 2006 hardbound leather facsimile



edition remains out of my price range as well as the paperback facsimile edition at a mere (cough) \$700. With a broadband connection however, the British Library's Turning the Pages tool allows one to view the Luttrell Psalter digitally and turn the pages as if you were right in the room with it. The explanatory text and magnification features amplify the user experience. The British Library could have put this magnificent work in a secure facility, sharing it only with the most privileged of scholars, but with today's digital technology, it is shared with everyone who has access to the Internet. Thus, cultural institutions can use digital mediums to share the world's great works.



The Luttrell Psalter

Second Law: Every user their format

If we look to the Betamax/VHS wars and now DVD vs. Blue-Ray, we learn the lesson again that just because a format is useful (or even better quality) doesn't mean it will win in the marketplace. I don't want to cuddle up with an electronic reader in my bathtub. If I ruin a \$3 paperback by dropping it in the water, no big deal. Dropping a \$200+ electronic device in water is bad for its health and mine. For some disciplines, access to the original item is an important part of their work. An art historian would best be served by handling the actual Luttrell Psalter in order to examine its vellum, goldleaf and pigments firsthand.

Third Law: Every format its user

The best preservation format is still print. You may need to translate the language of the print, but you don't need someone to find the right file format to open the pages. After nearly 700 years, the Luttrell Psalter is still as readable as the day it was created. Will we be able to say the same thing about the digital items we are creating today? I love electronic access but I worry greatly about digital archiving and our ability to store items long-term in competing file formats. I want libraries to be inclusive about incorporating both print and electronic in their collections until we find a good long-term digital storage solution. Will we regret spending the money on back-up print today when the digital items are deleted tomorrow?

Fourth Law: Save the time of the user

You might think that the electronic format would win when it comes to saving the time of the user. Again, it depends. If you're already familiar with electronic formats and how they are generally delivered, then it might be quicker. I'm glad to have technical manuals available electronically as I can't afford to buy new manuals as fast as the information changes, but I hate it when it takes me more time to surf for the right pdf document than it would to just open the paper book and find the information. How do we make the digital interface emulate the best of print while giving us new and unforeseen opportunities to interact with information electronically?



Illustration of a grotesque
from the *Luttrell Psalter*

Fifth Law: The library is always evolving

The Psalter's first home was Luttrell's private library. Nearly seven centuries later, the British Library launched the digital version via their Turning the Pages program, allowing anyone with Internet access to view this beautiful prayer book. Technology keeps pushing us to do more for our users but we need to continually ask our users for their priorities in order to inform our collection development choices. By reformatting Ranganathan's Laws our profession continues its historical mission of meeting the ever-changing needs of our users. 🌿

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Digital Natives

Discuss the Digital World

by Turner Masland
MLIS Student
Emporia State University, Portland

with

Kirsten Himes
MLIS Student
Emporia State University, Portland

and with

Serenity Ibsen
MLIS Student
Emporia State University, Portland



To read the full transcript of the Turner's, Kirsten's and Serenity's discussion, click here:

<http://tinyurl.com/ydbn8o3>

Digital native: dig-it-al na-tive [dig-i-tl ney-tiv] 1. A person who was born after the advent of digital technology

My first memory of using a computer is playing the original “King’s Quest” on my father’s old Apple IIe. It was 1988 and I was five years old. I had a computer in my third grade classroom. The first time I conducted online research was middle school. During my sophomore year of college, I thought it was repugnant that they were letting high school students onto Facebook. What was the point of having an .edu e-mail address if you couldn’t flaunt the elitism that went with it? Welcome to the world of the digital native.

With the rapid advancements in communication and information technology, entering library school at the end of 2009 felt like entering a snow globe after a good shake. (We’re waiting for the snowflakes to resettle.) On a recent afternoon, before the start of our second term, I sat down with two fellow classmates and digital natives to discuss our impressions on the relationship and disparity between print and digital content. Kirsten Himes, an English major who recently graduated from Portland State University who works with me in the Access Services department of Oregon Health & Science University Library, and Serenity Ibsen, an art history major from University of Oregon who manages Access Services at the Pacific Northwest College of Art, were gracious enough not only to talk with me, but also let me record our conversation. We’d like to invite you to not only read, but also listen to, what we discussed ...

