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Media Minder -- Unblanding Your Media Collection

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IMHBCO (In My Humble But Correct Opinion)

Three Reasons I'm a Librarian

by **Rick Anderson** (Associate Director for Scholarly Resources & Collections, Marriott Library, University of Utah; Phone: 801-721-1687) <rick.anderson@utah.edu>

This morning I dragged myself out of bed very early and went running — something I do more frequently than I would prefer, but less frequently than I should. One of the side benefits of going running in the early morning is that it frees up my mind for reflection, and this morning I found myself thinking about my choice of profession. Anyone who reads this column knows that I find the library world a frustrating place in many ways, and that I sometimes worry about whether our profession will be able to save itself from irrelevance before it's too late — whether we have the collective will to face and answer the hard questions that will have to be dealt with if we're going to stay useful to our stakeholders in the future, and to make the changes (some of which may be wrenching and radical) that the future will require of us. I also struggle constantly with my own inability to see what's coming and to anticipate accurately what our patrons are going to need and want in two, five or ten years.

As I pounded the asphalt and entertained these rather gloomy thoughts, a voice came into my head. (I'm not positive, but it might have been **Walt Crawford's**.) The voice asked: "So if this profession is such a frustrating

place for you to be, **Rick**, why are you here? Why are you a librarian?"

Why am I a librarian? I'm sure all of us have asked ourselves that question at one time or another, and I imagine that for some of us the answer is simple and for others it's complex or even ineffable. For me, I think it boils down to three memories from my childhood and young adulthood, all of which I believe, in hindsight, to have shaped my thinking about people and information and libraries and gradually pointed me in my current professional direction. All of them are memories of experiences I've had while trying to use library resources.

Memory #1: I couldn't get access. From the time I was a toddler, I've been obsessed with music. My mom knew that if she wanted to free herself up to get something done, all she had to do was stack some records on the spindle of our console stereo and give me a pile of picture books, and she'd have a couple of hours of peace. One of my earliest childhood memories — I was probably three or four years old — is of being in the **Belmont Public Library** with my mother, who was flipping through the LP collection that was housed in a series of bins at waist level. Her waist level, that is. I came up to about her knee, and I couldn't see the records she was browsing through. I remember being intensely frustrated by that. Then as now, I wanted disintermediated access.

Memory #2: There wasn't enough. By the time I was twelve or so I had pretty much worked my way through the branch library near my house, and read all the books I was interested in

(which might sound like a boast, but it's not — up until then I'd been mostly interested in *Peanuts*, *Paddington Bear*, *Encyclopedia Brown* and books about warplanes). My music obsession was reasserting itself as well, and there was no music collection in my branch library, so I started taking the bus down to **Arlington Center** where the main library was. I still remember the rhythm of the clacking sounds in the rickety elevator that took me up to the fourth floor where the records were. Before too long I had worked my way through all the LPs that interested me, and was hungry for more. So I started going in the other direction — walking two miles (yes, often through the snow) to the next town over, Lexington, where the **Cary Memorial Library** held a rich collection of the folk, bluegrass and early country albums I craved, as well as lots of books on musical topics. But it still wasn't enough. I had three pretty good libraries within reach, but I remember feeling frustrated by how little of the information I wanted seemed to be available to me, and how much effort it took to get at what there was.

Memory #3: I couldn't find what I knew was there. In college, I lived in a constant state of low-grade bibliographic torment: I knew that the books I wanted to read, and the articles I needed for my papers, were almost certainly somewhere in the collection of the good-sized university where I was a student. And I knew how to use the card catalog, and the **Notis** system, and the *Reader's Guide to Periodical Literature*, and (later) the **Silver**

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Media Minder — Unblanding Your Media Collection

Documentary Night in America

Column Editor: **Philip Hallman** (Ambassador Books and Media)
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The blanding of America is upon us. I know that's a made up word, but just look around — what else shall we call it? Strip malls dot the landscape and box stores are *ubiquitous*. It wasn't that long ago that we had to travel to another community in order to shop at larger department stores because only a handful existed. For decades, hundreds of books have been written about American regional differences and specialties. Now, every community looks alike. In the future what are people going to write? Canton Ohio has five **Home Depots** while Cincinnati has seven? Every town has the same restaurants to eat at, the same merchandise to buy and the

same movies to watch. As media librarians, it's our job to spice up the bland by building and promoting collections and stocking them with interesting fare that can't be found everywhere. Media librarians fight the power!

