american libraries

September/October 2021

THE MAGAZINE OF THE AMERICAN LIBRARY ASSOCIATION

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PLUS: Colson Whitehead, NASA Librarian, Birdwatching

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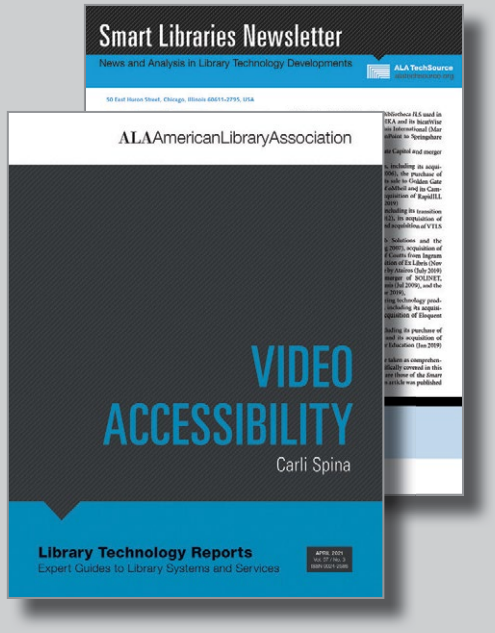

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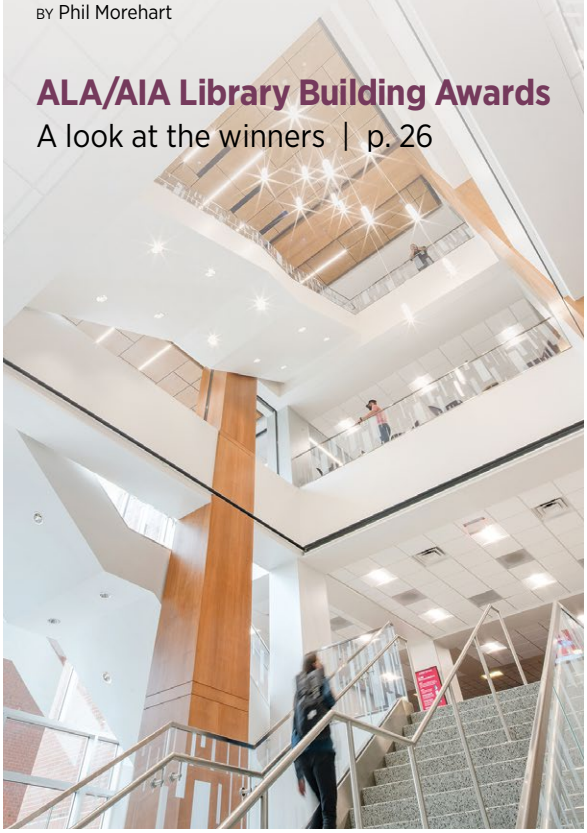

SPECIAL REPORT

THE LEGACY OF 9/11

ON THE COVER: Stanley A. Milner Library, Edmonton (Alberta) Public Library. Photo: Andrew Latreille

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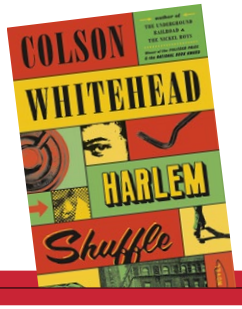

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from the **EDITOR**

New Spaces to Outer Space

Sanhita SinhaRoy

As many library buildings have reopened to the public over the past year and a half, some patrons and students were greeted with newly renovated or constructed facilities. We feature 11 of them here in our annual Library Design Showcase (cover story, p. 20). Senior Editor Phil Morehart looks at the innovative designs that have emerged.

Twenty years after the September 11 attacks, "the losses of that day still feel incalculable," we write in our special report "The Legacy of 9/11" (p. 28). While many of us continue trying to make sense of the tragedy and heal, our team explores the lasting effects of September 11 on libraries and library workers in this anniversary year. One of the articles you'll find in this package is by Senior Editor Amy Carlton, who writes a heartwarming story about a small Canadian library that found itself playing an unexpected role when 6,500 travelers descended on its town after the attacks ("A Safe Haven in the Sea," p. 34).

In our Newsmaker section this issue (p. 18), *Booklist* adult books editor Donna Seaman talks with Pulitzer Prize–winning author Colson Whitehead about his first heist novel, *Harlem Shuffle,* and about how as primal beings we must all "reconcile our base instincts and our higher selves."

Looking even higher are the birdwatchers among us. Birding has exploded in popularity during the pandemic, writes Associate Editor Sallyann Price. In "Programming on the Fly" (p. 10), she reports on the ways in which libraries are partnering with local groups and loaning materials to support these fledgling enthusiasts.

Space travel has been in the news of late, and while most of us are not part of the jet (propulsion) set, journey with us to our Bookend ("Over the Moon," p. 56), where we speak with Sheva Moore, video librarian and researcher at Mary W. Jackson NASA Headquarters in Washington, D.C. Moore provided footage for the 2016 film *Hidden Figures* and received a screen credit for her work, which she calls a "career highlight."

As this issue demonstrates, libraries continue to play a critical role in preserving—and connecting us to—our past and building for the future.

Recovery and renewal are prominent themes in this issue, as libraries connect us to our past and carry us into the future.

Sanhita

from the **PRESIDENT**

A Seat for All

Acknowledging the past and committing to the future

Patricia "Patty" M. Wong

ALA's recent Annual Conference was full of insights, but one resonates with me as I write this column. Charles Person, the youngest of the original Freedom Riders and a key figure in the US civil rights movement, lamented that when he began his journey, he was not permitted to have a library card. "There was no seat for me at the Atlanta Public Library," he said. "So I boarded my bus to help change America."

It's a striking reminder that in our all-too-recent past, entire groups were denied access to the institutions we serve. That's why during Library Card Sign-Up Month (bit.ly/LibCardSignUp), celebrated each September, I am calling on all of us to recognize the errors of the past and commit to fighting for improved access for groups that may still be excluded, such as people experiencing homelessness and undocumented immigrants.

As we promote the value of a library card this month (and throughout the year), we do so with the conviction that access to libraries opens worlds of opportunities. But we can also hold in our minds the legacy of longstanding discrimination in libraries against Black and Indigenous people and communities of color, and pledge to combat its legacy in our profession.

We must push for local policies that eliminate barriers that can potentially inhibit library service, such as requiring a permanent residence for a library card, late fees, and limited service hours.

This year's honorary chair of Library Card Sign-Up Month is Marley Dias, the young activist and writer who rose to prominence in 2015 when she launched the #1000BlackGirlBooks hashtag to draw attention to the fact that most protagonists in the elementary school books she was reading were white boys. Her involvement with our work is particularly resonant at this moment, when the conversation about access to libraries must include discussion of representation, not just in the characters of the books on our shelves but also in the people who work in libraries.

Unfortunately, books featuring diverse stories, people, and themes are among those most challenged by patrons. The very books Dias is advocating for are the ones that most frequently end up on the annual Top 10 Most Challenged Books list compiled by ALA's Office for Intellectual Freedom (bit.ly/Top10Challenged). The office reported that more than 273 titles were challenged or banned in 2020, with increasing demands to remove books that address racism and racial justice or those that share BIPOC stories. As with previous years, LGBTQ+ content also dominated the list.

September marks Banned Books Week, an annual event celebrating the freedom to read. This year it will be held September 26–October 2 and chaired by author Jason Reynolds, who wrote two of 2020's most challenged books. "Any time we eliminate or wall off certain narratives, we are not getting a whole picture of the world in which we live," he said recently (bit.ly/BBW-Reynolds). Indeed, diverse books have two key roles: First, they allow all human beings to see themselves reflected in books, and second, they allow everyone to learn about people who are not like themselves.

Equity and access are the heart of my priorities as ALA president, and the celebrations these next few months give us an opportunity to reflect on how we fulfill our commitment to our core values. Let's acknowledge that while librarianship has a significant history of segregation and racism, there is a crucial, real-time need for us, individually and collectively, to provide equitable access and service to all. AL

The celebrations these next few months give us an opportunity to reflect on how we fulfill our commitment to our profession's core values.

PATRICIA "PATTY" M. WONG is city librarian at Santa Monica (Calif.) Public Library. She will begin her role as city librarian of Santa Clara (Calif.) City Library in October.

from the **EXECUTIVE DIRECTOR**

The Pivot and the Path

Charting ALA's plan for transformation

Tracie D. Hall

There's a clear need to strengthen ALA's relationships with and between members, as well as with nonmembers and advocates.

There is a symbol called *nkyinkyim* in the Adinkra iconography of Ghana (bit.ly/AL-Adinkra) that translates to the proverb "life's journey is twisted." This primary mark in the West African visual vocabulary reminds us that persistence requires versatility.

I visualize nkyinkyim's lines moving one direction, then the opposite whenever I hear the word "pivot," by now one of the most overused (and misused) terms bandied about since the start of the pandemic.

For the LIS sector, where our mission is more important than ever despite changes in external conditions and internal resources, business strategist Eric Ries's definition of an institutional pivot as "making a change in strategy without a change in vision" is still particularly salient.

Almost a year ago, guided by member leaders and staff, ALA began work on a pivot strategy. Titled "The Pathway to Transformation," the five-year plan culminates in 2026—the year ALA turns 150—and is guided by ALA's mission (bit.ly/ALAmission), core values (bit.ly/ALACoreValues), and a commitment to deepening ALA's equity, diversity, inclusion, and social justice–centered work and impact.

In those early days of planning, the largest liabilities the Association faced included aging revenue streams and ensuing deficits; static membership numbers further affected by the pandemic; and gaps in public visibility as well as reach in the LIS sector. These gaps existed despite the Association's defining leadership in intellectual freedom, copyright and intellectual property issues, protecting the right to read, advocating for ubiquitous and free information and digital access, and, for the past 23 years, being the single largest driver of diversity in the LIS workforce.

Rather than shift away from the liabilities, ALA's new pivot strategy meets them head on and has already guided the Association to a financial position that is $5 million better than our position last July.

There is a Zen proverb that says, "The obstacle is the path." This wisdom in many ways undergirds the road to transformation envisioned by the pivot strategy, with its direct emphasis on revenue diversification and stability along with membership engagement and growth.

ALA's operational strategy must center the indicators most critical to its stewardship capacity, financial health, and member engagement as it works to expand the reach and effectiveness of libraries in helping generate socioeconomic mobility and justice in their communities; achieve information and digital access (including universal broadband); build equity, diversity, and inclusion in the LIS workforce and practice; and preserve library services.

By bright-lining and connecting revenue and membership, the Association recognizes the need to optimize the ways its programs and operations work together and strengthen its relationships with and between members, as well as with nonmembers and advocates.

Achieving the envisioned transformation will require intensive assessment of ALA's current program outcomes and deeper investment in the ALA–Allied Professional Association to expand its capacity to advocate for the "mutual professional interests of librarians and other library workers."

My next column will look at the new strategy and the contexts that informed it. Until then, I leave you with author Octavia E. Butler's seminal instruction on directing the pivot and shaping the path of change, from *Parable of the Talents:* "Alter the speed / Or the direction of Change. / Vary the scope of Change. / Recombine the seeds of Change. / Transmute the impact of Change. / Seize Change, / Use it. / Adapt and grow." AL

TRACIE D. HALL is executive director of the American Library Association. Reach her at thall@ala.org.

House Supports Federal Funding for Libraries in FY 2022

On July 15, the US House Committee on Appropriations approved substantial increases in federal funding for libraries. The Library Services and Technology Act (LSTA), administered by the Institute of Museum and Library Services (IMLS), saw an increase of $9 million, resulting in a total of $206.5 million for the nation's primary source of federal funding for libraries. The increase for LSTA, if it holds in the final bill, would be the eighth-consecutive increase for libraries. Innovative Approaches to Literacy (IAL), a program designed to support effective school library literacy initiatives, saw a $3 million increase, for a total of $31 million for the program.

"ALA is delighted to see the continued strong support for libraries from the House Appropriations Committee," said ALA President Patricia "Patty" M. Wong in a July 15 statement. "The increased funding for Native American libraries, as well as institutions such as HBCUs [historically Black colleges and universities] that serve diverse groups, is evidence that appropriators are investing in libraries' ability to deliver on equitable access to information and economic opportunity."

Wong continued: "Congress is getting the message that libraries of all kinds are key to the vitality of communities. If the past year has taught us anything it's that America's libraries are nimble enough to meet changing local needs and foster community resilience. Federal support for libraries is a good investment in communities. We look forward to a similarly robust increase for libraries in the Senate."

"ALA credits the success in the House to ALA advocates, who generated more than 100 signatures from members of Congress from both parties in support of annual Dear Appropriator letters for LSTA and IAL," Wong said.

The House Committee on Appropriations also provided increases for several additional programs benefitting libraries and library patrons, including IMLS, the National Library of Medicine, Federal Pell Grants, and funds to strengthen HBCUs, Asian American and Pacific Islander–serving institutions, and Latinx-serving institutions. Funding for Library of Congress, the National Archives, and the Government Publishing Office was included in subcommittee bills approved earlier.

Apply for Open Committee Roles

ALA is seeking volunteers to serve on Association, Council, and joint committees for the 2022–2024 term, beginning July 1, 2022. ALA President-Elect Lessa Kanani'opua Pelayo-Lozada will make committee appointments in consultation with both the Committee on Appointments (for ALA and joint committee appointments) and the Committee on Committees (for Council committee appointments). Initial committee appointments will be approved by the ALA Executive Board in January 2022, with notifications sent to appointed individuals throughout spring 2022.

Volunteers are sought for the following ALA committees: Accreditation; *American Libraries* Advisory; Awards; Chapter Relations; Conference; Constitution and Bylaws; Office for Diversity, Literacy, and Outreach Services Advisory (including four subcommittees); Election; Office for Human Resource Development and Recruitment Advisory; Information Technology Advisory; Office for Information Technology Policy Advisory; Literacy; Membership; Public and Cultural Programs Advisory; Research and Statistics; Rural, Native, and Tribal Libraries of All Kinds; Scholarship and Study Grants; Training, Orientation, and Leadership Development; and the newly created Code of Conduct committee.

Volunteers are sought for the following Council committees: Budget Analysis and Review, Diversity, Education, Legislation, Library Advocacy, Organization, Professional Ethics, Status of Women in Librarianship, Intellectual Freedom, International Relations, Public Awareness, Publishing, Resolutions, and Sustainability, as well as the expanded Policy Monitoring and Council Orientation committees. Candidates are also sought for the ALA–Children's Book Council Joint Committee.

Members who wish to volunteer should fill out the online form (bit.ly/AL-volunteer) by September 30. Stay tuned to bit.ly/AL-committees for information on a virtual volunteer fair on September 14.

2021 Spectrum Scholarships Announced

In July, ALA's Office for Diversity, Literacy, and Outreach Services awarded the 2021 Spectrum Scholarships to

ALA Distributes $1.25 Million in COVID-19 Emergency Relief

In a June 25 statement, ALA announced the distribution of $1.25 million in emergency relief grants to libraries that have experienced substantial economic hardship because of the coronavirus pandemic. Through the ALA COVID Library Relief Fund, 34 academic, public, school, and tribal libraries will receive grants of $30,000–$50,000 to support library services and operations, particularly efforts to increase and enhance technology access, collection development, digital instruction, staffing, and outreach.

"Congratulations to our ALA COVID Library Relief Fund recipients," said ALA Executive Director Tracie D. Hall in the statement. "This new fund is part of the ongoing Association-wide effort to support libraries during these still-uncertain times. In the coming months, ALA will announce plans to raise additional funds to support and sustain the vital work of our nation's libraries and library workers as they tackle digital equity, supporting educational persistence, workforce reskilling, and community recovery more broadly—efforts that will undoubtedly require fully staffed and fully funded libraries."

The ALA COVID Library Relief Fund is supported by Acton Family Giving as part of its response to the pandemic, with initial seed funding from the Andrew W. Mellon Foundation, and administered by ALA's Chapter Relations Office. A complete list of grant recipients and project proposals is available at ALA's COVID Library Relief Fund website (bit.ly/AL-COVIDrelief). ●

CALENDAR

SEPT.
Library Card Sign-Up Month
ala.org/librarycardsignup

SEPT. 26–OCT. 2
Banned Books Week
bannedbooksweek.org

SEPT. 29
Banned Websites Awareness Day
ala.org/aasl/advocacy/bwad

OCT.
TeenTober
ala.org/yalsa/teentober

OCT. 7–9
Core Forum | Baltimore
alacore.org/forum

OCT. 17–23
National Friends of Libraries Week
bit.ly/alafolweek

OCT. 21–23
AASL National Conference
Salt Lake City
national.aasl.org

OCT. 25–31
Open Access Week
openaccessweek.org

NOV. 5–7
Young Adult Services Symposium | Reno, Nevada
ala.org/yalsa/yasymposium

61 students pursuing graduate degrees in library and information studies.

Since 1997, ALA has awarded more than 1,300 Spectrum Scholarships. During the 2021 application cycle, the Spectrum Scholarship Program received four times as many applications as there were available scholarships, and the majority of this year's applicants were deemed highly fundable. A committee of 28 jurors selected this year's Spectrum Scholars based on their commitment to community building, leadership potential, and planned contributions to promoting social justice in the profession.

The Spectrum Family of Funds supports scholarships through its endowment and the contributions of individuals and organizations. Among those funding individual scholarships were:

- Association of College and Research Libraries
- Association for Library Service to Children (ALSC)
- Core: Leadership, Infrastructure, Futures
- Medical Library Association and National Library of Medicine
- Mountain Pacific Health Science Libraries Conference
- OCLC
- ProQuest
- Young Adult Library Services Association
- Library Instruction Round Table
- Rainbow Round Table

The application window for 2022–2023 opens in September. View the full list of scholars and learn more about applying or donating at ala.org/advocacy/spectrum.

ALSC Scholarships Awarded

ALSC has awarded six students the Bound to Stay Bound and Melcher scholarships for the 2021–2022 academic year. These scholarships are awarded annually to students at ALA-accredited institutions who have demonstrated a commitment to library service to children.

This year's Bound to Stay Bound Books Scholarship, funded by Bound to Stay Bound Books Inc., will award $8,000 in aid to four recipients: Molly Boehm of

Longwood University in Farmville, Virginia; Dana Fanslow of University of Illinois Urbana-Champaign; Lindsay Robins of North Carolina Central University in Durham; and Scott Shaffer of Clarion (Pa.) University.

Two students were awarded a Frederic G. Melcher Scholarship, which is made possible by contributions from librarians, professionals, and others associated with the field of children's literature. Each award provides $8,000 in aid. This year's recipients are Jeremiah Henderson of San José (Calif.) State University and Brianna King of University of North Carolina at Greensboro.

New Diversity Scorecard

In July, ALA's Committee on Diversity (COD) released its Diversity, Equity, and Inclusion (DEI) Scorecard for Library and Information Organizations. Download the PDF template at bit.ly/AL-DEIscorecard.

ALA's Committee on Diversity is charged with providing a forum to research, monitor, discuss, and address national issues and trends related to diversity. Upon seeing the need for library and information organizations to evaluate their efforts in advancing DEI, members of the committee created the scorecard to assist administrators and other decision makers with data gathering.

Drafted in 2021 by Natisha Harper, Kimberly Franklin, and Jamia Williams through COD, the DEI Scorecard promotes accountability and transparency in gauging institutional performance on a five-measure rubric along with supplemental reflection questions: embeddedness of DEI into the culture and climate of the organization; training and education; recruitment, hiring, retention, and promotion; budget priorities for DEI; and data practices. Development of the DEI Scorecard was informed by ALA's Core Values of Librarianship, ACRL Diversity Standards: Cultural Competency for Academic Libraries, and other scorecard measures of DEI performance. The DEI Scorecard can be used as-is or adapted for local use.

Applications Open for Business Coaching

ALA's Libraries Build Business initiative has selected six coaches to provide leadership and technical assistance through the end of the year to 40 libraries that offer programming or services to local entrepreneurs and the small business community. Launched in 2020, Libraries Build Business is a national program supported by Google.org.

