THE AUSTRALIAN LIBRARY JOURNAL

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The Australian Library Journal

Contents

Editorial

Recently I was audited, not for my tax, but for my Professional Development activities. And I was pleasantly surprised, and challenged in a way that I hadn't expected.

The process was relatively painless, a web-based system which required that I calculated points for various activities I'd undertaken, and submitted the evidence (certificate of attendance, receipts for conference registrations, and a link to a paper I'd written). Besides the administrative details, the process also gave the option of entering 'Learning outcomes' and this is actually what challenged me! Reflective practice and refreshing our knowledge and skills base are, after all the main reasons we undertake professional development, but sometimes we can forget to make that last effort and assess whether, and how, we've integrated what we've learnt.

I expect that few would challenge the notion that we need to keep refreshing our views of the world in order to see things the way they really are, and to make sound decisions based in reality and plan for the future. But for those of us who gained our qualifications some years ago, perceptions about libraries can reflect ideas of a past era. It is easy to become stuck in out-dated views of the way libraries operate, and to make decisions in an unthinking manner, or based on quick rules of thumb. The need for practitioners in the field to make decisions which are based in contemporary reality and hard evidence, not on out-moded perceptions about libraries and the services they provide is critical if libraries are to stay relevant to their communities.

Reading the professional literature provides a way for us to update our knowledge, and to help make more informed and evidence-based decisions about library operations. With this issue of The Journal, we're introducing a new feature within each article to make the authors' key messages visible at a glance – 'Implications for best practice'. It is intended to assist those who want to implement the findings of the authors' research and apply what they read to their own practice. We are, of course, grateful to all those authors who have taken the step of documenting their research and drawing out their key messages for others to learn from.

In addition to authoring, reading and applying the research information published in the professional literature, there is another avenue by which practitioners can update their knowledge of contemporary libraries – by becoming a peer reviewer. Peer review is integral to the publishing process, helping to ensure that high standards of scholarship are met, and to improve the quality of the journal itself. As well as having a reasonable knowledge of the subject area and the ability to critique a submission, the skills required are similar to those of a teacher. The aim is to offer feedback about how to improve the paper and encourage the author by helping them to learn about the requirements of a high quality publication.

Reading the professional literature will earn PD points – 1 per hour; writing for publication earns 2 points per hour. Being a peer reviewer adds a different dimension – as well as updating your knowledge of contemporary issues in librarianship, you will also contribute to someone else's professional development and to the quality of our

professional literature. As a double-blind process, peer reviewing, is by definition, a 'thankless task', and not for those seeking fame; but for those who are interested in becoming a peer reviewer, please get in touch.

This issue of The Journal contains five articles and a review essay by Colin Steele entitled 'Historical Perspectives on Books and Publishing'. Franco Vaccarino and Margie Comre report on an innovative project in which a district library in New Zealand has partnered with the local prison to assist in prisoners' reintegration and rehabilitation; they provide insights into both the prisoners' experiences, as well as librarians' observations about the programme. Tracy Tees has produced a timely review of the international literature on ereaders carried out prior to the implementation of an ereader fiction lending programme in an academic library. Nicole Crawford and Andrew Broertjes report on the evaluation of a university branch library's information literacy programme. Paul Genoni and Janette Wright are conducting an important study into the overlaps and gaps in Australian research library collections and report on the preliminary stages of their research. And finally Michelle Dubroy's article is featured in our recently introduced 'Scholarship-in-Practice' section. This article looks at contemporary models of 'digital libraries for children'. Supplementing the Book Reviews and fitting in nicely with this article about libraries for children, a themed set of reviews which focus on children's, school and young adult librarianship will be freely available in our new Online Book Reviews web page: http://

www.alia.org.au/publishing/alj/onlinebookreviews. html. The website also has updated Guidelines for Book Reviewers, and our Book Reviews' Editor, Gary Gorman, will post new books received for review on this site.

Read, write, reflect, enjoy!

