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Business

President’s Message 2 Kathy Watson
From the Editor 3 Mary K. Bolin
Call for Submissions 3 Editor
Submission Guidelines 3 Editor

Feature Articles

Papers and Presentations from the PNLA 2008 Annual Conference

Thinking About Technology and Change, or, "What Do You Mean It’s Already Over 4 Linda Crook Shippert
Controlling Project Chaos: Project Management for Library Staff 5 Lori H. Wamsley

Library Staff Educational and Training Opportunities 7 Paula Swan

Everybody Reads: Community Conversations Throughout the Palouse & Lewis Clark Valley 14 Jennifer Ashby, Heather Stout, Gregg Olsen
Showdown: Conflict Communication in the Workplace 20 Brent Roberts
Web 2.0 for Small or Unique Libraries 23 Mary Paynton Schaff, Amy Vecchione

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President’s Message

Kathy Watson

MISSION

The Pacific Northwest Library Association is an organization of people who work in, with, and for libraries. Its mission is to facilitate and encourage communication, networking, and information exchange for the development and support of libraries and librarianship in the Pacific Northwest.

Your PNLA Board meets at the Dumas Bay Centre twice a year, November and February. Then we meet again in August at the Annual Conference, wherever it is held.

I don’t know how or even when, the Board began meeting at Dumas Bay, but some of the reasons for our meeting there are that it is close to a major airport (SEA TAC), is inexpensive, and is set in lovely surroundings on the Puget Sound. Dumas Bay Centre is owned by the city of Federal Way, Washington, and its grounds are actually a city park.

The property was once owned by nuns and was a convent. When I learned that the Centre had been a convent, I imagined charming old stucco walls, deep and thick, perhaps a tile roof... No one disabused me of that dream.

The reality of the centre is that the outside is metal and not particularly good looking. The guest rooms are definitely "cells," with paper-thin walls, no TV, no telephone, a small single bed, and a piece of mirror on the wall over the minuscule table on which is set a clock radio. Each room is equipped with a private water closet, and the showers are individual stalls in a group room, men’s on the first floor and ladies on the second! Heat is by steam, and for those who like fresh air, the windows have a section that open to the lovely scents and sounds of the bay.

Dumas Bay Centre is actually a fine place to hold a retreat/meeting. You’re certainly not disturbed by the noise of your neighbor’s ringing telephone, other groups frequently are there for their retreats, and for performances in the Knutzen Theater. We hold our meetings and eat our meals in a large room with a wall of glass from which we can look out across the beautiful grounds to the bay... eagles, sea birds, a passing ferry, and Maury Island are enchanting to see whatever the weather.

Board members arrive on Friday afternoon, with members who drive picking up those of us who fly in to Sea Tac. Dinner is catered by the Centre and served at 6:00, and then we take up our meeting. Without daylight, our meeting room is a bit on the dim side, but at least we have no problem with watching the bay instead of the agenda!

Saturday morning we reconvene with an early breakfast, and then take up the meeting where we left off on Friday night. Saturday night is a night out together. The times I have been involved, we have gone to a restaurant on the bay for sea food. Our Saturday night out last November coincided with my birthday, and being with the great people who make up our Board was a wonderful way to celebrate my 60th year. Susannah gave me a cap announcing my age, and that my kind of “happy hour” is a nap! So true! Thanks to Susannah, Christine, and the rest for a really fine birthday.

I began this message thinking I would give you some details about the business of the meeting, but the minutes will be posted on the web site, as is the agenda. What has actually happened is that I’ve wandered around until I am reminded of the benefits of belonging to an organization that brings librarians together, electronically and personally, to work for the good of libraries and librarians in the Northwest. If a weekend in a nun’s cell does not appeal, the warmth of our Board-family members as we gather once again on the Puget Sound, will more than compensate.
From the Editor

MARY K. BOLIN

This issue contains more fine papers and presentations from the 2008 PNLA Annual Conference. Happy New Year!
Spring will be here before we know it.

Call For Submissions

All contributors are required to include a short, 100-word biography and mailing address with their submissions. Each contributor receives a complimentary copy of the issue in which his/her article appears.

Submit feature articles of 1,000-6,000 words on any topic in librarianship or a related field.

We are always looking for short, 400-500 word descriptions of great ideas in libraries. If you have a new project or innovative way of delivering service that you think others might learn from, please submit it.

Spring 2009 Issue (Deadline March 1, 2009)
Summer 2009 Issue (Deadline June 1, 2009)

Please email submissions to mbolin2@unl.edu in rtf or doc format.

Submission Guidelines

Format
Please submit all documents as either a .doc or an .rtf

Font style
PNLA Quarterly publishes in the Verdana font, size 8.

Spacing and punctuation:
• Please use a single space after a period.
• Please use full double dashes (i.e., “–” not “--”)
• Please place punctuation within the quotation marks.
• Please omit http:// when quoting Web site addresses
• Please place titles within text in italics (not underlined).
• Please do not capitalize nouns such as “librarian” unless the word is included in a title.

Spelling
Web site, Internet, email, ILL; please use the spelling conventions of your country.

Citation Style
Please use whatever style you wish, as long as it is used consistently.

Additional Information
Please submit a 100-word biography and postal address with article.
Thinking About Technology and Change, or, “What Do You Mean It’s Already Over?”

LINDA CROOK SHIPPERT

The past few years have seen an explosion in the use and variety of Web 2.0 tools. There are more than 120 million active users of Facebook (Facebook: Statistics), and nearly 3.5 million users posting publicly on Twitter (Twitdir). Web 2.0 tools are characterized by being collaborative, participatory and social. “2.0” is jargon for a set of trends where the line becomes blurred between information consumers and information users, where the web is used as platform and where interactions can be synchronous or asynchronous. For Libraries, Web 2.0 provides the opportunity to reach our patrons where they “live” on the web, and to provide service at the point of need. These tools may provide us the means to reach a different population than we reach face-to-face and to forge new connections between patrons and the library. Web 2.0 provides the opportunity to provide information in multiple formats – text, audio, video – to best match the different learning styles and preferences of our patrons. Most of all, Web 2.0 tools let us make and strengthen connections with patrons, friends, and colleagues.

In January 2008, there was something of a backlash against Library 2.0. In a blog entry by Kate Sheehan, Loose Cannon Librarian, titled “Are librarians culturally self-aware?,” she writes, “It’s easy to become enamored of social networking sites and Web 2.0 toys to the point where they seem like a panacea for everything that’s wrong with your library or your job. Slap a wiki on it and call me in the morning. The most successful uses of the newest tech tools have recognized that they’re just that: tools.” The conversation continued with a blog entry by John Blyberg, blyberg.net, “Library 2.0 Debased,” and from there it was picked up by other library-related blogs (the biblioblogosphere) where suddenly Library 2.0 had a bad name. But Web 2.0 isn’t going away.

At the ACRL Washington & Oregon Joint Fall Conference in 2006, Jessamyn West spoke about the impending death of email. Just as radio hasn’t been replaced by television, so email hasn’t replaced postal mail, and isn’t being replaced by Web 2.0 tools. The way we use email may have changed, but it’s not on its way out. Email is very good for some things, but in some cases (like where you want a quick reply) other tools, like instant messaging, are better. These 2.0 tools should augment current library services, not replace them. We can use the skills and tools we already have, but add a few more possibilities.

When you first discover a new tool, it is tempting to ask “what is it for?” Instead, ask “what can it do?” Often we don’t know what a 2.0 tool might be most useful for until we start using it. Experimenting with new tools opens you up to the unexpected. Like Roentgen’s discovery of X-rays (X-rays), and the discovery of Viagra during angina studies (Sildenafil), exploring a tool that is “for” one thing, we might find that, for us, it’s for something else completely. Exploring new tools is about play, not perfection – there’s no manual, no grades, no style book – we’re all making it up as we go along. So don’t be afraid to dive in and see what happens. In Web 2.0, we’re all beginners all the time.

With all these new tools, how do we choose which ones to try? People like having options. The more options we have, the more satisfied we are with our choices, but eventually it reaches a point where having more choices decreases our satisfaction. The blurb for “The Paradox of Choice: Why More is Less,” sums up some of the ideas of author Barry Schwartz, “...beware of excessive choice: choice overload can make you question the decisions you make before you even make them, it can set you up for unrealistically high expectations.”

That’s the current situation with library 2.0 tools. There are always new tools being developed, and there’s no way to tell which are going to be important or successful. My solution is to not worry about it. A fundamental rule of the Internet is “trying stuff is cheaper than deciding whether to try it” (Kottke). So don’t worry too much about whether you’re trying the right new tool; as tools come along, try some, ignore some,
Working in libraries means working in very dynamic, exciting environments, as libraries face ever-changing technologies and communities. Such constant change typically means taking on more and more project work as we strive to provide current and relevant services to our patrons. This paper will discuss the basic concepts of project management, based on a presentation given by the author at the 2008 PNLA Conference in Post Falls, Idaho.

Why Learn About Project Management?

As librarians deal more and more with upgrades, new services, and constant change the need to develop project management (PM) skills has become more important and recent literature highlights that need. In her article titled “Project Management Skills: A Literature Review and Content Analysis” published in C&RL in 2007, Jane Kinkus looks at the increasing number of job postings that require librarians to have project management knowledge, skills or experience, and she concludes “it is clear that project management in libraries is here to stay” (p. 361). In 2005, Winston and Hoffman wrote an article for the Journal of Library Administration, in which they discuss the importance of project management within libraries as well as the need to educate and train library staff in project management skills. Finally, in 2004, Schachter, in Information Outlook, writes “We don’t often call ourselves project managers, but the fact that we do so much project management as part of our regular positions is increasingly being acknowledged and promoted as a core skill set of librarianship” (p. 10).