Coaches will support library professionals interested in starting or growing a small business development program at their library with six months of one-on-one coaching sessions, peer review and feedback, technical assistance, resources, and networking. The awards come with professional development and training, as well as additional grant money for coaches' own business programs.

The coaches are Chris Bourret and Ann Poulos of the Small Business Hub at Providence (R.I.) Public Library; Diane Luccy of the Entrepreneurial Launchpad at Richland Library in Columbia, South Carolina; Adriana McCleer and Yee Lee Vue of Small Business–Big Impact at Appleton (Wisc.) Public Library; Karly Feinberg of the Entrepreneur Academy at Baltimore County (Md.) Public Library; Rachael Svoboda of Wyoming Library to Business at Laramie County (Wyo.) Library System; and Stacey Goddard and Danielle Milton of the Small Business Boot Camp at Spokane County (Wash.) Library District.

Learn more about Libraries Build Business and apply for coaching at bit.ly/AL-LBB. Applications will be accepted on a rolling basis through the fall. ●

Revisiting ALA's Core Competencies

In June, ALA's Committee on Education released a discussion draft of newly revised ALA Core Competencies (ALACCs) for library professionals—a set of roles, capabilities, and expectations to guide those who hold LIS degrees on basic skills expected within the first several years of graduation. The revised draft reflects knowledge gained through LIS education, job onboarding, and ongoing professional development early in a library career.

The draft document is the first iteration of the ALACCs, which intentionally incorporates the concepts of social justice, equity, diversity, and inclusion throughout the competencies and in a separate category.

The draft document of ALACCs will be vetted, discussed, and further edited based on ALA member feedback through 2021. Additional webinars will solicit input, and a survey may be submitted any time before the end of the calendar year.

Visit bit.ly/AL-ALAACs for details. The goal is to incorporate member feedback in time for ALA Council to vote on the revised document at ALA's 2022 Annual Conference and Exhibition in Washington, D.C.

AASL Awards COVID-19 Grants

The American Association of School Librarians (AASL) has awarded Inspire COVID Recovery Grants to four school libraries. The grant program, funded by AASL member Marina "Marney" Welmers, provides funds to address collection loss and remote access requirements related to COVID-19 school closures. Offered as a special extension of the Inspire Collection Development Grant, the grant can be used to recover collections and extend learning through an

increase in online and remote resources. A first round of recovery grants was awarded in fall 2020.

Recipients of the second round of grants include Cindy Buerkle of Otselic Valley Central School in South Otselic, New York; Taylor Inverarity of Turner Middle School in Kansas City, Kansas; Amanda Jones of Live Oak Middle School in Denham, Louisiana; and Chari Kauffman of North Shore Middle School in Houston. Grantees will be recognized during the 2021 AASL National Conference in Salt Lake City October 21–23.

New AASL Research

New research published in *School Library Research,* AASL's peer-reviewed online journal, examines the relationship between years of traditional classroom teaching experience and teaching in school library instructional environments. Articles can be accessed for free at ala.org/aasl/slr.

A longstanding shortage of certified school librarians in Maryland inspired Towson University researchers David E. Robinson and Scot W. McNary to examine the preparation of school librarians with varying levels of prior teaching experience. Their primary research question focused on the role of the teacher and the relationship between years of teaching experience and school librarian candidates' effectiveness in planning, implementing, and reflecting on school library-based instruction.

In "School Library Instruction: Does Teaching Experience Matter?" Robinson and McNary detail how their study's results reinforce Jennifer King Rice's 2010 *Impact of Teacher Experience* study, which found "the simple assumption that more is better requires greater nuance; experience effects are complex and depend on a number of factors." In fact, they find that there may be greater complexity in the school library teaching environment than in the traditional classroom.

The researchers also examine school librarians' perceptions of the Continuum of Care model for assessment of need, program theory, program process, impact, and efficiency.

In "Enabling Collaboration through Mentorship: Examining the Role of the School Librarian," researcher Rita Reinsel Soulen extends her prior research with an analysis of practices that enable school librarians to develop mentoring skills.

White Paper on Streaming Media

Choice announced in a June 30 statement the publication of the eighth in a series of white papers designed to educate on topics of importance to the academic library community. The paper, "Implementing and Managing Streaming Media Services in Academic Libraries," examines the factors that librarians should consider when bringing streaming services to their institution and provides an overview of the current streaming landscape in academic libraries. The research was funded by Infobase.

Researched and written by Gisele Tanasse, film and media services librarian at University of California, Berkeley, the paper surveys the opportunities that come with streaming services by reviewing existing literature, analyzing survey data, and summarizing the results of practitioner interviews. The goal of the study was to provide a thorough examination of factors such as acquisition models, budgeting, content use scenarios, user perspectives, and ongoing management.

Read the paper at choice360.org/research-papers. AL

Library Card Sign-Up Month

September is Library Card Sign-Up Month, featuring this year's honorary chair Marley Dias, author, executive producer, and founder of #1000BlackGirlBooks.

"A library card is the ticket you need to travel across the globe," Dias said in a March 30 statement for Library Card Sign-Up Month. "It allows you to experience stories that can connect you to diverse and empowering experiences."

#1000BlackGirlBooks is an international movement to collect and donate children's books that feature Black girls as lead characters. As an elementary schooler, Dias launched the #1000BlackGirlBooks drive in November 2015 with the help from GrassROOTS Community Foundation and a goal of collecting 1,000 books by February 2016. To date, Dias has collected more than 13,000 books.

ALA's READ poster featuring Dias is available at the ALA Store, along with free graphics and tools including a template press release, proclamation, and sample social media posts at ala.org/librarycardsignup.

Henrico County (Va.) Public Library offers children's nature and bird-watching backpacks, available for checkout, as part of a broader effort to educate youth about wildlife.

Programming on the Fly

Birdwatching programs foster community during the pandemic

BY Sallyann Price

If you were to trek through the marshland behind Wood Memorial Library and Museum in South Windsor, Connecticut, this fall, you might spot a least bittern, one of the world's smallest herons. Or perhaps hear a rusty blackbird, named for the creak of its song, which sounds like an unoiled hinge.

During this year's migration season, billions of birds will cover millions of square miles in their annual southbound journey across North America—and new and avid birdwatchers will reach for their binoculars, guidebooks, and smartphones and head outdoors.

Birdwatching has exploded in popularity during the pandemic, with *The New York Times* last year observing record participation in Global Big Day, an annual birdwatching event in early May, and the National Audubon Society reporting a boom in sales of birding supplies. Libraries, too, are flocking to the hobby. With help from their collections and community partners, they're working to get patrons outside—even if it's just a backyard or neighborhood park.

"Before everything shut down, everybody got a little tutorial on how to watch birds from their backyard," says Jessica Vogelgesang, communications director at Wood Memorial Library and Museum, of a well-timed 2019 library event led by the executive director of the Hartford Audubon Society (HAS) to mark the chapter organization's 110-year anniversary.

The Wood Memorial Library and Museum building is adjacent to a HAS outpost and bird sanctuary along the banks of Newberry Brook, a tributary of the Connecticut River. The library regularly promotes HAS-led bird walks in the sanctuary and has hosted popular programs on birding from home.

Vogelgesang notes the all-ages appeal of birding programs. One mother commented to her that she hadn't realized how important birds of prey are in Indigenous cultural practices and spiritual beliefs, while the mother's young daughter said her favorite bird was the owl: "It was bigger than I thought."

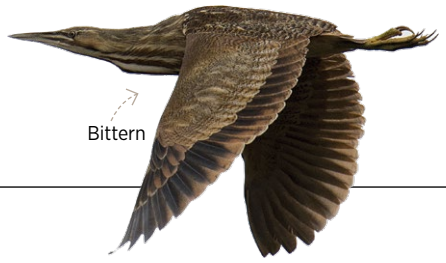
Some members of the library's Friends group are also members of HAS and the town's garden club, says Vogelgesang, which has fostered natural collaborations.

"There are many advantages to partnering with other local organizations, sharing resources, expanding audience outreach, and helping to promote each other's programming," she says. "But the ultimate benefit is the sense of community that is created between the organizations—an atmosphere of mutual support. This sense of camaraderie was a godsend for everyone during the pandemic."

'At the end of their rope'

"Birds of Ontario," a virtual program at Guelph (Ont.) Public Library (GPL) led by a local bird and weather specialist in January of this year, attracted nearly 200 participants, making it one of the library's best-attended programs during the pandemic.

Photos: Henrico County (Va.) Public Library



"Before everything shut down, everybody got a little tutorial on how to watch birds from their backyard."

JESSICA VOGELGESANG,
communications director at Wood Memorial Library and Museum in South Windsor, Connecticut

"People were kind of at the end of their rope because we had just gone back into another lockdown, kids were back online learning," says Meg Forestell-Page, GPL's supervisor of programming, outreach, and digital services. "I know it's more screen time, but to be able to offer the bridge to the knowledge and then [have patrons] go out and do it [themselves]—the library's played an important role in that," she says.

GPL also loans out binoculars donated by the Gosling Foundation—a Canadian nonprofit that supports nature education programs—and encourages families to design activities around their usage, such as counting species or drawing them. "As a parent, you want to get out, you're taking the kids out with you, and kids aren't coming out unless there's an activity to do," says Forestell-Page.

The library had previously partnered with University of Guelph's environmental education initiative Wild Ontario, which brought wildlife workshops and live birds—such as owls and other wild species—into the library. "We'd always max out. We'd have people waiting outside to get a peek at these birds," Forestell-Page says, adding that Wild Ontario will be one of her first calls when in-person programming resumes this fall.

Cultivating bird nerds

Henrico County (Va.) Public Library (HCPL) has led birdwatching programs since 2016 as part of a broader effort to educate youth, families, and older adults about nature and wildlife. The library has children's nature and birdwatching backpacks available for checkout and has dedicated birdwatching stations set up outside three of the system's branches. HCPL has also hosted programs with the Richmond Audubon Society on the eBird app, a database (administered by the National Audubon Society and the Cornell Lab of Ornithology) that allows users to track specific species and report sightings.

HCPL Youth Services Coordinator Rick Samuelson has been interested in birding most of his life, ever since he spotted cliff swallows—which fly around in intricate aerial patterns—on a childhood visit to Malheur National Wildlife Refuge in eastern Oregon. He sees parallels between birdwatching and geolocation games like *Pokémon Go,* where the goal is to spot an animal in its habitat. "We're kind of doing the same thing," he says. "We're both just in our own special corners of nerddom."

Samuelson recalls a particularly enthusiastic young participant in a birdwatching program a few years

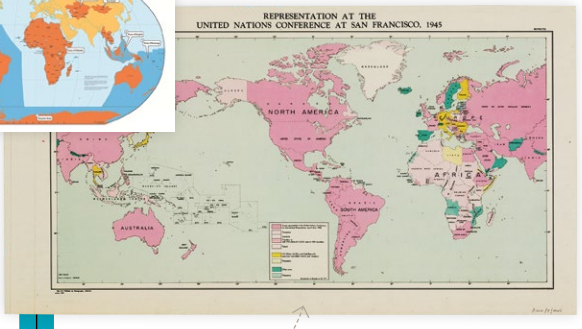
Continued on page 13

BY THE NUMBERS

United Nations Day

1 million

Approximate number of resources—and counting—available through the United Nations (UN) Digital Library, a collaboration of the Dag Hammarskjöld Library in New York City and the United Nations Library and Archives Geneva in Switzerland. The collection includes UN documents, voting data, speeches, maps, and open access publications.



50

Number of countries represented at the UN Conference on International Organization in San Francisco from April 25 to June 26, 1945. Representatives wrote a charter for the UN with the hope of preventing another world war. The organization officially formed four months later, on October 24.

1947

Year the UN General Assembly established October 24 as United Nations Day.

17

Number of Sustainable Development Goals that make up the UN's 2030 Agenda for Sustainable Development. Adopted by member states in 2015, the goals involve ending poverty, protecting the planet, and improving the lives and prospects of everyone in the world. In 2020, the American Library Association created a task force to develop a multiyear strategic plan to increase participation by libraries in efforts to achieve these goals.

An ad used by Multnomah County (Ore.) Library to promote its Library Music Project.

Stream On

Amplifying local sounds

BY Bill Furbee

In Portland, Oregon, the music of local freak-folk legends The Tree People is landing on new ears. The same goes for country act The Toads and spiritual rock band The Functional Monkeys. And Multnomah County (Ore.) Library (MCL) is making it happen with a music streaming service devoted exclusively to regional artists. MCL considered it a no-brainer.

"Portland and Multnomah County really treasure their music and libraries, so it was a natural fit," says Shawn Cunningham, director of communications and strategic initiatives at MCL, about the Library Music Project, which offers more than 250 locally produced albums to stream or download. The service also provided MCL with a gateway into the local music scene, says Cunningham. The library partners with community groups to offer live concerts, music video recording events, and other activities to promote the platform.

Libraries across the country are using the expanding prevalence of music streaming to connect with local artists, offering them a platform to share their music digitally and freely to music lovers around the world. And when done right, it can also set the stage for deeper community connections.

MCL and other libraries use MUSICat, a service from developer Rabble, as their digital music platform. The open source platform allows libraries to curate digital collections more easily, says Preston Austin, a Rabble software architect. Here's how it works: The library can invite artists to join its collection or submit songs via a built-in form. The library then indefinitely licenses the work, on nonexclusive terms and for honorarium payments it determines. If the band is already signed to a record label, it is the band's responsibility to prearrange for all necessary rights and responsibilities for streaming through the platform.

Offering streaming music provides other bonuses, too, says Austin. "Libraries are really good at building community value," he says, pointing out that celebrating and supporting local artists is an important way to create cultural enrichment in a region.

Music streaming helped MCL check off a handful of its goals, Cunningham says: expand the library's collection of local music, provide visibility for emerging artists, and develop new means of engagement.

Creating a connection

Jason Rabb, librarian at Salt Lake City Public Library (SLCPL), says SLCPL knew going digital would allow for more immediate outreach. "Our CD collection reaches back a few decades, [but] the HUM collection"—short for Hear Utah Music—"is designed to be a resource for what's happening in the music community here and now," he says.

HUM includes more than 175 albums from at least 140 local artists, with total monthly streams in the 2,000–5,000 range. But that's only part of the picture, says Rabb.

"Stats don't capture how meaningful it's been for us in connecting with our community," he says. Rabb cites the opportunity to work directly with local artists and support them with honorariums as a highlight—as is working with them on other programming like

Image: Multnomah County (Ore.) Library

concerts at the library, HUM-TV (video recordings of local artists available on Vimeo), HUM Fest (a day of performances held at a nearby amphitheater, on the library roof, and inside the building), and other projects. In June, the library created a HUM Pride playlist and made it available on the streaming service, spotlighting local LGBTQ+ artists from the collection for the city's Pride festival.

Showcasing heritage

Lawrence (Kans.) Public Library (LPL) uses its streaming service, Kaw Valley Jukebox (KVJB), to highlight new local music while also celebrating the city's musical heritage.

KVJB was built from the ashes of LPL's Lawrence Music Project, an attempt in 2015 to stream local music and archive information on Lawrence-based bands past and present, according to Kevin Corcoran, collection development librarian at LPL. The library uploaded its Lawrence Music Project catalog to KVJB before opening up the service to new submissions. The move "helped springboard efforts to revitalize" the project, Corcoran says.

Libraries across the country are using the expanding prevalence of music streaming to connect with local artists.

Chapel Hill (N.C.) Public Library has partnered with the town's Community Arts and Culture division to launch Tracks Music Library, a streaming collection of more than 70 local musicians and bands. It was funded by an Institute of Museum and Library Services grant of $49,250, administered by the State Library of North Carolina.

"Chapel Hill is a music town," says Melissa Bartoletta, marketing and communications coordinator for the city. "The Triangle region of North Carolina is home to a rich musical heritage. Our goal is first and foremost to support local musicians and to connect our library community to new, homegrown talent." AL

BILL FURBEE is a writer living in Newport, Kentucky.

An advertisement for HUM Fest, a local music festival presented by Salt Lake City Public Library, organized in conjunction with the library's Hear Utah Music collection.

Photo: Guelph (Ont.) Public Library; Image: Salt Lake City Public Library

Guelph (Ont.) Public Library has partnered with University of Guelph's environmental education initiative Wild Ontario to bring live birds into the library.

Continued from page 11

ago: "I learned that his mom had driven him out to our branch from the city and he had been pestering her all week about the visit. He was super excited to try out my binoculars, and he spotted a ruby-crowned kinglet," named for the brilliant red feathers that emerge when the bird is excited. "That was great."

But more than the opportunity to enjoy nature and learn about wildlife, he says, birdwatching offers an opportunity to engage with important environmental issues.

"My biggest passion is citizen science, and I hope people connect birdwatching with conservation and giving back to the scientific community," he says. "We're in such a good spot at the library to help connect people with that sort of thing…. If you're going out and doing it because you want to help track birds in your area and help preserve these natural resources that we have, there's something really noble to that." AL

SALLYANN PRICE is associate editor of *American Libraries*.

Tristan Wheeler (right), audio-visual and event planning specialist at Cleveland Public Library, plays *Windjammers* with streamers from sfxxPLAY on Twitch.

The Twitching Hour

Libraries use live video platform to engage teens, early adults

BY Diana Panuncial

Sara Moesel, teen services librarian at Wichita (Kans.) Public Library, recalls a patron who attended her online "Teen Twitch Streaming 101" program in March. He was an avid *Minecraft* player and even streamed himself playing it on YouTube, but his parents were wary of streaming's legitimacy as a hobby and had privacy concerns. Those who attended Moesel's program learned how to set up their own channel, create custom art and branding, and build their audience. When the program ended, Moesel remembers the teen saying, "Now I feel like my parents will let me do this."

The livestreaming platform Twitch is primarily used by gamers who broadcast themselves playing videogames. Anyone can watch from anywhere for free. The platform entered the mainstream in 2020, when the number of active streamers on the platform more than doubled over the year, from just under 4 million to more than 9 million.

Twitch is most popular among teens and early adults, who often produce their own content in addition to viewing others' streams. The pandemic further expanded Twitch's popularity among those who are streaming activities other than gaming, like crafting, drawing, or even just discussing their interests. The platform is appearing in youth programs at libraries not only because of its ability to connect people virtually but also to showcase potential careers in the gaming industry.

"In my community, a lot of kids' only connection to a lot of digital skills comes through the library," Moesel says. "We're just really taking that next step forward to open their eyes."

Tapping the network

Cleveland Public Library (CPL) hosts a regular e-sports and gaming program for teens called CPL Play, with its own Twitch channel run by organizer Tristan Wheeler, an audio-visual and event planning specialist at CPL. Before the pandemic, CPL Play offered PC-building workshops, game development workshops, and gaming tournaments. Wheeler adapted when COVID-19 hit, shifting his focus to what he could offer virtually through the program's Twitch channel. He streamed himself playing different games and invited developers to stream with him and discuss the latest topics in the industry. Each weekly stream attracts anywhere from 50 to 100 viewers. "We've created quite a network," Wheeler says.

He notes that it's important for him and the team at CPL Play to empower communities of color by exposing them to the video game industry "so they can learn what they need to know if they do decide to go into any of those fields."

Moesel says programs like her Twitch 101 event also promote teen entrepreneurship. Creating a Twitch channel, for example, teaches teens how to take elements of their personality and create a brand. Those branding and designing skills can be translated to other careers teens might consider. "A lot of kids say, 'I want to be a famous streamer,' and that's an awesome goal to have," she says. "But my role is to explain the underpinnings of that."

Photo: Yulia Zavalishina (controller)

Jumping into the stream

Alexandra Remy, teen and reference librarian at Windsor (Mass.) Public Library, says if you want to bring a streamer to your library, they could be right under your nose. Remy invited Will Wiggins, a popular Twitch streamer and artist who goes by the moniker Black Oni, to teach teens first-hand about how to become a streamer. Wiggins happens to be a friend of a librarian colleague. "Literally anyone you know can be a streamer," she says. "Don't limit yourself."