Ann Ritchie AALIA (CP)
ALJ Editor

ARTICLES

Pathway to rehabilitation - prisoners' use of a public library

FRANCO VACCARINO AND MARGIE COMRIE

There has been a long, though often little explored, relationship between prisons and libraries. In the 19th century, in-prison libraries were introduced for evangelical purpose. Now they are seen as a key element in raising literacy levels and supporting prisoner education programmes which are ultimately aimed at rehabilitation and reintegration. Many public libraries have strong links with prison libraries and provide support. However, in Whanganui[1], New Zealand, the district library has entered an unusual partnership with the local prison where prisoners from the self-care unit regularly visit the library. This case study explores perceptions of both prisoners and district librarians about the project. It reports on prisoners' perceptions of and use of the library. Librarians give their views on how the system works and what could make it even better.

IMPLICATIONS FOR BEST PRACTICE:

- Prisoner usage of the library can play a significant role in the reintegration and rehabilitative processes.
- Prisoners make use of library resources to learn, grow and enjoy themselves.
- Prisoners using the library appreciate being treated like any other library patron.
- Clear policies need to be in place in terms of what material prisoners can have access to.
- Library staff should have regular informal chats to the prisoners about the services in the library so that they feel more comfortable using the library.
- Library staff should be made aware of the specific needs of prisoners.
- A welcoming physical library layout with abundant magazines and illustrated books helps cater for individuals who struggle with literacy.

Introduction

In the Western world, there have been changes in the philosophy of what represents the nature and purpose of incarceration in society, and as Lehmann and Locke (2005, 4) point out, "As modern societies gradually adopt a more humane and enlightened practice of criminal justice and incarceration in accordance with the UN Universal Declaration of Human Rights, they shift their focus from punishment to education, rehabilitation, and constructive use of time". Part of this shift is allowing prisoners to access material in libraries. The library can play a critical and significant role in supporting and meeting the educational, cultural, recreational, informational and rehabilitative needs of the prison population. Kaiser (1992, 21) highlights that "Prison libraries form a non-threatening link to the outside world, and in that sense are an obvious benefit not only to prisoners themselves but to the entire correctional system". Those books made the walls transparent! is how an inmate-patron expressed what a prison library meant to him whilst inside (Vogel 1995, 125), and

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[1] The name of this town is in transition and can be spelt either Wanganui or Whanganui. We have generally used "Whanganui" reflecting preferences of Maori and the usage of Crown agencies.

Westwood (1994, 154) quotes a prisoner who says that the library "is our window to the world – our link to the past, present, and future". Dixen and Thorson (2001, 49) emphasize that prison libraries provide an important means of self-improvement for prisoners, and "can act as a supplement to educational programs and can lead to better work opportunities, which in turn creates more stable and productive citizens". Coyle (1989, 67) stresses emphatically that "the great value of prison libraries lies not in their recreational use but in their rehabilitative or enabling capacity". This links with Dixen and Thorson's (2001, 49) belief that "libraries are vital to the rehabilitation of the prisoners, helping them to strengthen character and lessening the rate of recidivism (returning to prison)". It is evident that libraries play a pivotal role in prisoners' lives.

This paper explores prisoners' perceptions of their library experience, and the impacts the library has on their literacy. We provide findings from interviews with residents at the prison's self-care units and librarians from the Whanganui District Library who interact with them. As far as possible we have allowed the voices of the residents to emerge in order to inform this research study and provide a detailed interpretation of their perceptions of using the Whanganui District Library.

Context

As part of the New Zealand Department of Corrections' objective of reducing re-offending, a number of programmes are available to prisoners, particularly those nearing the end of their sentence. Harpham (2004, 35) states that "in addition to the core programmes, structured activities are available including employment training in specific prison industries, unit-based employment, education and organised recreation". As in some prisons in Australia, prisoners in New Zealand have the choice of living in special focus units within certain prisons, where their daily activities are structured around achieving specific rehabilitative objectives. One of these options is the self-care unit.