Recent literature aside, being able to manage projects successfully is the reality of our work as librarians. We are frequently implementing new services and redefining existing services for our patrons. We are constantly upgrading our library systems to provide the latest technologies for our users and we are updating our library spaces to give our community members an environment they find inviting, comfortable and engaging. With the frequent funding issues facing libraries, we are looking to build partnerships with other groups and organizations within our communities so we may continue to provide quality programs and materials for patrons. And, as we make all of these changes in our libraries, we are finding the need to develop new policies, procedures and training for our library staff and volunteers. All of these activities involve project work and the need for library staff to have PM knowledge and skills.

What is a Project?

According to the Harvard Business School (2002), a project is “a unique set of activities meant to produce a defined outcome within an established time frame using a specific allocation of resources” (p. 4). Breaking down this definition, there are four key things to note: 1) projects involve change; 2) projects are outside the realm of day-to-day activities; 3) projects have start and end points; and 4) projects have limitations (e.g. time, money, resources).

First and foremost, projects are initiated to enact change. Projects can be market-driven, crisis-driven or change driven (Richman, 2002). Market-driven projects are a response to needs. For example, when patrons express their desire to have a meeting area in the library and the library reconfigures its existing space to meet this need the library is initiating a market-driven change. Another example of a market-driven project is when a library updates computer software in order to provide the latest technological capabilities for its patrons. A crisis-driven project involves developing a solution to a specific problem. For example, realizing that your volunteers are shelving materials incorrectly, the library develops a better training procedure. Finally, a change-driven project is one in which your goal is to make a process more efficient or effective. Updating the library catalog interface to make it more user-friendly for patrons and staff is an example of a change-driven project.

Secondly, project work should not be confused with the daily tasks and activities that we do in a library. Providing reference to library users is a daily activity and should not be considered project work; however, implementing a new reference service such as chat or instant messaging reference is project work. Once the new reference service is researched, implemented and evaluated, it then becomes part of the daily activities of the library, and the project of implementing the new reference service...
Controlling Project Chaos: Project Management for Library Staff

is concluded.

This leads to the third aspect of a project: it has a start and end point. Having a timeline that is accessible and understandable to all team members is essential for keeping projects on target and reaching the final goals and outcomes.

Finally, projects do have limitations. Libraries do not have unlimited staff, time, money or resources for projects, so how those limitations will effect the final outcome of the project must be considered.

What is Project Management?

According to Richman (2002), “Project Management is a set of principles, methods and techniques that people use to effectively plan and control project work. The objective of PM is to optimize project cost, time and quality” (p. 4). Basically, PM is a systematic way of seeing a project through from initiation to completion, with four stages: 1) initiation; 2) planning; 3) execution and 4) closedown.

Project Initiation

During the project initiation phase, the focus is on defining the project, choosing the project manager and identifying stakeholders. Clearly defining the project and its purpose is essential. The key question to ask is: what change do you want to enact within your library? It is also necessary to choose the project manager who will be responsible for overseeing the project (e.g. deadlines, budget, staffing, etc.). In addition to being responsible for the overall progress of the project, the project manager has the authority to make decisions and changes to the project.

Identifying the stakeholders of a project is also critical and it is important to think broadly when doing so, as stakeholders can include clients, customers and others who have an interest in or may be impacted by the project. The client is the individual who has requested the project; this may be the library director, departmental manager, or your patrons. The customers are the individuals who will benefit from the outcomes of the project, such as patrons or library staff. Occasionally, the customer and client can be the same. Other stakeholders can include library boards and administrators. Stakeholders can also be people who may not directly benefit from your project, but they still have a stake in the project because they provide funding to your library, such as taxpayers.

Remember, the purpose of taking on a project is to enact positive change within your library, but if you cannot clearly define why you should take on the project and if you cannot get buy-in from your client, customers and other stakeholders who will be affected (both directly and indirectly), you may want to rethink why you need to take on the project.

Project Planning

In the next phase of PM, the focus is on planning the project. This is typically the phase that many people spend very little time on, and the lack of time spent on planning is what usually causes projects to become chaotic. It takes discipline to take the time to plan. Richman (2002) states:

The average organization spends only 5 percent of the total project effort on planning. More successful organization spend up to 45 percent. A good rule of thumb is to spend at least 25 percent of the project effort in concept and development and 75 percent in implementation and termination (pg. 50).

During the planning phase, it is important to create objectives, which are the measurable items you want to specifically accomplish in order to reach the goal and purpose of your project. A good method for writing objectives is to make sure they are SMART objectives. SMART is an acronym for Specific, Measurable, Agreed-upon, Realistic and Time-bound (Richman, 2002). Next, you will need to develop a scope statement, which provides a detailed description of the project, and it should indicate the change and effect on the organization. This is a good place to integrate your organization’s mission with the goals and objectives of the project. The scope statement acts as your road map. When projects begin to go awry (over budget, past deadlines, etc.) it’s often due to scope creep. Thus, a clear scope statement can greatly reduce scope creep during implementation.

In addition to developing objectives and scope statement, a budget needs to be developed, including items such as staff time and labor, equipment needs and other costs related to the project. Other considerations for costs include how you plan to fund your project once it has been implemented and is part of your daily, ongoing activities. It is important to list available resources, such as staff knowledge and expertise, as well as equipment available, so it is apparent what costs will be incurred. List any limitations in resources, such as limited staff or equipment that will likely affect how quickly the project can be completed. Finally, create a timeline well as a work breakdown schedule (WBS) that lists specific tasks that need to be accomplished by individual team members as well as deadlines for completing those tasks.

During the planning phase, time should be spent considering possible challenges that may be faced during implementation, as some obstacles may require a change to the project. Also, spending the time to determine who will have the authority to make decisions and during the initiation and planning stages and then allowing that team member to deal with changes as they occur in the execution stage will help the project go more smoothly. Changes often will be necessary to complete the project, but remember to keep in mind the goals, objective, and scope of the project in order to mitigate scope creep.

Taking the time to create a detailed project plan can help for many reasons. One, it will help to monitor and control the project through the implementation stage. Two, it will allow for an evaluation of the success of the project during the closedown phase. Three, it provides documentation of the project that can be utilized for future projects. Four, having documentation that details how decisions were made during the project can help when the library is facing criticism from stakeholders or clients who question the purpose and necessity of the project. Lastly, a well-documented project plan provides historical information that can aid the organization’s strategic planning for the future.

Project Execution

The next phase in the PM process is execution (or implementation). During this phase, the goal is to monitor and control the objectives and tasks created in the planning phase. In order to gain some forward momentum and buy-in for the project, the project manager should have a kick off meeting at the beginning of the implementation stage. This helps to get project team members and stakeholders excited and motivated – the crucial keys to the success of any project. It also allows the project manager to convey important information such as the goals of the project, timeframe for completing the project, and methods for communicating and making decisions.

There are several things that need to happen during the execution phase: communication, data collection and change management. Early on in the project, the project manager should establish a communication method (in person meetings, e-mail, phone, etc.) and specify the frequency (e.g. daily, weekly, monthly) of communication that is expected

continued on page 27
Library Staff Educational & Training Opportunities

PNLA Conference, Post Falls Idaho
August 2006

Paraprofessionals: Who Are We?
- LTAs
- Library Associates
- Library Clerks
- Library Assistants
- IT Technicians
- AV Technicians
- HR staff

Becoming Professional Paraprofessionals
“Education Makes You Think Like a Professional”

Library Work Because We Do

Comment from an AILA Survey

What Do We All Want?

“Paraprofessionals are playing increasingly responsible roles in library operations.”

“It is imperative that we train these paraprofessionals to be effective and knowledgeable.”

SOURCET Executive Director Kautz Newton

Educational Opportunities
- Outsource your on-the-job training
  - Individual, class or with classes of employees
  - Integrate online tutorials with library specific training
- Staff pursuing degree, certification or building portfolio
  - Professional certification
  - Transferable certificates
  - Outcomes/Feedback
  - Informal review

Educational Opportunities
- Public Service Training
  - Basic Reference
  - Subject Reference
  - Help in classification and shelf arrangement
  - Early childhood, YA, and collection development
  - Basic presentation and report
- Technical Services Training
  - Descriptive & Subject Cataloging
  - Introduction to MARC
- Other Competencies
  - Marketing
  - Communication Skills
  - Fundraising

Overview: Online Educational Opportunities
- Two, Four Year Degree, Certificate Programs
- CE Courses
  - Colleges and Universities
  - Association based courses
  - Online tutorials and courses
- Training Clearinghouses and Portals
  - Library Association Websites
  - State Library Websites
  - Vendor Websites

Formal Degree Programs
- 53 degree programs in the US and 16 Canada
- Many programs offer online learning options
- COLT & WebJunction & CLA best portals for program information

Formal Degree Programs
Negatives
- Degree not required for hire
- Ability to gain experience on the job
- Certification programs (less expensive)

Positives
- Online options
- Starter degree for employees with no higher education
- Develop communication skills
- Many LTAs still pursue degree to support career path

PAULA SWAN
The presentation given in Post Falls, Idaho was based on a couple of library instruction sessions for graduates and undergraduates needing to locate information mainly on contemporary artists and composers. The majority of students in these classes were either involved with studio art or music performance majors who may not have had to perform significant research in their previous experience. Through pre-lecture assignment, lecture, discussion, handouts, and follow-up reference appointments, students became familiar with useful resources and methods of conducting research on this topic. What follows is a summary, guide, and bibliography of the sources and steps that one can take to locate information on these creators. Filmmakers and playwrights were included in order to encompass more artists in the fine and performing arts (the term "artist", from now on, will refer to visual artists, composers, filmmakers and playwrights as a group). While this presentation will cover sources and strategies to help students and other researchers be successful in their searches, it is meant to be a basic introduction to the topic and should not be considered comprehensive.

