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Call for submissions and instructions for authors

Authors should include a 100-word biography and mailing address with their submissions. Submit feature articles of approximately 1,000-6,000 words on any topic in librarianship or a related field. Issue deadlines are October 1 (Fall), January 1 (Winter), April 1 (Spring), and July 1 (Summer). Please email submissions to mbolin2@unl.edu in rtf or doc format.
President's Message

SAMANTHA HINES

The Centennial Celebration of PNLA in Missoula this past August was quite the party! We were fortunate to feature some excellent speakers including the authors Karma Wilson, Jeanette Ingold, Sneed Collard and Dorothy Hinshaw Patent. Dr. Tomas Lipinski, our keynote speaker, also presented two very well attended preconferences on copyright issues. We were graced by the presence of ALA’s incoming president Camila Alire who offered up an excellent session on advocacy and a great luncheon talk. To top it all off, after the Membership Dinner Friday night we enjoyed a drum circle with Missoula favorites the Drum Brothers and ended the evening with cake and fireworks!

It was truly a fabulous time and I cannot thank my co-chair, Mary Lou Mires, enough for all the hard work she put in. On top of providing us with vision and inspiration, she also recruited a full slate of vendors to exhibit. Also on the list to thank are Jan Zauha, whose committee put together a fine slate of programs, and Kate Zoellner and Linder Schlang, who solicited an impressive array of giveaways and door prizes from local Missoula businesses. Linda Blomquist organized our registration and she and her volunteers (and her mother!) kept us going throughout the entire conference from the registration desk, and Jim Semmelroth and Steve McCann kept the technology working in all of our concurrent sessions and the Internet café. Gloria Langstaff found us a wonderful venue for Corks and Cans and Darlene Hert and her colleagues from MSU-Billings kept the Missoula float trip tradition going. Katie Cargill, our treasurer, made sure the bills got paid and although figures are not yet final we think the conference was financially successful.

I am sure I am forgetting a few individuals and I apologize—we had such a great group helping to put everything together and I am so pleased with how it all turned out. I do also want to thank everyone who attended: library workers, vendors, students, trustees, and all others who came to Missoula. The nearly 200 of you who were there got to see firsthand the “legacy of leadership” and the “century of cooperation” that was our conference theme. The evaluations that we’ve been receiving back show that you enjoyed the experience as well!

The conference was an excellent beginning to my presidential term. This year we hope to continue exploring themes brought up during our strategic planning retreat last February. We want our association to continue to provide valuable leadership training
through our leadership institute, professional development opportunities from our conferences and our job board on our website, and the well-established Young Readers’ Choice Awards. We want to strengthen our ties with our provincial and state associations as well as with our individual members.

Most of all we want to hear from you—what can we do better? What would you like from your association? You can contact me at Samantha.hines@umontana.edu. I hope to connect with many of you at your state and provincial conferences as well.

From the Editor

MARY BOLIN

The PNLA annual conference in Missoula was awesome! So many wonderful papers, programs, panels, posters, and so on. This issue includes a number of wonderful papers from the conference. The range of topics and the display of expertise show us what makes PNLA a great organization.

If you didn't get your paper or presentation submitted for this issue, think about sending it for the Winter 2010 issue. The (fairly stretchy) deadline is January 1. I'm hoping to hear from you!
Information Sharing Innovations: Open Source CMS and ILS

LEE PHILLIPS

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Open Source Content Management Systems

A content management system (CMS) is a computer application used to create, edit, manage, and publish in a consistently organized fashion. CMSs are frequently used for storing, controlling, versioning, and publishing documentation. The content managed info may include computer files, image media, audio files, video files, electronic documents, and Web content. CMS and Wikis are great tools for libraries.

According to Idealware, a non-profit organization that provides Consumer Reports-style information to assist nonprofits in choosing software, (more info available at their site www.idealware.org) in the article titled “Comparing WordPress, Joomla, Drupal and Plone” (March 2009 Idealware),

“...A Web presence is critical for almost every nonprofit, but creating a Web site can be daunting. It can take a lot of time, money and technical expertise—things that are often in short supply. And just because you have a Web site up and running doesn’t mean your work is done. You still need to keep up with maintenance, updates and desirable new features. An open source Content Management System (CMS) can help. Generally speaking, a CMS is a software package that lets you build a Web site that can be quickly and easily updated by your non-technical staff members. These open source systems are created and supported by a community of developers, and can be downloaded without cost. Both their feature sets and their price tags make open source systems particularly attractive to nonprofits.”

The Idealware article compares the listed CMSs in the title and evaluates their strengths and weaknesses. At Butte Silver Bow Public Library (BSB) we have had success with WordPress. It is easy to use and can be modified by anyone who can use a PC. The flexibility of editing on the fly, creating portals to different information sources and collections, and linking to the OPAC and databases makes use-ability a non issue for patrons. The graphical user interface is familiar and easily navigable. There is a strong trend in expanding the use of CMS for a variety of applications. Another such use is featured in an issue of ALA Library Technology Reports, the August and September 2009 vol 45/no.6 featuring David Lee King who discusses "Building the Digital Branch: Guidelines to Transform your Website". He shows how his library used a CMS (Drupal) to create a digital branch. This branch has all the features of a library branch, just without bricks and mortar, yet is a definite location in the Ethernet, a place where many of our patrons literally spend most of their time.
For some of us who wear many hats in the performance of our jobs, this additional responsibility may appear daunting, but the need to push information and service to our patrons requires a digital and virtual format. The CMS is a way to get the web presence you need with maximum flexibility for staff editing and contributions. I would suggest reading the Idealware report and taking a look at King’s methodology in his ALA report to get more information on what CMS is best for your skill level and your library’s needs. Then take the time to get to know your CMS developers and avail yourself of the tutorials. You will need to allow time to experiment. I suggest building a personal site first before you start a CMS for your library. After about a month you will be able to manage most of the content and after a year your staff, with training, will be ready to assist in creating content as well (which will be very liberating).

**Open Source ILS: Koha**

**Koha** is the first open source Integrated Library System (ILS). Developed in New Zealand in 1999 by the Katipo Communications Limited for the *Horowhenua Library Trust*, it is in use worldwide in hundreds of libraries, and its development is steered by a growing community of libraries collaborating to achieve their technology goals. Butte Silver Bow Public Library is the first public library in Montana to move to an open source ILS with Koha. BSB Public Library contracts with LibLime for support and implementation of innovations in customizing the ILS interface. There are many companies that offer support for maintenance, training, and customization. You can find the list [here](#). There are also opportunities for free support which you can find [here](#). There is an online document center, IRC chat and a listserv. Many times these are the quickest and easiest ways to get help from members of the Koha community.

We have been “live” with Koha for one year this September and we are 100% satisfied with the ILS and pleased to be a member of the Koha community. Open Source ware is truly in the spirit of public libraries’ missions, to share information with our community regardless of their social, financial or educational status. Open Source empowers libraries to share their knowledge and experience with each other and the world.

Here is a link to our library **home page** (a WordPress CMS) and a link to our **Koha OPAC**. Check them out and if you have questions drop me a line. We are always happy to help! lphillips@buttepubliclibrary.info
From Inside Out: Promoting Diversity Awareness in Ourselves and Our Library Users

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Introduction

Establishing a Diversity Committee at your library is a great way to promote diversity both among library employees and the community that you and your colleagues serve. The experiences of other libraries provide guidance on the development of such a committee and the formation of a Diversity Committee at the Maureen and Mike Mansfield Library of The University of Montana-Missoula is one such example. The discussion and guidance that follow come out of the knowledge of committee members as we participated on the committee at different stages of its formation, establishment, and continued success. It is our hope that the idea of a diversity committee and the lessons we learned on our committee – including the programming and outreach we’ve developed for our employees and community – excite and guide the development of a diversity committee at your library.

Definitions

In thinking about creating a diversity committee at your library, you must first consider how you view and define diversity. It is important to remember when talking about diversity that the meaning of “diversity” often depends on the context in which it is used and on an individual’s personal experiences. “Workplace diversity” may lead us to think about the variance of individual communication styles and cultures within the workplace. “Diversity training” may bring to mind human resources workshops aimed at educating people about diversity. “Increasing diversity” may conjure up a quantifiable demographic and Equal Employment Opportunity legislation. The Oxford English Dictionary Online (2009) provides the following definitions of diverse and diversity:

Diverse

1. Different in character or quality; not of the same kind; not alike in nature or qualities.
2. Differing from itself under different circumstances at different times, or in different parts; multiform, varied, diversified.

**Diversity**

1a. The condition or quality of being diverse, different, or varied; difference, unlikeness.

1b. with a and pl. An instance of this condition or quality; a point of unlikeness; a difference, distinction; a different kind, a variety.

1c. Divers (sic) manners or sorts: a variety. Obs.

For the Mansfield Library Diversity Committee, “promoting diversity” means that we support, encourage, and raise our attention – and the attention of others – to issues of diversity. Promoting diversity thus involves discussing and encouraging an understanding that people have distinct qualities, that the expression of those qualities may differ by circumstance, and that the uniqueness of personal qualities is a strength.