At this year's **Academy Awards**, the documentary filmmaker **Michael Moore**, the guy you either love or hate, suggested one way to overcome the beige mindset. During the **International Documentary Association's** annual pre-awards ceremony conference, **Moore** proposed a plan which would see major theater chains dedicating one screen, one night a week, to non-fiction film. On a

Monday night, the slowest night of the week for movie-going, theater owners would show a recent documentary that audiences would not otherwise have a chance to see theatrically. Plain and simple. It helps promote the art of the documentary genre and allows people a chance to see something other than special effects and violence on the big screen.

The debate about whether or not this is feasible will take months and perhaps years to figure out. Media librarians have the power to effect change on a grass root level

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Platter CD-ROMs. But while I was a good and resourceful searcher, I could never shake the feeling that the content I needed was hiding from me close by

and that the tools I had at my disposal were not up to the task of ferreting it out. Even in that large, comprehensive and well-equipped library, doing research felt like trying to perform surgery with oven mitts on. It was hard work, which made me feel like a good and virtuous student, but I would have gladly traded the satisfaction of working hard for better tools that required less work and yielded better results.

Now, I don't claim that these experiences have led me to the One True Vision of what librarianship should be, nor that they drove me, filled with missionary zeal, into librarianship so that I could spare others the frustrations that I experienced throughout my life as an information user. But I do think that what I enjoy about being a librarian tends to flow from the feelings of frustration I experienced as a toddler and as a tween and as an undergraduate. Library work gives me a chance, in some way, to give the frustrated three-year-old a stool so he can flip through the records himself, and to make sure that there's plenty of relevant content available to the kid who wants to wallow in books on his favorite topic, and to make it as unlikely as humanly possible that the student who needs access to a particular resource will fail to get it because we made the resource too hard to find.

I think these experiences may also explain why I get so impatient when I encounter what seem to me like attitudes that put the needs of libraries and librarians over the needs of patrons. I once got into an extended argument with a colleague who honestly believed that his job in Technical Services was not to serve the patron, but rather to serve the collection. I was (and remain) dumbfounded by that stance—I don't even really know what it means. (The collection, it seems to me, couldn't care less whether or not it's being served.) Sometimes I hear a librarian equate simplifying access with "spoonfeeding" patrons. Sometimes I encounter a colleague who honestly believes that online journal access isn't better than print access, or that it's a good thing when patrons have to ask how to find a call number, or that a printed index is actually as good as (or even better than) full-text searchability. I think these attitudes are on the decline, but when I encounter them they still fill me not only with frustration on behalf of our current patrons, but also a weird sort of retrospective frustration on behalf of my younger self.

Among other things, those memories are what keep me in this profession. No matter how frustrating it gets, no matter how worried I become about whether we're willing to do what it will take to stay relevant and useful in the future, and no matter how discouraged I become at my own inadequacy as a librarian, at some level I think I always have the sense that there's a three-year-old kid standing next to me, tugging on my pantleg and asking why he can't see the records. As long as it will have me, I plan to stick it out in this profession and keep trying to help that kid. 🐼

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and begin showing documentary films immediately without doing much more than taking a video or DVD off the shelf, scheduling an auditorium on

campus and making flyers and sending out email messages to promote the festival. While most people on college campuses scramble to figure out which distributors have the rights to certain feature films, the great majority of documentaries sitting on library shelves already have public performance rights. Remember when you bought that expensive DVD for \$495.00 and cringed? Well, that has public performance rights and you can show that without securing an additional license. Some of you may be asking what are public performance rights? According to the **Title 17, U.S.C., Copyrights, Section 101, Definitions, To perform or display a work "publicly"** means:

- to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered;
- to transmit or otherwise communicate a performance or display of the work to a place specified by clause one or to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times.

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Project MUSE takes you from gender issues in Shakespeare's plays to the study of politeness in the Iliad.

Every day, librarians, faculty and students around the world make amazing connections in the humanities and social sciences. They use the 100% full-text, current, peer-reviewed online journals offered by Project MUSE®. With an easy-to-use interface, compatibility with cutting-edge discovery and research tools, and experienced, professional librarians on staff, MUSE provides robust access to over 350 titles from some 70 scholarly publishers. We offer users keen insight into their research, and exceptional value to libraries.

To learn about our **free 45-day trial**, and to make your own connections, visit <http://muse.jhu.edu/trialrequest>, or email muse@muse.jhu.edu.

<http://muse.jhu.edu>

It's surprising how few colleges across the country routinely schedule ongoing film festivals and series based on films from their collection that already have public performance rights. Need additional reasons to help secure your media budget? Schedule an ongoing film festival using the films you already own, bring in the crowds, and tout the many reasons why your budget should continue. Public librarians seem to understand this already, but the college media librarians need to come on board. If you don't have the time, then encourage student groups within your college or university community to do so. Remember, admission is not permitted and therefore it won't raise funds for the library or a special cause, but it will raise awareness and educate which is your primary purpose and role.