Aaron Mason, director of outreach and programming services at CPL, recommends gauging your library's audience before implementing a program like CPL Play. If there's a need, measure it and think about how you might incorporate streaming. "We were fortunate to have a community that we were connected with before we started," Mason says.

> "A lot of kids say, 'I want to be a famous streamer,' and that's an awesome goal to have, but my role is to explain the underpinnings of that."
>
> **SARA MOESEL,** teen services librarian at Wichita (Kans.) Public Library

When it comes to resources, Wheeler says a high-tech setup isn't required. Many streamers have budget-friendly equipment, but it can also be something libraries—and streamers in general—invest in over time.

"It's an art form," Wheeler says. "You don't need to have the most expensive tools to make the best art; you just need to have a good vision." AL

DIANA PANUNCIAL is a writer in Zion, Illinois.

Patrons at Tulsa (Okla.) City–County Library view an immersive exhibit on the 1921 Tulsa race massacre in spring 2021.

Confronting History

Tulsa library educates on race massacre

In the years after World War I, an affluent African-American community flourished in the Greenwood district of oil-rich Tulsa, Oklahoma, an area that came to be known as Black Wall Street. Then, in late May and early June 1921, racial tensions erupted and violent white mobs—spurred by a murky allegation of sexual assault—destroyed thousands of Black-owned homes and businesses. A 2001 commission confirmed a death toll of 39 (though local officials estimate as many as 300 people were killed), making it one of the deadliest single incidents of racist violence in US history, though for years the event was seemingly erased from news and historical accounts. Tulsa City–County Library (TCCL) commemorated the 2021 centennial of the massacre with an immersive exhibit and educational programming, with the goal of keeping the memory alive.

BY Kimberly Johnson and Jennifer Greb

As the 100th anniversary of the devastating 1921 Tulsa race massacre approached and our library looked for ways to educate the community about a significant piece of our city's past, we had a disturbing realization: Many of our patrons, even those native to Tulsa, knew little to nothing about it. Decades of whitewashed reports and unacknowledged losses added up to a serious gap in how we understand our local and national history.

In the past, TCCL has invited the community to explore difficult topics related to historical or current events through interactive programs, panels, and in-depth resources. For decades researchers have used historical documents (telephone directories, newspapers, maps, photographs, oral histories, and more) from our African-American Resource Center at Rudisill Regional Library and the research center at Central Library to study the Tulsa race massacre. So in 2020, when local organizations were gearing up for the centennial, TCCL was already looking for ways to make this information accessible to multiple age groups.

Between February and May of this year, our library system promoted education, empathy, and healing around this long-buried piece of local history through more than a dozen virtual programs (featuring authors Robin DiAngelo, Mira Jacob, Hannibal B. Johnson, Clifton Taulbert, and others), educational take-home activity kits for youth and educators, and an in-person exhibit at Rudisill Regional Library. Through the exhibit "TCCL Remembers," we sought to foster education about the massacre by making free materials available and engaging to children and adults; build empathy by encouraging audiences to reflect on the human cost of institutionalized racism; and promote healing by sharing survivors' stories.

The exhibit and program series helped participants understand how and why the massacre happened, inspiring reflection on the racial and political conditions leading up to and following the event. The goal was not only to ensure the facts of the atrocity were never again buried or forgotten but also to help normalize and encourage open conversations about difficult topics. Our virtual events engaged more than 1,300 viewers, and the in-person exhibit received more than 3,000 visitors during its six-week run.

TCCL has always housed special collections and offered equity-focused programs, but the scale of the centennial commemoration efforts was unprecedented. We were fortunate to receive a grant from the 1921 Tulsa Race Massacre Centennial Commission, made possible by WPX Energy, and we benefited from multiple community partnerships. The Greenwood Art Project cosponsored an inscription of a poem honoring the victims of the massacre on the stairs leading

Photo: Tulsa (Okla.) City–County Library

The goal was not only to ensure the facts of the atrocity were never again buried or forgotten but also to help normalize and encourage open conversations about difficult topics.

into Rudisill Regional Library. The Tulsa Library Trust helped fund our events, and Friends of the Tulsa City–County Libraries helped with programming and general support.

As libraries, we have an innate stake in historical preservation. We offer common ground for different perspectives to meet and converse and the expertise to connect resources and shape programs that address sensitive and profound topics. Is there a sensitive topic in your community's history you wish to probe? We advise that you plan ahead, include diverse stakeholders as early as possible, and know your over-arching goal. Move forward with humility and flexibility as potential partners and perspectives come forward. Consider all opportunities that could help bring your community together for education, empathy, and healing.

Public libraries can serve their communities by offering programming and outreach that confront difficult topics like violent racial history. These confrontations are tricky to navigate, and challenges will certainly arise. The best you can do is research, facilitate, and be confident in how vital these conversations are. AL

KIMBERLY JOHNSON is CEO of Tulsa (Okla.) City–County Library. She leads two nonpublic locations and 24 branches in 10 cities throughout Tulsa County. **JENNIFER GREB** is systemwide services director at TCCL, where she started her career in 1998 as an AmeriCorps volunteer.

Photo: Gail Imhoff Photography

GLOBAL REACH

Lending Māori Music

NEW ZEALAND Alexander Heritage Library–Te Rerenga Mai o Te Kāuru in Whanganui became the country's first library to lend a collection of traditional Māori instruments, or *taonga pūoro,* in May. A *kete* (kit) containing six instruments—three flutes, two spun or swung instruments, and one percussive instrument, plus a mat, a book, and instructions—was donated by Awa Puoro ki te Ao, a community arts organization that plays and teaches about taonga pūoro. Patrons are asked to clean the instruments before returning them and, to maintain hygiene, the library waits 72 hours before checking the kete out again. The library will track how the kete is used in its first year. Awa Puoro ki te Ao member Elise Goodge predicts people might borrow it for use at a birthing ceremony, and that teachers may use it for lessons.**—*New Zealand Herald,* May 18.**

Jessica Kahukura playing a *pūtōrino* (traditional flute) at Alexander Heritage Library–Te Rerenga Mai o Te Kāuru in Whanganui, New Zealand.

GEORGIA On World Book and Copyright Day (April 23), Tbilisi officially became the 2021 UNESCO World Book Capital. The handover of the title from Kuala Lumpur, Malaysia, was marked at a ceremony that featured in-person and remote addresses from the cities' respective mayors, Georgian President Salome Zourabichvili, and UNESCO representatives. The city is hosting book festivals, publisher events, conferences, performances, and author residencies throughout the year, and Zourabichvili announced the new Elisabeth Orbeliani Prize for the First Translation of a Young Translator, to be awarded April 22, 2022. Zourabichvili said the prize was aimed at supporting local translators to ensure Georgian literature was represented on the international stage.**—Agenda.ge, Apr. 24.**

MALTA A collaboration between Malta Libraries and digital publisher Octavo has made ebooks in Maltese available to library members for the first time. The move meets increasing demand for online reading material in the national language and by local authors, according to National Heritage, Arts, and Local Government Minister José A. Herrera.**—Newsbook, Apr. 26.**

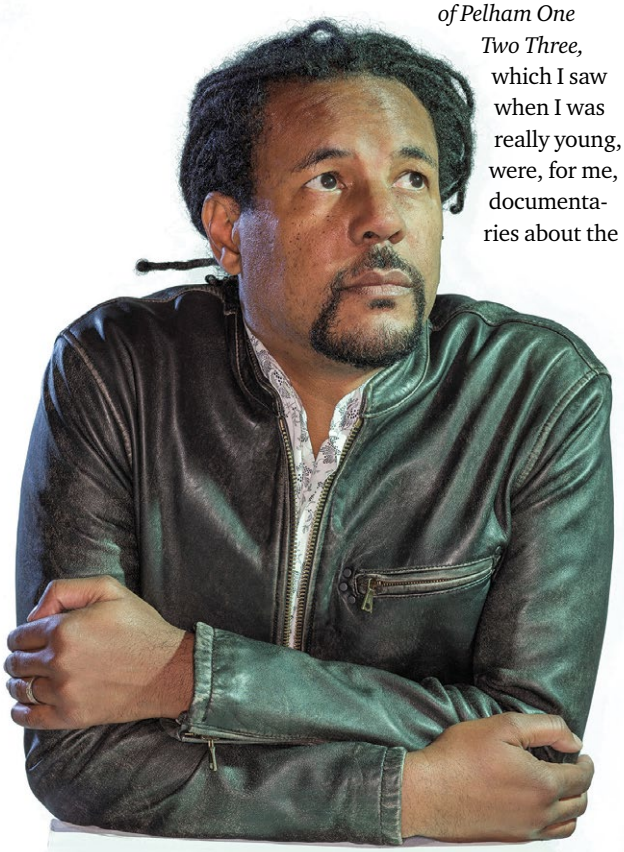
POLAND Researchers at University of Warsaw Library found a hair tucked inside the pages of a 16th-century copy of Thomasinus de Ferraria's *Sermones Quadragesimales.* According to librarians, the hair most likely fell out during the binding process and could date from anywhere between 1501 and 1600. The library has no immediate plans to test the hair and will leave it in place.**—The First News, Apr. 6.**

Colson Whitehead

Pulitzer Prize–winning author discusses the divided self

Colson Whitehead's two most recent novels—*The Underground Railroad* (2016) and *The Nickel Boys* (2019)—both won Pulitzer Prizes. *The Underground Railroad* was also honored with the National Book Award and the Andrew Carnegie Medal for Excellence in Fiction, and it has been adapted into a miniseries on Amazon Prime Video directed by Barry Jenkins (who also directed *If Beale Street Could Talk* and *Moonlight*). Imaginative and intrepid, Whitehead has explored something different in each of his 10 books, from African-American history to poker to zombies, even as he pursues signature themes. He has now written his first heist novel, *Harlem Shuffle* (Doubleday, September). *American Libraries* spoke with Whitehead about the novel, the significance of the Sixties (and Seventies), and how the film *Jaws* led him to the library.

BY Donna Seaman



Why did you set *Harlem Shuffle* at the dawn of the 1960s? I was born in 1969, so a lot of the pop culture I grew up with is from the 1960s or early 1970s. Movies like *Dog Day Afternoon* or *The Taking of Pelham One Two Three,* which I saw when I was really young, were, for me, documentaries about the city. So I knew I wanted to have a Sixties and Seventies New York vibe.

Ray Carney, your protagonist and narrator, is a Harlem furniture store owner with a business degree who's determined to not be like his outlaw father, yet he does not stay on the safe side of the law. Where did Ray come from? I had the idea to write a heist novel, and I hit upon the character of the fence. And a lot of those guys had fronts. They would sell electronics or antiques, and in the back, of course, is where all the criminal action goes.

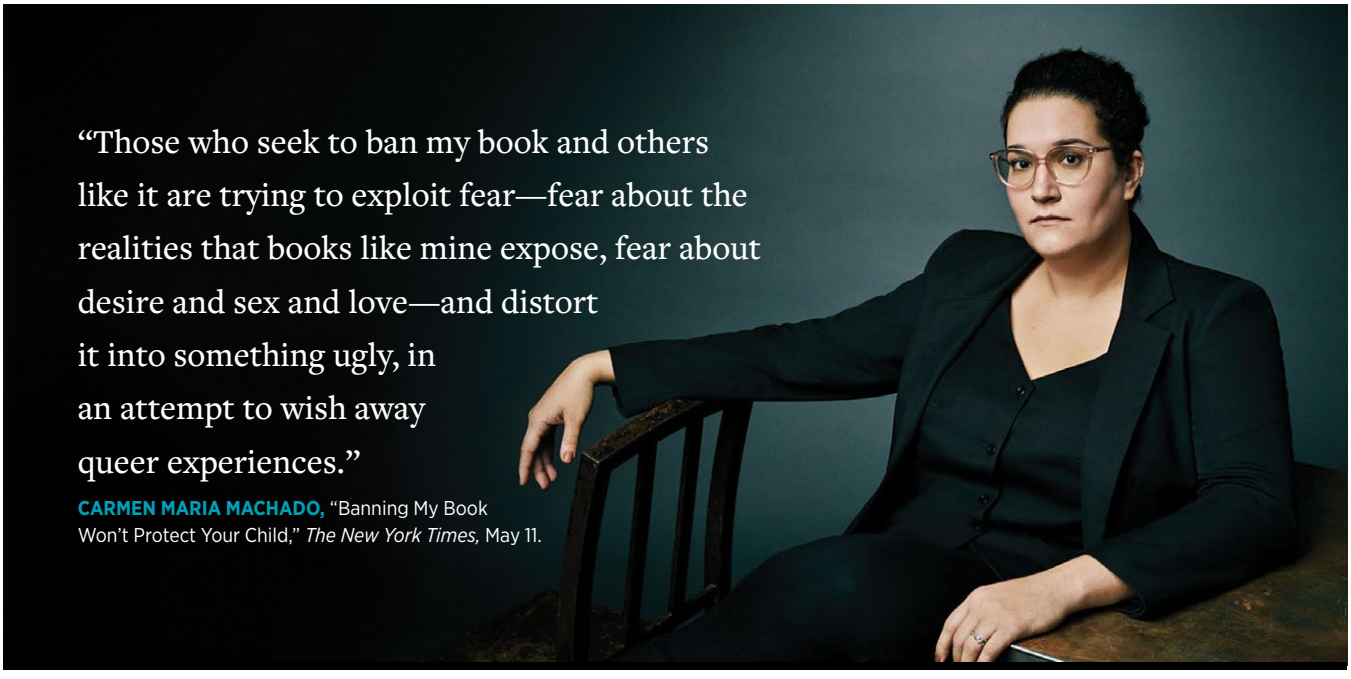
Ray is a fence, and he's on the fence as to how far he should go into the criminal world. The whole time we're reading the novel, we're wondering, which side is he going to end up on? Yeah, the divided self. There's his amoral side and his upstanding businessman, pillar-of-the-community, nice-dad side. I think all of us reconcile our base instincts and our higher selves. And so a fence, in the sense of a person washing illegal goods, is a barrier between the criminal world and a straight world. Once the fence gets it, the bad stuff can be reintegrated into the good society. And so he's in the middle in a lot of different ways.

There are so many hierarchies in the novel. Who's educated, who's not, who's poor, who's rich. Does this theme connect to your other novels? Yeah, capitalism. Money is important in *The Underground Railroad.* It's the engine that makes America; it's the engine that forces the perpetuation of slavery, because it's so lucrative. There's also the topic of institutional racism in *The Underground Railroad* and *The Nickel Boys.* Here the real power is, of course, real estate because it's New York. And so it's less about institutional racism and more about real estate. Some of my books deal more directly with race and sometimes not at all. In this one, it's always there, because it is always there.

Clearly, you conduct a lot of research for your books. What role have libraries played in your life? I was a very bookish kid, whether it was my school library and being led to the shark section so I could read up on sharks in the wake of *Jaws,* or later, in junior high, when I was doing my research papers on John Steinbeck and going to the Mid-Manhattan Library. These are natural resources that have helped me when I was a curious kid and a student and now as a writer. I'm always going to digital archives and actual physical libraries like the Schomburg [Center for Research in Black Culture], which is a great resource for African-American history and literature. I'm not sure how people live without libraries, and I'm glad we're opening up again. AL

MORE ONLINE
For the extended interview, visit bit.ly/AL-Colson.

Photo: Chris Close



"I used to love the bookmobile. We didn't live out in the country [in Tennessee], even though I've tried over the years to make it seem like it—no, honey, we were in the middle-class suburbs. But I would walk to the mobile and sit and read. My favorite was *Black Beauty*; it was so rich. I read what were at that time considered 'little girl' books."

LESLIE JORDAN, in "Leslie Jordan Read *The Feminine Mystique* as a Kid and Has No Patience for Bad Southern Accents," *Entertainment Weekly,* Apr. 16.

"If you think about the language of a library, what does that get you? It gets you protocols that everybody understands for quiet and focused work. And so it's a very direct response to the open office spaces created in the last 10 years that weren't done right.... [The library format] gives you another language outside of the office, outside of the design world, to say, 'Okay, I'm going to have a spot to think.'"

ELIZABETH VON GOELER, in "Why Post-Pandemic Office Design Might Mimic a Library," BuiltIn, Apr. 27

"There is a misconception that being a public librarian is a quiet, soothing, and—dare I say—easy job where you get to read a lot at work. In reality, libraries can be the loudest community hangout spaces you've ever stepped foot in."

MICHELLE LEUNG, in "*The Chronicles of Narnia,* Rupert Giles, and Vaccine Clinics in Libraries," Book Marks, June 22.

"No question, the US needs new roads, rails, and dams, but it also needs public libraries, murals, community theater, and archivists to document local history. Infrastructure must be redefined to encompass what makes a healthy community and not just how many sticks of rebar a bridge needs to stand up for the next 60 years."

MAX HOLLERAN, "When the Government Supported Writers," *The New Republic,* June 15.

"A NEAT LIBRARY IS A DEAD ONE, AND I'LL ACCEPT A LITTLE CHAOS AS PROOF OF MY LIVING."

MARK ATHITAKIS, "Why Bother Organizing Your Books? A Messy Personal Library Is Proof of Life," *The Washington Post,* June 19.

Photo: Art Streiber/AUGUST

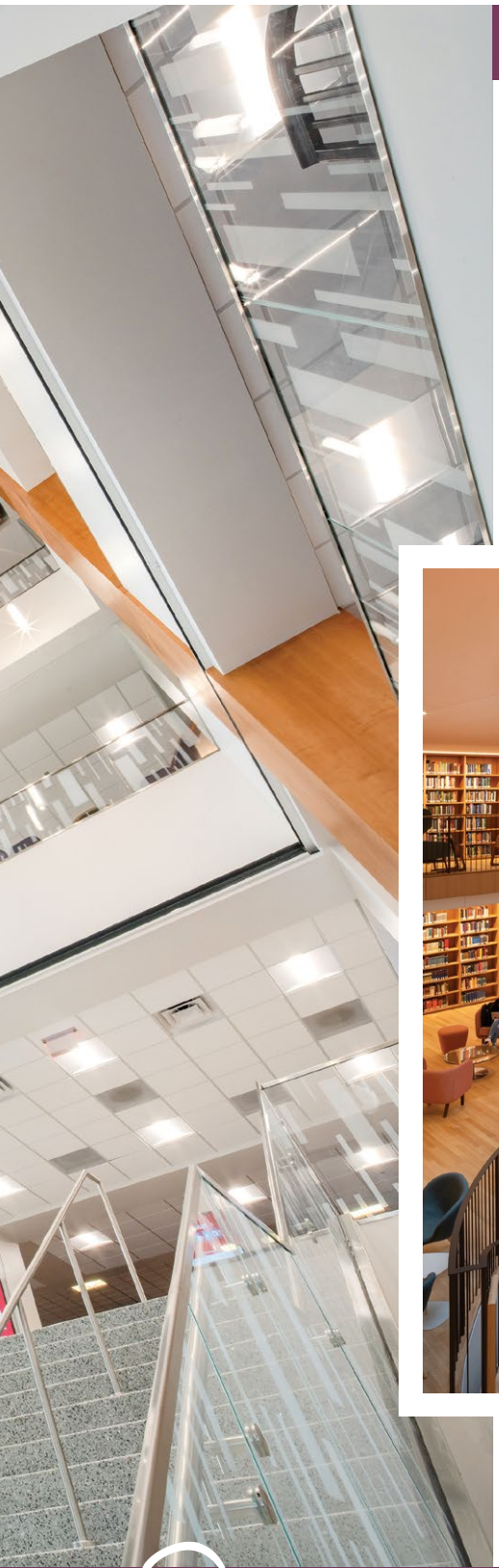
2021

LIBRARY DESIGN SHOWCASE

The year's most impressive new and renovated libraries

BY Phil Morehart

Welcome to the 2021 Library Design Showcase, *American Libraries'* annual celebration of new and renovated libraries that address user needs in unique, interesting, and effective ways. That this year's slate features building projects completed during the pandemic makes them even more noteworthy. Despite libraries being temporarily closed or operating at reduced hours because of COVID-19 restrictions, beautiful new facilities and innovatively renovated spaces continued to open to the public over the past year and a half. As in recent years, renovations and expansions took center stage, highlighting the novel ways that communities are honoring existing structures while moving them into the future. AL



HIGHER LEARNING

D. H. Hill Jr. Library at North Carolina State University in Raleigh

Lord Aeck Sargent transformed D. H. Hill Jr. Library into an open, light-filled facility with an eye on the future. The removal of stacks on the second and third floors created new areas for study, academic support, and technology immersion. In addition to facilities for the Academic Success Center, the University Tutorial Center, and the Office of Undergraduate Research, the renovation also features spaces for a 360-degree visualization studio, a data experience lab for high-end computing, and an innovation studio to showcase emerging technology. **PROJECT TYPE:** Renovation **ARCHITECT:** Lord Aeck Sargent **SIZE:** 400,000 square feet **COST:** $11 million **PHOTO:** Tzu Chen Photography

Neilson Library at Smith College in Northampton, Massachusetts

Three architecture groups—including the studio of Maya Lin, who designed the Vietnam Veterans Memorial in Washington, D.C.—renovated and redesigned Smith College's library, transforming it into a contemporary center of learning and scholarship. Originally built in 1909, the library was expanded to include jewel-box pavilions with study spaces as well as areas for digital media and academic support services. The interior was gutted and refurbished with a new central core, complete with a skylight that illuminates the building. **PROJECT TYPE:** Renovation and expansion **ARCHITECTS:** Bialosky + Partners; Maya Lin Studio; Shepley Bulfinch **SIZE:** 154,000 square feet **COST:** $120 million **PHOTO:** Nic Lehoux

Tune in to the September episode of our *Call Number* podcast for conversations about library architecture and design.