**Valuing Ourselves and Our Library Users**

We choose to promote diversity within our library for two main reasons. First, we value the distinct qualities individuals possess. Second, certain differences, especially cultural differences, have been historically stigmatized and individuals identified with those differences systematically discriminated against. Due to this discrimination, individual and group differences need to be acknowledged and celebrated for what they contribute to personal interactions and community dialogue. By promoting diversity among library employees and library users we aim to:

- foster a work environment that welcomes all employees’ qualities,
- deliver library services successfully to all library users, taking into consideration their unique interests and needs, and
- support the participation of all employees and library users as engaged citizens in our local and global community.

**Diversity in Our Ecosystems**

Before you begin formally building your committee, think critically about the role diversity plays in your institution or community. Libraries exist within larger systems: cultural, educational, geographic, and political. Diversity is not one-size-fits-all, and the diversity of the larger environment in which your library exists impacts the definition and value of diversity within your library and its community. In determining what diversity means for your library it is important to consider the ecosystem in which you exist and, by doing so, to come to agreement on your definition of diversity.

Campus dialogue is often stymied by attempts to define who "diversity" includes. Recognizing the importance of multiple differences, [the Association of American Colleges and Universities] defines diversity to include the range of dimensions that individuals and groups bring to the educational experience. Thus diversity includes individual differences (personality, learning styles, and life experiences) and group/social differences (race/ethnicity, class, gender, sexual orientation, country of origin, and ability, as well as
cultural, political, religious, or other affiliations) that can be engaged in the service of learning...”

Clayton-Pedersen’s (2009) example above, published by the Association of American Colleges and Universities, acknowledges that determining a definition can stall movement on diversity. The example both defines diversity and makes the connection between individual qualities and education, providing a guide for colleges and universities and, by association, academic libraries. Of course, in addition to looking to higher education generally, our campus – and your campus, school, community, etc. – is a great resource for determining a definition of diversity and tying that definition to the mission of your library.

The University of Montana (2009) offers the following diversity statement:

“The University of Montana respects, welcomes, encourages, and celebrates the differences among us. In recognition of this commitment, we value all members of the campus community, not in spite of, but because of their differences. The resultant value ambience influences the way our students perceive the world. These experiences enrich us with a greater understanding of the human condition and the challenges all people must confront in a rapidly changing, increasingly globalized, and ever more interdependent world society.”

Additionally, the University has a Diversity Advisory Council whose charge is: “To encourage, advocate, and facilitate communication, education, and relations among persons of various races, physical conditions, religions, national origins, citizenship, genders, ages, socio-economic backgrounds, and sexual orientation at The University of Montana.”

Exploring our ecosystem was our philosophical starting point; consider making it yours as well. First, determine the meaning of diversity for your library by considering the role and definition of diversity within your ecosystem. Then, commit to build a diversity committee at your library upon this foundation.

Mansfield Library’s Experience

In 2004 the Mansfield Library formed an Ad-Hoc Committee on Diversity. The committee was tasked with "reviewing and making recommendations on developing strategies for the Library to support campus goals to enhance diversity." (2004) This temporary committee built the framework for a standing committee by developing guidelines for membership and governance and drafting recommendations for their focus. The standing committee, under the leadership of the Ethnic Studies Librarian and Multicultural Coordinator, has been active since 2005.

Putting Together the Pieces: Building a Permanent Committee

Reconciling the temporary Ad-Hoc charge with permanent Standing Committee work required recognition of the roles the committee would play within the dynamic of the library. Addressing the roles specifically included consideration and identification of the areas in the library outside committee oversight such as collection development and personnel recruitment. Identifying similar potential points of intersection within your library will help you to delineate the role of the committee from the work others may be performing and ensures that collaborative work occurs in tandem along clearly communicated expectations. We built a permanent committee by responding to a number of considerations:
Membership. Invite members from every personnel level to build collaboration and engagement across the entire library. Depending upon your institution and your service groups, this may include:

- Professionals
- Paraprofessionals
- Volunteers
- Patrons (students, instructors, general public, etc.)

Committee management and bylaws. Address membership nomination, selection, and term of service, governance of the committee, the need for a budgetary allocation, and the position of the committee within the organizational structure. Look to your library’s existing committees for direction on these points, as there may already be an outline in existence.

Forming a Charge and Mission

Crafting a meaningful and engaging mission for the committee is a critical step toward drafting a charge that is an effective vehicle for planning and implementing the committee’s goals and programming. Focus on using language that ensures the committee is strategically poised to take action on diversity initiatives both internally and externally. As noted earlier, exploring your ecosystem and then asking questions about the role of diversity in the effort of both the committee and the larger organization will help you articulate the connection between the two and define the specific responsibilities of your committee.

Conceptual Questions

- What is the mission of your institution?
- How will the committee support the mission?
- What is the focus of the committee?
- What is the purpose of the committee?
- What is the scope of the committee?

Structural Questions

- How does the committee enact its decisions?
- How does the committee develop its planning?
- How does the committee form partnerships, both internal and external?

Answering the conceptual and structural questions listed above provided a starting point from which we began building a mission and a charge that resonates with our library. Adopting a similar model at your library can help you move from exploring your ecosystem to creating a committee that is ready to work!

After you have crafted a charge that resonates with the library, your committee will need to establish the ways in which it will work to promote diversity both within and outside of the library. The Mansfield Library Diversity Committee focuses on internal diversity, in which we create programs and workshops for the benefit of library personnel, and external diversity, in which we create programs and displays for the larger campus community. Both of these approaches take considerable time and effort and, if your diversity committee is
large enough, you might consider establishing subcommittees that take on the responsibilities of either internal or external outreach. However, if your committee is small – as ours is – there are a few things to keep in mind as you work towards establishing a holistic environment of diversity awareness.

The first step towards promoting diversity within your library involves working closely with your administration to create clear and common direction for the committee and to establish processes for committee programming. At the Mansfield Library, the Diversity Committee reports to the Dean of Libraries and we meet and consult with the Dean on an ongoing basis. We continually work with the Dean to develop ways to promote diversity, share our programming ideas and vision, and revise the committee charge as needed.

Work with your library administration to keep communication flowing and to identify parameters for committee work. Consider the following questions:

- What is the working relationship between the committee and administration?
- How will diversity programs be planned, approved, and implemented?
- Is there a liaison role for your committee, for example, between library administration and personnel, or between the library and the larger community?

Regular communication is key and will help all parties involved in library diversity keep track of the work of the diversity committee. One idea to keep communication open is to begin each year by sharing the committee’s goals and project ideas with administration and then meeting together – the committee and administration – to discuss the plans and gather feedback. Working together in this way will help your committee find – and refine – its focus. Consider communicating diversity committee work with library administration, colleagues, and/or partners via quarterly email updates, annual reports, or newsletters. Be sure to revisit your committee’s charge at least every other year. The committee and administration should consider the mission of the committee and how it intersects with the mission of the library and the mission of the larger institution in which the library exists, all of which are continually evolving.

To determine the best direction for your committee you need to know the role of the committee within your library’s organizational structure; your committee, in consultation with administration, will best be able to get a sense of the larger ecosystem. The most important thing to remember when working to set the direction of the committee is that all parties be flexible and open to new ideas. This will create a strong committee and responsive library atmosphere based on a foundation of the value of diversity.

Determining the Needs of Your Library

Once you have set the direction of your committee, it is time for the committee members to determine the needs of the library relating to diversity and to consider how these needs might best be met. Looking at the needs of your library will be the first step in planning relevant and applicable workshops, programming, and displays. Diversity is, as we have mentioned, a delicate and tricky subject and it is important to promote it in a way that is responsive to the needs of the library while remaining sensitive to the fact that diversity issues can make people uncomfortable and can be difficult to talk about.

The best way to begin determining the needs of the library is to simply have the committee look around. Consider the places that need improvement. Are there recurring
issues or concerns that library personnel might have? Are there any obvious issues that could be addressed? Likewise, consider the questions and concerns of library personnel. Talk with your colleagues to determine if they have specific topics they would like addressed. Consider ways in which you could gather information from your colleagues and community to act upon. For example, distribute a diversity poll that asks library personnel to rank their most pressing diversity interests or questions and use the responses to develop programs, and/or share the responses with your administration for their consideration. Talk openly with administration and with library personnel about how diversity fits into the mission of the library and the mission of the larger community in which the library exists. Those larger missions, combined with an on-the-ground understanding of library operations and personnel concerns and questions, will help the committee determine the needs of the organization.

Finally, take stock of the communities you serve. Does your library work with a specific patron base? Maybe there is a cultural, linguistic, or ethnic minority population in your community that you can better serve by educating staff and making the library more welcoming for patrons of that population. For example, if you work in a library that serves a large number of Native patrons, consider working with your library’s personnel to determine ways you can recognize and welcome Native culture and peoples. For example, create a display or program that highlights the unique local traditions or customs that the community wants to share with the library. (In planning any display focused on a particular culture of group of people it is critical to work with members of the group to make sure that all materials and information are welcoming, correct, and respectful.) Another idea is to translate library signs into the local Native language. Something as simple as this creates a visible welcoming atmosphere that reaches into the library and outward to the community at the same time: library personnel and patrons are reminded of the culture that surrounds them and have a visual reminder that the library recognizes the unique language of the local population.

**Outside: External Work**

**Reaching Out with Programming**

Once you have determined the needs of your library you can begin to create relevant programming. Programming can be directed internally, aimed at educating library personnel or addressing issues within the library, or it can be external, aimed at connecting the library to the larger community and establishing the library as a place that is interested in and responsive to issues of diversity.