Where do you turn to figure out what interesting new titles you wish to acquire? There are lots of places aside from the tried and true to use. In a shameless self plug, try the **Ambassador Media Services** Website

(www.absbook.com). Each month I cull together a listing of selected new releases for both feature films and documentaries. This is not a listing of everything released. But it is a listing of what I think is the best and most relevant to a college or university media collection. The vast majority of the items listed are from distributors such as **First Run/Icarus Films**, **Films Media Group**, **Cinema Guild**, **Filmmakers Library** and **PBS** (not **PBS Home Video**), to name just a few. All provide public performance rights when you purchase them. Additionally, search **OneSource**, our online database manager, for thousands of titles that have been gathered together over the past decade. You'll find titles in a wide array of disciplines from anthropology, communications, business and management, various diversity studies and globalization, to nursing and guidance materials.

Another untapped source for selecting media materials is your own college bookstore. It can be quite useful to look through the aisles and see what books have been assigned for the students to purchase for their class readings. Additionally, you can read the course description guide for more clues about the

classes being taught at your institution. Both are great ways to beef up weak areas of your collection by matching up library holdings with what's actually taught in the classroom. If you do begin a film series or festival, then you can target experts on campus and invite them to introduce the film or lead a discussion following the screening.

Finally, use the **OCLC Online Union Catalog**, now better known as **WorldCat**. When a faculty member asks you for a title you don't already have, it should be the first place you turn to in order to find distributor information. But it's also useful for subject searching and helping to determine what old and new materials have been created in specific fields. The downside is that you are dependent on catalogers and cannot be absolutely certain that they've correctly identified the appropriate subject headings for the material. But that's a topic for another column.

So, in this election year of change, let's get moving and start to have film festivals and series across the nation. After all, beige may be a great neutral color but it's not very flattering. 🌍

End Users Speak Out: The Users Expectations!

Bigger and Better Library Services

by **Adrian Y. Tinsley** (Reference & Outreach Librarian, Addlestone Library, College of Charleston, 66 George St., Charleston, SC 29401; Phone: 843-953-8085) <tinsleya@cofc.edu>

The purpose of this column is to provide some insight as to how students perceive and expect the library to be in terms of services and structure of the library building. The intent is to provide an outlet which enables users to voice their opinions, concerns, and desires as to what they expect from an academic library. Each of these columns will strive to deliver something new and different from the users' expectations and point of view.

Academic libraries are constantly challenging themselves to discover new and innovative ways to attract and increase the number of students, faculty, and staff that utilize their facility and services. From virtual reference, library instruction, outreach, and in-house coffee shops and cafés, academic libraries are competing to stay afloat of the most hip and popular library trends. But one may ask, why are these trends so important, challenging, and at the same time, demanding? Mainly

because the only thing in life that remains constant is change. Change is one of the most important and consistent elements in the field of librarianship.

Librarians attend conferences, workshops, meetings and roundtables trying to determine what new services to offer their patrons and campus community. The one thing that all librarians have in common, regardless of whether they are public librarians, special librarians, or academic librarians: they are always challenging themselves to provide bigger and better library services to their users. There are many factors involved that cause these challenges to arise on a continuous basis. With the competition and new wave of **Google**, **Barnes & Noble**, and the **Millennial Generation**, it tends to be a daunting task for librarians and administrators to stay on top of their game. Librarians have to battle constantly with new ideas and creative ways to attract and reach their users.

With this being the case, how do librarians and administrators know what their users and patrons want? Is it by attending the annual and midwinter conferences and roundtables, the traditional weekly and monthly staff meetings, or, is it a set of end-user focus groups put into place to survey the client base?

Truth of the matter is that librarians and administrators have done all of the above and more to try to satisfy their users. Being an Outreach & Reference Librarian, I have the opportunity to interact one-on-one with many students of all classes, sexes, and races. They all have one major common request of the library, **24-hour access!** When randomly asked "what is the one thing that you would like to see the **Addlestone Library** improve on?," the **College of Charleston** student population (indeed every student asked) answered the question: "stay open 24 hours."

So, the next big question is: "why 24-hour access?" The library currently stays open until 2 AM Sunday through Thursday during the fall and spring semesters and 24/7 during the peek periods of finals for 2 ½ weeks at the end of each semester. In addition to those hours, the library actively participates in several different forms of virtual reference — Text a Librarian, IM a Librarian and Email a Librarian — providing students with additional outlets to contact librarians for research help and questions. But students argue that's not enough! It's not the issue of contacting and communicating with a librarian, it's an issue of having limited hours of access to the

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