Introduction

Researching any living or contemporary artist, composer, filmmaker, or playwright can be a challenging process because their work and activities may be too current to appear in traditional information sources. It is therefore important to keep a wide range of subject-specific and general resources in mind when embarking upon a research project of this sort. Some common pitfalls encountered include the following: traditional reference sources specific to a particular discipline such as Oxford Art Online or Oxford Music Online may not yet have any articles on the artist since they are so new. There may not yet be any books or journal articles written on the artist or her/his work. Extant information on the artist may be scattered; for instance, existing literature may only be located in reviews, interviews, or brief articles in newspapers/magazines. To add to this, some contemporary artists may not keep track of original manuscripts, sketches, drafts, or other primary source material related to their works.

Traditional Approaches

Here are some traditional strategies to take when trying to locate relevant information on contemporary artists. These approaches could be considered "traditional" since students pursuing a particular major in school are taught to consult sources specific to that discipline. I have also included some discipline-specific web sites that were recommended in academic library guides on these individual topics. Although looking in these resources may not yield too much information, especially if the artist is truly “up and coming”, they are still a good starting point and can demonstrate how much information may exist on a contemporary artist.

First steps

A logical first step is searching the online catalog or WorldCat (http://www.worldcat.org) for any potential books about the artist. To use the example of a composer: one can potentially find scores, recordings, or videos of performances of their works in addition to books. Standard discipline-specific biographical lexica are another place to start this process. Some print resources in this category, while they may be outdated, can still provide a snapshot of a contemporary artist’s activities at a certain point in time. Bibliographies specific to a discipline can be helpful in locating more literature or biographies. Lastly, discipline-specific print and online periodical indexes can serve as a good gauge in determining how much existing literature there is on a contemporary artist.

Here are some of these discipline-specific resources and a summary of their strengths within the context of this presentation. Even though a

Contemporary Artists, Composers, Filmmakers, and Playwrights-- Show Me the Sources! A Guide to Strategies and Annotated Bibliography

TAMMY RAVAS
Contemporary Artists, Composers, Filmmakers, and Playwrights-- Show Me the Sources!

student may not locate information about their artist in these resources, it is still a good idea to consult them at some point during their research-- getting little to no information on a topic is still information in that it is a clue that you need to look elsewhere.

I. Art Biography

A. Print resources:
Coverage of artists in this resource is not complete: entries have only been written up through G, but the coverage on artists from around the world is fairly extensive. The other drawback to this resource is that it is only in German.
In the past, this resource was only available in French. Entries in this 14 volume resource, which covers some contemporary artists, are fairly succinct and some even come with auction information.
Contemporary Artists consists of two volumes and has brief biographical information on artists along with exhibition information.

B. Online resources:
Grove Art Online is now part of the package of resources included in Oxford Art Online and is one of the best-known art reference resources in the English Language. Some of the better-known contemporary visual artists can be found here.
Artnet is an interesting proprietary web site which gives basic biographical information on historical and contemporary artists along with current sale/auction information-- a subscription version provides more information.
This list from the Getty Institute is not exactly a lexicon of artist biographies per se, however, it is a great tool to verify a name.

II. Art Bibliography

A. Print resources:
Entries are alphabetical by artist's name and give listings of books on specific artists.
This book is set up by reference source type (i.e. encyclopedias and dictionaries, bibliographies, indexes) and then subdivided by topic, style period, or geographical region.
While both of these resources listed above are helpful for what they do, they are out of date. The best strategy for working around this problem is to locate a book of interest in one of these sources and see if there is a newer edition available.

B. Online resource:
This resource is quite useful for locating contemporary visual artists in exhibition catalogs, which can be one of the best sources of extant information on an up and coming artist. The Contemporary Artists Index is a site maintained by the Cleveland Institute of Art's Grund Library and it has indexed, so far, nearly 25,000 artists within over 1,000 catalogs. While the page design for this index is not the most elegant, it still provides useful information with helpful links within entries. For instance, when entering an artist's name, all the catalogs mentioning that artist held by the Grund Library will appear. Researchers outside of the Cleveland Institute of Art will need to cross reference their own library catalogs to make sure that their home institution owns a particular exhibition catalog. Exhibition catalog titles are linked and patrons can browse other artist names by clicking on their names.

III. Art Periodical Indexes

This database comprehensively indexes literature in modern and contemporary art. Not only does this resource index journal and magazine articles, but it also indexes essays, exhibition catalogs, art dealer catalogs, dissertations, and books.
C. Art Index Retrospective. H.W. Wilson, http://hwwilsonweb.com
Both Art Full Text and Art Index Retrospective have a broad and general focus in their indexing of fine arts related periodical articles. This wide scope makes these two resources particularly attractive for researching multidisciplinary aspects of fine arts if that is required.
This resource is produced jointly by the Getty Research Institute as well as the Institut de l'Information Scientifique et Technique in France and is available on a variety of database platforms: CSA, Ovid, OCLC, Dialog, and NISC. The Getty Institute's website states that the BHA "is the world's most comprehensive bibliography of scholarly writing about the history of western art."

IV. Drama Biography

Playwrights tend to appear in many literature, general humanities, and art-related sources in addition to those specific to theatre and drama. Hence, there are some interdisciplinary resources that are appropriate for locating information on contemporary playwrights.
A. Print resources:
Entries in both resources are fairly straightforward and most come with a biography and works list. Contemporary Dramatists is probably the better print resource to consult since it is more current. A new edition of International Dictionary of Theatre is in the process of being published and should be out very soon.
B. Online resources:
LION provides some biographical information on contemporary playwrights and it also provides links to full texts of their works. Along with a fairly straightforward searching function, there is an A-Z index along with a chronological index. One drawback is that the indexing doesn't initially delineate between dramatists and other kinds of authors.
Contemporary Artists, Composers, Filmmakers, and Playwrights-- Show Me the Sources!

Basic biographical information along with links to outside resources such as criticism, bibliography and outside web sites are included within the individual entries. LION contains literature journal articles, criticism and reference resources, as well as full texts of dramatists’ works.


   Literature Resource Center is similar to LION in functionality and searching. There are tabs for categorizing search results such as: literary criticism, biographies, work overviews, reviews, primary sources and works, and multimedia. The results can include essay collections, works by the author, or journal articles.

V. Drama Bibliography


   This is one of the better generalist bibliographies in performing arts. It is fourteen years old and out of date, but it can lead to some titles which may have updated editions. It is organized according to reference source type (indexes, bibliographies, catalogs, handbooks, etc.).


   McNeil’s book is even more out of date than the Keir Simons as it was published in 1981, however, when looking up a name, readers are referenced to different resources containing a biography on that person. This is really helpful for finding information on obscure playwrights who wrote plays before 1981, or if readers need to take a very comprehensive approach to gathering information sources on a dramatist.


   While it covers a wide range of topics, the sixth volume of this encyclopedia helpful in assisting patrons to find information on playwrights around the world. This volume contains a bibliography organized by sub-disciplines within theatre such as “National Studies,” “Puppetry and Masks,” “Playwriting and Dramaturgy” which is then organized by nation or focus within that sub-discipline.

VI. Drama Periodical Databases


   IIIA contains popular and scholarly resources on a wide range of the performing arts—this can be helpful since up and coming playwrights might not have much written about them outside of newspaper articles or reviews.


   IBTD focuses more on scholarly literature in theatre and dance such as dissertations, books, book chapters, as well as journal articles.


   I have also included Art Index, Art Retrospective, as well as Humanities Full Text since they have considerable coverage of theatre/performing arts-related material which can supplement searches in IIIA and IBTD.

VII. Film Biography

   The study of film is a fairly recent discipline since the medium only developed in the 1890s. It was not given a full amount of respect until the 1920s when early theorists argued that early editing techniques elevated film from merely capturing reality to an artistic medium (Noël Carroll et al., “Film,” In Encyclopedia of Aesthetics, edited by Michael Kelly, Oxford Art Online, http://www.oxforddictionaries.com/subscriber/article/opr/t234/e0209). With this in mind, film bibliographies are not included in this guide.

   A. Print Resources


      From the preface, this item is “a series of multi-volume reference guides that focus on hundreds of well-established and newly-emerging directors.” This particular volume focuses on North American directors, however, you’ll find entries on European and Asian directors if they worked within the American and Canadian film industries. Entries are brief and do not contain bibliographies or filmographies.


      Encyclopedia of Filmmakers tends to focus on more well known filmmakers, but the second volume contains a reference bibliography and an index.


      The third source on the list, by Ephraim Katz, also tends to cover more prominent filmmakers, but it could be a good strategy to check the source to see if it could complement other sources.


      International Dictionary of Film and Filmmakers has really helpful articles along with good bibliographies and filmographies.


      The last one on the list, World Film Directors, is somewhat out of date, but the second volume focuses on directors who came to prominence from 1945-1985.

   B. Online resources:


      Internet Movie Database is probably one of the better-known sites on the web for all things movie-related. It contains information on actors, actresses, producers, directors, and other individuals responsible for the creation of films. Entries typically include a brief biography as well as a filmography for each individual. IMDb’s information is gathered primarily from the industry as well as movie fans. However, the information is verified for accuracy and consistency with other resources such as on-screen credits, reference sources, official biographies, interviews, and press kits. IMDbPro is the paid subscription version of this site which includes more information such as company contacts and representation listings. These could be helpful if a researcher felt they needed to contact a filmmaker as part of their project.

VIII. Film Periodical Databases

   In terms of periodical indexes, like theatre, film can be very interdisciplinary; Art Full Text, Art Index, Humanities Full Text, and International Index of the Performing Arts can supplement searches in the following subject-specific databases.


      This covers both scholarly and popular periodical articles on film and some coverage exists on television-related articles.

   B. Film and Television Literature Index. EBSCO, http://www.ebscohost.com

      Film and Television Literature Index covers all aspects of film and television in journals as well as books.