When shaping programming for library personnel, there are a few things to consider. It is important to get as much buy in as you can, right from the start. We all know that library personnel are busy and sometimes it might seem impossible to ask them to make room in their schedules for one more meeting or one more workshop. But getting people excited about diversity will go a long way towards garnering support and creating enthusiasm for the goals of the committee. Create a buzz around diversity that permeates the whole building. Work to communicate your ideas up and down the library – have the administration promote your program and have managers promote it with their staff. Be sure to make your programming relevant to the work that goes on in the library. A workshop on general cultural differences might be interesting, but it might be hard for people to connect it to the many other things that demand their attention. A workshop on how cultural differences might affect interactions at the reference desk, however, clearly connects issues of diversity with library services and needed staff expertise.
Once your colleagues are excited about your committee’s programming, work with your administration and building managers to release staff for programs and workshops. Be sure to schedule programming during work hours so that you and your colleagues don’t have to take lunch hours or be in the building beyond workday hours. At all programs, solicit feedback and make sure that you review and take into account that information when you plan your next program. And, as we mentioned, be sure to be sensitive about your approach to diversity – take into account the diversity of your staff as you plan.

Programming shouldn’t be limited to workshops for library personnel, however. Reaching out to the community through displays and programming is a great way to promote diversity and to establish the library as a place that is open to everyone. Highlighting the diversity in your community or collections is a wonderful way to position the library in the center of the community, raise awareness, and establish it as a welcoming place. Later on in this article we will discuss some of the displays and programs that the Mansfield Library Diversity Committee organized for the campus community, but for now we will talk about ways to reach outside of the library to create connections that will help you as you plan and organize programming.

**Tips for Community Building**

Oftentimes it may seem that your committee is operating alone – the one voice promoting diversity in your organization. But if you look around you may discover that there are people and organizations that share your commitment to diversity and who would make great partners for your committee or library. Building bridges with likeminded organizations or individuals means that you can stay plugged into the world of diversity programming and may provide you with great ideas or resources for your own planning.

Assign a member of your committee to research, contact, and reach out to other individuals or organizations that care about diversity. This person can help you get a sense of the community environment and ethics, and where you might fit in. Your committee should always be thinking about potential partners and ways to collaborate. Sharing resources and ideas means that your committee knows who is planning what, when, and where, and gives you contacts who can promote or advertise your programs. It also means that you develop partners for future planning, so that promoting diversity becomes shared work. Combining ideas and resources ensures that you aren’t wasting time duplicating the efforts of others and allows you to learn from the successes and failures of others working to promote diversity in your community.

In addition to the above suggestions, look to other libraries that have diversity committees and see what they are doing to build community. Librarians are generally happy to share ideas and strategies and often a phone call or an email to a more established diversity committee can help you avoid growing pains. Of course, libraries aren’t the only organizations interested in or committed to diversity in your ecosystem. Check out the business world and look at how companies promote diversity in their corporations. There may be some valuable ideas from the for-profit world that you can apply to your library. Finally, when partnering with another organization, or when just planning a project for your library, be spontaneous and say yes as often as possible. Some of the best ideas come from agreeing to do something and then figuring out the details later! Remember, saying yes and then creatively following through helps your library be seen as – and be – a place that makes things happen!

Consider the following potential partners:
If you’re an academic library

- Other Campus Committees
- Departments that focus on Diversity
- Student Groups and Organizations
- Student Affairs Divisions
- Other libraries

If you’re a public library

- Schools
- Museums
- Local Service Organizations
- City Government
- Other libraries

Programming Goals

It is important to remember that library diversity committees, when managed well and organized effectively, achieve critical goals. The programming your committee sponsors can aid the library in its unique role as a community hub where everyone can gather and exchange ideas. Diversity programming helps construct a welcoming environment, as well as connect and create community. Once community is gathered, your committee can foster understanding and discussion as well as promote awareness.

The types of programming that can be promoted by your committee will, of course, depend upon the local needs of your institution. Some examples include displays (posters, maps and works of art), events (book groups, discussion panels, film screenings, concerts & performances), services (targeted tours, brochures and informational booklets, children’s programming), and in-service education (trainings and workshops, specialized lectures). Promoting a range of diversity programming helps ensure that everyone has an opportunity to learn and apply new knowledge to his or her circumstances.

Mansfield Library Examples

Below are some examples of the various kinds of programming the Diversity Committee has hosted at the Mansfield Library.

Events

- Day of Dialogue Panel

  Students representing various groups across the campus spoke about their perceptions of the library, including collections and services, and made recommendations for making the library a more inclusive place. The forum was moderated by the student member of the Diversity Committee.

- Universal Declaration of Human Rights Anniversary
Full color display including a word cloud created with key terms from the Universal Declaration of Human Rights and featuring a related collection of images from a campus human rights scholar.

- Interactive maps for summer and fall first-year and international student orientation
- A world map display with markers and an invitation to students to mark their hometown.
- International Doll Display

Display of a large international doll collection on loan from a campus employee in the Foreign Student and Scholar Services program.

- African-American Studies Program Anniversary
- Display of archival photographs and articles from the student newspaper documenting the history of the Black Studies/African American Studies program in celebration of its 40th anniversary.
- Tours for International Students
- Physical tour of the building and introduction to the key services at the library specifically tailored for the needs of international students.
- In-services
- Indian Education for All presentation

Presentation to all library personnel by a consultant to the Montana Office of Public Instruction about the intersections between culture and educational experiences of American Indian students.

**Educational films**

- Viewing of films from the collection that highlight diversity.
- “Becoming the Change We Want to See”

Day-long workshop led by American Libraries Association staff.

**Take-Aways**

- Cookbook

  In-house publication featuring a favorite heirloom recipe of every employee. Each employee received a copy and one is included in the circulating collection.

- Guide to Pow Wows (Office of Public Instruction)

  Handouts accompanying a Pow Wow display to help explain the tradition, etiquette, and competition at the annual pow wow hosted by the university.

- Simplified English guide to library

  Targeted information for international students including basic information regarding library policies and services.

**Learning Curve**
To be effective, your committee must solicit and welcome additional feedback from administration, in-house personnel, and external partners. Your committee must also be mindful of the resources necessary to complete a program, as there are inevitable costs (in the form of both time and dollars).

**Universal Declaration of Human Rights Video**

To acknowledge the sixtieth anniversary of the Universal Declaration of Human Rights, the committee investigated the creation of a video showcasing campus members reading Articles from the Declaration. Upon analysis of the time and resources involved, a new plan was formulated and the committee instead focused on creating a large-scale display that drew in viewers in a compelling, powerful way.

**Multilingual Library Guides and Signs**

Because there are a number of students from many countries attending our university, the committee thought it would be helpful to translate key library signs and brochures into multiple languages. After consulting with the campus International Student Association, we discovered that the need would be more appropriately met with a simplified English version. The resulting brochure benefits not only international students but incoming first-year students as well since it includes basic library information.

**Strategies for Success**

In order for your committee to have successful programming, it is important to remember a few key strategies:

- Tie programming to the committee’s charge.
- Prepare detailed program plans for presenting to administration and other partners: Anticipate negotiation, and be willing to be flexible in what you present to the library and community at large.
- Know when to switch gears: Many different kinds of programs effectively highlight diversity themes—be broad in your initial approach and work together, with all constituencies, to move toward a final event that is meaningful and engaging for everyone.

**Conclusion**

Establishing a diversity committee at your library is a tangible way to support, encourage, and focus attention on issues of diversity at your library and in your community. By encouraging discussion and acknowledgement of the strength of individual’s distinct qualities you can foster a welcoming work environment, serve the needs of all your library users, and engage in your local and global communities. It is our hope that the idea of a diversity committee and the lessons we shared will guide the development of a diversity committee at your library.

**Resources**

Exemplary examples from other library’s diversity committee web sites include:

- Diversity Committee Charge and Membership, Penn State Libraries
A Diversity Plan for the Ocean County Library, Ocean County Library http://theoceancountylibrary.org/About/Diversity-Plan.htm

NLA Diversity Committee Blog, Nebraska Library Association http://nladiversity.blogspot.com/

Guidance on libraries and diversity can be found by consulting our professional associations, too. The American Libraries Association (ALA), Canadian Libraries Association (CLA), and the International Federation of Library Associations (IFLA) offer some diversity resources.


Office for Diversity, ALA (http://www.alala.org/ala/aboutala/offices/diversity/index.cfm)

Position Statement on Diversity and Inclusion, CLA (http://www.cla.ca/)

Bibliography


Free Yourself from C and Get Creative with CC

CONNIE STRITTMATTER
RENÉ TANNER

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Introduction

With the advent of the Internet it can be hard to remember that there are limits on sharing. But posting a picture to a blog can mean big trouble if that content is protected by copyright and most content is protected by default. Thomas Jefferson understood the realm of ideas and wrote:

He who receives an idea from me, receives instruction himself without lessening mine; as he who lites his taper at mine, receives light without darkening me...That ideas should freely spread from one to another over the globe, for the moral and mutual instruction of man, and improvement of his condition, seems to have been peculiarly and benevolently designed by nature, when she made them, like fire, expansible over all space, without lessening their density at any point...Inventions then cannot, in nature, be a subject of property. (Jefferson, 1813)

Others more recently have understood this as well. The following is from an internal memo Bill Gates wrote to his senior executives in 1991.