Listen at **bit.ly/CallNumberPodcast**

FOR THE KIDS

John and Claudia Belk Upper School Learning Center at Charlotte (N.C.) Country Day School

The Belk Learning Center was designed to provide an inviting new entrance to the Charlotte Country Day School campus and a serene complement to the school's midcentury modern aesthetic. The large facility features zones for collaborative and individual study, offices, classrooms, archives, a recording studio, and a café area. **PROJECT TYPE:** New construction **ARCHITECT:** Centerbrook Architects and Planners **SIZE:** 14,000 square feet **COST:** $11.5 million **PHOTO:** Cameron Triggs

PAST MEETS PRESENT

Baldwin Public Library in Birmingham, Michigan

Baldwin Public Library was built in stages: The main building was constructed in 1927; a youth room followed in 1960; and an adult services wing was added in 1981. Its recent renovation and expansion streamlined those different phases, updating the youth room with a larger play area and program room, designating 2,000 square feet of new space for offices and a coat and stroller room, and adding an outdoor garden and terrace. Exposed brick from the original building is visible in the expansion, creating a seamless flow between the different generations of building growth. **PROJECT TYPE:** Renovation and expansion **ARCHITECT:** Luckenbach Ziegelman Gardner Architects **SIZE:** 45,000 square feet **COST:** $2.7 million **PHOTO:** Laszlo Regos

REBIRTH AFTER DISASTER

Cincinnati and Hamilton County (Ohio) Public Library, Price Hill branch

After a partial, after-hours ceiling collapse in 2018 led to the closure of this 1909 Carnegie building, Cincinnati and Hamilton County Public Library decided to renovate and expand the facility. The basement was converted into the main floor, allowing the new upper level to house meeting room spaces. Original elements were restored throughout, including the skylight and tiled foyer, and nods to the building's past were added, including interior octagonal tiles and matching brick masonry. The new building is now ADA-compliant, and Spanish-language signage was added to welcome the area's growing Spanish-speaking community. **PROJECT TYPE:** Renovation and expansion **ARCHITECTS:** Fishbeck; Interior Project Management **SIZE:** 14,000 square feet **COST:** $7.3 million **PHOTO:** Helen McCormick Photography

Salt Lake City Public Library, Sprague branch

After a devastating flood in 2017 damaged Salt Lake City Public Library's Sprague branch and destroyed massive amounts of library material, the space was reborn in 2021 with a new interior optimized for community needs. Originally constructed in 1928, the English Tudor-style building in the Sugar House neighborhood was updated with bright lighting, a business hub, study rooms, new tile flooring, a refurbished main staircase, and new exterior brickwork. **PROJECT TYPE:** Renovation **ARCHITECTS:** Arch Nexus; Margaret Sullivan Studio **SIZE:** 13,000 square feet **COST:** $4.5 million **PHOTO:** Salt Lake City Public Library

SMALL SPACE FOR BIG DREAMS

Meridian (Idaho) Library District, unBound branch

MSR Design renovated a two-story building in downtown Meridian, situated among multiple mixed-use developments, to create a library branch focused on resources for small businesses and technology. Entrepreneurs at all levels can find business-focused books and programs, collaborative meeting spaces, makerspaces, 3D printers, laser engravers, a laminating machine, a digital design lab, and a recording studio. **PROJECT TYPE:** Adaptive reuse **ARCHITECT:** MSR Design **SIZE:** 3,800 square feet **COST:** $1.4 million **PHOTO:** Meridian Library District

Homestead (Fla.) Cybrarium

The Cybrarium's striking external façade sets the stage for experiences available to visitors inside the building. Designed to break the mold of traditional learning, the Cybrarium offers a virtual reality space, a makerspace, sewing machines, and 3D printing services. A theater in the children's section provides an area for storytimes and community events. A steampunk-themed lounge anchored by an 1896 Chandler and Price letterpress nods to forward-thinking innovation from the past. **PROJECT TYPE:** New construction **ARCHITECT:** DLR Group **SIZE:** 23,263 square feet **COST:** $10.4 million **PHOTO:** Osiris Ramirez

East Baton Rouge (La.) Parish Library, River Center branch

The new River Center branch celebrates East Baton Rouge's proximity to the Mississippi River. A cantilevered design provides a vista of the river, and a public roof terrace offers panoramic views of the water and surrounding city. A wall-to-wall US Army Corps of Engineers map of the river in the foyer greets visitors as they enter the building, further instilling a sense of geographical pride. The stacked arrangement of floors serves a dual purpose, creating spaces for children, teens, and adults inside the building as well as a shaded public plaza at street level. **PROJECT TYPE:** New construction **ARCHITECTS:** WHLC Architecture; Schwartz/Silver Architects **SIZE:** 49,000 square feet **COST:** $21.4 million **PHOTO:** Tim Mueller Photography

Fayetteville (Ark.) Public Library

The renovation of Fayetteville Public Library has produced new spaces for the community to create, learn, and connect. Large windows in the elongated horizontal expansion provide ample natural light for the stacks and reading and congregating areas. Additional spaces for learning and other experiences include a 700-seat event center with a stage and retractable seating, a teaching kitchen and café, an art and movement room, and an innovation center with audio and visual production studios, a simulation lab, a fabrication and robotics studio, photography and virtual reality studios, a podcast booth, and collaboration space. **PROJECT TYPE:** Renovation and expansion **ARCHITECT:** MSR Design **SIZE:** 168,000 square feet **COST:** $49 million **PHOTO:** Crossland Construction

Stanley A. Milner Library, Edmonton (Alberta) Public Library

The renovated Milner Library, with its sleek, right-triangle shape and expansive windows, is a striking new element in downtown Edmonton. The interior is equally impressive, with features that highlight technology and new learning, including a two-story, double-sided, 40-foot-wide interactive multimedia digital installation created with Queensland University of Technology in Australia and a 1,000-square-foot gamer space with PC, console, group, and retro options. More than 7,000 square feet of space is dedicated to hands-on activities, including a makerspace for kids, sound recording studios, a media production lab, and a fabrication lab with a drill press, scroll saw, and resin 3D printer. **PROJECT TYPE:** Renovation and expansion **ARCHITECT:** Teeple Architects **SIZE:** 227,732 square feet **COST:** $85 million Canadian **PHOTO:** Andrew Latreille

2021 ALA/AIA LIBRARY BUILDING AWARDS

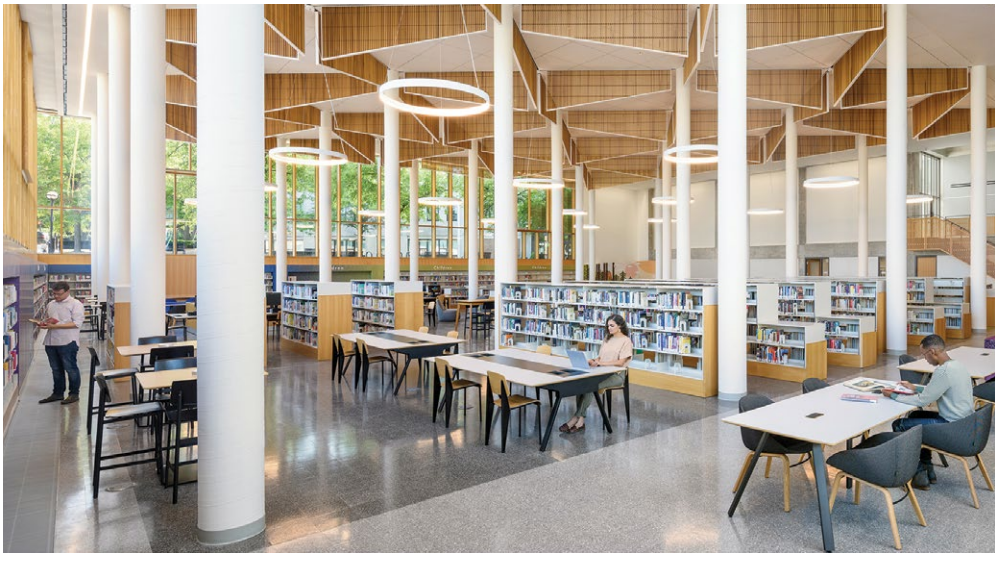
The following libraries are winners of the 2021 Library Building Awards, sponsored by Core: Leadership, Infrastructure, Futures (a division of the American Library Association) and the American Institute of Architects. The awards recognize the best in library architecture and design and are open to any architect licensed in the United States. Projects may be located anywhere in the world. AL

▲ Cambridge (Mass.) Public Library, Valente branch

ARCHITECT: William Rawn Associates, Architects Inc.
PHOTO: Robert Benson Photography

▶ Boston Public Library, Roxbury branch

ARCHITECT: Utile
PHOTO: Anton Grassl Architectural Photography



Chicago Public Library's Little Italy branch and Chicago Housing Authority's Taylor Street Apartments

ARCHITECT: Skidmore, Owings, and Merrill
PHOTO: Tom Harris

Hayden Library, Arizona State University in Tempe

ARCHITECT: Ayers Saint Gross
PHOTO: Gabe Border

Brooklyn (N.Y.) Public Library, Sunset Park branch

ARCHITECT: Leroy Street Studio
PHOTO: Halkin | Mason Photography


THE LEGACY OF 9

9/11

How the attacks affected the library world

It's been 20 years since the terrorist attacks of September 11, 2001, flashed on our TV screens and left an imprint on our memories. Nearly 3,000 people died at the World Trade Center in New York City, at the Pentagon in Arlington, Virginia, and aboard four hijacked airplanes. For many of us, including those who witnessed these events in real-time news coverage, the losses of that day still feel incalculable.

In the aftermath, *American Libraries* tried to make sense of the tragedy and our nation's response, and consider their implications for libraries and American Library Association members. Our 2001 and 2002 reporting covered topics related to collections destroyed in the attacks, communities dealing with Islamophobia, restrictions imposed on civil liberties, and what librarian eyewitnesses remembered about that day.

In this issue, we return to these themes—and examine others—to promote healing and reflection. What have been the lasting effects of September 11 on libraries and librarians?

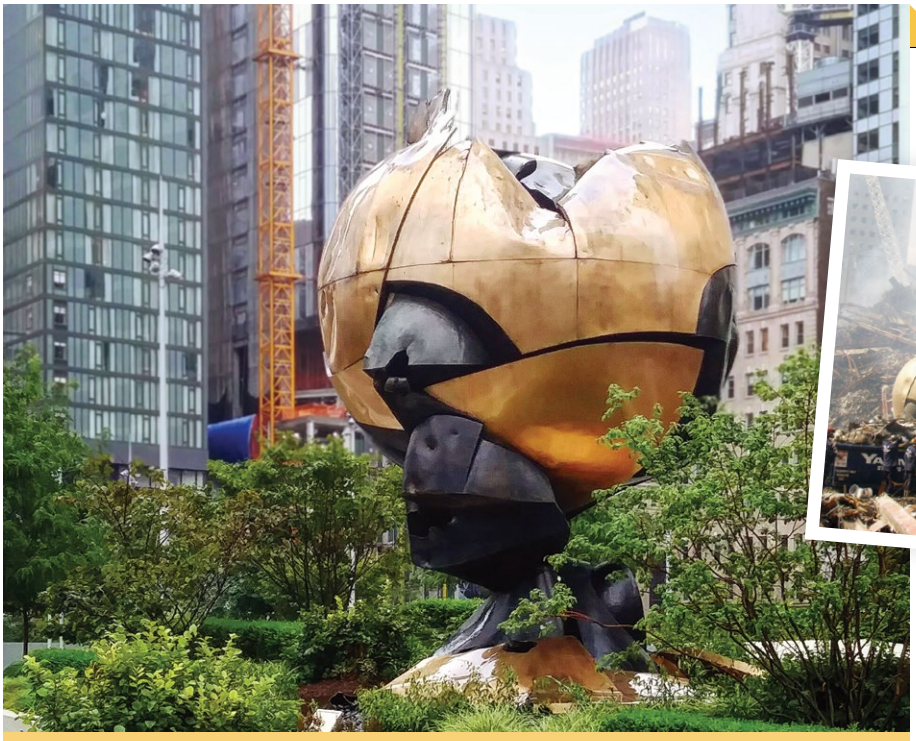
The stories in this special report include:

- a look back at the 21 libraries destroyed in the World Trade Center and the documentation activities that followed this immense cultural loss (p. 30)
- recollections from librarians who countered post–September 11 ignorance and bigotry with programs and information about Islam and the Middle East (p. 33)
- a profile on the public library of Gander, Newfoundland—a small Canadian town that found itself in the spotlight when 6,500 travelers were diverted there after the attacks (p. 34)
- an overview of two archives preserving the broadcasts and digital ephemera of September 11 (p. 36)
- an interview about privacy and surveillance with the Connecticut Four, the four librarians who challenged the Patriot Act and government overreach that followed the attacks (p. 38)

Twenty years on, these accounts remain powerful and relevant, serving as a reminder of the profession's role in telling and keeping our collective history. AL

MORE ONLINE Read extended versions of these stories at americanlibraries.org starting September 1.

Photo: ©Eduard Moldoveanu/Adobe Stock



The Sphere, a sculpture by Fritz Koenig, survived the collapse of the Twin Towers partially intact (inset). The unrestored sculpture now sits in New York City's Liberty Park near the National September 11 Memorial and Museum.

What Was Lost

The libraries and treasures destroyed on 9/11—and the archival work that came next

BY Terra Dankowski

Following the September 11, 2001, terrorist attacks on the World Trade Center in New York City, many archivists and librarians wanted to help colleagues—particularly those working near Ground Zero—with recovery efforts. They just weren't sure what that help would look like.

Kathleen D. Roe, chief of archival services at New York State Archives in Albany at the time and now retired, says her team was prepared to deal with wet or dusty records or damaged collections. "We pretty quickly found out that either collections were pretty much okay because they were in a safe building that didn't get damaged by the attacks, or they were gone completely," she says. "There was very little in between."

Twenty-one libraries were confirmed destroyed in the World Trade Center. But a 2002 report by the Heritage Emergency National Task Force (HENTF), *Cataclysm and Challenge: Impact of September 11, 2001, on Our Nation's Cultural Heritage,* puts that figure higher. "It is believed many more corporate libraries were destroyed, given the number of law and investment firms in the complex," the study reads, also mentioning the records and archives of some 60 nonprofit organizations that had offices in the World Trade Center.

Among the 21 libraries destroyed were those of the American Merchant Marine Library Association, US Customs Service, *Journal of Commerce*, and Port Authority of New York and New Jersey, the agency that owned most of the World Trade Center's 16-acre mixed-use campus at the time.

The loss of historic and cultural items from archival and corporate collections in and around the World Trade Center was staggering: paintings by David Hockney, Paul Klee, Roy Lichtenstein, and Pablo Picasso; letters written by Helen Keller; sculptures and tapestries by Alexander Calder, Joan Miró, Masayuki Nagare, Auguste Rodin, and James Rosati; 40,000 photographic negatives of US President John F. Kennedy by his personal photographer, Jacques Lowe; documents related to US trade dating back to the 1840s; and the Broadway Theatre Archive's 35,000 photographs.

Librarian Betty L. Wagoner told *American Libraries* at the time (November 2001, p. 14) that the library she established for the nonprofit National Development and Research Institutes (NDRI)—which contained 5,000 items on substance abuse and HIV/AIDS—was gone. She said the library, located on the 16th floor of Tower Two, "was just reaching the point where it was actually quite useful."

Port Authority spokesman Steve Coleman told the Associated Press in 2011, a decade after the disaster, that the agency had a "general idea" of which holdings were destroyed on the 67th floor of Tower One that day. Coleman named the Port Authority's video and

Photos: Diegonzalezochoa (CC BY-SA 4.0); Michael Rieger/FEMA (inset)

> **"We need to think about what stories need to survive this and intentionally see that those stories survive."**
>
> **KATHLEEN D. ROE,** retired chief of archival services at New York State Archives in Albany

photo archives, board meeting minutes, and the 1921 charter agreement that established the agency among the lost items. (By contrast, the Pentagon in Arlington, Virginia, was able to save about 99% of its library's book collection after American Airlines Flight 77 crashed into the west side of its building, according to HENTF's report.)

Documenting the aftermath

After September 11, a priority for Roe and the New York State Archives was to locate colleagues in the historical records-holding community who worked in New York City's Frozen Zone, the area below 14th Street in Lower Manhattan. Businesses were closed, and very few people had cellphones back then, Roe recalls. The first step was finding out if colleagues were alive, okay, and if they needed anything.

Roe says she was part of a group of archivists that convened in New York City two weeks after September 11. It became apparent to the group that help with recovery efforts wasn't what was needed; assistance documenting the event, however, was.

"We're right in the middle of this," Roe recalls the group realizing. "We need to think about what stories need to survive this and intentionally see that those stories survive."

From the group that met shortly after the terrorist attacks, the World Trade Center Documentation Task Force (WTCDTF) was formed. As repositories across New York started documentation efforts, the task force served as a clearinghouse of information—identifying the most critical documentation issues, supporting organizations creating records and building collections, and encouraging individual and collaborative projects to preserve history. Roe chaired the task force along with Robert Morris of the National Archives' Northeast Region.

To assess the landscape, WTCDTF surveyed 800 known historical records-collecting institutions in New York's five boroughs, Long Island, and Orange, Putnam, and Westchester counties to ask about their post–September 11 experiences and needs. More than 250 institutions responded, and the results enabled the task force to apply for a grant from the National Archives' National Historical Publications and Records Commission to fund individual repositories' documentation projects.

The task force and its members also guided the 9/11 Memory Project (bit.ly/AL-911MH), which put archivists and librarians in direct contact with survivors and victims' families. Project participants met with archivists to learn about options for preserving the memorabilia of deceased loved ones, including "heartbreaking answering machine messages" that were left the day of the attacks, says Roe.

She remembers the process was handled extremely delicately. Instructors were not at the front of the room giving PowerPoint presentations on how to archive, as can be common in genealogy and research workshops. Rather, archivists talked with small groups of 5–10 people in comfortable chairs, "just giving advice" on what families might want to do with certain items and making themselves available to the community.