   C. Film Index International. Chadwyck-Healy/ProQuest,
Contemporary Artists, Composers, Filmmakers, and Playwrights—Show Me the Sources!


This resource is a product put together by the British Film Institute and covers more scholarly literature on film.

D. Film Literature Index. Indiana University, http://webapp1.dlib.indiana.edu/fil/advancedSearch.jsp

The last item on this list is a free resource from Indiana University. According to their web site, there are nearly “700,000 citations to articles, film reviews, and book reviews published between 1976-2001.”

IX. Music Biography

A. Print resources:

This dictionary provides succinct articles on contemporary composers from about 10 years ago. Patrons can find a brief works list with some composers as well.


The second title in one volume focuses strictly on 20th century musicians, including composers.


The third item is over fifteen years old but, since it is the online version of the famous print resource New Grove Dictionary of Music and Musicians. The source is considered to be premier English language resource in music. When looking at entries, researchers will find a summary of the article along with a navigation of its different sections if applicable. Articles can be very lengthy; for instance, the article on Beethoven is over 40 pages long. Most articles are scheduled to be updated three times a year and, from the web site, there will be a focus on improving coverage of contemporary composers in the fall 2008 updates.

B. Online resource:

This is the online version of the famous print resource New Grove Dictionary of Music and Musicians. The source is often considered to be the premier English language resource in music. When looking at entries, researchers will find a summary of the article along with a navigation of its different sections if applicable. Articles can be very lengthy; for instance, the article on Beethoven is over 40 pages long. Most articles are scheduled to be updated three times a year and, from the web site, there will be a focus on improving coverage of contemporary composers in the fall 2008 updates.

X. Music Bibliography


Music Reference and Research Materials features a comprehensive annotated bibliography of reference materials in every topic and geographic region. The index is very well-organized and the table of contents are helpful in locating items in this bibliography. Many graduate students taking a music research class often use this as a textbook. The trouble with it, of course, is that it is over ten years out of date.


The second item, by Phillip Crabbett and Donald Foster, is more up-to-date, but is not as comprehensive in scope as the Duckles. However, it is a great source to consult for more up-to-date music biography resources.

XI. Music Periodical Indexes

A. International Index to Music Periodicals (IIMP).


C. RILM. (Various platforms: CSA, EBSCO, FirstSearch, NISC, Ovid).

There are three databases dedicated to music periodicals. The first two on the list focus on both scholarly and popular music-related periodicals. IIMP has a wider range of coverage with dates (1874-present) whereas Music Index only goes back to 1949. RILM focuses mainly on scholarly literature in music, so that can include book chapters, dissertations, recording liner notes in addition to periodicals.

General Resources, Primary Sources, and Internet Resources:

Once the “traditional” approach has been taken, it is best to turn to more general as well as less traveled routes of locating information. General reference resources such as biography sources and newspaper indexes can be extremely helpful in getting authoritative information on an artist. Primary sources such as archival materials can be of some assistance. Vertical files can provide helpful information as well. It’s also important to keep an open mind about internet resources versus traditional resources since they can prove to be the only source of authoritative information when locating information on obscure artists.

I. General Reference

A. Newspaper Sources:

With its access to full-text of newspaper articles from the last twenty to thirty years, this database is a valuable place to search for information on contemporary artists—especially reviews, interviews, and publicity.


If the artist had any activity in the New York City area, then these New York Times databases are another place to look for this kind of information. Newspapers local to where an artist lives are another helpful source.

3. Other newspaper indexes:

   Contains full-text of regional newspapers, television and radio news broadcasts.


   Contains similar information as Newspaper Source. It can supplement searches in similar databases.


   Contains articles from major newspapers in the United States, United Kingdom, Australia, and Mexico.

B. General biography resources:


Print biography sources, such as Current Biography Yearbook, Oxford National Biography (ONB), American National Biography (ANB), and biography databases such as Biography Index from H.W. Wilson can supplement discipline-specific resources. One aspect to keep in mind with ONB and ANB is that your artist needs to no longer be counted among
the living in order to be covered.

C. General periodical databases:
   Here are a few well-known titles:

   These databases can supplement searching for information in other general reference sources if a more comprehensive approach to researching a contemporary artist is needed.

II. Archival and Primary Sources


A good tool to help locate primary source material in American collections is ArchivesUSA. It contains the entire collection of the National Union Catalog of Manuscript Collections from 1959-present. There are descriptions of collections provided by repositories, as well as links to over 6,000 online finding aids. Patrons can type in a keyword of an artist to try and locate relevant archival materials. Letters, clippings, or diaries written by an artist or mentioning an artist could be helpful items within such collections. The only trouble is that it focuses on archival collections in the United States only. If the artist being researched is from another country, researchers could try locating that country’s national library online and to see if they have archival finding aids or archival databases online (like at the Bibliothèque National de France or the British Library for instance). Some finding aids as well as digital collections which may contain copies of primary sources can also be found on state or regional archival web sites such as the Northwest Digital Archives (http://nwda.wsulibs.wsu.edu/).


WorldCat has a limiting tab showing archival materials found during a search.

C. Vertical Files:

Vertical files can be considered to be a certain kind of special collection in some libraries. They can contain concert postings, performances, gallery and museum publications, newspaper clippings, pamphlets, brochures, or other material. If your artist was affiliated in some way with a college or university (as a student or as a faculty member) then there may be a chance that the library at that institution may have a corresponding vertical file or an archival collection. Museum libraries as well as other research libraries may have similar kinds of resources available. Once you find an institution that has a collection pertaining to your artist, you may want to see if they have a finding aid online or call a librarian at that institution for help in accessing the materials.

III. Internet Resources

Although we’re always telling our students to take Internet resources with a grain of salt, they can still be helpful and should even be considered to be authoritative if they are created by a trusted author. One advantage of Internet sources, be they traditional web sites or blogs, is that they can contain more up-to-date news on an artist and can complement newspaper searches especially if an artist’s name does not come up in some traditional resources. I have picked some examples from categories of trustworthy web sites to explain here:

A. Professional Organization Web Sites:

Professional organization sites can be particularly helpful because sometimes their member directories may have contact information for their members in addition to biographies or works lists. Here are some examples of such sites.


   Sites created by organizations like the American Music Center can provide some introductory information on contemporary American composers. They have an A-Z composer directory which, although incomplete at times, gives some biographical data and a works list.


   There is a similar organization for independent filmmakers called IFP which contains pertinent resources and directories of members.


   The Montana Professional Artists’ Association web site features biographical and contact information for member artists as well as thumbnails of their work.


   The last example is the Dramatists Guild of America which supports playwrights as well as composers, lyricists, and librettists.

B. “Official” web sites-

   Sometimes artists will have their own web sites with helpful information. Here are two examples:


   The two examples listed here are from professor and artist James Bailey at the University of Montana and the other from the composer Peter Schickele. When looking at similar sites, it can be unclear at times whether or not the site was authored by the artist themselves, by one of their representatives such as a publisher or an agent, or a fan.

C. Publisher, agent, gallery sites-

   Agents and Publishers may also have great web sites on artists whom they represent. Here are some examples:


   Presser is a music publisher, and their web site has a “composers gallery” which features biographical information and limited works lists on the composers whose music they publish.


   This web site contains links to biographies on artists and dramatists whom they represent.


   Some gallery and museum web pages, such as Acquavella Galleries listed above, will have pages for the artists whose works are displayed there. Sometimes biographical information is supplied and, other times, patrons may want to consider contacting the gallery or museum.

   Most of the time researchers will need to know the artist’s agent, publisher, or main gallery to gather further information. Sometimes “official” web sites contain this information. For instance, Peter Schickele’s official web site states that his agent is with Opus 3 Artists and there is a link to their page. Interestingly enough, though, when you look through the composers that they represent, he isn’t explicitly listed there.

D. Artists in Blogs- some strategies:

   There are a handful of contemporary artists who blog or who are at least represented in blogs by fans, publishers, agents, museums and others. This can be really helpful information, especially if the artist herself or himself is doing

continued on page 29
Everybody Reads, now in its eighth year, is a regional program which selects one book for our communities to read and discuss. We bring the author into our communities for a one week residency.

We will tell you about our experience with this One Book, One Community program. The program has been very successful, but we have decided to share with you our mistakes and what we have learned from them. Hopefully this will help you to avoid learning the hard way.

The best part of our program today is that you will be able to hear Gregg Olsen, author the Deep Dark: Disaster and Redemption in America’s Richest Silver Mine, which won the Idaho Book of the Year award for 2006. Gregg was our 2007 Everybody Reads author. He will share with you the author’s experience of Everybody Reads.

Everybody Reads had its start with two people:

- Nancy Pearl from Washington Center for the Book, developed the one book, one community concept which has been adopted by communities across the country
- Jim Hepworth, who is an author, Confluence Press Publisher, English Professor, and intimately acquainted with the history of Hell’s Canyon, wanted a community conversation type program in the Lewiston-Clarkston Valley. He invited Lewiston City Library & Asotin County Library to join with him in developing the program.

We started meeting & discussing our priorities. We wanted independent bookstores to be included. We talked about whether to include schools and developed our mission.

Two unique things about our program:

- We are in rural communities and spread over a large geographic area.
- The author always comes to the region. This is our number one priority and thus, we only select books with living authors

- Our program always takes place in November. This was decided based upon a review of our local annual calendar of events. There are many longstanding events with which we did not want to compete.
- Our ultimate goal is to have author/book selected 3 years out. So far we have not been able to accomplish this, though we did get a verbal commitment for our 2009 author eighteen months ahead.

- Having the author present is a requirement of the program. Seven out of eight of our authors have been male. This is not intentional. We just have not had as much luck getting female authors.
- We have one person who does all of the scheduling and interaction...
with the author before his/her arrival. This minimizes confusion on both ends.