Click here to listen to our introductions
Sound clip (0:00 – 1:23)

http://www.ohsu.edu/library/videos/olaq2010spring/turner_audio_clip_1.mp3

Yes, we are digital natives, but the three of us will always have a love for print. We love holding it in our hands, interacting with it, having that sensory experience that a book, a magazine, or a newspaper offers. In many ways, books are easy. They are easy to write in, marking up the margins and highlighting passages that speak to us. Serenity mentioned how easy it is to give books as gifts. Even if they’re never read by the recipient, the books we pass on will always house the emotions we invested in them. Kirsten touched on the safety and protection books wield. Like gold coins locked in a safety deposit box (or buried under the rose bushes), if we have a technological meltdown, our storehouses of information should still remain.

And, of course, there is the major role that print plays in cognitive development. We discussed the opportunity our cohort had to meet with Nell Colburn, an Early Childhood Librarian with Multnomah County’s Public Library and coordinator of their “Raising a Reader” program, and the insights she shared with us. She brought to our attention the important research that has been done surrounding the relationship between reading a book to an infant and the important brain development that happens in their first few months.



Print plays an important role in cognition well beyond our developing years. Serenity and Kirsten both shared that not only feeling the book in their hands, but also between-the-lines note taking and highlighting are major techniques in their ability to mentally retain their scholarly content.

Click here to listen to our conversation: Part 1

Sound clip (1:24 – 6:54)

http://www.ohsu.edu/library/videos/olaq2010spring/turner_audio_clip_2.mp3

Some aspects of what we like about print are what we also like about digital content, except digital is much, much faster. As Serenity said, sharing a book is a wonderful experience—but I had to counter that sharing digital information is an instantaneous experience. In our online dalliances, when we come across a recipe, funny story, or illuminating essay we can shoot off an e-mail to a loved one, or post it on a friend’s Facebook wall. Within seconds, the content is shared. The three of us agreed that we are spoiled by our familiarity of digital content. Who needs yellow pages when you have Google?

“I’m definitely attracted to the immediacy of digital,” Serenity says. “I am really spoiled, as well, in that I don’t use a phone book anymore. I feel really anxious if I can’t immediately look something up, if I’m out and about and I think ‘Oh, where’s that one store,’ or something random like that. So being able to find something, when you want it, or in a few seconds ...”

We talked about how searching for digital information has become almost incomparable to browsing book shelves. Kirsten mentioned a conversation she had with Andrew Hamilton, Senior Reference Librarian at Oregon Health and Science University Library, where they discussed the navigation of electronic databases:

“I was absolutely amazed by Ovid,” she said. “PubMed is kind of like Google, it gives you fast, big searches. But I had no idea that the information retrieval could be so precise without knowing the right things to look for. So I think that it’s already improving [libraries] a million times more.” We might have been raised on digital search engines – but as library students, we still have a few tricks to learn. Of course, as Serenity pointed out, through digital browsing you lose an element of serendipity that is there when browsing traditional bookshelves.

We also have concerns about the increasing prevalence of electronic information, and remain on the constant lookout for the man behind the curtain. “With this migration of digital content ... one of the very important aspects of libraries is keeping information accessible to whoever needs or wants it,” I said. “Libraries are very democratic institutions and that’s something I want to ensure continues. I think when you see rapid advancements of technology, there is potential for censorship and denying access.” Serenity brought up the point that ownership of information in a digital age exacerbates class issues. Do you have the capital to afford a computer or an electronic reader? Did you buy the book on your Kindle or are you just renting it from Amazon.com? Kirsten and I pondered beyond the question of class, asking what happens if you are sight impaired, but your professor hands you an e-reader rather than a textbook?



Of course, just like digital, there will always be issues of accessing printed information. When trying to track down texts for school, and trying to save a few pennies, I mention how it can be hard to find what we need: "... as a student, especially a library student, sometimes it can be very hard to access the books, especially text books, especially when you don't want to pay for them. You're trying to get them through the library ... and they're often different avenues I have to go to get it ... it's always sort of tricky to track it down." I think anyone working in a library today experiences the phenomenon that young patrons typically expect the library to just have the book. After all, Google always has the information when we want it. Whether the information is relevant or not is another issue entirely.

Click here to listen to our conversation: Part 2

Sound clip (6:54 – 16:14)

http://www.ohsu.edu/library/videos/olaq2010spring/turner_audio_clip_3.mp3

We drew our conversation to a close by projecting our sights onto the future, drawing our perceptions and learned lessons together like a laser, trying to imagine what the snow globe would look like once the flakes settled down. We think that in the future we will continue to see librarians fighting the "good fight." Not only will they be the ones to ensure that information sharing remains a democratic practice, but they will also ensure that we use the digital migration to strengthen the bonds between and among our diverse communities.