The 9/11 Memory Project had a psychologist on its board, who suggested putting project materials online so people could look at it at their own pace,

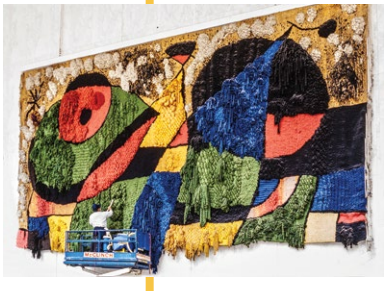
Among the Libraries and Archives Destroyed on September 11

- American Merchant Marine Library Association
- The library of the Aon Corporation
- The library of the Council of State Governments
- The library of Fiduciary Trust Company International
- The library of Guy Carpenter and Company
- The library of Hill, Betts, and Nash
- The library of the *Journal of Commerce*
- The library of Morgan Stanley
- The library of the National Development and Research Institutes
- Nearly the complete archives of the Port Authority of New York and New Jersey
- The library of Serko and Simon
- The library of Sidley Austin Brown and Wood
- The library of Thacher Proffitt and Wood
- Ferdinand Gallozzi Library of the US Customs Service

Some of the Cultural Items Lost on September 11

- Paintings by David Hockney, Paul Klee, Roy Lichtenstein, and Pablo Picasso
- Sculptures and tapestry by Auguste Rodin, Alexander Calder, Joan Miró, Masayuki Nagare, and James Rosati
- Letters written by Helen Keller
- About 40,000 photographic negatives of US President John F. Kennedy by his personal photographer, Jacques Lowe
- Documents related to US trade dating back to the 1840s
- Broadway Theatre Archive's 35,000 photographs
- About 900,000 artifacts (excavated from an archeological site in 1991) from the 19th-century Lower Manhattan neighborhood Five Points that were stored at 6 World Trade Center
- Family records and heirlooms stored in safety deposit boxes and vaults of World Trade Center banks, including a collection of 25 antique handwoven rugs that had been passed down through generations of Muslim families from the Middle East, North Africa, and Southeast Asia
- About 1% of the Pentagon's book collection

Sources: *American Libraries* reporting (2001–2002); "Mystery Surrounds Loss of Records, Art on 9/11" (Associated Press, September 11, 2011); *Cataclysm and Challenge: Impact of September 11, 2001, on Our Nation's Cultural Heritage,* a report by Heritage Preservation on behalf of the Heritage Emergency National Task Force (2002).



The World Trade Center Tapestry, by Joan Miró and Josep Royo, was displayed in the lobby of Tower Two from 1974 until it was destroyed on September 11, 2001.

Roe says. The approach was, "Here's what you have, here's what's important, and some day when you're ready—if you want that person's story to live on—here are some places you could give [the memorabilia] to," she says.

"My staff cried, people attending cried, all of us did," says Roe of the emotions that would surface at these meetings. "People really needed a very different approach than what librarians and archivists were used to doing."

Roe herself lost a friend in the Twin Towers. She also knew someone who attended 20 funerals after September 11. "Twenty years later, I cry," she says.

Still collecting

It remains difficult to get a complete picture of the treasures lost on September 11, as well as which agencies tried to build back new collections.

Wagoner was offered items to restock her collection by those in the library community who had double runs, she told *American Libraries* in 2001, but NDRI would disband in 2019. The organization is among a handful that had libraries in the World Trade Center and have since shuttered for reasons unrelated to September 11, including the US Customs Service (reorganized in 2003) and law firm Thacher Proffitt and Wood (dissolved in 2008).

The Port Authority of New York and New Jersey has not rebuilt a public archive but is working to digitize photos that have been shared with the agency from personal collections. In recent years, the Port Authority has been linked to September 11 and archives in another powerful way: The agency ran a program from 2010 to 2016 that gave away more than 2,600 artifacts collected from the World Trade Center wreckage to fire and police departments, museums, and municipalities in all 50 states and several countries around the world. "The project has definitely created a network that will continue the memory of 9/11 through history," archivist and program manager Amy Passiak told *PBS NewsHour Weekend* in 2016 (bit.ly/AL-PBS).

Though stakeholders of the 9/11 Memory Project no longer meet—they last debriefed in 2007 at the end of the project's grant cycle—Roe says collection development and maintenance of this and other September 11 archives is not over. The Metropolitan Archivists Round Table has taken on the memory project, and, for the 20th anniversary of September 11, New York State Archives' Documentary Heritage Program has placed a grant emphasis on World Trade Center documentation.

Twenty years on, Roe and others in the archival community are finding that people who have held on to September 11 documents are now at the age of retirement and submitting items to repositories. The work is continuing, she says, "not in obvious, glitzy ways but in very compelling and important ways, so that there will be a really solid documentation of the human experience of 9/11 and the impact it had on our lives.

"It's not done," says Roe. "It won't be done until the last survivor passes, until the last victim's family member is gone, and that's a long, long time." AL

TERRA DANKOWSKI is managing editor of *American Libraries.*

Understanding the Other

Librarians who fought ignorance with information

BY Sallyann Price

Islamophobia in the US existed long before the September 11 attacks. But as a traumatized country mourned and searched for someone to blame, fear and suspicion of those perceived to be Muslims or Arab Americans intensified. The FBI reported a 17-fold increase in anti-Arab and anti-Muslim crimes in 2001 over the previous year, according to a 2002 report from Human Rights Watch. Some librarians experienced discrimination or witnessed bigotry in their communities—and many worked to fight ignorance with information.

Ghada Kanafini Elturk, a Lebanese American who was then working as community and cultural outreach librarian at Boulder (Colo.) Public Library, described the hostility against Muslims and Arab Americans in the months after the attacks. "Those Americans who are not familiar with my culture do not show respect," she told *American Libraries* reporter Ron Chepesiuk in January 2002. "Some people say, 'Oh, you don't look like an Arab.' They think it's a compliment."

Elturk also told Chepesiuk that she organized a program called "Afghanistan in My Heart: Local Afghan Americans Talk about Their Native Land" in November 2001, with the goal of building awareness around a country that was suddenly always in the news. And she continued doing outreach work with Boulder's immigrant communities until her retirement in 2015. One program, "Setting Roots," involved participants sharing what they do to make Boulder feel like home.

Jordan-born Majed Khader, director of Morrow Library at Marshall University in Huntington, West Virginia—a longtime naturalized citizen by 2001—says in the 20 years since September 11, he's encountered more curiosity around Islam and the Middle East than hostility, though he notes that he's still careful to avoid standing out when traveling or handling government documents, which his work has involved. "Sometimes [library] users ask sensitive questions that have to do with national security, and it requires visiting a national security website," he says. "Personally, I would try to avoid using these websites and assign [the task] to one of my staff because I don't want to connect my email to such a question." He adds: "As Muslims, we have to defend ourselves even though we are innocent."

"As Muslims, we have to defend ourselves even though we are innocent."

MAJED KHADER, director of Morrow Library at Marshall University in Huntington, West Virginia

Khader has taught a class on Islam at Marshall University since 1991 and for many years—before and after the attacks—regularly contributed op-eds to local newspapers about Islam and Muslims in the US. "I never decline an invitation—from local community organizations, clubs, classes, whatever—when they're covering subjects that have to do with Islam and the Middle East," says Khader, who still lectures to these groups regularly. "They might not know Islam is a religion of peace."

After the attacks, Rosalie Amer, who in 2001 was a systems librarian at Cosumnes River College in Sacramento as well as a professor teaching courses on Islam, found her expertise in high demand.

"Those of us who were teaching about Islam or teaching Middle Eastern history, we were a rarity," Amer says, noting that she worked with local churches and mosques to promote dialogue and understanding. As terrible as the attacks were, she says, September 11 was a catalyst for building improved interfaith relations in this country.

Says Amer: "These efforts contributed to a diverse generation of youth that is familiar with other faiths and communities and coming from a place of tolerance, understanding, and, hopefully, acceptance." AL

SALLYANN PRICE is associate editor of *American Libraries.*

A Safe Haven in the Sea

Tiny Canadian library plays unexpected role during chaotic week

BY Amy Carlton

Imagine you're on an island in the middle of the ocean, and you've never heard of it, and you're trapped there." That's what Pam Soucy, a library assistant at Gander Public and Resource Library (GPRL), and her coworkers told themselves in the days following September 11, 2001, when more than 6,500 passengers and crew members saw their flights diverted to Gander, a tiny town of about 10,000 people in Newfoundland, Canada, after the airspace over the US was suddenly closed for almost a week.

Gander's small airport had evolved from a strategic post during World War II to a refueling station for transatlantic flights during the 1950s and 1960s. The planes began arriving on the day of the attack. Soucy, now retired, and then–GPRL Manager Glenda Peddle, who died in 2018, knew people working in air traffic control who provided regular updates on the status of the planes that day.

"That evening," Soucy says, "the planes were just coming in one right after the other," 38 jets in all. She thought: "What's going to happen to all these people? Who's going to look after them?"

Gander residents immediately set out to find clothing, food, and sleeping space all over town for the visitors. GPRL staffers started strategizing as well. Patricia Parsons, who retired in 2015, was manager of Central Regional Libraries, administering 34 branches in central Newfoundland. Her office shared a coffee room with GPRL, which became the main branch to aid stranded passengers because of its proximity to the airport and its relatively large team of three full-time and four part-time staffers. Other branches in the nearby towns of Gambo, Glenwood, and Lewisporte assisted but had only one staff member each, plus volunteers.

The diverted planes were on the ground for more than 20 hours of security checks before passengers were allowed to disembark, with most passengers given little information. "When they got off the planes, they didn't even know what had happened," Soucy says. She describes tears and anxiety, especially from young people traveling on their own and those who didn't speak English.

Parsons extended GPRL's library hours immediately, opening earlier in the morning and closing later at night. On the morning of September 12, she says, visitors started coming to the library looking for computer and telephone access to contact loved ones. GPRL's 30 computers—including 10 laptops that had recently been donated by the Bill & Melinda Gates Foundation—were put to nonstop use, and the phone company set up booths for free calls on the street in front of the library. "The whole area was a beehive of people," Soucy says.

"We took our own offices and all the public spaces we had and just gave them to people," Parsons says. "The staff contract went right out the window," she says, as did the library's budget restrictions for things like long-distance calls and faxes.

Stranded passengers also came to GPRL seeking a quiet place away from the crowded school gyms and church basements that had been commandeered as emergency housing. "We just talked to them as normal as could be and tried to make them feel safe and comfortable," Soucy says. Library staffers even shared their own homemade lunches.

"A lot of people didn't know where they were," Parsons says. "They thought

Photo: ©cnky photography/Adobe Stock (globe); Gander (Newfoundland) Public and Resources Library (exterior)

"A lot of people didn't know where they were. They thought they'd landed in Iceland or Greenland."

PATRICIA PARSONS, retired manager of Central Regional Libraries in Newfoundland, Canada

they'd landed in Iceland or Greenland." GPRL staffers pinned maps of the region to the walls and brought out books from the local history collection. Parsons showed that the ocean could be reached in an hour's drive—which some of the visitors took her up on. "So off I went one day with two or three guys from Belgium," she remembers, driving them in her own car to the seaside so they could have a pleasant memory from their truncated vacation.

GPRL staffers served 1,100 extra patrons that week, about 200 per day. The story of Gander's kindness to thousands of strangers inspired the 2017 Broadway musical *Come from Away,* which Parsons and Soucy both say they enjoyed, despite its absence of librarian characters.

Many passengers stayed in touch with the library through thank-you cards and donations. "They always acknowledged our services and our kindness," Parsons says. Her Belgian friends even expressed gratitude for the impromptu road trip by sending fine chocolates to the library for several years.

"I always refer to it as the best of times and the worst of times for us because it was devastating for everybody, and yet we got to meet people from all over the world who came through the door," Parsons says. "We provided a safe haven for them, which is one of our primary services to anybody." AL

AMY CARLTON is a senior editor of *American Libraries.*

Archives of an Attack

Librarians and historians work to collect digital ephemera from 9/11

BY Phil Morehart

Like Japan's attack on Pearl Harbor on December 7, 1941, and the assassination of President Kennedy on November 22, 1963, the events of September 11, 2001, have left a permanent time stamp on the collective consciousness of a nation. Most of us old enough to remember know where we were when the planes hit the World Trade Center in New York City and the Pentagon in Arlington, Virginia, and when United Airlines Flight 93 crashed in rural Pennsylvania that Tuesday morning.

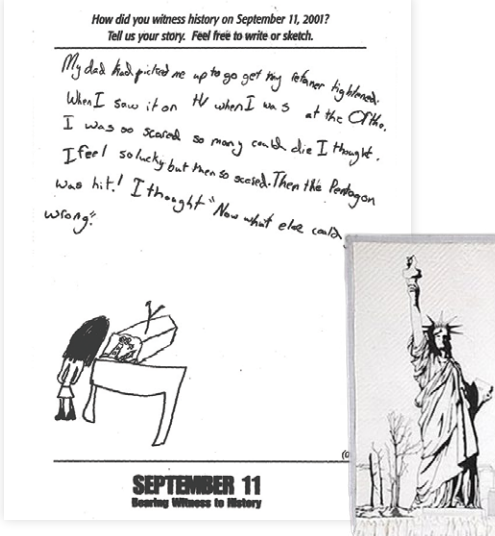
One explanation for the staying power of these memories is that we witnessed them in real time, on television. New York City–based morning programs like NBC's *Today* and ABC's *Good Morning America* and local news channels broadcast the attacks to the country as they unfolded, giving viewers direct access to the raw tragedy and sensory chaos of the day. It was evident to some archivists and library workers at the time that this historic footage had to be collected for posterity.

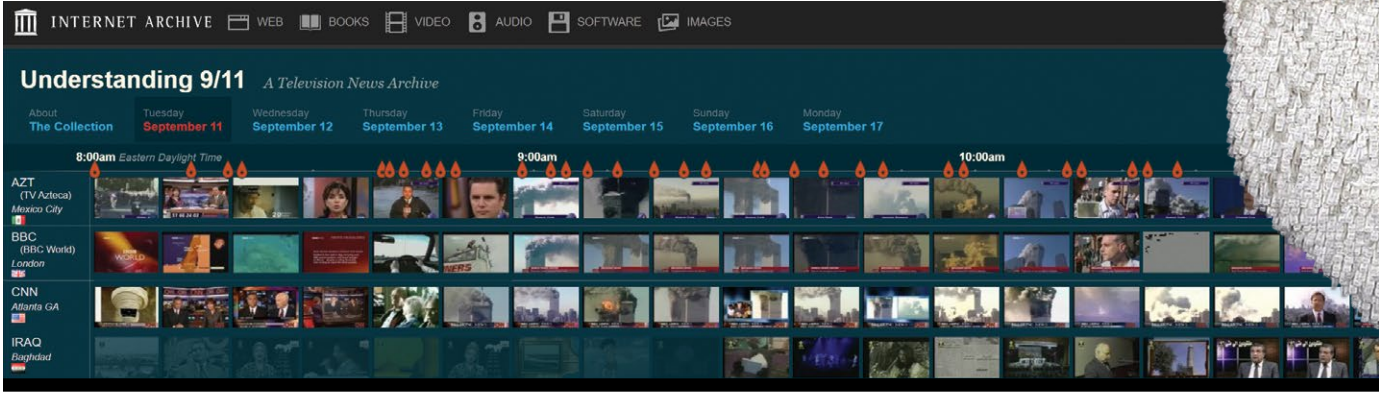
"We thought it was very important for people to see what other people saw, because it was so much of a television event," says Brewster Kahle, digital librarian, entrepreneur, and founder of the Internet Archive, "and to be able to see it from different people's perspectives."

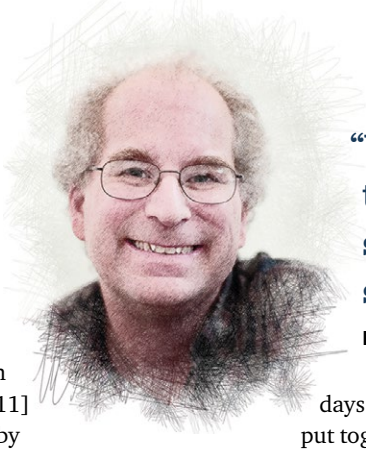
Kahle's response was to establish a repository of TV news broadcasts chronicling the events of 9/11. Launched on October 11, 2001, at the Newseum in Rosslyn, Virginia, the collection features hundreds of hours of footage from 20 news outlets around the world—spanning the period from the morning of September 11 to September 17, 2001—all of which can be viewed on the Internet Archive's website.

In 2011, the project was relaunched as Understanding 9/11: A Television News Archive, with a new interface and video from an August 2011 conference at New York University that recontextualized the archive, and the attacks, 10 years on.

At the time of the attacks, the Internet Archive was already recording global television broadcasts 24 hours a day, seven days a week. Now an added urgency prompted the organization to prepare that footage for the public as soon as possible, says Kahle, especially as the US engaged in military action in Afghanistan.







"We thought it was very important for people to see what other people saw, because it was so much of a television event, and to be able to see it from different people's perspectives."

BREWSTER KAHLE, digital librarian, entrepreneur, and founder of the Internet Archive

"You can see things unfold," he says. "For instance, the whole war on terror: There was an issue of 'How is [9/11] going to be framed by those in power?' You can see it unfold that week."

Necessity also propelled the creation of the September 11 Digital Archive, organized by the American Social History Project/Center for Media and Learning at the City University of New York (CUNY) Graduate Center and the Roy Rosenzweig Center for History and New Media at George Mason University in Fairfax, Virginia.

Stephen Brier, retired professor of urban education and interactive technology and pedagogy at CUNY Graduate Center, says that the Alfred P. Sloan Foundation contacted the center in the days following September 11 to put together a project documenting the day's tragedies.

"They were interested in figuring out how digital technology could be used to preserve and make available material related to the 9/11 attacks," Brier says. "What would historians want to know 50 years from now [regarding] one of the first fully digital events of our lifetime?"

To address those questions, Brier says, he and his colleagues created on online portal of digital ephemera related to the attacks—video and audio footage, photos, emails, artwork, and more. Unlike the Internet Archive, this archive would feature materials received directly from the public via a submission form on its website and from outreach efforts. It went live in January 2002, and currently has more than 98,000 items, 70,357 of which are available for online viewing at 911digitalarchive.org.

An important component of the September 11 Digital Archive is footage and material obtained from underrepresented communities, Brier says.

"We knew that if we relied only on material submitted to us, it would skew primarily white and middle class," he says. "So we went out and actively collected oral histories from the Chinatown community in Lower Manhattan, which was devastated by the attack, [as well as] the Arab-American and Latinx communities. It was an important part of [showing] the impact of the 9/11 attacks on those particular communities, because otherwise [they] would have been invisible in the archive and in people's consciousness."

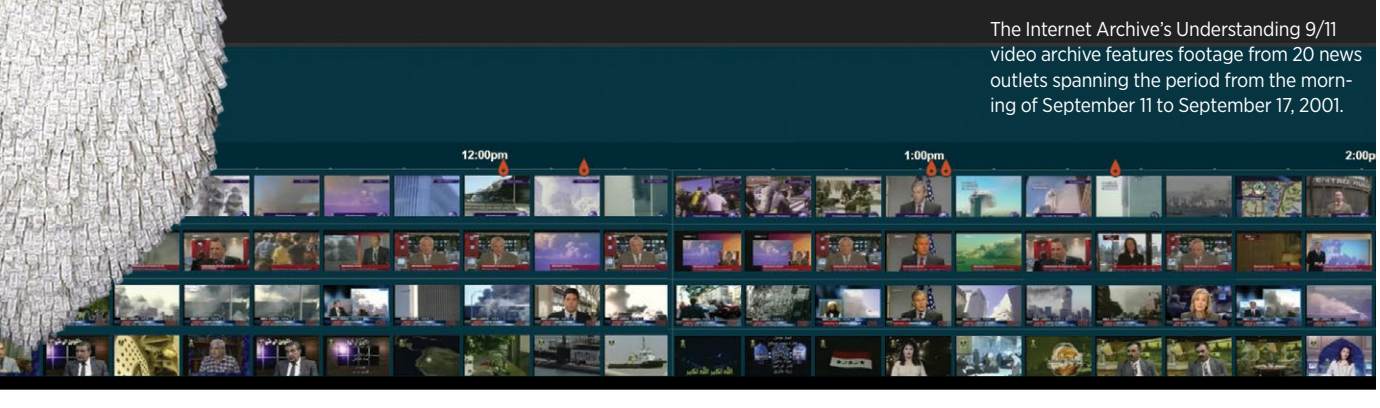
A similar desire to elevate diverse voices informs the Internet Archive's collection, says Kahle, which includes broadcasts from around the globe.