• Books are for sale at all events.
• The costs per library started at $500. We just increased that amount this year to $600. We are having a continuing discussion about possibly having multiple levels of library participation.
• What do partners get for their money? They get ten copies of the book, posters, bookmarks, buttons, & community visibility. They may or may not have an appearance by the author at their library. Individual communities decide where they will host their events maybe the author, community visibility - hardback v. paperback cost.
• One important consideration, especially when you are just starting out is whether the book is available in paperback. If you only have the hardback option it can have a huge impact on your budget.

We are going to take you through a chronology of our program highlighting what we have learned, changed, and revamped over the years.

The overall the program has been quite successful; however, we will be showing you our mistakes and what we have learned from them so that you won’t have to repeat them.

The pictures above are of the Everybody Reads Committee with Gregg Olsen and his son-in-law, Kyle; Craig Lesley with the poster display from one of our libraries; and George Aguilar at Buffalo Eddy, where we viewed Native American Petroglyphs.

In 2001, our first year, we learned:
Especially when just starting out, it is important to know and protect your identity. What is your program/mission? Make sure it is first and foremost.
• We can survive anything. We held a press conference launching our program at 7:30 am on September 11th, 2001. To our amazement, the media showed up in spite of world events. It was difficult, in our state of shock, to be enthused about a reading program or to expect the press to be interested. Fortunately, our local paper decided to wait 2 weeks to release the story, so that people would be more likely to care about it.
• EDIT, EDIT, EDIT. We printed buttons to be worn by all staff and people who were reading the book. Unfortunately, we spelled the author’s name wrong and didn’t have the money to remake them.
• We did our own posters, in house with not the best printers and laminated our own buttons.
• Kling’s Independent Bookstore came to all venue to sell books.

Participants:
Participants in 2001 included:
Confluence Press
Asotin County Library
Lewiston City Library
All 2001 publicity was done in house.
In 2002 we learned:
To limit programming. We had over eighteen events over two months, culminating with the author visit. The book was Fire on the Mountain by John N. Maclean, so we had the Fire Department do related programs as well. This diluted our audiences for all of the programs.
• Watch what you play on air. We played a portion of the audio book on our local radio station. Nobody realized that the portion we selected contained the “F word” until it was too late.
• Always pay attention to the needs of your author. John Maclean is a private person and did not want to do a lot of socializing.
• Panel discussions are very successful for this genre. Our panel included Steve Cooper, Lewiston Fire Chief, Don Perry, fire expert and author, Librarian Peggy McElfish, author John McLean.
• We also tried reader’s theater this year. Turn out was low, but quality was high, so we may try it again if an appropriate book is selected.

In 2002, we added Center for the Art’s which would participate for 2 years.

Publicity for this year was professionally created because we partnered with an already well established lecture series. What If Everybody Read the Same Book? all but disappeared on the posters. Be
careful that you form balanced partnerships so that all parties benefit equally. The red arrow points to the circled title of our program.

In 2003 we learned:

- Schools make great partners. We found that schools were highly appreciative, greatly increased our attendance, helped financially, and gave us the opportunity to make some possibly life-changing interactions take place.

We need a contract. We dealt with a personal assistant of the author and made a verbal agreement about costs, then received a letter from the publicist in New York saying we would be paying three times as much! This arrived within two weeks of the authors visit. All publicity had been distributed. One phone call solved the problem, but we realized that without written contracts, we could find ourselves in big trouble.

This year we tried creative programming. Because of Chris Crutcher’s background in counseling youth, he visited the Idaho Juvenile Detention Center. It was a very positive experience for him and his audience. Always look for opportunities for different programming which plays to the strengths of your author.

Well known authors may come for less money than you might imagine. Chris declined to use local hotels. He lived in Spokane and preferred to drive back and forth. Again, always pay attention to the needs and preferences of you author.

In 2003 we added two districts with many branches:
- Prairie River Library District, which extends from Lapwai, 9 miles from Lewiston, up the Clearwater River and onto the Camas Prairie, serving 3 counties
- Latah County Library District.

We did in house publicity which would be used as a template for the next several years. The Lewiston Morning Tribune did a large article including an author interview and picture. This made a big difference in our attendance.

In 2004 we learned:

- The Northwest has GREAT authors and we do not need to worry about whether pulling authors from close by will limit quality.
- For the first time we offered our author a fishing trip up Hell’s Canyon. Craig Lesley said it was the best thing about the program and that we should use it as a way to draw authors.
- Everybody Reads does not just mean “adults”. A fifth grade class at Lapwai participated in a program at the library with intelligent and rapt attention.

Once again, we looked at the authors strengths and had Craig do an adult writing workshop. There are major benefits to kids of meeting an author whether or not they’ve read the book. Being able to meet and talk with an author enables kids to see writing as a possibility for a future career.

The Fishing Trip
This is a one day trip up the snake with some of the committee members.

For those who are interested it has been a great draw and an excellent opportunity for the committee to get to know the author better.

Some authors are not interested in going on the trip. George Aguilar did not want to fish or ride on the boat, so we drove up the Snake River to view petroglyphs. Jim Hepworth is very knowledgeable about the history of Hell’s Canyon so he acts as tour guide.

The author gets to keep the fish. In 2004 we added Neill Public Library in Pullman and Whitman County Library and Moscow High School, the first school to participate as a full sponsor.

We were still using the same template for publicity, but it was getting a little crowded.

In 2005 we learned:

- We need our local paper. Due to circumstances beyond our control, our local paper did not do the full article they had done in the past on our program. This had
a huge negative impact on attendance. We began to look at formalizing our relationship with the newspaper.

Jess was well loved. Those who did attend had a wonderful time.

We need more specific contracts. We often have authors bring a family member on the fishing trip, but this time we had more than one. Space on the boat is limited, so committee members were not able to go on the trip. This defeated one of the purposes of the trip, which is to get to know the author better. However, we were happy that this year we could accommodate more family on the trip, as we felt terrible about the low attendance at programs.

This was the first time we partnered with area universities.

Our selected book, Citizen Vince, won the Edgar Award in 2006. This is the point at which we begin to notice that our program has award karma. Once selected by Everybody Reads, your chances of winning a major award skyrocket (or so it seems).

In 2005, we added Washington State University Libraries, our first university.

Our publicity materials become even more crowded as we continue to add participants and events.

In 2006 we learned:

- Wearing our authors out. We decided to limit author to two presentations per day, with the possible addition of a book signing.
- We acquired a more distant partner – the Center for Columbia River History.
- We received a Marketing Planning Grant through the Institute of Museum and Library Services and the Washington State Library to bring in the Metropolitan Group to help us develop a marketing plan.

We determined that our biggest need was to develop an infrastructure which would allow us to spread the workload among more of our partner libraries.

We developed committees and assigned responsibilities, making sure we provided for regional representation.

Metropolitan Group helped us to formalize duties so that we have a single and cohesive message which is essential when marketing to sponsors, authors, and the public.

We made the librarians from the public libraries members of the Steering Committee.

In 2007, we renamed ourselves Everybody Reads, thus freeing up a lot of real estate on all publicity materials.

We used a grant to develop a logo, web site, new posters, bookmarks, and buttons.

Get press packets, which include author photo, biography,
2007 was the first year for Lewiston High School and the University of Idaho. We also added 4 High Schools which were sponsored by an LSTA grant through the Washington State Library. These were Asotin High School, Colfax High School, Garfield-Palouse High School and Pullman High School. Colfax High School has found funding to continue their participation in 2008.

Our 2008 author is Gary Ferguson, author of Decade of the Wolf: Returning the Wild to Yellowstone. We look forward to finding out what we will learn this year.

Things we are thinking about are:

- Controversy of the wolf should bring the media in droves for this one.
- It is imperative that we make it clear that, as public entities, we are not representing the pro or con sides of the wolf issue, but that the libraries are providing a forum for conversation and discussion.
- The Lewiston Tribune has done extensive coverage on the wolf issue. Our relationship with them will be especially important this year.
- We are learning that some authors are easier to get to directly than others. Just keep asking for direct contact so you can begin to build your relationship before the author arrives.
- We don't know what else we are going to learn this year.

Growing Pains

- Rapid growth causes many challenges
- Need for infrastructure
  - Metropolitan Group

Publicity

- Press packets
- Media partnerships
- Author interviews
- Posters, bookmarks and buttons
- Website: www.everybody-reads.org
- Author brochure
- Bookstore signings

Quality attracts money and authors.

Don’t forget local bookstores (especially independent).

In 2007 we:

- Formalized our relationship with the Lewiston Tribune. Now we not only have guaranteed coverage in both the Tribune and the Moscow-Pullman Daily News, but we also have free advertising.
- Some authors are willing to do spur of the moment presentation and attend book clubs. Gregg expressed the desire to spend more time in small groups hearing what readers thought.
- Gregg was well loved. He even had “groupies” who attended multiple events.
- Even though we had limited the number of presentations, we still had too many.
- Our job is to protect and take care of the author.
- Introduced welcoming reception at Dahmen Barn.

For 2008, we have received a grant to enable us to produce readers’ guides and a brochure to market Everybody Reads to authors and publishers.

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- We don’t know what else we are going to learn this year.

Grants & Money

- 4 major grants
- Idaho Humanities Council
- $2,000 for author fees
- Washington State Library (LSTA)
- Marketing Planning Grant
- $7,000 for design and printing of logo, posters, bookmarks, web page, sponsorship of 4 high schools.
- $7,000 for design of reader’s guide, author brochure, $3,000 in author fees.

2007 Gregg Olsen

The Deep Dark: Disaster and Redemption in America’s Richest Silver Mine

- Everybody Reads
- How many presentations?
- Major grants
- Cookoff...Groupies!
- Spur of the moment presentations
- Welcoming reception

2007 Gary Ferguson

Decade of the Wolf: Returning the Wild to Yellowstone

- Controversy: wolves
  - Unified message
  - Preparing the Media
- Limited presentations
  - Wolf Education & Recovery Center
  - Agent vs. author
- What else????