If people had understood how patents would be granted when most of today's ideas were invented, and had taken out patents, the industry would be at a complete standstill today. (Lee, 2007) This is why Creative Commons (CC) is important. In a culture where more is being shared there are increasingly more confusing and restrictive laws on sharing. CC is working to bring intellectual property back into the information commons.

What is it?

Copyright has become a complicated business. To keep resources available and reduce the costs associated with the transfer of creative works, Lawrence Lessig and others developed CC, which, in a nutshell, is a less restrictive way to copyright materials. With a CC license, you inform others that you want to share your work and under what conditions. This encourages sharing because people don’t have to track you down and ask permission—you give it in advance. CC was founded in 2001 and the first licenses were released in 2002. By 2003 approximately 1 million licenses were in use and their use continues to expand. By 2008, licenses were developed for 40 international jurisdictions and over 130 million CC licenses were in use, including one for the recently released Nine Inch Nails album, Ghosts I-IV (CC History, 2009).

The CC movement took its inspiration from Richard Stallman’s Free Software Foundation’s GNU General Public License (Gordon-Murnane, 2005), which began with the release of GNU (Gnu’s Not Unix) software, a free Unix-compatible software system in 1983.
Stallman has four basic freedoms that he assigned to “free” software. Interestingly, the term free is somewhat of a misnomer and as stated on the GNU Web site the word free should be seen in the context of free speech not “free beer” (The Free Software Definition, 2009). Stallman did not prohibit selling the products; however, he wanted the products to continue down an evolutionary path of improvement and required that subsequent revisions be licensed under a GPL license. The freedoms are:

- **Freedom 0** - The freedom to run the program, for any purpose.
- **Freedom 1** - The freedom to study how the program works, and change it to make it do what you wish. Access to the source code is a precondition for this.
- **Freedom 2** - The freedom to redistribute copies so you can help your neighbor.
- **Freedom 3** - The freedom to improve the program, and release your improvements (and modified versions in general) to the public, so that the whole community benefits. Access to the source code is a precondition for this.” (The Free Software Definition, 2009)

**Path of Copyright and Loss of Older Works**

While the open source movement promotes sharing, copyright law often acts in contradiction to the spirit of this movement. Copyright serves two main purposes. First, it promotes creativity by making it possible for individuals to make a living from their creative efforts. When a work is protected under copyright, the creator receives royalty fees and if an individual wants to use, borrow, or modify the work, permission must be sought from the creator. The second purpose of copyright also promotes creativity by allowing new works to be developed from existing works. For this reason, works are protected for a limited period of time. When the copyright term for a work expires, it enters into the public domain so that others can use, recreate or adapt the work without having to seek permission from the creator (Goss, 2007).

While the concepts of protecting the creators’ rights and allowing individuals access to a work seem to complement one another, it can be argued that the balance between the two has shifted in favor of the creator. To explore this idea, one needs to see how copyright has evolved over the past 200 years.

Copyright law today looks very different from its inception in 1790. When the U.S. passed its first copyright law, a work was protected for a maximum of 28 years. The initial period was 14 years and could be renewed for another fourteen years if the author was still alive. After this time, the work went into the public domain. The only works protected by copyright were books, charts and maps. Lastly, works had to be registered in order to be protected. Registrations for copyright protection were not prevalent. Between 1790 and 1799, approximately 13,000 works were published; only 556 were registered (Lessig, 2003).

Over the past 200 years, copyright has expanded to a complex growing enterprise. Not only are books, maps and charts covered, but musical compositions, newspapers, videos, Web sites, software, works of foreign authors and unpublished works (including those doodles on cocktail napkins). In addition, works no longer need to be registered – copyright is automatically applied to any creative work (U.S. Copyright Office, 2008). Lastly, the term of copyright protection is life of the author plus an additional 70 years and for a corporate work it is 95 years from publication or 120 years after creation, whichever comes first (Hirtle, 2009). Figure 1 (Bell, 2008) shows the progression of copyright extension over the past two hundred years.
The current length of time that a work is protected is extensive and significantly impacts when a work comes into the public domain. In 1998, the Sonny Bono Copyright Term Extension Act (CTEA) extended copyright from life plus 50 to life plus 70 and grandfathered in existing copyrighted works. This concept of extending the copyright term of existing works was questioned in the case, Eldred v. Ashcroft. Eldred hired attorney, Lawrence Lessig, to file a lawsuit questioning the constitutionality of the CTEA. One of the arguments was that authors and creators should only have their works protected under copyright for a limited period of time. With the continual extension of protection for existing works, the limited time period was being overridden, and in essence, works were being granted copyright protection in perpetuity. The court ruled against Eldred stating that the CTEA did not grant copyright protection perpetuity because it still provided a termination date at which point the work enters the public domain and since Congress had a history of extending copyright protection to existing works, it was being consistent with past practices (Forsythe, L. M. & Kemp, D. J., 2009).

Since copyrighted materials are taking longer to enter the public domain, the creative community is losing the ability to build upon and expand recent works. Even more concerning is that society may be losing access to creative works from recent history as a whole. In the amicus brief that Mark Lemley filed in the Eldred case, he cited the following statistics: 20% of films made in the 1920 still survive. For those created in 1910, the percentage drops to ten. In 1930, over 10,000 books were published and only 174 of those titles are still in print. Many of these works could be digitized and archived but the CTEA presents obstacles (Brief, 2001).

An additional challenge to copyright law is that works no longer need to be registered to receive protection. As soon as a work is created, whether published or unpublished, the work is protected by copyright. Tracking down an author to request permission can become a very difficult task. This leaves those who want to build on earlier works in a cloud of doubt, which ultimately stifles creativity.

The challenges regarding copyright discussed above are in contrast to the open source movement. To remedy these contrasting views, Creative Commons was born.
CC Licenses

As mentioned earlier, Creative Commons was formed as a way for a creator to give a collaborator permission to use works under certain conditions without having to seek permission. The rights and privileges of the CC licensees are determined by the combination of four symbols (Creative Commons, About Licenses, 2009).

Figure 2. Creative Commons

<table>
<thead>
<tr>
<th>Attribution</th>
<th>Share Alike</th>
<th>Noncommercial</th>
<th>No Derivative Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>You allow others to use, modify display your copyrighted work as long as they credit you in the manner that you request.</td>
<td>You allow others to distribute derivative works only under a license identical to the license that governs your work.</td>
<td>You let others copy, distribute, display, and perform your work — and derivative works based upon it — but for noncommercial purposes only.</td>
<td>You let others copy, distribute, display, and perform only verbatim copies of your work, not derivative works based upon it.</td>
</tr>
</tbody>
</table>

License Conditions. This table is available under a Creative Commons License.

Through the combination of these symbols a set of six CC licenses are formed. The chart below outlines the permissions and uses of the CC licenses.

Figure 3. Creative Commons Licenses
Licensing a Work

CC allows you to keep your copyright and allows others to copy and distribute your work as long as they attribute it to you. The ability to modify a work or sell it is granted (or not) based on the license you choose. Some important things to remember are that the Attribution license has the most freedoms, giving people the right to modify and/or sell the work, while the Attribution Non-Commercial Share Alike and Attribution Non-Commercial No Derivatives licenses are the most restrictive.

To create a license, go to www.creativecommons.org and click "license." You will see the screen below and have the ability to make several choices regarding how your work can be used. Once you generate a license, you will be given an icon to copy and paste into works as well as some optional HTML text to embed into Web based resources.

Locating CC Licensed Works
To locate a work with a Creative Commons license, users can search several resources. The Creative Commons Web site lists the following:


Yahoo Web [http://www.yahoo.com](http://www.yahoo.com)

Flickr (images) - [http://www.flickr.com/](http://www.flickr.com/)

Blip.tv (video) - [http://blip.tv/](http://blip.tv/)


SpinXpress (images, audio or video) - [http://www.spinxpress.com/getmedia](http://www.spinxpress.com/getmedia)

For best internal navigation of these Web sites, the authors recommend that users go directly to these sites rather than search them through the Creative Commons site. For many of these sites, users can restrict their search to CC licensed works through the advanced search feature.
Attributing the Creator of a Work

Every CC license requires the user to give attribution to the creator, which can be challenging. The Creative Commons FAQ and Molly Kleinman blog post, “CC Howto #1: How to attribute a CC license work,” recommend the following:

1. Leave any copyright notices intact or reproduce them in a way suitable for the medium you are using.

2. Cite the author by name. If no name is available, use the screen name or user identification. If possible, link to the individual's profile page.

3. Cite the title of the work. If no title is available use language such as “Untitled by [author's name]” or “This work by [author's name].” If possible, link the title to the original work.

4. Cite the CC license. If your work is published on the Internet, link to the license.

5. If creating a derivative work, acknowledge this. Sample language includes: “This is a Finnish translation of the [original work] by [author].” or “Screenplay based on [original work] by [author]” (CC FAQs, 2009 & Kleinman, 2008).