Notably, international news footage in the archive doesn't show foreign countries celebrating the attacks on the US, as reported by some national media outlets, says Kahle. Rather, it reveals a world in disbelief.

"Americans saw just how shocked the rest of the world was," he says. AL

PHIL MOREHART is a senior editor of *American Libraries.*

Items in the September 11 Digital Archive include memories left by visitors of the 2002 exhibit *September 11: Bearing Witness to History* at the National Museum of American History (far left) and images from a quilt adorned with the names of those who died on September 11.



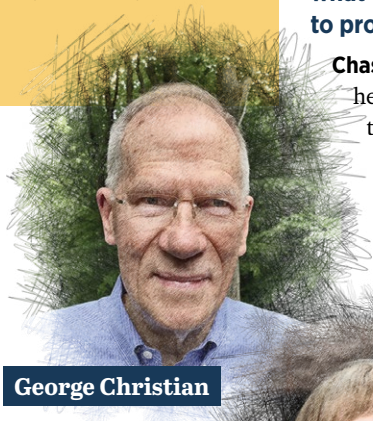
The Internet Archive's Understanding 9/11 video archive features footage from 20 news outlets spanning the period from the morning of September 11 to September 17, 2001.

Defenders of Patron Privacy

After challenging the Patriot Act, four librarians reflect on privacy in the digital age

BY Sanhita SinhaRoy

When the FBI approached George Christian in 2005 with a national security letter (NSL) and lifetime gag order, the then–executive director of the Library Connection—a Connecticut library consortium—convened a meeting with the organization's executive committee. The NSL would have forced them to turn over customer information without a judge's order or a grand jury subpoena. They refused to comply and later came to be known as the Connecticut Four.



George Christian

Janet Nocek

With the help of the American Civil Liberties Union (ACLU), they challenged the climate of surveillance and government overreach that followed the September 11 attacks, showing the nation that librarians would stand by the rights of patrons and civil liberties.

Here, the four share their memories of the experience and its resonance today with *American Libraries*. They are Christian, retired executive director of Library Connection; Barbara Bailey, director of Welles-Turner Memorial Library in Glastonbury, Connecticut; Peter Chase, retired director of Plainville (Conn.) Public Library; and Janet Nocek, director of Portland (Conn.) Library.

In your view, what was the significance of challenging the Patriot Act?

Christian: There were two significant outcomes: First, by challenging the Patriot Act, we exposed attorneys general John Ashcroft's and Alberto Gonzales's repeated misleading declarations to Congress and the public that the Patriot Act had not been, and never would be, used against libraries. Second, our challenge made the public, the news media, and librarians aware that NSLs existed, that they came with perpetual gag orders, and that we and the ACLU believed that they are unconstitutional instruments.

Nocek: We were able to serve as witnesses to events of national consequence. The security-versus-privacy debate is an important one for America. We need to consider the consequences when security concerns lead to government overreach.

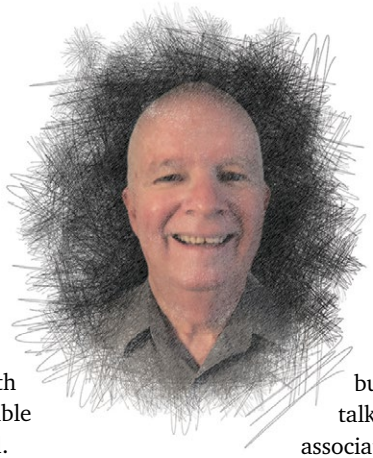
Chase: Unlike regular warrants, NSLs are under the sole authority of the FBI. It seemed to us like spying in the voting booth. I hoped the challenge showed that librarians would resist spying on patrons and that it would not be easy to violate patron privacy.

In the world of technology and surveillance, there have been troubling developments since 2005—even among library vendors. What has allowed for this trend, and what can people in the profession do to protect privacy and civil liberties?

Chase: The most frequent comment I hear from patrons and the public is that they don't care about privacy. They say, "My life is an open book, I am not committing any crimes." Then I ask if they have curtains on their windows at home. Is it because they are doing illegal things—drugs, human trafficking, counterfeit currency? I hope not. It's because we don't want all our affairs to be public. Part of being an individual is having the right to decide for yourself what, when, and to whom you tell things about your life, your thoughts, your dreams.

Nocek: In our own libraries, we must examine procedures and policies to ensure we protect patron confidentiality. ALA has some great resources, including a privacy toolkit (bit.ly/ALAprivacytoolkit).

Bailey: As a profession, here are three things we can do now: First, keep informed about privacy. If you do not like what you see, contact the appropriate national, state, and local legislators. Second, conduct a privacy audit at your library. Review retained data and its role in your organization. Less is more! If you do not have a privacy statement, write one and review it with staff regularly.



"Part of being an individual is having the right to decide for yourself what, when, and to whom you tell things about your life, your thoughts, your dreams."

PETER CHASE, retired director of Plainville (Conn.) Public Library

Finally, before signing a contract with a vendor, make sure you understand and agree with what they will be doing with the personal identifiable information collected.

Christian: Libraries rely on ILS vendors to manage their data remotely. These vendors, in turn, rely on third parties to enhance their products. All of this enhances patron experiences and the library's management capabilities, but it has also removed the library's ability to be the data guardian.

Today the FBI might present an NSL to the cloud manager and use a gag order to keep both the ILS vendor and the library from ever knowing their data was accessed. A root problem is the lack of oversight over the government's national security activities and the enormous profitability of pandering to the government's perceived need for information.

Library professionals have important roles to play in this climate of surveillance. They can work to increase awareness of surveillance issues and of the steps individuals can take to protect themselves, at least from commercial and criminal misuse of their personal information. They can also explore using technologies such as Tor to keep patrons' online activities in the library private. In the longer run, they should think about how to ensure that as library systems evolve to use encrypted data, the control of the encryption keys remains with the libraries.

If you had to do it all over again, what would you have done differently? Done the same?

Bailey: I had never heard of an NSL until I got the call from George—I was busy googling NSL while talking! The gag order associated with the NSL was very chilling. Would I do it again? Yes!

Nocek: I am not political and am introverted. I just felt I was doing the right thing and would not have changed that.

Chase: We never revealed patron information, and we didn't go to jail. Our case was made moot while the appellate courts were considering it because Congress amended the sections of the provisions we were challenging, and the FBI withdrew its request for patron information.

I regret that our case ended before we got to the Supreme Court because the justices might have invalidated national security letters completely, but at least we established how difficult it could be to spy on libraries without a court order and discouraged the FBI from trying it again.

What do you think of the fame you have garnered within the library community?

Barbara Bailey

Nocek: I think most librarians understood that our professional ethics were at stake and appreciated what we did. If other librarians find themselves in a similar situation, hopefully they can take heart and know there is the possibility of legal challenge.

Bailey: I was just doing my job, protecting patron confidentiality. I hope that what we did in challenging the NSL gives other librarians the courage to stand up and fight for what they believe is right.

Christian: I am happy that our stand might be inspirational to others, but Library Connection's circumstances were extremely fortunate. Most library professionals work in situations where they must answer to a publicly elected or appointed board or an academic administration and board. With education and preparation, they can be made aware of patron privacy issues well enough to articulate a position in their defense and commit to supporting the librarian's responsibility to protect patron privacy.

In 2019, Peter and I were invited by the Southern New England Law Librarians Association to a meeting at Yale University in New Haven. Many of the law librarians attending were young enough to have only learned of us while pursuing their graduate degrees. They told us that to them and their peers, we were the rock stars of the library world. That was truly astonishing.

When the four of us met with the ACLU for the first time, we were informed that we would be identified as John Doe. I responded, "Just my luck. My 15 minutes of fame and I am to be known as John Doe." I was just joking, but I smile now as I note that it is 2021, 16 years later. It has been a long 15 minutes. AL

SANHITA SINHAROY is editor and publisher of *American Libraries.*

2021 ALA AWARD WINNERS

Honoring excellence and leadership in the profession

Each year, the American Library Association (ALA) recognizes the achievements of more than 200 individuals and institutions with an array of awards. This year's winners, chosen by juries of their colleagues and peers, embody the best of the profession's leadership, vision, and service as well as a continued commitment to diversity, equality, education, and outreach. This selection represents only some of those honored in 2021; see the complete list at ala.org/awardsgrants. AL

Joint Council of Librarians of Color

The Joint Council of Librarians of Color (JCLC) was the unanimous choice of the award jury.

Formed in 2015 as a nonprofit affiliate of ALA, JCLC comprises five national associations representing people of color in the library and information profession: the American Indian Library Association, the Asian/Pacific American Librarians Association (APALA), the Black Caucus of the

JCLC's board of directors, clockwise from top left: Kenneth Yamashita, president; Heather Devine-Hardy, secretary; Gladys Smiley Bell, director at large; Alexandra Rivera, vice president; and Dora Ho, treasurer

Buffalo and Erie County (N.Y.) Public Library

Buffalo and Erie County Public Library's (BECPL) Play Down Your Fines program paired loanable sports equipment with fine amnesty. Approximately 42% of the Erie County youth population had library cards, but nearly a quarter of them—or 18,000 kids—were in a status that did not allow them to use all library resources, including suspended borrowing privileges. Play Down Your Fines was created to alleviate the financial burden and stigma families and youth felt and bring them back into good standing.

Penguin Random House Library Award for Innovation

When young patrons borrow and return sports kits, including soccer balls, lacrosse sticks, and snowshoes, all fines, fees, and charges are removed from their accounts.

According to BECPL Director Mary Jean Jakubowski, the first year of the program welcomed hundreds of children back to the library and erased more than $15,000 from their accounts. The program began as a pilot at the Isaías González-Soto branch and expanded to eight libraries throughout Erie County over the summer.

Penguin Random House has also funded four runner-up awards consisting of $1,000 worth of materials each for Anaheim (Calif.) Public Library; Arlington (Va.) Public Library; Lewis County (Tenn.) Public Library and Archives; and Queens (N.Y.) Public Library. Read more at bit.ly/AL-BuffaloErie.

This $10,000 award recognizes US libraries and staff who create lasting and innovative community service programs that inspire and connect with new readers. **DONOR:** Penguin Random House Foundation

Photo: Heather Bellini Photography (Jakubowski)

Mary Jean Jakubowski, recently retired director of Buffalo and Erie County (N.Y.) Public Library

Steven Yates

Yates, assistant director and assistant professor at University of Alabama's School of Library and Information Studies (SLIS), began his professional career working in school and public libraries. He has dedicated himself to fostering school libraries and librarians, developing an education specialist certification/degree program at SLIS in partnership with the College of Education, and serving as the school library media program coordinator.

Ken Haycock Award for Promoting Librarianship

Yates has been a member of every ALA division, as well as BCALA and Reforma, and is a life member of ALA and APALA. He has served as president of the American Association of School Librarians (AASL) and cochair of the Forward Together Working Group, and he has been a member of the 2019 Policy Corps, the Steering Committee on Organizational Effectiveness, the Committees on Appointments and Diversity, and the Emerging Leaders Program Subcommittee. Read more at bit.ly/AL-Yates.

This award of $1,000 honors an individual for contributing significantly to the public recognition and appreciation of librarianship through professional performance, teaching, and/or writing. **DONOR:** Ken Haycock

American Library Association (BCALA), the Chinese American Librarians Association, and Reforma, the National Association to Promote Library and Information Services to Latinos and the Spanish-Speaking.

Equality Award

The purpose statement of JCLC is "to promote librarianship within communities of color, support literacy and the preservation of history and cultural heritage, collaborate on common issues, and to host the Joint Conference of Librarians of Color every four years." Noting these and other projects and activities, the letter of nomination states, "I believe JCLC should be honored for what they have accomplished in a relatively short amount of time and for the conferences that are forthcoming." Read more at bit.ly/AL-JCLC.

This $1,000 award honors an outstanding contribution that promotes equality in the library profession. **DONOR:** Rowman & Littlefield Publishing Group

Amy Dodson

Paul Howard Award for Courage

Dodson, director of Douglas County (Nev.) Public Library (DCPL), made national news in July 2020 when she and her staff drafted a proposed diversity statement in solidarity with Black Lives Matter and posted it to the library's Facebook page. In response, the library began receiving negative messages and threats via mail, email, and social media. Dodson also experienced backlash from local county agencies, including the Douglas County sheriff, who issued a letter threatening to withhold police protection from DCPL. Local Black Lives Matter supporters came to Dodson's defense, peacefully protesting the statement issued by the sheriff, and were met with an armed counterprotest.

Additionally, the DCPL Board of Trustees voted to spend up to $30,000 on a third-party investigation into Dodson's actions. That investigation ultimately exonerated her.

As one nominator wrote: "Amy Dodson faced months of adversity and danger with a steadfast commitment to her principles and to the goals set forth by her library. She has demonstrated rare and powerful courage." Read more at bit.ly/AL-Dodson.

This $1,000 award honors a librarian, library board, library group, or individual for unusual courage benefiting library programs or services. **DONOR:** Paul Howard Memorial Fund

Plano (Tex.) Public Library

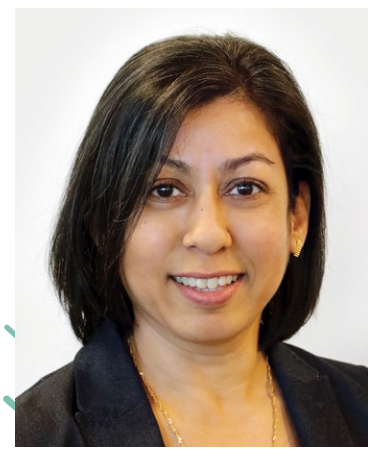
ALA/Information Today Library of the Future Award

Plano Public Library (PPL) was selected for its role in helping to bridge the digital divide in its community. PPL provided tech training to underserved adults through outreach classes using library devices, staff expertise, and corporate volunteers.

Bilingual PPL staff members provided computer and technology skills training for English-language learners at Chase Oaks Family Center following their ESL classes. Strengthening an existing partnership, PPL added monthly tech training classes for the Brain Injury Network of Dallas, where members are rebuilding skills after experiencing brain injury, cancer, or stroke, and some are preparing to reenter the workforce. Library staffers also visited senior living facilities to provide residents with one-on-one instruction and assistance on digital technology such as ebooks and other online learning resources. As a result of these projects, hundreds of people now feel more confident using technology. Read more at bit.ly/AL-PlanoTX.

This $1,200 award honors a library, library consortium, group of librarians, or support organization for innovative planning for, applications of, or development of patron training programs about information technology in a library setting. **DONOR:** Information Today

Libby Holtmann, director of libraries at Plano (Tex.) Public Library



Ranjna Das, director at Burlington County (N.J.) Library System

Burlington County (N.J.) Library System

EBSCO Information Services Library Staff Development Award

Burlington County Library System (BCLS) seeks to enrich the lives of its users by providing opportunities for learning, growth, and personal development. It serves the largest county by area in New Jersey, made up of a culturally and economically diverse population that benefits from culturally empathetic services.

The award jury was impressed by BCLS's thoughtful plans for addressing the needs of its community through staff development, particularly in customer service settings where microaggressions might affect interactions. With this award, the library will provide customized antibias training to help staff develop skills and techniques to foster more empathetic and accessible services and spaces for their patrons and staff. Read more at bit.ly/AL-Burlington.

This $3,500 award goes to a library that demonstrates merit in a staff development program that furthers the goals and objectives of the library organization. **DONOR:** EBSCO Publishers

Barbara Stripling

The jury writes that Stripling represents "the best of the best" in the library profession. Her devotion to the stimulation and guidance of reading through inquiry is recognized by librarians across the country and around the world.

Over her long career, she has served as a school librarian, director of library services for New York's New Visions for Public Schools, school library system director of New York City Public Schools, and associate professor of practice at the Syracuse University iSchool, where she is now professor emerita. She has served as president of ALA (2013–2014), AASL (1986–1987), and the New York Library Association (2016–2017). Stripling is current president of the Freedom to Read Foundation.

Stripling reimagined and published the Empire State Information Fluency Continuum in 2019. She is the creator of the Stripling Model of Inquiry, used at the Library of Congress in conjunction with its Teaching with Primary Sources program. During her term as ALA president, Stripling and an ALA advisory committee developed "The Declaration for the Right to Libraries." Read more at bit.ly/AL-Stripling.

Scholastic Library Publishing Award

This $1,000 award honors a librarian whose unusual contribution to promoting access to books and encouraging a love of reading for lifelong learning exemplifies outstanding achievement in the profession. **DONOR:** Scholastic Library Publishing

Patricia Uttaro

Uttaro, director of Rochester (N.Y.) Public Library (RPL) and Monroe County Library System (MCLS), has skillfully administered libraries for the past 25 years, supporting the expansion of library services and empowerment of library staff. She believes that learning to read and reading to learn are essential skills for a person to thrive, prosper, and enjoy a successful life. MCLS and RPL have benefited from her expertise in early literacy training for librarians, teachers, and caregivers across the county. Uttaro has consistently advocated to remove barriers to access, including eliminating late fees on children's and young adult materials in 2017. Her leadership has modeled serving through engagement in the community and meeting the needs of all community members. Read more at bit.ly/AL-Uttaro.

Sullivan Award for Public Library Administrators Supporting Services to Children

This award is given to an individual who has shown exceptional understanding and support of public library service to children while having general management, supervisory, or administrative responsibility that has included public service for children in its scope. **DONOR:** Peggy Sullivan

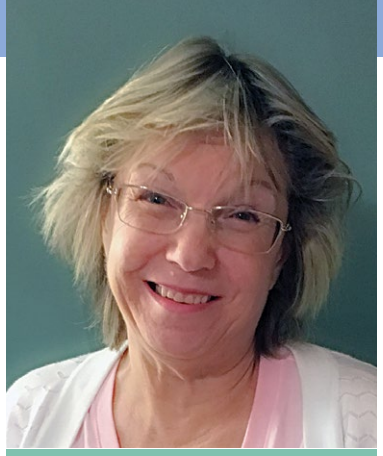
Ernest A. DiMattia Award for Innovation and Service to Community and Profession

Robert Barr

Barr, former director of Juneau (Alaska) Public Libraries (JPL), is being honored for his work as planning section chief of Juneau's Emergency Operations Center, where he led testing and vaccination efforts in response to the COVID-19 pandemic. This role involved extensive coordination with hospital and public health partners, city departments, assembly members, media, and the community at large. One nominator remarked that "Barr took all of the challenges in hand using the skills we value as librarians: access to information; diversity, equity and inclusion; the public good; privacy; and education and lifelong learning."

As library director, Barr provided leadership and direction for 40 staff members. He oversaw the $14 million construction project for JPL's Valley branch, a gold-certified LEED building. Barr serves on ALA's Committee on Legislation and the Digital Content Working Group and is past president of the Alaska Library Association. Read more at bit.ly/AL-Barr.

This $5,000 award recognizes a public librarian who demonstrates leadership in anticipating emerging trends in services, products, and technologies that will enhance the library's position in its community. **DONOR:** The DiMattia Family



Lemony Snicket Prize for Noble Librarians Faced with Adversity

Janet Eldred

During her tenure as director of Hollidaysburg (Pa.) Area Public Library, Eldred has overseen major projects such as the construction of a state-of-the-art $2.8 million library on time, under budget, and mortgage-free. But the challenge and adversity she now faces is a medical one.