Recap – What we’ve learned

- Find what’s unique in your program and market it
- Choose partnerships carefully
- Edit, edit, edit
- Limit the number of programs offered
- Build programs around the author’s specialties
- Don’t assume bigger names won’t come
- Make author needs your top priority
Recap Continued

- Take advantage of huge amount of talent in the Northwest.
- Get it in writing.
- Importance of the media – formalize partnerships.
- Build quality through grants.
- Get feedback from author.

Gregg Olsen, Author

5 Things I Learned as an Everybody Reads Author

- Reading is a partnership and bringing authors and readers together in a direct way adds value to any community.

5 Things I Learned as an Everybody Reads Author

- To understand the relationship and its impact both sides of the partnership, let's look first at the author.

5 Things I Learned as an Everybody Reads Author

- A writer of true crime...
- ...documentarian of the worst of human behavior.

5 Things I Learned as an Everybody Reads Author

- Lisa Nowak, the Astro-nut.

5 Things I Learned as an Everybody Reads Author

- Mary Kay Letourneau, teacher of the year!

5 Things I Learned as an Everybody Reads Author

- Amy Fisher — the True Crime go-to girl...

5 Things I Learned as an Everybody Reads Author

- Stella Nickell... A real headache of a lady.

5 Things I Learned as an Everybody Reads Author

- Dane Down — Does this mug shot make me look fat?

5 Things I Learned as an Everybody Reads Author

- Try these words out...
- Gay.
- Amish.
- Serial Killer.

5 Things I Learned as an Everybody Reads Author

- All of this brought me to The Deep Dark...
- ...which in turn brought me to Everybody Reads.

continued on page 30
The boxing gloves look a little like Tootsie Rolls. And that’s the answer to most conflict. Get Tootsie Rolls. Or baked goods. It might be a good study: take two tense workplace situations, see if one gets resolved by having a bowl of chocolates or brownies on hand.

The costs of conflict can be very high: lost productivity, morale can suffer, and people can look elsewhere for work. The potential payoffs of successful conflict management can be great: creativity, people feel better, less stress, healthier, and a shiny coat. Disagreement broadens perspectives, discovers alternatives, and stimulates creative interaction among members.

We will talk in a minute about conflict evolution, the steps it goes through as the conflict escalates. Conflict management is not jumping in and saving the day. My preconception was a Father Knows Best, or a mountain guru, a King Solomon who would have the right answer, lay down the wisdom, and convince everyone of the wisdom of his suggestions, but the leader’s primary responsibility is to maintain an atmosphere of safety. Everyone’s speech and feelings are protected, and everyone is able to open up and express ideas, feelings, etc.

If you stop and think about this before acting in your own situations, and if you encourage people you work with to do the same, it will go a long way toward toning down workplace conflicts. Unfortunately, this is how we’re wired: it’s a zero-sum game, and in order to get ahead, someone else has to fail. This can be poisonous to interpersonal relations, and to the organization as a whole. “Victories” in this game can really be losses for everyone involved.

This situation can develop subtly. If you feel under attack, or feel yourself lining up support, a win/lose situation has probably developed. Listen empathetically and stop yourself from working on counterarguments while another person is speaking. Take the risk of being persuaded. Try the other person’s reasoning on for size. Avoid absolute statements that leave no room for modification. Encourage involvement: if this is a group thing, everyone needs chance for input. Make decisions by consensus, where everyone accepts/agrees, not just by victory of the majority. The overarching question is what is best for all?

We need to talk about the phases of conflict, how it escalates, develops, and evolves. The size of the bear determines the size of the musket.


Misunderstandings: Parties need to identify misunderstanding and address...
it to avoid escalation. Limit chances for mis-understandings. Once there is a misunder-standing out there, there is a need to work on it and defuse it before it escalates. Disagreements: two people see a situation differently and feel discomfort/unhappiness that the other party disagrees. (Key=how much discomfort do they feel?). This goes beyond misunderstanding - "I thought I heard you say you thought X" and it turns out that's exactly what you said. There is a need to talk openly and honestly, and emotions must be acknowledged and discussed. The chance of escalation is reduced (but not eliminated entirely).

Discord: Conflict that causes difficulties in the relationship of people involved even when they are not dealing with the original conflict. Symptoms include averted eyes, avoiding passing the desk when they're on duty, criticizing their ideas even when reasonable, using sarcasm or laughing at their ideas. At this level, the conflict has become a serious problem.

Polarization: Folks start to recruit and are taking sides. Each side puts substantial effort into making its case. There is a refusal to engage in constructive behaviors and a view that any attempt at reconciliation is futile. These conflicts are characterized by severe negative emotions and behavior with little or no hope of reconciliation.

You might see yourself, some of your friends, or people you know under one of these headings. Self-awareness is an absolute key. Why does conflict arise? It's hot, and someone pushes it. Hot buttons. Triggers. Whether knowingly or unintentionally. Find out what your hot buttons are: what ticks you off. When you do that open kind of self-assessment, it helps you deal better with conflict so you don't get thrown off balance.

Examples of hot buttons include:
- Unreliable
- Overly analytical
- Aloof
- Unappreciative
- Micro-managing

Reactions to conflict:

Competing: "defeat the other" Conflict as zero-sum game, a win/lose situation.

Avoiding: Prefer not to deal with the issue. It will take care of itself. It will all work out. Zen.

Accommodating: Give in to the other. Can be extremely destructive. Passive. "I don't care any more." Disengaged. Low morale

Compromising: Split the difference. This is moderately positive. It implies that there is at least some communication taking place, some negotiation, a little give and take.

Collaboration: win-win or both-gain solution. It may not always get to this point.

This is called the Dynamic Conflict Model. The main goal is to de-escalate the conflict and the tension, not to cover it up! Constructive responses minimize conflict. Focus on the task, making this more of a cognitive exercise than an emotional confrontation. Keep a positive affect. Tension decreases. It improves group functioning, since all focus on task. Destructive responses tend to escalate or prolong the conflict, like gasoline on the flames. Person-focused conflict is emotional and very dangerous. Focus on personalities creates a tendency to dwell on negative emotions (anger, frustration). Tension increases and group functioning decreases.

Let's start about talking about the Destructive conflict behaviors. They're more fun. And we're not going to model/role play them.
Winning at all costs
Refuses to budget at all. My way or the highway.
Win/lose attitude. Zero-sum game.
Displaying Anger
Harsh language, profanity, intimidation. A signal of serious trouble. Conflict has escalated. Interesting: Many people are surprised that others view their angry outbursts as inappropriate. Anger—in the eye of the beholder.

Demeaning others
Some call it: joking around, just kidding, but acerbic. Humor is great—but can be damaging, if perceived as slighting or sarcastic or embarrassing.
MUST be careful that your humor is not demeaning. Nonverbal demeaning: Signs of boredom. Displeasure. Disagreement.

Retaliating
Certain to be destructive. Unexpressed emotions usually surface as retaliation. “I’ll show you” sentiment. Certain to escalate conflict.
Example: You left me out of this discussion—I’ll exclude you from this one.

Avoiding
Most common practice for dealing with conflict. Surprise, surprise!
Natural. Think of someone that you have had conflict with. Do you typically maximize/minimize time with them?
When it comes to conflict, avoiding is not a good thing. Escalates.

Might have best intentions: “confrontation can only make things worse.” “Problems will resolve themselves, if you just give them time.”

Where does avoidance come from? Fear. Fear of what? Of losing temper, of becoming emotional. Fear of losing the bull once it’s out of the chute.
Sharing emotions (which we’ll get to) is USUALLY more constructive than avoiding.

Fear of being wrong. Is being wrong so bad? One of life’s great opportunities. Yielding

G i v e n  t o o t h e r s ’  i d e a s
despite your own misgivings or concerns
Rooted in same fears as avoidance. Don’t want to rock the boat.

Lack of self-confidence.
Refusal to confront only deepens and extends the conflict

Hiding emotions
Similar to all these others. Lack of confidence.
Suppressing emotions Health issues. Depression, insomnia, headaches.

Open communication=trust
Restraining emotions=basis for distrust
Self-Criticizing

Why so destructive? Wastes time and energy, maintains focus on issues that are usually no longer important/relevant
Makes you overestimate the seriousness of a situation. Perpetuates conflict unnecessarily.

Notice reactions
Reflect on impact of things you say/do
Think carefully about the most appropriate ways to proceed

A K A  “T i m e - o u t ”

Simply disengage from the conflict
(Remember, though, that too much disengagement=conflict avoidance)

Content. See the situation from the other person’s point of view

Emotion.
Understand and describe how the other person feels about the conflict

Content
How did this happen?
Open ended questions. Give opportunities to explain from their point of view.

Adapting

Optimistic mind-set that views conflict as inevitable and resolvable
Willingness for flexibility by entertaining alternatives for resolution
Being alert for changes that may signal new opportunities for engaging in resolution dialogue

Creating Solutions

Identify multiple potential solutions with your conflict partners
Discuss the viability of potential solutions with your conflict partners
Agree on solutions to try

Perspective Taking

Listen to the conflict partner with the intent of understanding rather than debating
Summarize the conflict partner’s point of view about the conflict to his or her own satisfaction
Express empathy by identifying the conflict partner’s emotions and demonstrating understanding

Expressing Emotions

Identify and disclose emotions to your conflict partner
Openly discuss thoughts and feelings and their impact on the situation
Cast no blame

Reaching Out

Make the first move to resume communicating with a conflict partner
Attempt to repair emotional damage caused during the conflict
Offer an apology or make amends when warranted

continued on page 31
Web 2.0 for Small or Unique Libraries

Mary Paynton Schaff
Amy Vecchione

Web 2.0 A Shared Definition
- Sites that have a primary function of existing user-generated content
- Colorful, quirky, edgy named
- Personal in tone
- Distinctive features
  - Tapping
  - Previews
  - Subscription (RSS)

Why Libraries Love Web 2.0
- Marketing and outreach
  - Different (frequently younger) audiences
  - Display library content in new ways
  - Pulls new users towards existing resources
- New ways of organizing information
- Humanizes the library
- Monitor what’s being said about your library
- Easy and fun to use
- Price

Libraries Using Web 2.0
Get inspired!