Conclusion

With growing restrictions on the use of intellectual properties, CC is keeping the commons alive. The Internet was built with sharing in mind. However, a growing array of copyright restrictions are being developed, which make it harder and harder to share information and collaborate. Data shows that older works are being lost because we aren't sure if we can share them or can't find out who to ask. Lawrence Lessig, one of the original creators of Creative Commons, is an ardent believer in the commons. He states that intellectual property in America did not exist as a concept prior to the late nineteenth century (Lessig, 2000). “Thus, a single goal unites Creative Commons’ current and future projects: to build a layer of reasonable, flexible copyright in the face of increasingly restrictive default rules.” (Creative Commons, History Wiki, 2009)

Reference List


Reading the Region 2008-2009: Award Books, Award Programs, and the Latest Winning Titles From Around the PNLA Region

JAN ZAUHA

Researched and compiled August 2009 by Janelle M. Zauha, Reference Librarian & Professor, Montana State University. Jan can be reached at: jzauha@montana.edu

Introduction

It was another wonderful year for books in the PNLA region. At the conference in Missoula this year our annual panel of book talks on award winning books from around the region yielded some fascinating picks. This year’s crop of children’s books features vain little rabbits, girls who go to Niger to learn about malnutrition, inventive girls who act on “spectacularful” ideas, cat authors, boys who create miniature worlds, lions who take up residence in libraries, and children who come of age in long ago Central Asia. The award-winning adult books include a nonfiction account of the clash between Russians and Tlingits in early Sitka, a novel set in Kashmir, a beautifully illustrated portrait of Frank Lloyd Wright’s work, a historic account of a legendary basketball team, and a surprisingly philosophical view of the world as seen through a dog’s eyes.

There is something to please everyone in this bibliography, whose titles represent the creativity and diversity of a region rich in book culture. As it does each year, this list offers a gateway to new and known authors whose works have been chosen from among many to be honored for their quality and message. Represented here are works about or by authors living in all areas of the Pacific Northwest: Alaska, Alberta, British Columbia, Idaho, Montana, Oregon, and Washington. This is a list designed to help readers of all ages, teachers, parents, librarians, authors, and any other self-identified book person locate quality titles either about the region or by the many authors who call it home. This bibliography first existed as a panel program at the Pacific Northwest Library Association’s Annual Conference in Missoula, Montana, in August 2009. There, librarians from around the region performed book talks on their favorite award winners. Many thanks are due to them for their energy and interest. From Alaska, we had Helen Hill, Director of the Homer Public Library; from Alberta, Christine Sheppard, Executive Director of the Library Association of Alberta; from British Columbia, Alane Wilson, Executive Director of the British Columbia Library Association; from Idaho, Susannah Price, retired Head of Youth Services at Boise Public Library; from Montana, Ann Kish, Reference Librarian at the University of Montana Western, and Jan Zauha, Reference Librarian at Montana State University; from Oregon, Dave Pauli, Reference Librarian at Hillsboro Public Library; and from Washington, Barbra Meisenheimer, Community Librarian at Vancouver Mall Community Library, and Susan Anderson, of Eastern Washington University. Thanks to all!

Pacific Northwest Library Association (PNLA) Young Readers Choice Award 2009 Winners (www.pnla.org/yrca/)

Junior Division (4th-6th Grades)
Intermediate Division (7th-9th Grades)

- *The Miraculous Journey of Edward Tulane*, by Kate Dicamillo (Candlewick)

Senior Division (10th – 12th grades)

- *The Boy in the Striped Pajamas*, by John Boyne (David Fickling Books)

ALASKA Alaskan Award – Adult Fiction or Non-Fiction (no Web site) 2009 Winner


ALBERTA Book Publishers’ Association of Alberta 2009 Awards (www.bookpublishers.ab.ca)

Children’s Book Award:

*Ollie’s Field Journal: A 9/10ths Happy Story from Africa*, by Patti McIntosh, illustrations by Tara Langlois and Dustin Delfs (Maggie & Pierrot)

Scholarly Book Award:

*The Importance of Being Monogamous: Marriage and Nation Building in Western Canada to 1915*, by Sarah Carter (AU Press & The University of Alberta Press)

Trade Fiction Book Award:

*The Office Tower Tales* by Alice Major (The University of Alberta Press)

Trade Non-Fiction Award:

*Imagining Head-Smashed-In: Aboriginal Buffalo Hunting on the Northern Plains*, by Jack W. Brink (AU Press)

Alberta Book Design Awards:

*Book Cover: Listening to Trees* by A.K. Hellum, cover design by Natalie Olsen (NeWest Press)

Book Design:

*Cleavage*, by Theanna Bischoff, book design by Natalie Olsen (NeWest Press)

Book Illustration:
Ollie’s Field Journal: A 9/10ths Happy Story, from Africa by Patti McIntosh, illustrations by Tara Langlois and Dustin Delfs (Maggie & Pierrot)

Rocky Mountain Book Awards (grades 4-7) (rmba.lethsd.ab.ca) 2009 Winner:

Safe as Houses, by Eric Walters (Seal Books)

Writer’s Guild of Alberta 2009 Winners (www.writersguild.ab.ca) Georges Bugnet Award for Novel:

Chef, by Jaspreet Singh (Esplanade Books)

Stephan G. Stephansson Award for Poetry:

One Crow Sorrow, by Lisa Martin-DeMoor (Brindle & Glass)

Wilfred Eggleston Award for Non-Fiction:

Finding Rosa: A Mother With Alzheimer’s, a Daughter in Search of the Past, by Tim Bowling (Greystone Books)

Gwen Pharis Ringwood Award for Drama:


R. Ross Annett Award for Children’s Literature:

Mattland, by Hazel Hutchins (Annick Press)

BRITISH COLUMBIA Red Cedar Book Award 2008/2009 Winners (grades 4-7) (www.redcedaraward.ca)

Fiction:

The Devil, the Banshee and Me, by L. M. Falcone (Kids Can Press)

Non-Fiction:

Why do Dogs have Wet Noses? by Stanley Coren (Kids Can Press)

Stellar Awards (ages 13-19) (www.stellaraward.ca) Winner:

The Droughtlanders, by Carrie Mac (Penguin Global) BC Book Prizes 2009 Winners (www.bcbookprizes.ca)

Ethel Wilson

Fiction Prize:
The Man Game, by Lee Henderson (Penguin Group) Roderick Haig-Brown

Regional Prize:

Simon Fraser: In Search of Modern British Columbia, by Stephen Hume (Harbour Publishing)

Hubert Evans Non-Fiction Prize:

In the Realm of Hungry Ghosts: Close Encounters with Addiction, by Gabor Mate (Knopf Canada)

BC Booksellers’ Choice Award in Honor of Bill Duthie:

Madness, Betrayal and the Lash: The Epic Voyage of Captain George Vancouver, by Stephen Brown (Douglas and McIntyre)

Dorothy Livesay Poetry Prize:

The Given, by Daphne Marlatt (McClelland and Stewart)

Christie Harris Illustrated Children's Literature Prize:

The King has Goat Ears, by Katrina Jovanovic, illustrated by Phillippe Beha (Tradewind Books)

Sheila Egoff Children’s Prize:

My One Hundred Adventures, by Polly Horvath (Farrar, Straus and Giroux)

Chocolate Lily Awards 2009 Winners (www.chocolatelilyawards.com)

Best Picture Book:

Mechanimals, by Chris Tougas (Orca Book Publishers)

Best Chapter Book/Novel:

Honey Cake, by Joan Betty Stuchner, illustrated by Cynthia Nugent (Tradewind Books)

IDAHO Idaho Library Association Book Award (www.idaholibraries.org/bookaward) 2007 Winner (most recent):

At Nature’s Edge: Frank Lloyd Wright’s Artist Studio, by Henry Whiting II (University of Utah Press) 2007

Honorable Mention:

Five Skies, by Ron Carlson (Viking)
MONTANA Montana Book Award 2008 Winners (www.montanabookaward.org)

Winner:

*Full-Court Quest: The Girls From Fort Shaw Indian School Basketball Champions of the World,* by Linda Peavy and Ursula Smith (University of Oklahoma Press)

Honor books:

*Freeman Walker,* by David Allan Cates (Unbridled Books)


*Requiem for Locusts,* by Wendy Parciak (Two Canoes Press)

*Saving Homewaters: The Story of Montana’s Streams and Rivers,* by Gordon Sullivan (Countryman)

Treasure State Award (K-12 picture book award) (www.montanareads.org) 2009 Winner:

*Library Lion,* by Michelle Knudsen and Kevin Hawkes (illustrator) (Candlewick)

High Plains Book Award (209.181.10.125/hpba/hpba.htm)

2008 Best Nonfiction Book Award Winner:


2008 Best Fiction Book Award Winner:

*A Feast of Longing,* by Sarah Klassen (Coteau Books)

2008 Best First Book Award Winner:

*Migration Patterns: Stories,* by Gary Schanbacher (Fulcrum Publishing)

OREGON Beverly Cleary Children’s Choice Award (www.oema.net/cleary) 2009 Winner:

*Clementine,* by Sara PennyPacker, illustrated by Marla Frazee (Hyperion Books for Children)

Oregon Book Awards 2007-2008 Winners (www.literary-arts.org)

Note: at time of press for this publication the 2008 winners had not been announced in all categories so this list is a mixture of winners for 2007 and 2008, with some 2008 finalists representing titles chosen for discussion at the PNLA panel program in Missoula, August 2009.
Eloise Jarvis McGraw Award for Children’s Literature:

_Not in Room 204_, by Shannon Riggs (Albert Whitman & Company) (2007 winner)

Frances Fuller Victor Award for General Nonfiction:


H.L. Davis Award for Short Fiction:

_The Dead Fish Museum_, by Charles D’Ambrosio (Alfred A. Knopf) (2007 winner)

Ken Kesey Award for the Novel:

_The Sum of His Syndromes_, by K.B. Dixon (Academy Chicago Publishers)