Serenity sums it up best: "Something I think that we can use technology for is just connectivity, networking in a sense, and really being able to be a library advocate. Just having connections to communities that you would never have had ten years ago even. I think that can be very powerful, it's sort of overwhelming, of course, but passing on the benefits to your patrons or connecting them to your communities, too, I think that's pretty exciting for me."

"Definitely," agrees Kirsten, "and that's obviously important for all libraries, but even more important for the public libraries to understand and to be there for all of its communities. They are the ones really fighting the fight, helping to provide to the public that might not be able to afford or access other information."

We all agreed that we were thankful to be earning our degrees here in Portland. This is a city where librarians' professional principles are practiced. The three of us are amazed at Multnomah Public Library, the different ways that they connect to the community, and their ability to circulate so many materials with such limited space. We are also pleased with the variety of libraries found in this town, and the different perspectives the individuals who staff those libraries share with the wider community.

This is a pretty exciting time to be earning a library degree—the snow globe may not stop shaking anytime soon, but we're certainly going to enjoy the blizzard!

Click here to listen to our conversation: Part 3

Sound clip (16:14 – 22:27)

http://www.ohsu.edu/library/videos/olaq2010spring/turner_audio_clip_4.mp3



The OLA Quarterly and Migration Anxiety

by **Diane Sotak**
*Reference and Instruction
Librarian, University of Portland*

“Most of my professional reading has shifted to online sources, so this fits in with my reading patterns!”

—OLA MEMBERSHIP
SURVEY RESPONSE

“If it was only available online, I suspect I would quit reading the Quarterly.”

—OLA MEMBERSHIP
SURVEY RESPONSE

Do birds experience migration anxiety? If they do, the pull to move in one direction eventually overwhelms any qualms. I have had my own qualms during OLA Quarterly’s (OLAQ) transition to online-only. The idea was first raised by the OLA Board due to budgetary concerns related to the lack of conference revenue in 2010. As the Publications Committee Chair, I set about trying to analyze the pros and cons with input from committee members and OLA’s 2008-09 President, Mary Ginnane.

Pros

Economically, the elimination of printing and mailing significantly dropped the cost of each issue, saving an average of \$2,500 per issue (x4 = \$10,000 each year). And our regular advertisers were not put off by the idea of an online-only version since their ads would still be seen in the PDF format. Environmentally-speaking, in 2007 we started paying a bit more for paper with 30 percent recycled post-consumer fiber and now would move closer to a green nirvana of paperlessness.

But what were other library associations like ours doing? I ferreted out state associations that had similar print publications. Many only produce newsletters akin to our OLA Hotline. For the ones that produce an OLAQ-like publication, most were still providing print and online versions, but a couple had moved to online-only (Arizona and North Dakota).

And what about access points through cataloging? The catalogers we consulted said that the shift from print to online publication had become common in the serials realm, and sure enough, the electronic version was cataloged soon after the first official online-only issue was published (see the WorldCat Local record:

http://up.worldcat.org/oclc/50762001&referer=brief_results).

Cons

I did a cursory search of the library and information science, psychology, and sociology literature to see what research findings had to say. Most research seemed focused on format preferences by gender. For the curious, women prefer reading print (Ziming & Xiaobin, 2008). Not much research has been done yet to understand reader motivations for one format over another. However, a recent study of digital and print newspaper use looked at substitutability, which is “... defined as the tendency of people to switch from one product to another that fulfils the same purpose” (Flavián & Gurrea, 2009). They found that readers preferred the physical format for leisure, but the digital version was substitutable for knowledge of current news, for searching out specific information, and for the daily habit of looking at a newspaper.