These residential-style units inside the prison allow prisoners to get used to living in a house or flatting-type environment with three of their peers. Barry Matthews, Chief Executive of the NZ Department of Corrections, states in the Annual Report (2005, 8) that "self-care units … help offenders learn independent living skills as they approach the end of their time in prison". As an intermediary step between prison and community the units allow residents to take responsibility for their living arrangements with their peers, taking control of housekeeping, cooking, budgeting, laundry, co-operative decision-making. Under supervision, prisoners may be temporarily released to do household shopping. To live in the self-care units, they must sign a contract in which they agree to "remain drug-free, behave in a responsible and cooperative manner, complete any structured programme required by their sentence plan, and work actively towards the community reintegration objectives in that plan" (Department of Corrections 2008, para 3).

Hawke's Bay Prison Acting Site Manager Blythe Wood says self-care units "are an ideal way to bridge the gap between prison life and the community" and "working in a supported community setting helps prisoners develop life skills and build confidence before their release" (Corrections News 2005, 6). New Zealand's Corrections Minister in 2005, Paul Swain, said that successfully rehabilitating and reintegrating prisoners is the most effective way to reduce re-offending (Corrections News 2005). A widely accepted way to assist in the rehabilitation process is by allowing prisoners to have access to library facilities.

The library in the small North Island town of Whanganui (population 43,000) works with the nearby medium security prison in two main ways. The mobile library service visits the prison twice a week, providing books for the majority of prisoners, while once a week residents of the Whanganui self-care unit have the opportunity to visit the Whanganui District Library. While this is an unusual arrangement, it is in direct accord with Recommendation no R(89)12, adopted by the Council of Europe's Committee of Ministers

which stipulates that "wherever possible, prisoners should have direct access to an outside public library, which they should be able to visit from the prison on a regular basis" (Kaiser 1992, 13).

Approach and Method

This case study formed part of a larger four-year University/Community investigation into Literacy and Employment in the Whanganui and Districts region in New Zealand. The project was funded by the NZ Foundation for Research, Science and Technology and the Whanganui District Library was a key partner. For a number of years, management at Whanganui Library had had an interest in low adult literacy and its subsequent links with low use of library, low income, poor health, low civic participation and a higher propensity to be convicted of crime. The library initiated the relationship with Massey University researchers in the Department of Communication and Journalism. The full project entailed many linked studies (see Adult Learning and Literacy group at http://communication.massey.ac.nz/), but this study examined the library's prisoner programme, a core part of its community outreach.

A qualitative approach was used, allowing researchers to explore the views and attitudes of the prisoners on the topic by encouraging them to share their experiences (Moore 2000). Lindlof and Taylor (2002 173) point out that qualitative interviews "gather information about things or processes that cannot be observed effectively by other means". By using qualitative interviews, the researchers wanted the participants to portray their experiences through their perspectives (Kvale 1996; Warren 2002).

To protect the prisoners, the Department of Corrections, the researchers and the University, ethics approval had to be obtained from both the Massey University Human Ethics Committee and the Ethics Committee of the Department of Corrections. Then, at the end of 2008, arrangements were made to notify prisoners at the self-care units. Officials at Whanganui Prison distributed flyers explaining the research and encouraging prisoners to volunteer for

interviews. Two researchers from the team went to Whanganui Prison and prisoners willing to be interviewed were given a consent form. The purpose of the interview was explained again, any questions were answered, and permission was obtained to record the interviews.

Seven of the 20 prisoners in the two self-care units volunteered for interviews which lasted between 15 and 60 minutes, depending on how much the prisoners wanted to talk about their experiences. One-to-one interviews were conducted as they are "easily managed; allow rapport to be developed; allow participants to think, speak and be heard" (Reid, Flowers and Larkin 2005, 2). Prisoners were asked about their views on the library, and the questions relating to their library usage included what they thought about libraries in general; what was the best thing about the library trips; how often they went to the library and whether that was enough; what they did in the library; what was their favourite section; how many books did they usually take out; what would they like to see more of in the library; what experiences/resources would make the library more enjoyable or useful for them; what were they gaining from library visits; why did some prisoners not use the library; and whether they would continue using the library after release. In the findings section of this paper, the letter "P" followed by a sequential number was allocated to each prisoner to differentiate between individual interviewees.

Two librarians from Whanganui District Library who work with the self-care prisoners were interviewed at the end of 2008 at the Whanganui Library. They were asked to share their experiences of working with the self-care prisoners. All the interviews were then transcribed and analysed.