_Bearing the Body_, by Ehud Havazelet (Farrar, Straus, and Giroux) (2008 finalists)

Leslie Bradshaw Award for Young Readers:


Sarah Winnemucca Award for Creative Nonfiction:


Stafford/Hall Award for Poetry:

_A Is for Anne: Mistress Hutchinson Disturbs the Commonwealth_, by Penelope Scambly Schott (Turning Point) (2008 winner)

Patricia Gallagher Picture Book Award (www.oregonread.org/gallagheraward08.html) 2008-2009 Winner:

_Chameleon’s Colors_, written and illustrated by Chisato Tashiro, translated by Marianne Martens (North-South Books)

WASHINGTON Children’s Choice Picture Book Award (www.wlma.org/wccpba)

Barbra Meisenheimer 2009 Winner:

_Chester_, written and illustrated by Melanie Watt (Kids Can Press)

Evergreen Young Adult Award (www.kcls.org/evergreen/) 2009 Winner:

_Life as We Knew It_, by Susan Beth Pfeffer (Harcourt) Sasquatch Reading Award (www.wlma.org/sasquatch)
Barbra Meisenheimer 2009 Winner:

*The Homework Machine*, by Dan Gutman (Aladdin)

**Washington State Book Awards 2008 Winners**
(http://www.spl.org/default.asp?pageID=about_leaders_washingtoncenter)

**Fiction:**

*Bad Monkeys*, by Matt Ruff (Harper Perennial)

**Poetry:**


**History/Biography:**

*Native Seattle: Histories from the Crossing-Over Place*, by Coll Thrush (University of Washington Press)

**General Nonfiction:**

*Dirt: The Erosion of Civilizations*, by David R. Montgomery (University of California Press)

**Scanduzzi Children's Book Award 2008 Winners (from the Washington State Book Awards):**

*Rabbit's Gift*, by George Shannon and Laura Dronzek (illustrator) (Harcourt)

*The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie (Little, Brown Young Readers)

**Other Regional Awards**

**Pacific Northwest Booksellers Award 2008 Winners**
(http://www.pnba.org/2009awards.htm)

*The Art of Racing in the Rain*, by Garth Stein (Harper)


*Guernica*, by Dave Boling (Bloomsbury)

*American Buffalo: In Search of a Lost Icon*, by Steven Rinella (Spiegel and Grau)

**Lifetime Achievement Award:**

*The Good Dog, Carl* series, by Alexandra Day (Farrar, Straus, & Giroux and Square Fish Books)
William Stafford Memorial Poetry Award:


Mountains & Plains Independent Booksellers Association (includes Montana & Idaho) 2008 Winners (http://www.mountainsplains.org/regionalbookawards.aspx)

Adult Fiction:

The God of Animals, by Aryn Kyle (Scribner)

Adult Nonfiction:

The Day the World Ended at Little Bighorn, by Joseph M. Marshall III (Viking)

The Arts:

Great Ranches of the West, by Jim Keen (Keen Media)

Children’s:

Wind Rider, by Susan Williams (HarperCollins)

Poetry:

Adobe Odes, by Pat Mora (University of Arizona Press)
Introduction

When libraries first started experimenting with web tools, it was a challenging experience because it required highly specialized skills and the assistance of expensive programmers. The last several years have seen an explosion of free and user-friendly web tools, many of which suit our needs perfectly. Even better, many of them require nothing other than a willingness to experiment and have some fun. This article describes some of our favorites and how they might be useful for libraries.

RSS: Don't Bother

By now you have probably heard of RSS, or Real Simple Syndication. On its own RSS is rather simplistic and uninteresting as it is comprised of a bunch of HTML code that makes little sense to anyone, unless you are a computer or a computer geek. What RSS does is channel bits of data that a News Reader, or just "Reader" can, well, read. Now, while RSS is important for its channeling these bits of data, what makes the data useful to you is a news reader. That's why you shouldn't bother with RSS, but rather take a keen interest in a "news reader."

So why would you want to use a news reader? If you visit more than one website or read more than one blog on a consistent basis, then using a news reader makes sense. Why? Because news readers automatically collect (via RSS) any new content (or feed, as they are called) that is posted from websites you subscribe to and display it, automatically, in the news reader. All of this new content comes to you, in one single place, for you to enjoy. It truly is simple and an economic way of saving you time! No need to bounce from place to place like a crazed hummingbird to see if anything new has been posted on the sites you visit. A news reader might be web-based (like Google Reader, Yahoo, and Bloglines), browser-based (via Internet Explorer, Firefox, Opera, etc.), on a desktop, or delivered via e-mail. There are many ways to use a news reader and it really depends on what's most useful and easy for you.

Web based readers, like Yahoo, Bloglines, and Google Reader are a popular choice because they are available online and are free. They are easy to use and can be accessed from any computer with an Internet connection. All of them give you a great deal of customization. You can subscribe to hundreds of websites based on specific topics or subjects. Many news reader services also suggest websites that can subscribe to. Bloglines, for example, has suggested lists of websites and can subscribe to. Bloglines, for example, has a suggested list of sites that can be added to your reader, such as the New York Times, headlines from CNN, or gossip sites from Yahoo. You can also customize how
your feeds are arranged. You can put them in folders of your choosing, or change the order of which feeds show up first--new ones on top or old ones on top?

This is a screenshot of my Google reader, showing a blog post from the popular photo sharing website Flickr:

Once you have a reader, the next step is to subscribe to RSS feeds for sites that you enjoy. How does one subscribe? Simple! Each reader provides you with a subscription box. Simply copy the URL of the RSS feed and paste it to your subscription box. Again, from my Google reader:
Another way is to look for specific icons. Icons such as these indicate that an RSS feed is available.

Click the icon to select the feed, then copy the URL of the RSS feed and paste it to your subscription box.

One of the best things about news readers is that all the content that is fed into your news reader contains everything from the original blog post or article, including any pictures, videos, podcasts, and similar content. The only difference is that you’re viewing it within your news reader rather than visiting each site separately. Why is this impossibly cool? First, because a news reader will exclude all the popup ads and annoying adverts that usually accompany a post. All the annoying advertising is blessedly absent from the content. Some articles will include static adverts at the bottom of the post, but at least it does not take away from the content of the blog or article. Second, you can view the actual article by clicking on the feed's link to send you to the actual website where the article appears. Third, you can customize your reader to keep previous posts without having to get rid of content you might actually want to read at a later date. A news reader will continue to collect new content and keep the old for future use. Of course, you can also change this feature so you only get the freshest content and have the old feeds deleted.
So you can see that RSS is really just a way to have newly updated content from your favorite sites come to you, be they blogs, wikis, Flickr photo stream, Twitter conversations, gossip columnist, etc. Once you subscribe to several websites you will only have to visit your particular news reader to see if any new content has been published. It's that simple.

For additional information on RSS and/or news readers, please visit these sites:

How to explain RSS the Oprah Way


RSS: Try It, You’ll Like It

http://nnlm.gov/pnr/dragonfly/2008/09/02/rss-part1/

Other ways to use RSS Feeds

http://www.makeuseof.com/tag/14-other-ways-to-use-rss-feeds/

Delicious Social Bookmarking

Delicious (http://www.delicious.com) is a tool that allows you to store bookmarks on a website (which you create an account and log into) instead of on your computer. This means that you can get to your bookmarks from anywhere with an internet connection. As a librarian, I find that really useful because I might need access to a bookmark for my work from a number of locations - at the reference desk, in a classroom, or at home.

Delicious also allows me to tag every file with key words that will help me find it again. Unlike the traditional folder system that browser-based bookmarks use, Delicious lets you assign as many tags as you wish to each bookmark. What this means is that you aren't limited to a single folder for each item on your list of bookmarks. For instance, if I bookmark a website about Idaho hot springs, I can file it under "Idaho" "adventure" and "hot springs." A similar site about hot springs in Oregon can be filed under "Oregon" "adventure" and "hot springs," while a site about hiking in Idaho can be filed under "hiking" "Idaho" and "adventure." You can see that there are many possibilities. The down side of this flexible organization system is that I may forget where I stored things (though this could also happen with old-fashioned bookmarks, it’s somewhat less likely because they are more structured). If I do, I can simply search my bookmarks.

And finally, Delicious is social. That means that I can see other people's bookmarks in one of several ways. First, if I search my bookmarks, I’m also searching other people's Delicious bookmarks (see the image below). This is a powerful strategy for finding websites that have been vetted by a community of users. Second, if I click on a tag, I can see other Delicious users that have bookmarked websites and labeled them with this tag. This is an imprecise way to discover new materials, since tags are uncontrolled, but it can be valuable. Third, every website that you bookmark allows you to view a list of other users who have bookmarked it - and then to browse through all of their bookmarks. If a user has bookmarks of particular interest to you, simply add that user to your network or sign up for an RSS feed of their new bookmarks.
This sounds really great for us librarians, but is this useful as a tool for presenting library content? There are many libraries that use Delicious in a variety of ways. One of the most common is to simply use it as a tool for presenting a list of useful websites on a topic. These can be presented as lists or, for a fun way to present links based on topic, generate a tag clouds, which display topics in larger or smaller lettering depending on how many links are in your collection (see an example below). Delicious can also be used to list content such as books on a topic, with links back to the catalog record. Finally, Delicious links can be embedded into your own website for a sophisticated subject guide display that is easy and non-technical to maintain.
Simpler Citations

Are you and your patrons overwhelmed by how to organize and cite sources? As librarians, we often find ourselves gathering interesting resources for current or potential projects. Among our patrons, high school or college students and scholars may ask for help formatting citations, or ask our advice on how to combat information overload and stay organized. During any research project, no matter how big or small, it can be daunting to track all of the resources you find that might be useful. Whether you're flooded with too many options, or chipping away carefully at a complex search, you can lose a lot of time going back to search again for sources you remember seeing but you don't quite remember where. It's critical to have one place where all of these sources can easily be collected and organized to make research more efficient.