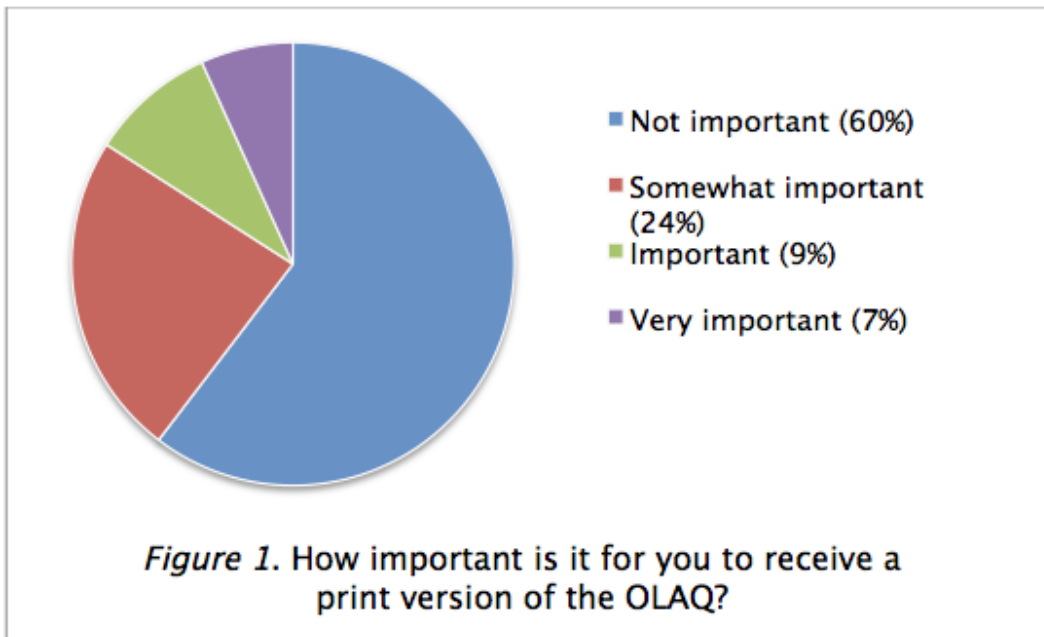
I recently found myself pondering substitutability while unexpectedly dining alone at a North Portland fish and chips place. I congratulated myself for having the foresight to pick up the *Willamette Week* on my way into the restaurant—the sweet relief of reading material to keep me company. But what about reading it online? I did have a smart phone, so could have accessed the *Willamette Week* Online, but the thought of rubbing my greasy chip fingers on the touch screen was not appealing and the battery was on the edge of running out. In that situation, the physical format was the winner and the digital version on the mobile device was not a worthy substitute.



Survey Says

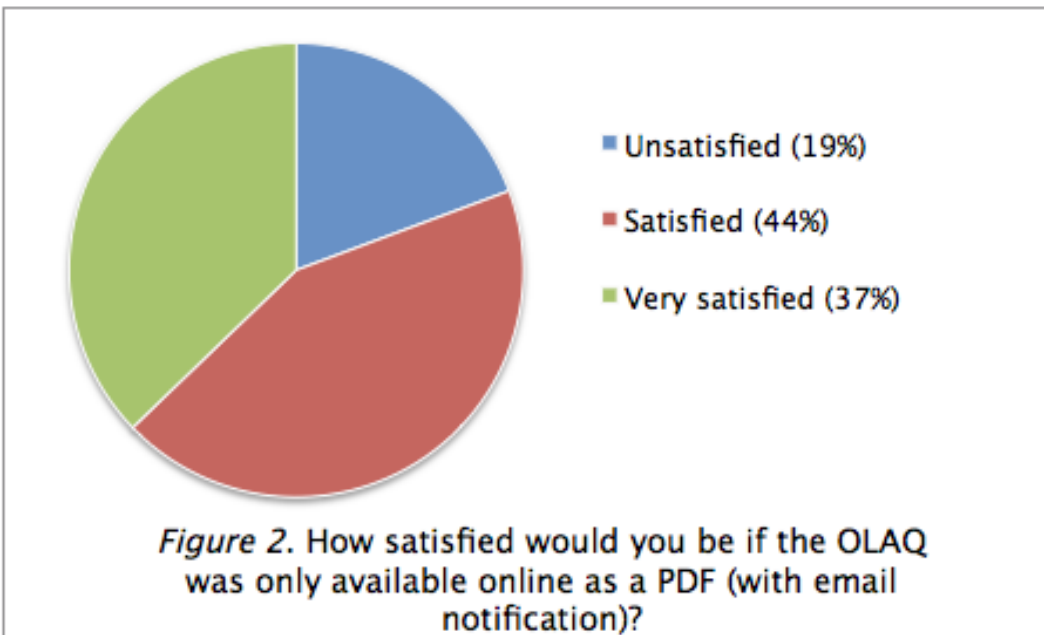
An important voice in the online-only decision was the membership. The Publications Committee asked for your feedback in July and August 2009 using a MemberClicks online survey. Along with the survey link, we provided the Summer 2009 OLAQ as online-only, so that survey respondents could provide feedback while having the direct experience of that format option.

Twenty two percent of the membership responded (see Figures 1 and 2 for results).