Findings

Prisoners' views of the library

We wanted to know why prisoners went to the library. All the interviewees enjoyed library visits, and comments ranged from "something that I enjoy" (P6) to "normally pretty bloody good" (P3). The chance to get away from prison was perhaps the major reason. One prisoner said "it's an outing from jail. It's a bit of normalcy, you

know, as opposed to prison life" (P1). This was echoed by another: "it's out of the mundane, day-to-day, boring life of jail" (P5). However, several participants added that access to a wider selection of books and the chance to reserve books was also an incentive.

Getting information was important for all of the prisoners, but two participants in particular spoke of the library as a source of education and knowledge. For one, the support for "learning new things" (P7) was especially important: "You can go to the library and actually ask for help… you don't have to feel so stink that you don't know, and people will still help you" (P4). Another, who enjoyed the whole atmosphere of the library, said:

> Knowledge is one of the key things in the library. That's why I go; for knowledge, the enjoyment of perusing, having a look through all the different things. And Whanganui Library I consider is one of the best set-ups I've seen (P6).

Another participant said he gained information that he needed, while a further one commented that "one good thing …is that if there is a new book out, it goes to the library and there's usually a couple of copies. And if it's not there you can book it. You can't do that in a prison library" (P5).

Yet another said: "the people there are friendly, you know, 'How are you?' and that sort of thing. So that communication; the help is there when you ask for it. And if you've got a problem they'll soon come out and help you" (P6).

However, despite the positives and support offered by the library, prisoners can face significant barriers just being there. For one, his initial visit was his first time in public in ten years:

> It was in the afternoon and it was school holidays. Needless to say it was packed. And the anxiety was just phenomenal. You know, after twenty minutes I said to the staff, 'Oh look, take me back to jail. Just take me back. I've had enough.' I was freaking (P5).

This experience underlines the fact that getting used to wider social interaction is an important outcome of library visits and all the prisoners mentioned the importance of being with outsiders. As one put it, "you're socialising too, … with ordinary people as opposed to prisoners" (P1). For another the library visits began allaying the anxiety of being around numbers of people:

> We live in a situation where we live with the same guys for months, sometimes years at a time. I mean I was in one wing at one stage for three and a half years. And in that time I seen four people go home (P5).

Prisoners seemed unsure about the policy regarding talking with members of the public, but one said he responded if someone greeted him and started talking, "I mean, that's why we're here; to be integrated. It sort of reassures you that you're normal, not just a prisoner" (P1). Another was happy to take the initiative and "strike up a conversation with somebody that isn't about, 'Oh, how long you doing bro?' or, 'Where have you done your time bro?'" (P5). This was echoed by a third participant who felt that when he went to the library he saw other people just like himself, there for the same purpose, looking for books.

Favourite sections

Our interviewees had very wide-ranging reading choices, namely, self-help, career, biographies, poetry, medical, psychology, philosophy, politics, religion, art, heritage, true crime, sports, body building, history, writing, poetry, paranormal, horror, mystery, action/adventure, romance, and science fiction. Most of them preferred exploring the non-fiction section of the library and the interviews indicated how this could open up their world:

> I like to go in the cooking section and get a different cooking book now and then. Sometimes I'll go and have a look at some astrology or some woodworking books. Sometimes I just go for the pictures (P1).

Another prisoner mentioned, "the psychology section and science. And poetry. I like all types of sections in the library" (P2). He said:

I've just found a new section in the library where they've got audio ... to learn how to speak French and, and things like that. And I put that on the other day and I thought that was amazing. The time in here could be very, very well constructed by learning different languages because of the audio (P2).

This man believed he had a lot of potential which was being tapped through reading, listening, and learning and many new fields were opening up for him. However, he was realistic about what he would face on leaving prison, "being reminded every time you apply for a job or apply for anything that you're a criminal. But I'm sure I'll find something that … I can be utilised in" (P2).

Several of the prisoners also enjoyed historical or action fiction, combining this with actively exploring a wide variety of sections in the library, while one said he liked "the leather couch … and that's probably because I can smell that fresh coffee" (P5).