There are quite a few programs out there that facilitate saving, organizing, and citing information sources. Some of the best known ones, like EndNote and RefWorks, are comprehensive and helpful but they're also costly, starting at $100 per year. Anyone who
doesn't already have institutional access to these programs will probably prefer to look at alternatives. One popular, free, and easy-to-use option is Zotero, created by the Center for History and New Media at George Mason University and is supported by the Andrew W. Mellon Foundation and the Institute of Museum and Library Services. Those who are preoccupied with the reliability of their information sources will feel confident with such notable organizations behind the brand.

Built as a Mozilla Firefox extension, or add-on, Zotero requires Firefox to run. Once it has been downloaded and installed it will appear in the lower right-hand corner of the browser frame. Clicking on the logo will open Zotero as a frame in the lower half of Firefox for easy access. The frame offers an iTunes-like interface with three regions: the left-hand region lists all the items you've gathered organized by folder, or collection. Beneath that is a list of tags for those items, which you can use to search or browse. When you select a folder or tag, the center region shows a searchable and sortable list of the relevant items in your library. The right-hand region provides the full details of any specific item you select.

Adding items to Zotero is a snap, and can be done while searching the Web or any research database. Unlike EndNote or Refworks, there is no exporting necessary. Wherever possible, Zotero recognizes item metadata on whatever page you're viewing -- library catalogs, databases, and other resources -- and provides context-sensitive icons in the Firefox address bar to easily add the items you're looking at to your library. A tiny yellow folder after the page URL indicates that Zotero recognizes a list of results, and clicking this folder offers a list of the item titles with checkboxes that facilitate a quick add of a group of items to your library. A tiny blue book or white article page after the URL indicates that Zotero recognizes a single book or article (respectively), and clicking that icon will add the item directly to your library. If for some reason Zotero does not recognize the item you want, the Zotero frame has a "New Item" button that will allow you to fill in the missing details.
Simply by searching, browsing, and clicking on Zotero’s icons, you can build a collection of references with full citations. Zotero saves a "snapshot" of the page when you save items, and will even archive a copy of the PDF if you specify in the settings that you would like it to do so. All of your items are synced across browsers and backed up on the Zotero website, where you can also choose to make your library public and share with others. Best of all, when you’re ready to cite those sources you can drag-and-drop into any word processing software or export a full bibliography right from your browser. Who knew it could be so easy to keep all those sources straight?

Screencasting with Jing

http://www.jingproject.com/

Have you ever wished you could just show a patron how to find something when doing chat or email reference? Librarians often need to explain how to locate information sources buried in complex electronic environments. I find it much easier when patrons are in front of me because I can talk them through, step by step. It becomes a bit more difficult when interacting with patrons in a virtual setting. I often find myself typing out lengthy steps of where to go and what to click in order to get patrons where they need to be in a resource. Tools like Jing and other free screencasting software have proven a quick and easy way to show patrons how to access the resources they need while providing chat and email reference.

Jing is a tool that captures an area of your computer screen, either as a still image or as a screencast, including mouse movements and any typing you perform. If you have a microphone, Jing will also record your voice over the screencast, to create a narrated streaming video. Once you click "save" the video or image is stored on a remote Jing server and a URL is automatically generated. Paste the URL into an email or chat window to share
it with a patron. The URL is stable and permanent, so you can link to it anytime and from anywhere. When a patron clicks the URL, a web browser opens to display the image or video.

As a free software download, Jing is hard to beat. The screencast results in good quality resolution, and the software is simple and intuitive to use. Here’s an image I captured of the Jing interface. Try this link to take you to the same image in a web browser:

http://screencast.com/t/UHldhKUCYJ

Of course, there are always a few drawbacks to consider. The free version of Jing places a logo at the end of the video. If you don't want the advertising, I recommend paying $15 per year to subscribe to Jing Pro, which will not only eliminate the Jing logo, but provides you with one-click uploads to YouTube. Jing also limits screencasts to 5 minutes, which emphasises the recommended use for the tool - short and easy-to-make videos and images. An alternative to Jing is a free web-based tool, ScreenToaster, which doesn't require a download <http://www.screentoaster.com/>

I have used Jing to make short screencasts in a variety of situations. For example, if I receive a question from a student on how to access a particular resource, I often choose to make a short how-to video and send it to the instructor as well as the student, assuming classmates may have similar questions. I’ve also used Jing to make a series of videos that answer frequently asked questions and to host on a website. Lastly, Jing comes in handy when preparing a presentation, as I often use it to enhance images for use in presentation slides or handouts.

Other Favorites
Other favorite freebies include:

Document sharing with Google Docs - in fact, we're editing this manuscript using Google Docs

http://docs.google.com

Online survey software such as Survey Monkey

http://www.surveymonkey.com

Scheduling meetings or taking polls with Doodle

http://www.doodle.com

Space planning with Floorplanner

http://www.floorplanner.com

Blogging software such as Wordpress (which can even be used to create simple websites) and Blogger

http://wordpress.org
http://www.blogger.com

Image collecting software like Flickr and Picassa

http://picasa.google.com
http://www.flickr.com

Library thing for collection development

http://www.librarything.com

No doubt there are other free tools available or coming soon! While these tools are useful, remember that they may not be around forever, or they may go to a fee model eventually. That's OK for some projects, but not for others, so evaluate these tools just as you would something that you're paying for, and take that into consideration. Other considerations include branding (can you include your library brand? Does the software include its brand?), accessibility to disabled patrons, and staff time. As with anything, choosing the right tool for the project is important.

Notes

1 See Angela Carito-Walmsley's list of libraries that use Delicious, which is updated regularly: http://angelacw.wordpress.com/2007/06/04/delicious-libraries/
2 See Free Government Information links for an example: http://delicious.com/freegovinfo

3 For instructions and an excellent example of how to do this, see Gilmour and Strickland, "Social Bookmarking for Library Services," College & Research Libraries News 70(4) 234.
Partners in Protecting Privacy and Intellectual Freedom: the ACLU and You

SHEILA BONNAND

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Introduction

The goals of this workshop were to encourage librarians to take the lead in intellectual freedom issues, to understand issues of mutual interest to libraries and the ACLU, and to include ACLU as a partner in defending privacy and access to information.

In his 1908 inaugural address, American Library Association (ALA) President Arthur E. Bostwick said, “'Some are born great; some achieve greatness; some have greatness thrust upon them.' It is in this way that the librarian has become the censor of literature ... Books that directly commend what is wrong, that teach how to sin and how pleasant sin is, sometimes with and sometimes without the added sauce of impropriety, are increasingly popular, tempting the author to imitate them, the publishers to produce, the bookseller to exploit. Thank heaven they do not tempt the librarian.” (Office for Intellectual Freedom, 2006).

It is very easy today to think of libraries and their librarians in the United States as champions of intellectual freedom. Banned Books Week is celebrated yearly. ALA has an Office of Intellectual Freedom (OIF), an Intellectual Freedom Committee (IFC), and the Freedom to Read Foundation (FTRF). State library organizations also have intellectual freedom committees. In the past few years, some state library associations and ALA passed resolutions condemning assaults on privacy. However, this activity in support of intellectual freedom has not always been the case and libraries were not the first organizations to grapple with intellectual freedom issues. The American Civil Liberties Union (ACLU) started as an organization committed to defending political speech but soon took on censorship and all free speech issues. ALA and ACLU have since become partners and allies in defending intellectual freedom in the United States.

History

ALA was founded in 1876 to "to enable librarians to do their present work more easily and at less expense" (History, 2009). Censorship--as in selecting morally uplifting books--was considered a part of the librarian’s role. As evident in Bostwick’s quote above, this practice not only continued but was encouraged into the 1900s. In 1920, ACLU was organized to impartially defend civil liberties such as free speech, a direct response to assaults on those liberties that took place during World War I. Unlike ALA, ACLU soon found
itself defending not only political free speech but free speech in other arenas. ACLU came
to national prominence in 1925 by defending a teacher’s right to teach evolution in the
classroom—the famous Scopes “Monkey” Trial. The “Boston Massacre” took place in 1926
and became ACLU’s first foray into censorship issues. Boston at this time had an official
censor and had banned many books, including Hemingway’s The Sun Also Rises, Sinclair
Lewis’s Elmer Gantry and John Dos Passos’s Manhattan Transfer. Some journals were also
banned, one of which was well-known journalist H. L. Menken’s American Mercury. Menken
team up with a prominent New York lawyer, Arthur Garfield Hayes, who was affiliated
with ACLU. Together they got a peddler’s license and gave away copies of the Mercury as
part of a demonstration. The demonstration provoked the arrest of Menken, but Hayes soon
won an acquittal. ACLU’s first foray against censorship in the arts was not successful,
Boston continued censoring books into the 1930s, and “banned in Boston” became a phrase

ALA was still struggling to define its stance on intellectual freedom well into the
1930s. In 1933, the ALA Executive Board declined a request to take action regarding book
burning taking place in Hitler’s Germany (Office for Intellectual Freedom, 2006). ACLU, on
the other hand, was in court the same year with US vs. One Book Entitled Ulysses. ACLU
had several successful censorship challenges prior to this but its challenge to the U.S.
Customs Service, which was stopping copies of Ulysses from entering the country, became
the most prominent (Garey, 1998).