"Please just have it online—save paper, save money!"

—OLA MEMBERSHIP SURVEY RESPONSE



"I would end up printing it out every time ... because I like to take it with me to lunch, etc., and possibly make notes in the margins."

—OLA MEMBERSHIP SURVEY RESPONSE



“I prefer print for its portability and readability (convenience), but understand the economic reality and would manage w/ a digital copy only.”

—OLA MEMBERSHIP
SURVEY RESPONSE

“Since my eyes don’t like reading online, I will probably print out articles I really want to read. I’ll become my own publisher—so to speak.”

—OLA MEMBERSHIP
SURVEY RESPONSE

The tone of survey comments fell into three categories: enthusiastic embrace, resigned acceptance, and flat out no. The majority of respondents were in the first two categories. Some members noted they were willing to accept the change, but felt that cost savings should be passed onto the membership in the form of reduced fees or increased funds for scholarships to attend conferences.

Comments also revealed that members were concerned about how the online format would be archived. Past OLAQs have been on the OLA Web site for a few years, but now the full run is available in PDF format. PDF, or portable document format, is an accepted archival standard. In fact, some of the earlier print issues had to be located and scanned with help from our designer, Julie Weiss, and staff of the Oregon State Library, where the OLA Archives are housed. Now anyone can read Jim Scheppe’s 1995 article on the “Oregon Information Highway Project,” which appeared in the first issue. Or maybe the 1997 “Sex in the Library: Internet Access Issues in Oregon” will peak interest. Skimming the issue titles in the OLAQ Archive <http://tinyurl.com/OLAQArchive> provides insight into how our professional environment and issues have evolved over the last 15 years.


Readability online was another comments theme with suggestions to format the online version in HTML, provide it as a blog, reformat the PDF so it has one column of text, and linking the PDF’s table of contents for easier navigation. The last two suggestions have been incorporated into the PDF and hopefully that is improving the readability online.

Recreating the publication in HTML or blog format will have to be discussed further. It is important to maintain the integrity and quality of the OLAQ, which is more like a journal than a newsletter. Newsletter publications lend themselves well to other formats, which we’ve seen with the OLA Hotline morphing from a HTML and e-mail newsletter to a blog format, and now also provided in PDF format. There are time and software costs, in addition to finding people with the appropriate skills, to reliably provide lengthier publications in web-based formats.

Finally, a few members suggested offering a print option for those that preferred it, perhaps charging an extra fee. However, an investigation of pricing for printer and mailer revealed that small runs are exceedingly expensive. And for those that prefer to read at lunch, on breaks, or in bed, PDFs are easy to print on demand.



The Outcome

All of the above, including survey results with the comments, were presented at the August 2009 OLA Board meeting. After some discussion, the Board voted to approve the migration to online-only. Personally, while it made sense to me on a practical level, I still felt twinges of sadness and unease. However, I know that OLA will remain committed to providing substantive, theme-based OLA Quarterly issues, independent of format. Also, since the archive is freely available on the OLA Web site, it is an open access publication. The OLAQs are also provided to Ebsco Publishing and HW Wilson for inclusion in their respective library literature databases. This means the thoughtful and creative pieces written by many of our members are discoverable and easily shared beyond Oregon. 

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"I find that I'm referring people to the online archive for articles and issues and am so glad that's possible. Online only is great!"

—OLA MEMBERSHIP
SURVEY RESPONSE

I really am torn -- I hate to be tied to a computer all the time, but I hardly ever go back and re-read any issues.

—OLA MEMBERSHIP
SURVEY RESPONSE





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The *OLA Quarterly (OLAQ)* is the official publication of the Oregon Library Association. The *OLAQ* is indexed by *Library Literature & Information Science* and *Library, Information Science & Technology Abstracts*. To view PDFs of issues, visit the OLAQ Archive on the OLA Web site. Full text is also available through HW Wilson's *Library Literature and Information Science Full Text* and EBSCO Publishing's *Library, Information Science and Technology Abstracts (LISTA) with Full Text*.

Each issue is developed around a theme determined by the Publications Committee and Guest Editor(s). To suggest future topics for the *OLA Quarterly*, or to volunteer/nominate a Guest Editor, contact the Publications Committee by visiting <http://www.olaweb.org/>

Vol./No.	Theme	Deadline	Pub. Date	Guest Editor
Vol 16 • No 2 Summer 2010	<i>President's Issue</i>	May 15, 2010	July 15, 2010	<i>Connie Anderson-Coboon</i> Southern Oregon University



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