Time and number of books

Prisoners were allowed to take out six books at a time from the library. They all said that this was enough. When they went to the library, prisoners had around 30 to 60 minutes to browse, and most felt this was sufficient time, although one said:

> It depends on what you're looking for at that stage. You know, like with me … panel beating or something like that, there's books that you can read about it. You already know what's in that book … You have to look through it. By the time you do that they're ready to go (P4).

Should prisoners have difficulty finding what they're looking for, they can go to the main desk and ask for assistance, but as one pointed out, some were too scared or embarrassed to ask. The interviews indicated that some prisoners were unfamiliar with libraries and felt that if they asked for help, they might expose their inability to find their own information. One of the prisoners suggested it would be beneficial if someone from the library went to the self-care units and explained how the library works, how to

use the library, what to look for, how to use the cataloguing system, and where to ask for help.

Reasons for not using the library

Prison routines, work details and sometimes just forgetting to put your name down for the bus meant prisoners we talked to could not always go on library visits. Our interviewees put forward two main interlinked reasons why some others in the unit did not go to the library. First was fear of not knowing what to do or how to access material and the second was reading difficulties. The interviewees were aware of the lower level of literacy in the prison and one reflected our concern as researchers that some prisoners refused to be interviewed because they feared we would find out they could not read: "they're illiterate and they're probably scared" (P2). Another believed that these prisoners "either can't read, don't want to learn to read, don't want to read. Don't want to look weak. Think that they've got, you know, a standard to maintain" (P5).

In terms of access, one thought more could be done to help: "if they knew what to look up and it was more simplistic for illiterate people I think that it would be more accessible" (P2). This participant added

> You can't just expect to be a dummy and walk into a big learning institute and be able to learn. So, you know, just if people have it pointed out that … you could ask the librarian. And he's approachable; the one at Whanganui here is very approachable. And the ladies and that there, they're very helpful. And they'll point you in the right direction, only have to ask. So it comes down to self as well I think and … self-confidence to ask (P2).

Another prisoner said:

> It's the old common saying: you take a horse to water but you can't make the horse drink. It's the way I look at it. But with those that don't go in the house I'm in, I'll say, "Do you want a book" or "What type of book do you want?" And I'll go and get it for them … They'll give a good response (P6).

Gaps in the library service?

Prisoners were asked whether there were any gaps in the service provided by the Library, or any areas which they thought could be changed or improved. Overall, they were all pleased with the services. However, one reiterated earlier comments from others when he pointed out there was not enough for people who had problems with reading:

> The prospect of walking into a learning place like a library is quite daunting and overwhelming for some people, especially if they're illiterate or they can't read or they're not very good at looking up catalogues. And myself, I'm not very good on computers and it's all computer age now. So I wouldn't like to see the actual old catalogue go, because they don't know how to use the computer. They might know how to use a catalogue. And something more simplistic like a touch screen computer. So having a simplistic thing in libraries is a must (P2).

This respondent mentioned that prisoners often ask each other for help rather than ask a librarian on duty "because they don't want to be looked at as an idiot, or looked at as an illiterate. It's like confrontational" (P7). He mentioned one of the other prisoners who has spent half of his life in prison and did not want to ask although he was very interested in a particular topic: "He's been too afraid to ask for ten years" (P2). When the interviewee showed this other prisoner some books in his topic of interest, it opened up a whole new field for him.

One of the interviewees mentioned that many prisoners have not been to libraries before they went to prison, so there's "a culture barrier gap for some people too in libraries" (P2). He suggested tapes in various languages would be helpful:

> Just get that tape out. Put it into their little tape machine and play it. "You will find blah-blah-blah section on the da-da…" in their own lingo and they'll go, "thank you", and put the tape back. There you go, I've come up with an idea.

So, you know, if you'd have a catalogue of tapes introducing them to their own library. And they could put that in the paper. You could send out flyers and say that every culture is catered for. And here's the ABC of how to access your library (P2).