Mapping
- Google Maps, Platmap, Picasa etc.
- Create original maps
  - Unique to your library
  - Cities
- Re-maps print maps
  - in your collection digitally
- Create mashups
  - combining geographic tagging with photos

Wikis
- P8Wiki, Wetpaint
- Library staff only or
  - Open to the public
  - Desk manuals
  - Topic guides
  - Local history

Social Cataloging
- LibraryThing, iRead, Stellarnet
- Collection highlights
  - New books
- Tag browsing versus
  - LOC or Dewey
- Making connections
  - Between users

Social Indexing
Social Bookmarking

Other Popular Examples
- Instant messaging (Meibo)
- Twitter
- Videos (YouTube)
- Podcasting
- PageFlakes
- Zotero
- Second Life

Social Networking

Looking for More Inspiration?
- Subscribe to library tech blogs
  - Information Wants to Be Free
  - Tame the Web
  - Librarian in Black
  - Library Success Wiki
  - Ellyssa Kroski's new book

Event Promotion & Marketing

Eventful

Obstacles Blocking the Way to Web 2.0 Implementation

Inspiration then Perspiration

Obstacle #1: Poor Planning
- Lack of clear goals
- Focus on the technology rather than content
- Unclear audience
- Wrong collection or focus
- Unrealistic time expectations
- Minimal staff training

Obstacle #2: Who’s the Boss?
- Who will make the pitch?
- Who will approve the project?
- Who will write or edit?
- Who will train the staff?
- How will staff support the project?

Obstacle #3: IT Objections
- Third party website
  - Other people's content
  - System backup
  - Security
  - Java frames
  - Privacy concerns
  - Time constraints
- No one has time
- Relationship to other projects

Obstacle #4: Poor Follow-Through
- Inconsistent updates
- Inappropriate content
- Impersonal/overly personal tone
- Infrequent monitoring
- Staff fatigue

15 Objections to Using Social Learning
- Sequestered
- What does this have to do with training?
- Control of information
- Placing anything, including boring
- How do you know it’s accurate?
- Mixing things up
- The information is wrong!
- Out of date information

Using SWOT to Plan Your Project
- Tool used in a marketing context
- Use before implementation
- Can be useful when used in combination with other planning tools

State Library Blog: SWOT Example

Strengths
- Great communication with our users
- Rapid communication
- Ability to get user feedback
- Chance to tell new stories

Opportunities
- The reality of reaching new audiences
- Might lead to outreach redesign
- Might lead to other web 2.0 projects

Weaknesses
- Requires consistent monitoring
- Requires consistent updating
- Scope of content needs to be focused and interesting

Threats
- Learns might have inappropriate comments or no comments
- There might be conflicts over who is in charge
- There might be rules from outside the agency that apply

WSL Lessons Learned from SWOT
- Appeal frequently to all team members for interesting content
- Establish alerts for new comments and make sure the spam filter is effective
- Create a blogging and commenting policy
- Make the link between the new blog and the library's mission obvious to all staff
The Action Plan

Good Idea?

Bad Idea?

Meebo – A Case Study

Developed

Criteria

Training

Action Plan

“We don’t do that in Idaho”

“I don’t trust that web site, and I
don’t know what it does”

“We don’t need that”

“Ewww. I hate kids”

Not Rocket Science

Mission: This activity supports the strategic plan because by providing this
access to reference staff online, we are promoting Idaho cultural heritage.
2,000 online visitors per day

who come to our website looking for
historical information. Currently, of that 2,000, less than one percent email or
call us for information help.

Compare that with the 8-12 people who come in the door
every day.

Adding more web services brings
more people in

2.0 is a form of outreach.

Our numbers of people walking in the door are
skyrocketing

Maybe it is rocket science

Beta Test with Staff and Friends Only

We tested out the product and used everyone’s feedback to determine
what to do next.

Put Meebo on a hidden page

Only send the page to a hidden user group

Evaluated quickly with quotes

Problems?

Flash player is necessary

Can’t post a link in the chat window that’s live – copy

and paste

Plan

Desired results:

Increased use and understanding of the
Idaho State Historical Society. Customer
understanding of the services we provide.
These are measurable in a qualitative
manner by compiling quotes from Meebo
conversations.

Evaluation plan:

Compile transaction reports from Meebo
conversations to analyze what worked and
what did not work. Each Meebo staff will
compile the transactions of each chat to
be analyzed after trial period ends.

Action Steps

Action steps:

• Train reference staff on chat tool (half hour) (Angie, Tasha, Steve)
• Show staff standards and how to change names.
• Update Meebo chat window on the PARI website (Chris Taylor)
• Start Meebo chat window with on the reference desk and answer
queries as they arrive.
• Be flexible and willing to learn.

Marketing steps:

• Since this is a trial program and also supports the 2,000 unique
visitors to the website, no marketing is needed at this time until a
use plan has been determined.

Success!

• Everyone uses it – every age
• People love it
• Teens leave me notes in i33t speaking of the
meebo widget when we’re not open
• On average used 10 times per week
• The Board says, “It’s music to my ears!”

continued on page 32
Thinking About Technology and Change, or, “What Do You Mean It’s Already Over?”

continued from page 4

watch some, keep some, and discard some. Only do as much as interests you – none of us can try out all the new 2.0 tools. Familiarity with Web 2.0 is like knowing how to drive a car. You can still get where you’re going without it, but it may not be the best way to get there. It’s by knowing the tools that we can identify when they’ll be helpful.

Deciding which tools to implement for your library does take more care. Assess your needs, evaluate options, and select tools accordingly. Don’t set up a blog for your library just to say you have one; add a blog if that’s going to meet your need. This is where the Library 2.0 backlash came from, a reaction to too many libraries using 2.0 “just because.” Assess your need and use the right tool for the job. When you have a shiny new hammer everything can start looking like nails, but don’t forget you have a toolbox full of time-tested tools. It’s not about the technology, it’s about the services we can provide using it.

Web 2.0 is all about connections. Your success in using Web 2.0 will only be as good as your network. So try things out with friends, or find friends once you’ve gotten started. Once you start building your network, it may start growing on its own, as other people find you, and you can end up with a really great network.

Many people have privacy concerns about Web 2.0. The truth is that Web 2.0 can be as private as you want it to be. How much you want to disclose, and can even restrict who that information is disclosed to. I want people to be able to find me, so I tend to disclose a lot of information depending on the forum.

So, how do we make the tools work for us? First of all, some Web 2.0 tools can help us keep up with technological change (and everything else!). Second of all, they connect us to other librarians, patrons, experts, and others in a way that has never been possible before. Hearing what other libraries are trying, and how it’s working, will give you ideas about your own implementations.

Specific resources discussed during the presentation at PNLA 2008 include:

- Technorati, technorati.com/, a blog search tool
- Libworm, /www.libworm.com/, a search tool for library blogs
- Google Reader, www.google.com/reader, an RSS feed reader
- Twitter, twitter.com/home, a microblogging tool
- Plurk, www.plurk.com/, a microblogging tool
- Identi.ca, identi.ca/, a microblogging tool
- Facebook, www.facebook.com/, a social networking tool
- MySpace, www.myspace.com/, a social networking tool
- Ning, www.ning.com/, a tool where you can create your own social network
- Library 2.0 Network on Ning: library20.ning.com/An interesting footnote is that, at the time of the presentation, “Lively” was a new virtual world from Google, introduced in July 2008. Google has since announced that “Lively” will cease to exist on December 31, 2008 (Lively Team)

Works Cited


Most images used in the presentation were shared under creative commons license. Links to sources and their licenses at www.flickr.com/photos/lindashippert/favorites/

Thanks to rosefirerising, nshepard, Jill - Glossy Veneer, foundphotosj, carf, Perry G, jchatoff, miss_rogue, rovills, The Rocketeer, texascosmonaut, PhotosNormandie, Bern@t, Chad Carpenter, solidstate_. “SeraphimC, Alice J-T, heather, ellenmc, Jason DeRusha, MrGiles, pt, Vicki & Chuck Rogers, shinyredtype, m kasahara, nmarie, catbagan, PamelaVWhite, discoverblackheritage, splorp, saaam

The Fail whale image was taken from www.yiyinglu.com/sc/illustration

The Housewife ad was taken from blog.modernmechanix.com/2007/02/16/new-inventions-make-the-housewives-work-easier/
from team members. Additionally, the project manager will also be responsible for communicating updates regarding the progress of the project to stakeholders and clients.

The project manager will need to decide what information is needed for data collection from the team. For example, if your library is installing new shelving for all library materials, the project manager will need frequent updates on what materials have been temporarily moved and where they are located as well as when the new shelving has been installed and the materials have been moved back to their permanent location. Methods for collecting data include surveys, progress review meetings with team members, or the use of PM software to track the tasks. A spreadsheet is often helpful for tracking data.

There are many ways to develop a project plan and to keep track of projects that are going on in the library. Using a Word document and tracking progress with Excel spreadsheets are two simple methods. Having a web-based tool like a wiki can also be helpful in keeping track of the various aspects of a project. For large-scale projects, the library may want to consider using project management software. Examples of both proprietary and open-source software can be found at: http://en.wikipedia.org/wiki/List_of_project_management_software

Remember that changes will occur in any project, so part of the job of the project manager is to manage changes in accordance with the goals, objectives and scope of the project. Again, providing the project manager with the authority to make appropriate changes facilitates timely execution of the project.