In 2012, Eldred was diagnosed with early-onset dementia. The nomination and support letters that poured in from community members, board members, and library coworkers celebrate Eldred's energy, zeal, kindness, tireless work ethic, love for the community, and inspiring directorship, despite her immense medical challenges.

In a 2019 speech, she observed: "No one is promised tomorrow. Life is fragile. I have learned that applies to the past as well. No one is promised yesterday, either. The one thing you can grasp is the moment." In this speech, she announced her goal of raising and donating $1 million for her library, and this prize will go toward that fund. Read more at bit.ly/AL-Eldred.

The award annually recognizes a librarian who has faced adversity with integrity and dignity intact. The honoree receives $10,000 and an object from author Daniel Handler's private collection. **DONOR:** Daniel Handler (Lemony Snicket)

Marcia Rapchak

Colleagues and students alike say they are eager to work with Rapchak, teaching assistant professor at University of Pittsburgh's School of Computing and Information. Her students describe her as inspiring and appreciate the way she centers diversity and inclusion in the practice of librarianship. They call her course design "immersive and experiential." She is equally skillful at engaging students outside the classroom. She encourages them to demonstrate knowledge attainment through active learning experiences and participation in communities of practice that she also participates in.

Rapchak's scholarship emphasizes the critical application of library science from both pedagogical and practical experience. Her publications include articles such as "Information Literacy and Adult Learners: Using Authentic Assessment to Determine Skill Gaps" and "Digital Immigrants, Digital Learning: Reaching Adults through Information Literacy Instruction Online," providing an application of concepts that all teaching librarians can use. Read more at bit.ly/AL-Rapchak.

Beta Phi Mu Award

This award of $1,000 recognizes the achievement of a library school faculty member or another individual for distinguished service to education in librarianship. **DONOR:** Beta Phi Mu International Library Science Honor Society

Robert Randolph Newlen

Joseph W. Lippincott Award

Newlen is being honored for his many accomplishments during a long, varied, and distinguished career at the Library of Congress. He retired from his position as deputy librarian of Congress in 2017 after 43 years of service. He currently serves as executive director of the Dwight D. Opperman Foundation.

Numerous colleagues wrote in support of his selection for this award, describing him as a "shining example" with "immeasurable impact," who "exhibits all the traits of distinguished service." He has been a role model and mentor for countless colleagues, particularly new professionals. His commitment to equity, diversity, and inclusion within both the Association and the profession at large, and his long-term leadership and commitment to keeping ALA financially healthy through service as an ALA Endowment Trustee and member of the Philanthropy Advisory Group, has resulted in inestimable and significant contributions. Read more at bit.ly/AL-Newlen.

This $1,500 award is presented annually to a librarian for distinguished service to the profession of librarianship, such service to include outstanding participation in the activities of the professional library association, notable published professional writing, or other significant activity on behalf of the profession and its aims. **DONOR:** Joseph W. Lippincott III

SCHNEIDER FAMILY BOOK AWARDS

Jordan Scott and Sydney Smith

Jordan Scott

Sydney Smith

Young readers

I Talk Like a River, written by Jordan Scott and illustrated by Sydney Smith, tells the story of a young boy who feels isolated and unable to communicate because of his stutter. On a bad day, his father takes him to a river to help him understand the beauty of his voice.

All the Way to the Top: How One Girl's Fight for Americans with Disabilities Changed Everything, written by Annette Bay Pimentel and illustrated by Nabi H. Ali, and *Itzhak: A Boy Who Loved the Violin,* written by Tracy Newman and illustrated by Abigail Halpin, are the young readers honor titles.

Ann Clare LeZotte

Middle readers

Show Me a Sign by Ann Clare LeZotte, a Deaf librarian and author, tells the story of Mary Lambert, a young Deaf girl growing up on Martha's Vineyard in 1805, where one in every 25 residents is deaf. Mary feels safe in her community until a scientist arrives to study the source of the deafness.

Get a Grip, Vivy Cohen!, written by Sarah Kapit, and *When Stars Are Scattered,* written by Victoria Jamieson and Omar Mohamed and illustrated by Jamieson, with color by Iman Geddy, are the honor titles for middle readers.

I. W. Gregorio

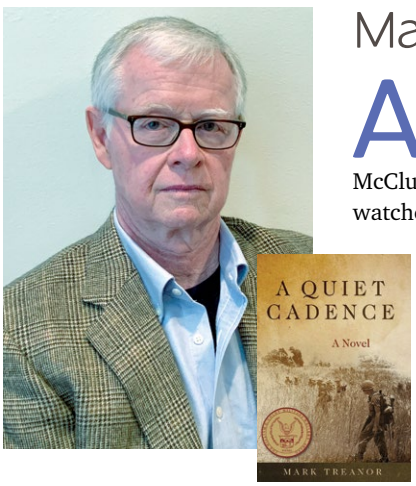
Teen readers

Told in dual narrative, *This Is My Brain in Love* by I. W. Gregorio explores mental illness stigma, race, culture, and relationships. Jocelyn Wu and Will Domenici, high schoolers who find romance while trying to keep Jocelyn's family restaurant from failing, fight to save it all—including their budding romance.

The committee did not select a teen honor title this year. Read more at bit.ly/AL-Schneider21.

This award of $5,000 is given to authors or illustrators for a book that embodies an artistic expression of the disability experience for children and adolescent audiences. Schneider Family Award honor titles receive a plaque. Recipients are selected in three categories: young readers (newborn to age 8), middle readers (ages 9–13), and teen readers (ages 14–18). **DONOR:** Katherine Schneider

Photos: Andrew Zawacki (Scott); Steve Farmer (Smith); Elaine Needelman (LeZotte)



Mark Treanor

W. Y. Boyd Literary Award for Excellence in Military Fiction

A Quiet Cadence (Naval Institute Press) is a first-person account of the intensity and trauma of combat as seen through the eyes of 19-year-old US Marine Marty McClure. He arrives in Vietnam as a machine gunner and watches many of his fellow Marines get killed or wounded. He is eventually seriously wounded himself and sent home to recover. McClure finishes college, marries, and starts a career as a teacher, but he still copes with his memories, guilt, and doubts about the war he believes his country has abandoned. Only with the love of his wife, and help from his fellow veterans, is McClure finally able to find peace. Read more at bit.ly/AL-Treanor.

This award of $5,000 honors the best fiction set in a period when the United States was at war. **DONOR:** William Young Boyd II

LIS and the Next Crisis

Learn from COVID-19 to plan for the future

BY Emily J. M. Knox

EMILY J. M. KNOX is interim associate dean for academic affairs and associate professor in the School of Information Sciences at University of Illinois Urbana-Champaign.

God gave Noah the rainbow sign
No more water, the fire next time!
("Mary Don't You Weep," Black American spiritual)

I have started so many communications over the past few months with "This has been an incredibly difficult year." *Difficult* doesn't quite describe what we all went through, of course, but words like *agonizing* or *excruciating* are not appropriate in the missives I send as interim associate dean for academic affairs in the iSchool at University of Illinois Urbana-Champaign. The past 18 months have been a period of improvisation and uncertainty, but the lessons learned will have long-term effects on LIS education and preparing faculty and students for the next crisis.

I will never forget Friday, March 13, 2020, the last day we worked in our building. It was also our admitted-student day, and several attendees had already arrived. Our staff quickly arranged a socially distanced hybrid program that would accommodate participants who were in the area and those who remained at home. It was the first of many hybrid events.

Large universities like mine are not organized for sudden change. Once the pandemic hit, each unit (individual colleges, the library, various research centers) was faced with logistical questions: Who would secure the buildings? How would staffers without adequate internet connections work from home? Who would pick up the mail? How would students complete their courses?

Operational questions hinged on the willingness of staffers responsible for facilities and IT services to come into the office even when we did not know much about how the virus was transmitted.

My office held drop-in discussion sessions about strategies and tactics for teaching students and supporting all members of the community during the spring 2020 virus surge. Instructors were encouraged to be adaptable with assessments, especially of participation, to account for the varied experiences and responses that students were having during the pandemic. For example, students were able to complete individual assignments as group projects, and instructors offered flexible deadlines. Some instructors started their courses with mindfulness exercises to give themselves and students space to breathe.

Social justice issues—including providing equity of access to information resources, reducing the disparate impact of institutional policies on patrons, and addressing structural injustices that are embedded in librarianship—are important concepts for all LIS students so that they can be fully prepared to work in libraries and other information institutions. The disaster unfolding before us also called for courses that would give students tailored tools for responding to their community members' needs. The curriculum in our MS/LIS program already included courses on community engagement, community informatics, and—to ensure students are prepared to serve patrons most in need—social justice in the information professions and information services for diverse users. We also addressed how to respond to crises in several courses, including the required course on libraries, information, and society, as well as elective courses on administration and management.

But the pandemic called for more. In response, two adjunct faculty members developed and taught new special-topics courses, one exploring social informatics and crises in society and another focusing on how libraries specifically respond to social crises.

> I expect that our school will maintain many of the mitigating strategies that we developed.

As we move into the new normal, I expect that our school, like other institutions, will maintain many of the mitigating strategies that we developed. Most importantly, I expect that the two new courses will remain part of the curriculum as we educate our students for whatever might come next. AL

Head in the Cloud?

The appeal of digital repositories

BY Jarrod Bogucki

JARROD BOGUCKI is cloud and IT architect at University of Wisconsin–Madison Law School, where he serves as lead programmer and systems architect for the school's digital repository.

Digital repositories—virtual spaces for sharing objects of interest and importance—can be used anywhere with internet access. The need for such spaces has become much more apparent as the world grapples with the repercussions of the COVID-19 pandemic, which has made it harder to visit libraries, museums, and schools in person.

As access remains limited and fewer staffers work onsite than before the pandemic, launching a digital repository via traditional, onsite hardware may be impractical or even impossible. Our world may be opening up again, but trends such as remote working and online education are likely to continue. To host cultural resource collections in a remote and distributed environment, consider creating a digital repository with cloud services.

Digital repositories (also known as cultural repositories or digital archives, among other names) extend data preservation and discovery online. For many collections, this can be an exciting prospect. The depth and variety of material housed in cultural heritage projects lend themselves to many media formats, interactive applications, and interconnected discovery tools. And these collections can grow to an almost limitless scale, presenting libraries with exciting, inspiring, and potentially daunting opportunities.

Our world may be opening up again, but remote working and online education are likely to continue.

Cloud technology—a collection of remotely hosted online resources—lets libraries access existing software to quickly deploy and easily operate digital repositories. In most cases, cloud technology involves large buildings called data centers that contain all of the servers, storage space, and other hardware required to give vast numbers of users the ability to do almost any computing task. With these powerful, flexible resources, any library, university, cultural center, or other institution can find the best solution for sharing cultural heritage collections.

By using web browsers and certain software applications, users can create servers and databases, manage network traffic, run custom code, and re-create the functionality of most common computer hardware in a virtual environment. Moreover, this technology provides users with out-of-the-box solutions to common IT challenges, including those presented by a digital repository.

Because cloud technology can serve projects of any size, its solutions meet the needs of almost every customer, from professional system administrators and programmers to librarians who have great ideas for collections but not much technical savvy. The scope of offerings is vast. For all practical implementations of a digital repository, there is little that cloud technology tools cannot achieve.

While cutting-edge cloud services can provide engaging experiences and exciting visuals, they don't need to be used for every collection, as they can be expensive and time-consuming and require expertise. Try to use resources that will not overextend your team's capabilities. For example, managing video resources requires more work than hosting still images. So if the effort needed to provide video digitization, playback, and transcription seems large compared with the number of videos intended for inclusion, consider prioritizing still images.

The cloud's remote capabilities support workforce flexibility. Staff may work in distributed locations for any number of reasons, including limited onsite space or network bandwidth, limited access to locally available expertise, or an institutional push for work-from-home options. Using cloud resources can require significantly less onsite power for running computers, and it can offer stability where continuous power is unavailable.

When planning your digital repository, check out your options in the cloud.

Adapted from "Cloud Services for Digital Repositories," Library Technology Reports vol. 57, no. 5 (July 2021). Read more at bit.ly/ALA-LTR. AL

The Switch to Genrefication

Reorganizing the school library supports adolescent readers

BY Julia Torres

JULIA TORRES is teacher-librarian at Denver Public Schools' Montbello campus.

As a school librarian, one of my primary goals is to establish and maintain a robust community of readers. My library serves students from two high schools and three middle schools on a shared campus in the northeast region of Denver Public Schools. Our student population is diverse, with many arriving as immigrants from West Africa, Central America, and the Marshall Islands. Before I was hired to serve the campus of roughly 2,300 students, there hadn't been a school librarian for eight years. There had been a part-time paraprofessional who checked out books, but she wasn't replaced after she left the position and materials went uncirculated. Some students had gone their entire time at school without access to a functional library.

Early on, students would often ask, "Miss, where can I find the _____ books?" I love few things more than finding just the right book for each student. But as the library's lone staff member, suggesting books to those browsing titles can get overwhelming when I'm trying to teach class, check students into the workspace, and circulate materials.

A few days before the 2019–2020 school year began, a colleague suggested genrefication, or organizing the fiction collection by genre rather than alphabetically by authors' last names. The process seemed daunting at first, as our fiction collection includes almost 4,000 physical items. But over the course of five days—with the help of four librarians from the district—we managed to do it. We pulled a list of the library's books and assigned genres to the uncategorized titles. We reshelved books one by one, labeled them with genre stickers, and manually scanned them to make sure our inventory matched. We rearranged furniture in a way that accommodates the size of each genre and the foot traffic it receives. (For more on this process, read my blog post at bit.ly/AL-genre.)

When school opened, the magic began to happen. Signage from Follett made it easier for students in the earliest stages of learning English to search for books independently. Books were arranged in ways that moved readers to similar categories—for instance, those browsing the science fiction section were led to dystopia and adventure books. Being able to see that my thriller and horror shelves were sparsely populated motivated me to seek titles in these sections that would be attractive to readers at a variety of reading levels.

I soon noticed an increase in circulation on days when I was teaching classes—when I was not as free to give personalized recommendations—as compared with my teaching days under the old system. I also observed that students were using the campus library to check out books for older siblings returning from college and younger siblings not yet in the school system. Some readers checked out books above their Lexile level after simply stumbling upon them.

Reorganizing the collection was well worth the effort. When Denver Public Schools released yearly circulation statistics for grades 6–12, my library ranked second in the district, which I believe was in part because of genrefication. But beyond the metrics, this effort was a step toward student empowerment and away from reproducing systems of dependency. Students are more likely to participate in the practices of connected reading—encountering, engaging with, and evaluating a text—when they find materials of interest on their own and can recommend them to peers organically, according to Kristen Hawley-Turner and Troy Hicks, authors of *Connected Reading: Teaching Adolescent Readers in a Digital World* (2015).

> Genrefication was a step toward student empowerment and away from dependency.

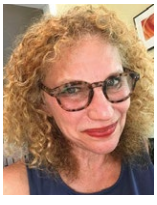
Genrefication is a growing trend for good reason. As many schools reopen their buildings for the first time since the pandemic started—or return after summer break—consider if it's the right time to reorganize your collection. By simply rearranging materials in a more intuitive way, we can encourage lifelong curiosity and a love of reading. AL

Stop Source-Shaming

Acknowledge Wikipedia in the research process

BY Lynn Silipigni Connaway and Joyce Valenza

LYNN SILIPIGNI CONNAWAY is director of library trends and user research at OCLC Research.



JOYCE VALENZA is associate teaching professor of library and information science in the School of Communication and Information at Rutgers University in New Brunswick, New Jersey.

Instructors across disciplines have long warned students not to put too much stock in Wikipedia, framing the platform as a flawed free-for-all rather than a dynamic, collaborative reference tool with expansive scope. As Wikipedia reaches maturity, turning 21 in January 2022, it has achieved new relevance as a hub for emerging research on COVID-19 (bit.ly/Wiki-COVID) and boosted its authority with live links to source texts that users can check out via Controlled Digital Lending (bit.ly/Wiki-CDL). It's time to reconsider our estimation of this resource as a student research tool.

Our investigation of student habits used a simulated set of Google search results to identify how 175 students, from 4th grade through graduate school, selected and judged resources for a research project. We found that, while students have been generally discouraged from using Wikipedia as a source, it remains a popular starting point. We also found that experienced scholars use Wikipedia more than those with less experience, though they're hesitant to cite or talk about it.

Anecdotally, we found established professionals commonly started with Wikipedia to get their bearings on a topic before diving headfirst into the literature. Indeed, few of us jump into scholarly articles when exploring a new area of knowledge. We need context and vocabulary before we enter academic conversations. In the old days, before the internet, we would advise students not to cite general encyclopedias, but we enthusiastically encouraged their use for background knowledge as part of the workflow of inquiry. Why is Wikipedia different?

Wikipedia isn't perfect; its crowdsourced authorship and continual "under construction" status has ignited debates around authority, though many Wikipedia authors are topic experts. But the same flux that makes it subject to hacking and bias leaves it open to revision, fact-checking, real-time updates, and constant improvement from its well-established system of editorial oversight and quality control.

OCLC's "Wikipedia + Libraries: Better Together" program produced detailed training on how librarians can teach users to create, edit, and evaluate Wikipedia articles (bit.ly/AL-Wiki-training). Some teachers incorporate Wikipedia into their curriculum, introducing assignments that require students to create and edit articles (bit.ly/AL-Wiki-teaching). This allows students to see how the open contribution model of Wikipedia works in practice and in turn promotes evaluation of other articles based on authentic experience with the process.

The Digital Visitors and Residents framework, a 2017 OCLC research project (coauthored by Connaway), breaks web users into two groups: Visitors see parts of the web as a collection of tools, while residents see it as a place to live and leave digital traces (bit.ly/AL-digital-res).

Many Wikipedia users—including most of our respondents—act as visitors, reading articles to get information, while others act as residents, taking an active role in the editing process. This provides a useful starting point for education on the nuances of Wikipedia's editing model. If more students and teachers engaged with Wikipedia as residents, we could see broader understanding and acceptance of the site's authorship and editing process.

> As Wikipedia reaches maturity, turning 21 in January 2022, it has achieved new relevance.

Perhaps the argument should not be about whether to use Wikipedia, but instead about when and how to use it as part of our big-picture scaffolding of knowledge practices.

As information professionals, we recognize the value of a variety of reference resources at various stages in the inquiry process, and we're well positioned to share strategies for using this vetted, crowdsourced tool in appropriate ways.

Given Wikipedia's ubiquity—and utility—librarians and educators would do well to offer students a nuanced view of its benefits and drawbacks and encourage them to properly incorporate it into a broader research workflow.

The research team also included Brittany Brannon, Amy Buhler, Tara T. Cataldo, Christopher Cyr, Rachael Elrod, Ixchel M. Faniel, and Samuel R. Putnam. AL

Design Inspiration

Resources and ideas for projects of all sizes

ARACELI MÉNDEZ HINTERMEISTER is knowledge manager at Uplift Education in Dallas.

100+ Ideas to Inspire Smart Spaces and Creative Places

By Elisabeth Doucett

Doucett invites librarians to find inspiration in the spaces around them to create a more engaging and inviting experience for patrons. Through short, standalone chapters, the author guides readers on the ways in which they can attract new patrons and welcome back regulars using design elements. Whether it's a smaller idea (switching out bulbs for more natural lighting) or a more transformative change (making bathrooms a must-see attraction), the book's recommendations are sure to help turn any library into the next community hot spot. ALA Editions, 2020. 112 p. $36. PBK. 978-0-8389-4718-0.

Creating Inclusive Libraries by Applying Universal Design

By Carli Spina

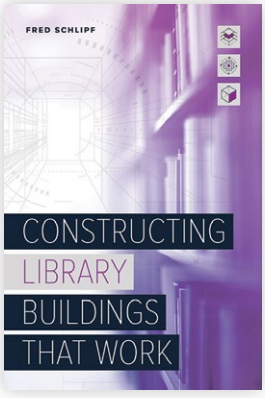
Through an introductory exploration of universal design and universal design for learning, Spina shows how to apply these principles to library infrastructures and services, regardless of library size, type, or budget. The first section of the book uses case studies and resources to explain how to integrate universal design into the physical library setting. The second section shows how these tenets can also be used for services and programming to create welcoming environments and increase engagement. Rowman and Littlefield, 2021. 204 p. $95. 978-1-5381-3977-6. (Also available as an ebook.)