Later in the 1930s, however, ALA did finally make its stand on censorship issues
clear. Soon after it was published, John Steinbeck’s Grapes of Wrath became the target of
censorship challenges all across the country, challenges centering on the social issues
portrayed in the novel. In response, ALA drafted and passed the first Library Bill of Rights in
1939. This and subsequent iterations of the Library Bill of Rights affirm that libraries “should
challenge censorship in the fulfillment of their responsibility to provide information and
enlightenment” and “should cooperate with all persons and groups concerned with resisting
abridgment of free expression and free access to ideas.” Soon after, in 1940, ALA created
its Intellectual Freedom Committee (Office for Intellectual Freedom, 2006). The ACLU kept
up its activities against censorship both nationally and at the state level. One example was
in 1957 when the Supreme Court overturned a conviction against Louis Malle’s film The
Lovers in suit brought by ACLU of Ohio (Guardians of Freedom, n.d.).

Social change in the United States from the 1950s through the 1970s also brought
change to ALA. The Library Bill of Rights was modified to include amendments dealing with
political issues (response to communism), social views (response to civil rights movement),
and challenged materials (response to censorship). The Office for Intellectual Freedom was
created in 1967 to implement ALA policies on intellectual freedom. The Freedom to Read
Foundation was established in 1969 as ALA’s legal arm in promoting and defending the First
Amendment (Office for Intellectual Freedom, 2006). Since its establishment, FTRF has been
involved in many actions with the ACLU, in partnership or though amicus (friend of the
court) briefs and/or monetary contributions to ACLU cases. For example, in the 70s, FTRF
filed an amicus brief along with the ACLU in a suit defending George Carlin and his “seven
dirty words” radio skit. In the 90s, RTRF filed an amicus brief in support of Ashcroft v. ACLU,
the motion by the ACLU that the Child Online Protection Act (COPA) not be enforced. The
act would have required individuals seeking access to certain Internet sites deemed
“harmful to minors” to provide a credit card or other adult verification number. The brief
argued that this blocking of content was not the "least restrictive means" to affect the
government's interest in protecting children from certain material (Freedom to Read
Foundation, n.d.).
Privacy also came to the forefront of library concerns in the 70s and 80s. During the 1970s, the Internal Revenue Service wanted to examine circulation records in order to identify people who had checked out materials on explosives and guerrilla warfare. This prompted ALA to create the Policy on Confidentiality of Library Records. The Federal Bureau of Investigation’s Library Awareness Program was created in the 1980s to alert librarians that their libraries were being used by foreign agents. A 1989 Freedom of Information request by ALA found that individuals who complained about the program themselves became targets of FBI investigations (Office for Intellectual Freedom, 2006).

Today

The positions of ALA and ACLU on intellectual freedom evolved over time. Now, both organizations share similar concerns about some intellectual freedom issues and often partner in advocacy and defense. The two main issues shared today are access to information and privacy. For ALA, intellectual freedom and equitable access to information are two of seven “key action areas” (Key Action Areas, n.d.). For ACLU, two of its many issues include free speech and privacy and technology (Privacy and Technology, n.d.)

Since 2001, privacy has become an even more important concern of libraries and the ACLU. The Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism Act of 2001 or PATRIOT Act was put in to effect in the aftermath of 9/11. Libraries quickly became involved because of section 215, the so-called library-records provision that gave federal officials the right to order individuals and organizations to turn over information without probable cause (USA PATRIOT Act, 2003). In response, ALA adopted Privacy: an Interpretation of the Library Bill of Rights in 2002. ALA along with many state library associations also passed a resolution against the PATRIOT Act (Office for Intellectual Freedom, 2006).

The ACLU has been working to reform the Act since it went in to effect. The case John Doe and ACLU v. Ashcroft was filed in 2004 on behalf of an internet service provider who was served a National Security Letter (NSL), and both ALA and the FTRF filed amicus briefs in support. NSL’s under the PATRIOT Act are essentially gag orders so the internet service provider could not be identified, hence the ‘John Doe.’ Libraries became personally involved in 2005 when four Connecticut librarians were served with an NSL. Those librarians, the board of Library Connection, became ‘John Does’ as well because they could not tell anyone, including their families, that they had been asked to surrender computer use records. The ACLU again became involved and the gag order in the case was rescinded, making these librarians the only Americans legally able to speak about their experiences under an NSL ( Librarians’ NSL challenge, n.d.). In September 2007, a federal court ruled that the entire NSL provision of the Patriot Act was unconstitutional (Court rules..., 2008). However, even with these very public cases, Congress reauthorized the PATRIOT Act in 2006. The reauthorization did include provisions to sunset certain parts of the Act after four years, including section 215. In 2005, ALA passed a resolution in support of allowing section 215 to sunset (The USA PATRIOT Act, n.d.). It is not certain at this point that these provisions will be allowed to sunset. To heighten awareness about privacy issues, ALA/OIF’s new initiative is the Privacy Revolution and a Privacy Week event is being organized for May 2-8, 2010 (privacyrevolution.org, n.d.).

Access to information is another issue important to both groups. Book challenges continue. In 2008, 513 challenges were reported to the OIF (Top ten most ...., n.d.). ALA, with its OIF and FTRF, has taken a strong lead in providing support for challenges. However, challenges continue and often are close to home. Just this year, for example, a high school
in Missoula, Montana, faced challenges over Bad Folks by Jon Jackson and that perennial favorite of censors, Salinger’s Catcher in the Rye (Missoula, Montana, 2009).

While book challenges have been ongoing and persistent, the advent of the internet has added new freedom of access issues to the list of library and ACLU concerns. Attempts to filter internet content, especially in school and public libraries, have been going on since the 90s. The US Congress got involved by passing the Child Online Protection Act (COPA) which targeted information sent online for commercial purposes but didn’t directly affect libraries. Because it was an access to information issue, however, the FTRF filed an amicus brief in support of Ashcroft v. ACLU in 1998, a case brought by the ACLU and other plaintiffs to enjoin enforcement of COPA (Freedom to Read Foundation, n.d.). COPA persisted until January of 2009, when the Supreme Court declined to hear a government appeal on the ban on enforcement of COPA (Free speech prevails, 2009).

Of more concern to libraries has been another Congressional Act, the Child Internet Protection Act or CIPA. This act requires computer filtering for those libraries receiving federal funding. CIPA was challenged but upheld in 2003. Even though the act was upheld, the Third Circuit court ruling included the recommendation that filters be disabled at the request of an adult user for research or other legal reasons (CPPA,COPA, CIPA, n.d.). Interestingly, not all libraries have taken advantage of this recommendation and have continued stringent filtering. The Supreme Court of the state of Washington recently heard a case, filed by the ACLU in 2006, against a library that refused to disable filters for adult patrons--an unusual case with ACLU and a library disagreeing on an access issue (Flagg, 2009). 2009 also saw the ACLU and the ACLU of Tennessee suing two school districts, charging that they are unconstitutionally blocking students from accessing online information about lesbian, gay, bisexual and transgender issues (ACLU sues, 2009).

Librarian’s role

What is the librarian’s role in protecting privacy and the access to information? The Code of Ethics of ALA spells it out clearly, stating that librarians “uphold the principles of intellectual freedom and resist all efforts to censor library resource” and “... protect each library user’s right to privacy and confidentiality with respect to information sought or received and resources consulted, borrowed, acquired or transmitted.” The Library Bill of Rights takes this further, recommending that librarians support other groups doing the same work (Office for Intellectual Freedom, 2006). It is clear that librarians should stay informed about and take an active role in intellectual freedom issues. Further, librarians should seek out like-minded groups. ACLU is one such group with a proven record of partnership with libraries.

To stay informed about intellectual freedom issues, the work of both organizations can be followed on their websites. ALA’s website is also the home of the Office for Intellectual Freedom, the Intellectual Freedom Committee, and the Freedom to Read Foundation. Each library should include a copy of ALA’s Intellectual Freedom Manual in its collection and subscribe to OIF’s Newsletter on Intellectual Freedom. ALA’s IFAction listserv, a news-only list, provides current news and information. Librarians can get active in intellectual freedom issues by finding and get involved in their local ACLU affiliates, their state library association’s Intellectual Freedom committee, and can join ALA’s Intellectual Freedom Roundtable.
ACLU national: http://www.aclu.org/

ALA’s IFAction listserv (news only):
http://www.ala.org/ala/aboutala/offices/oif/ifgroups/ifan/ifactionb/ifaction.cfm

Freedom to Read Foundation:
http://www.ala.org/ala/mgrps/affiliates/relatedgroups/freedomtoreadfoundation/aboutftrf/aboutftrf.cfm

Office for Intellectual Freedom: http://www.ala.org/ala/aboutala/offices/oif/index.cfm


To get active

ALA’s Intellectual Freedom Roundtable: http://www.ala.org/ala/mgrps/rts/ifrt/index.cfm

Find a local ACLU affiliate: http://www.aclu.org/affiliates/

Get involved with a state library association’s Intellectual Freedom committee

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