Finally, stakeholders need to be kept in the loop concerning progress and changes during the execution of the project.

Project Closedown
As stated at the beginning of this article, projects have end points. During the closedown phase of a project, the focus should be on evaluating the tasks and work done and determining if the project has met the initial objectives. Evaluation should also review areas that went beyond the scope statement with suggestions for how to mitigate those issues for future projects, or at least justification for why it was necessary to go beyond the original scope of the project. Also, as part of the closedown phase, an outcome report should be prepared and given to the client, customers and stakeholders, so they know the project is completed. Finally, the project manager should make a point of having a final team meeting to disassemble and thank the team members for their work and efforts in making the project a success.

Final comments
Libraries are active, vibrant places due, in part, to the projects taken on by librarians that enact changes within their organizations that make their libraries more engaging and relevant to patrons. However, keeping track of projects and their progress can be difficult because of the many variables and individuals involved, which can lead to project chaos. Having knowledge of project management concepts can help greatly in successfully managing these inevitable library projects.

References & Additional Resources
Library Staff Educational & Training Opportunities

LibraryU

For More Information
Presenting: Content
http://www.mycertificat.org
Paula Swan
Librarian & Library Technician Instructor
Skagit Valley Community College
punsw@spokanecollege.edu

Media Software Training

- Community Minded TV & library partnerships
- Intro to Video Production
- Final Cut Pro I
- Photoshop
- Motion I

OPAL

Free Library-Related eLearning Sites (Library 2.0)

LE@D

USDA Graduate School

Library Staff Educational & Training Opportunities

continued from page 8
the blogging; it could be considered to be a primary source depending on context and nature of the research project. Of course, patrons must bear in mind the same kinds of concerns about finding and evaluating the information in blogs as with web sites such as: authority, intended audience, purpose, and scope.

1. Searching blogs written by individual artists can be trickier than Internet searching at times; Google Blog Search and other related search engines can be helpful though.

2. Another way to locate information about artists in blogs is to find a blog on art, music, drama, or film. Some of these may even provide links to individual artists’ blogs. One example is the 21st Century classical music blog Sequenza21 (http://www.sequenza21.com) where you can find some links to composer contributors or to outside blogs by individual composers.

3. Some artists have pages on popular social networking sites such as MySpace and Facebook. MySpace has been particularly conducive to locating musicians and composers since there’s a “music” tab on their search pages. When looking at these kinds of sites, I noticed some trends; there seems to be three kinds of pages for artists: pages that are created by the artists themselves, pages created by an informed representative such as an agent or publisher, and so-called “fanpages”. The first two kinds mentioned can contain useful information such as pertinent schedules, blog entries, samples of works. “Fanpages” on the other hand, typically do not have such information.

IV. Contacting Artists:

Contacting the artist for information could be the source of last resort if no other substantial information exists, or if researchers want to take a comprehensive approach to their topic. Here are several strategies that can guide patrons in locating the individual artist’s contact information.

A. If the artist in question also teaches at a university or some other educational institution, then there are faculty directories which can be of some assistance. One example is the Directory of Music Faculties in Colleges and Universities, U.S. and Canada (Binghamton, NY: College Music Society [1970-present]). A Google search limited to the .edu domain may help as well.

B. Researchers can contact an artist’s publisher or agent (if applicable) and see if they will forward a letter of inquiry to the artist on their behalf.

C. Patrons can contact professional organizations and societies, the artist’s agent, or individual galleries museums or galleries with the same question.

D. If a patron already has the artist’s direct contact information, they could try to correspond directly with the artist via e-mail or by letter. Some researchers, if they have never done this before might be a little shy or hesitant to do this. I often tell them that so long as they state that they are a researcher or a scholar who is doing serious research on that artist’s work, and have crafted some carefully-researched questions beforehand then there is a better chance of getting a response. However, it is worth remembering that, sometimes, researchers might not get a response from the artist.

If the patron is not too pressed for time, they could try sending them a follow-up in a few weeks-- artists can travel a lot or are otherwise very busy and they may not have even received their first letter. Another strategy is to wait a few months and see if other newspaper articles or other entities might have published more material on them. However, if time is an issue, the best advice to the patron is to perhaps select a different artist to pursue. It’s important to keep in mind that not all artists want to directly discuss their work or even be contacted and their wishes need to be respected if patrons get a negative or zero response to their queries.
Everybody Reads: Community Conversations Throughout the Palouse & Lewis Clark

continued from page 19

- Things I Learned as an Everybody Reads Author
  - May 2, 1972
  - Kellogg, Idaho
  - Forgotten tragedy
  - The impact of the story.

- Things I Learned as an Everybody Reads Author
  - You need to take a deep breath and listen very carefully.
  - Readers want to share their experiences.

- Things I Learned as an Everybody Reads Author
  - Young people in rural areas need to see an author – to see themselves as one.

- Things I Learned as an Everybody Reads Author
  - School assembly presentations are vital.

- Things I Learned as an Everybody Reads Author
  - If your book has been selected by Everybody Reads, some people might want to talk about one of your other books.

- Things I Learned as an Everybody Reads Author
  - In-classroom presentations offer an intimate opportunity for students and the author.

Thank you

- For more info:
  - www.everybody-reads.org
  - Jennifer Ashby: jashby.cc@valnet.org
  - Heather Stout: hjoulter.1enw@valnet.org
  - Gregg Olsen: www.greggoisen.com

Everybody Reads
Put your own emotions on hold as you try to understand others’

“I know exactly how you feel”—don’t jump to this point too quickly

Ask questions – Restate – Summarize. Must demonstrate to the other person that you are committed to understanding their perspective.

Brainstorm
Review historical solutions
Seek new approaches – new resolutions
Never stop after finding one solution

Being open about feelings demonstrates an atmosphere of trust (Remember hiding emotions = destructive behavior). No trust—can lead to health/emotional issues.

Expressing emotions = exactly opposite.

Be specific and clear. Don’t place blame. NOT “You frustrate me…” but “I feel frustrated by this conversation.”

Even when you feel you have clearly been wronged.

Imagine difficult of working together on future projects.
If you do apologize – quickly, directly, with conviction
Keys: optimism and flexibility.

Awareness. In some ways, adapting means standing down, accepting that the conflict partner doesn’t want to work with you.

But it doesn’t mean that you are sullen and bitter. You are happy, peaceful, calm – always ready to embrace an opportunity to work things out when it comes along.

Champion: Push for improved conflict communication.
Take it up with the board. Identify conflict as a potential problem if necessary. Ask for resources for training.

Model: MUST walk the talk. Practice openness, mutual accountability.
Engage actively and openly in positive, constructive behaviors.

Mentor & Coach: Advise and give suggestions on how to deal with conflict situations. DO NOT solve their problems – as coach “help others discover for themselves how to engage in conflict effectively” (p. 180). Also, help them “explore what they want to accomplish in the conflict and how they can best pursue that end” (p. 180)

The leader should help, encourage, advise employees to work out their differences. Intervene when it’s not working.
Get them together – emphasize that you’re not there to mediate or impose solution or extract details of the conflict – Resolution must come from them.

Show empathy for the difficult of their conflict, express confidence that they can work it out.

Set ground rules for communicating about the conflict:
No demeaning tactics or insults
Must treat each other with respect and fairness
Stop treating each other poorly, especially in public
Even when you do all this, not a done deal, not a sure winner. But sends clear message, that we will not tolerate uncivil behavior.

If you can do all this, you will be a leader – whether you have a fancy title or not. Leaders are leaders because of what they do and how they do it.

Sources
Web 2.0 for Small or Unique Libraries
continued from page 25

Summary
• One beta run with select group of staff and friends
• Provided convincing data
• Free service
• Serves our mission
• Provided exact steps to success
• Used simple evaluation terms – people say that they like it!

Tips for Overcoming Obstacles
You can be inspiring too!

Tip #1: Make Your Pitch Sing
• Come prepared
  – Bring statistics, survey results, journal articles
  – Make sure your project has strong ties to your mission and values (library and program)
  – Have concrete and realistic goals
  – Don’t obsess over Captain Bringdown
  – Chris Roper’s 12 Ways!

Tip #2: Walk the Walk
• Assign and train for specific duties
• Consistently advocate for your project as a team
• Address concerns and be willing to compromise
• Get everyone involved

Tip #3: Evaluate Your Project
• Ask the Hard Questions
  – Is it working?
  – Why/Why not?
  – Can it be improved?
  – What’s the response?
  – Would something else work better?
  – Should you pull the plug?

PNLA 2008:
Web 2.0 for Small or Unique Libraries
Thanks for attending
Mary Jescaloni mjescaloni@eastern.wcu.edu
Amy Velocci
http://speciallibraries.wetpaint.com/


Institutional/Commercial

New [ ] Renewal [ ]

July 1 - June 30

I understand that $20 of these membership dues covers the subscription to the PNLA Quarterly.

Signature

Name of Institution, Company or Organization

Address

Zip/Postal Code

Phone

Fax

Email

Designated Voting Rep.

Check membership category required:

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Annual gross budget: (in the currency of country of residence)

| Up to $9,999 | $30.00 |
| $10,000 to $19,999 | $40.00 |
| $20,000 to $29,999 | $50.00 |
| $30,000 to $39,999 | $60.00 |
| $40,000 to $49,999 | $70.00 |
| $50,000 to $59,999 | $80.00 |
| $60,000 and over | $90.00 |

Amount Enclosed $ (in the currency of country of residence/organization)

I would be willing to serve on:

the PNLA Board

PNLA Committees

Circle interests (PNLA will help you connect):

Academic

Management

Intellectual Freedom

Reference

Resource Development

Serving Christian Community

Library Instruction

Youth Services

Please make check payable to:

Suehann Price

Boise Public Library

715 Capitol Blvd.

Boise, ID, USA 83702-7195

Phone (208) 384-4026

sprice@cityofboise.org

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