Collaborative Library Design: From Planning to Impact

By Peter Gisolfi

Award-winning architect Gisolfi provides practical and instructive guidance on how to tackle real-world design projects with active participation and effective collaboration among stakeholders. With examples from public, academic, and school libraries, he presents a collection of library design projects alongside essays from those who worked on them, allowing readers to view each from conception to day-to-day operation. Readers will find new ideas and practical advice to help meet patron needs through library design. ALA Editions, 2018. 146 p. $75. PBK. 978-0-8389-1717-6.

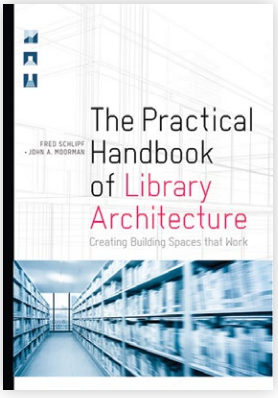
BY Araceli Méndez Hintermeister



Constructing Library Buildings That Work

By Fred Schlipf

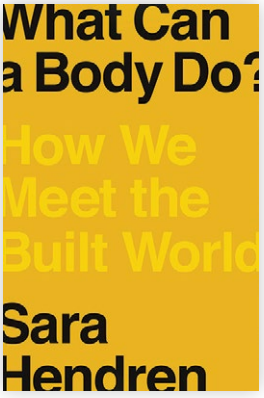
Renowned library design expert Schlipf presents design as a team effort that involves cooperating owners and experts. The first few chapters cover the construction process, while the second half provides considerations for successful library buildings. With this in mind, the author structures the book in such a way that readers can easily find exactly what they need for their current projects or problems. Incredibly concise and packed with information. You may well read it in its entirety, even if you jump around in the process. ALA Editions, 2020. 200 p. $50. PBK. 978-0-8389-4758-6. (Also available as an ebook.)



The Practical Handbook of Library Architecture: Creating Building Spaces That Work

By Fred Schlipf and John A. Moorman

Schlipf and Moorman present a comprehensive library architecture handbook that helps support building projects of all sizes and scopes. Chapters provide resources relating to all stages of construction, including design and financing, and explore library-specific spaces, such as public service desks and staff workrooms. It also dives into technical issues such as lighting and HVAC systems. Filled with encyclopedic detail and delivered in an approachable style, this book is an essential how-to and how-not-to guide for readers building a new space. ALA Editions, 2018. 1,040 p. $150. PBK. 978-0-8389-1553-0.



What Can a Body Do?: How We Meet the Built World

By Sara Hendren

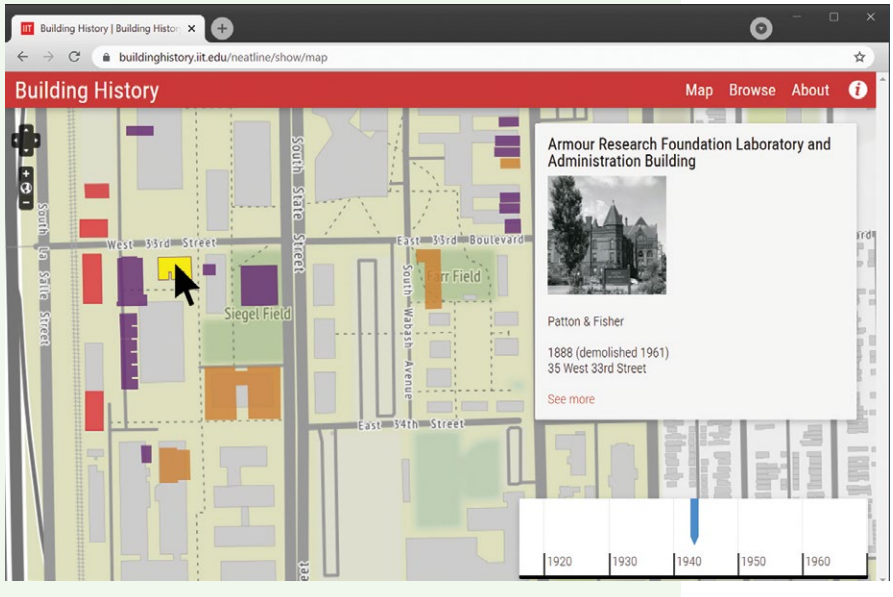
Hendren, an artist, design researcher, and professor at Olin College of Engineering in Needham, Massachusetts, explores how everyday objects and environments are built with hidden assumptions about the abilities and needs of users. Through a series of stories from people with disabilities whose experiences helped give rise to daily living aids such as cyborg arms, customizable cardboard chairs, and other innovations, Hendren invites readers to rethink the ecosystems in which they live to better understand how design can meet a range of needs and desires. Riverhead Books, 2020. 240 p. $27. 978-0-7352-2000-3. AL

On the Map

GIS software for spatial humanities and interactive exhibits

BY Carrie Smith

Digital maps provide more than directions. For the growing spatial humanities field—which combines spatial information and historical records—libraries are hubs for creative uses of geographic information system (GIS) software. One way libraries use GIS is by sharing complex information from collections and researchers through interactive and immersive maps. We talk with three librarians who are using mapping software in their academic libraries to create everything from 3D renderings to map-based timelines.



Neatline allowed Illinois Institute of Technology Libraries to create an interactive campus building timeline.

Neatline

USER: ADAM STROHM, director of University Archives and Special Collections, Paul V. Galvin Library, Illinois Institute of Technology in Chicago

What is Neatline? Neatline is an open source suite of plug-ins that adds geotemporal functionality to Omeka exhibits and allows users to situate exhibit items in space and time. Its SIMILE add-on provides an interactive timeline, and the Waypoints plug-in lets you define "stops" along an exhibit's narrative journey.

How do you use Neatline? We used Neatline to create Building History, an interactive map that tells the story of Illinois Tech's landmark campus over the course of more than 125 years. Neatline allowed us to color-code campus and neighborhood buildings so that a user who scrolls back through time can see how they have changed. We also include a combination of modern and archival photographs to provide visual context for each structure over time. We ended up shedding light on buildings that had formerly been omitted from many of the narratives about the Illinois Tech campus.

What are the main benefits? Neatline was relatively easy to install, configure, and use, especially considering the features and flexibility it offers compared with other mapping solutions we evaluated. Neatline allowed us to illustrate how the campus began to overtake the neighborhood and transition into an almost wholly modern campus in an interactive, dynamic way.

What would you like to see improved or added to the platform? A production-ready version of Neatline for Omeka S, the newer version of Omeka, is currently in development. We're planning to update Building History to run on Omeka S but have been putting off the migration until Neatline is ready.

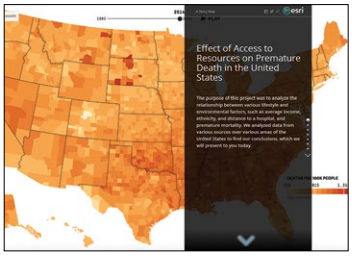
ArcGIS StoryMaps

USER: NICOLE KONG, associate professor and GIS specialist, Libraries and School of Information Studies at Purdue University in West Lafayette, Indiana

What is StoryMaps? StoryMaps provides a user-friendly interface for anyone to create a web-based story without any coding or map construction knowledge. The system is hosted on ArcGIS Online, which offers a set of story map templates, other web map capabilities, and dashboard function.

How do you use StoryMaps? In my courses, students plan research projects and think about how to use spatial information, especially online maps, to tell stories. With StoryMaps, they have different options to customize a template based on their needs. It's a great tool for students to explore challenging problems like environmental protection and health issues. Students can import their own research data as well as public data from government and state agencies, like the census.

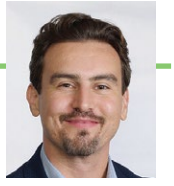
What are the main benefits? It's designed so anyone can create an online presentation of their story in just a few clicks. As an instructor, I can build a unit to get everyone started on thinking about using spatial information without additional software training. Plus, it provides a platform for users to share their maps. It used to be rather difficult to generate a customized map and even more difficult to share it online, but anyone can interact with a map that a StoryMaps user created.



Students at Purdue University use ArcGIS StoryMaps to share geospatial research.

What would you like to see improved or added to the platform? StoryMaps undergoes regular updates. This means it's continuously improved, but students who learned the platform in previous years sometimes have to relearn new interfaces and new mechanisms when they return.

QGIS

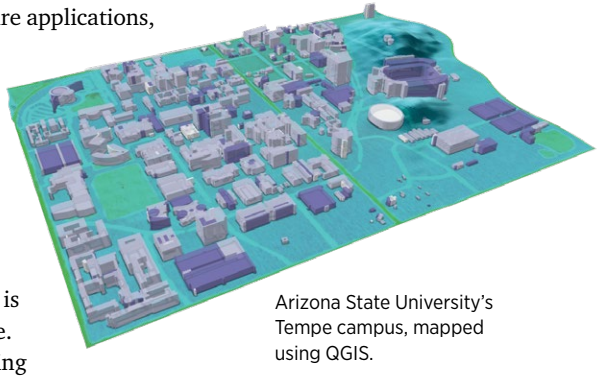


USER: MATTHEW TORO, director of maps, imagery, and geospatial services, Arizona State University Library Map and Geospatial Hub in Tempe, Arizona

What is QGIS? QGIS is a free and open source software application. It's a complete desktop GIS software suite that has an excellent collection of 3D plug-ins.

How do you use QGIS in your library? At the Map and Geospatial Hub, we use QGIS in tandem with a range of other software applications for internal projects, workshops, and other educational offerings. Interoperability is a fundamental advantage with QGIS. We engage with 3D printing of digital surface and terrain models, and we use a QGIS plug-in to convert GIS files to 3D printer file types. We also used QGIS to create a 3D model of ASU's campus in downtown Tempe, using building footprints extracted from light detection and ranging (LiDAR) point clouds.

What are the main benefits? Unlike some other desktop GIS software applications, QGIS is compatible with multiple operating systems (Linux, Mac, Windows). The best benefit, of course, is that it's entirely free and its source code is open and accessible. Finding and installing third-party plug-ins is quite convenient. There's a dedicated menu item in the software where you can find plug-ins, read ratings and reviews, and see source documentation.



Arizona State University's Tempe campus, mapped using QGIS.

What would you like to see improved or added to the platform? While QGIS can't do everything, the beauty of the software is its ability to extend functionality with plug-ins. If there's a feature you'd like to see added, someone has likely already developed a plug-in for it, so it's hard to complain too much. AL

PEOPLE

Announcements

ON THE MOVE

Bettendorf (Iowa) Public Library appointed **Jillian Aschliman** director in April.

Courtney Chartier joined Columbia University Libraries in New York City as director of the Rare Book and Manuscript Library in July.

The Association of Research Libraries appointed **DeLa Dos** senior director of diversity, equity, and inclusion, effective June 7.

March 1 **Megan M. H. Hegna** joined Patterson Library in Westfield, New York, as director.

Heidi Hobson joined Akron (Colo.) Public Library as director in February.

University of New Mexico has named **Leo Lo** dean of the College of University Libraries and Learning Sciences.

Miranda McDermott became director of Oswego (N.Y.) Public Library in March.

In April **Jennifer Nash** joined Cyrenius H. Booth Library in Newtown, Connecticut, as assistant director.

May 10 **Faith Phillips** joined Cumberland County (N.C.) Public Library as director.

Katherine Quinnell became dean of Tarleton State University Libraries in Stephenville, Texas, in February.

Erin Sharwell became head of circulation services at University of Pennsylvania in Philadelphia March 1.

July 1 **Charles F. Thomas** became dean of Hunter Library at Western Carolina University in Cullowhee, North Carolina.

Kudos

Larry Alford, chief librarian at University of Toronto Libraries, received the Canadian Association of Research Libraries Award for Distinguished Service to Research Librarianship May 18.

Robin Kear, liaison librarian in research and educational support at University of Pittsburgh, became the first librarian elected university senate president, effective July 1.

June 21 **Tracey Thompson** joined King County (Wash.) Library System as director of collection management services.

March 15 **Juli Wald** started as director of Middlebury (Ind.) Public Library.

PROMOTIONS

In April Schlow Centre Region Library in State College, Pennsylvania, promoted **Lisa Rives Collens** to director.

Texas A&M University's Medical Sciences Library promoted **Molly Crews** to librarian at the College of Agriculture and Life Sciences and the Center for Systematic Reviews and Research Syntheses, effective April 4.

In March Montgomery County–Norristown (Pa.) Public Library promoted **Karen DeAngelo** to executive director and district administrator.

Ferguson Library in Stamford, Connecticut, promoted **Denise K. Lyles** to supervisor of the Harry Bennett and Weed Memorial and Hollander branches, effective July 1.

March 10 Georgetown (Tex.) Public Library promoted **Sally Miculek** to director.

Allen Phillips-Bell was promoted to director of Pender County (N.C.) Library in March.

Amber Potts was promoted to associate director of Henderson County (Ky.) Public Library in April.

March 17 **Jennifer Roth** was promoted to director of William P. Faust Public Library in Westland, Michigan.

April 12 Henderson County (Ky.) Public Library promoted **Shannon Sandefur** to director.

Ascension Parish (La.) Library promoted **John Stelly** to director in March.

RETIREMENTS

Bob Anthony, curator of the North Carolina collection at University of North Carolina at Chapel Hill's Wilson Special Collection Library, retired May 31.

Judith Lin Hunt retired as dean of library services at Montclair (N.J.) State University in July.

Mary Jean Jakubowski, director of Buffalo and Erie County (N.Y.) Public Library, retired in June.

Kay Lyons retired as children's librarian at Greenfield (Mass.) Public Library March 19.

Glenn R. Miller retired as deputy secretary and commissioner for libraries and state librarian for the Pennsylvania Department of Education April 23.

In March **Andrea Thorpe** retired as director of Richards Free Library in Newport, New Hampshire.

Carolyn Walters, Ruth Lilly Dean of University Libraries at Indiana University Bloomington, retired June 30.

June 30 **Lizabeth Wilson** retired as vice provost of digital initiatives and dean

In Memory

Betty Mary Ellen Croft, 94, former head of the cataloging department at University of Illinois Urbana-Champaign (UIUC) and director of Northwest Missouri State University Library in Maryville, died April 9.

Leslie M. Haas, 54, dean of library services at Fort Hays State University (FHSU) in Hays, Kansas, died June 10. Haas joined FHSU in 2020 after working at Georgia Southern University in Statesboro; Zayed University in Abu Dhabi, United Arab Emirates; Loyola University Chicago; University of Utah in Salt Lake City; Kent (Ohio) State University; and Texas A&M University in College Station.

William T Henderson, 90, who served as acquisitions librarian at McCormick Theological Seminary in Chicago and preservation librarian at UIUC, died June 11, 2020. Henderson was an American Library Association (ALA) life member and an early implementer of automation for bindery efforts. He and his wife Kathryn (also an LIS instructor) team-taught preservation courses at UIUC. In 2014 Beta Phi Mu's Alpha Chapter established the Kathryn Luther and William T Henderson Award to honor them.

Regina Minudri, 84, director of Berkeley (Calif.) Public Library from 1977 until her 1994 retirement, died June 18. After California's Proposition 13 in 1978 reduced public library financing, she became the first library director in the state to secure tax funding through voter approval in 1980. She also started Berkeley's Tool Lending Library, developed a citywide community information model, and established a library-based adult literacy program. She served as California Library Association president 1981–1982 and ALA president 1986–1987 and was elected to the California Library Hall of Fame in 2012.

Elizabeth Ann Mueller, 86, director of Appalachian Regional Library in North Carolina until retiring in 2000, died May 24. She previously served as consulting services director for Chicago Suburban Library System in Burr Ridge, Illinois, and was named the Illinois Library Association's Librarian of the Year in 1993.

Marie Antonella Parker, 63, librarian for North Londonderry (N.H.) Elementary School for 10 years, died April 3.

Devona Pendergrass, 63, district library team leader at Mountain Home (Ark.) Public Schools, died May 2. Pendergrass was a board member at large of the American Association of School Librarians from 2016–2018, a charter member of the Arkansas Rural Education Association, and 2014 president of the Arkansas Association of School Librarians.

Jane Sánchez, 72, deputy librarian for library collections and services at Library of Congress (LC), died March 26. Sánchez joined LC in 2014 as chief of the Humanities and Social Sciences division. She was appointed the 25th law librarian of Congress in 2017. She had previously served as head of history and culture libraries at Smithsonian Libraries and acquisitions manager for electronic databases at BNA Inc.

Anne M. Shepherd, 68, a library director for more than 35 years at libraries in Florida, Louisiana, and Rhode Island, died January 13. Most recently, she founded Shepherd and Associates, a library consulting and executive search firm.

James Ubel, 83, executive director of Shawnee Library System in Carterville, Illinois, until his retirement in 2000, died February 7.

Gloria Werner, 80, university librarian emerita at UCLA, died March 5. As university librarian, she coordinated the seismic retrofitting of Powell Library and upgraded the library's technical support.

of University Libraries at University of Washington in Seattle.

Babette Wofter retired as director of Licking County (Ohio) Library April 16.

June 30 **Michael J. Wrona** retired as supervisor of Dearborn Heights (Mich.) Libraries' John F. Kennedy Jr. Library.

AT ALA

Development Communications Associate **Alice Burton** left ALA June 16.

Megan Griffin, senior program officer for the Association of College and Research Libraries, left ALA June 25.

Gwendolyn "Wendy" Prellwitz, assistant director for recruitment and retention in the Office for Diversity, Literacy, and Outreach Services (ODLOS), left ALA June 4.

Kevin D. Strowder began as director of ODLOS June 21. AL

Over the Moon

Most librarians don't work with astronauts or watch space shuttle launches, but it's all in a day's work for Sheva Moore.

A video librarian and researcher at Mary W. Jackson NASA Headquarters in Washington, D.C., Moore provides materials from the onsite video, photo, and audio collection to production companies, TV networks, advertisers, and private citizens with an interest in space and NASA. She also helps produce NASA's social media content, segments for NASA TV, and science and mission briefings.

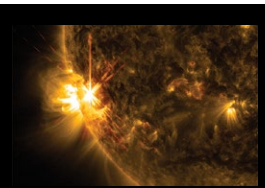
NASA has video collections across the US, including at Johnson Space Center in Houston and Langley Research Center in Hampton, Virginia. Materials at NASA headquarters focus primarily on the International Space Station, unmanned missions, planet exploration, and space flight. Moore says she is drawn to the humanity captured in the footage.

"I really appreciate the stories about the people and their journeys to accomplish their achievements," she says. One such story is that of the Black women who worked at NASA in the 1960s, which became the basis for the book *Hidden Figures* and the film of the same name. Moore helped provide footage for the film and received a screen credit for her work. It was a career highlight, she notes.

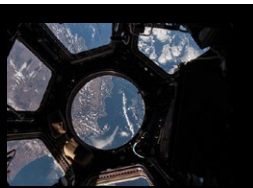
"As an African-American woman, being a part of that project had so much cultural relevance," she says. "It was inspiring to be able to recognize the untold contributions of Katherine Johnson, Mary W. Jackson, Dorothy Vaughan, and so many Black women who helped advance science and technology in the US space program while having to contend with racism and sexism." AL

THE BOOKEND showcases librarians, their work, and their work spaces. For consideration, email americanlibraries@ala.org.

Photos: Aubrey Gemignani/NASA (Moore); NASA (screenshots)





Booklist

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ALAAmericanLibraryAssociation

To all public library visionaries and changemakers

Those who press on to **meet community needs**, even when buildings are closed.

Those who **lead difficult conversations** to help drive their community forward.

And those who unite their community to **turn challenges into opportunities**.

As you continue to put your community at the center of everything you do, now there's a system that does the same.

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