Intentions to use library in the future

Library management hope that the prisoners' visits will lead to a library habit in the future and so we asked prisoners whether they would be using the library after release. They all said yes: "I have no qualms about doing that" (P2); or

> I always will. There's always something you use the library for. And you know, whether it be for your kids; take your kids there or for yourself. I love the place now. It's sort of like ... you asked me back in careers [class at school] what I thought of the library I would say, "What's that?" (laughs). You go and do a class and you've got to find it in the library, I wouldn't know where to look 'cause I couldn't say the words. But now you're not shy of asking that (P4).

Another prisoner was so enthused he said he "wouldn't mind working as a librarian" (P6).

Views of the librarians

We interviewed two of the librarians who have been working regularly with prisoners from the self-care units who go to the Whanganui Library. One of these librarians also goes out to Whanganui Prison with the mobile library bus to visit the other units in the prison so has had considerable contact with prisoners.

The prisoners' visits take place two evenings a week at varying times for security reasons. The visit itself is inconspicuous as far as other library users are concerned. The guards alerting the librarian to the presence of the group are careful not to make it obvious. "Usually the guard looks rougher than the guys," one of the librarians said, adding that one of the guards "sits on the couch pretending to look at TV, but in actual fact he's watching the reflection in the glass doors because he doesn't want to embarrass them in front of

other members of the public."

The librarians, however, were usually conscious the group is there because members of the public generally came in and looked for books on their own, got their books and left, whereas the prisoners chatted with each other about the books. They also noted friendship and support among the prisoners: if a prisoner forgot his card, his friend would take the book out for him. Another prisoner looked for books to help another prisoner through coronary surgery "a few weeks later he came back in and said his friend was really on the mend… so now he was looking for a book on exercises."

Librarians said prisoners generally head towards the non-fiction section, often for hobby books like cooking or gardening, books on Maori culture and frequently books with plenty of illustrations rather than large blocks of print. One librarian's story attested to the transformative power of books: "I had one guy who always asks for world atlases or travel books, and one morning he said, "I'm never going to get to these places, but when I open up the book,' he said, 'I can see these places. I can sort of close my eyes and I can imagine myself being there."

Librarians were elated at the appetite some prisoners had for reading, saying these men would present a list of books by a particular author (often popular fiction) and "just go through the books like a hot knife through butter". One of the librarians added that once a prisoner had read all the books of one writer it was rewarding to be able to say, "there's another author who writes the same way. And he's suddenly going, Wow! And you bring him a list of that author and he completes a request form for that author". The prisoners, like the man who became expert in Homer and Greek mythology, had the librarians in awe.

The librarians were aware the library visit is an important part of rehabilitation, and one said "We like to think that we are helping just by treating them as normal customers." However, there are a number of barriers to thwart that. First, prisoners

are restricted to six books at a time; they are also not allowed to borrow material with cassettes or CDs. Then there are limits on subject matter and on borrowing magazines, where the librarians and at times correction staff seemed uncertain:

> they're not to take out any sexually exciting material Now, okay, you can keep them out of the sex books and not issue them. They were taking out magazines. I didn't realise they weren't allowed to take out magazines. I didn't know that they were no nos. And the guard didn't know that they were no nos. And for several weeks, we had a bit of to-ing and fro-ing about that.

The restriction on sexual material they felt could cause embarrassment for younger staff members: "quite often the person on the counter is going to be a 15 year old student. And do you expect them to tell someone from self-care, "Sorry, you can't take this out it's too exciting for you."

This policing function can cause tension for staff. Although the librarians said the prisoners politely accepted such restrictions, one said they could be "hurt, aggrieved", and both librarians could also see that at times the restrictions blocked a serious course of interest, for instance in the case of one man interested in playing and making guitars. The restriction on magazines both puzzled and concerned the librarians who understood that information in magazines was much more easily digested by prisoners. As one librarian put it, a magazine says simply "'this is what you need to do,' whereas the book is going to give you 50 or 60 different ways".

The librarians recognised that those prisoners who went to the library had a positive attitude towards books, but they also saw that some prisoners struggled with "too much writing". Librarians echoed the prisoners' concerns that the library did not contain enough material to support these people. Sometimes material in the children's section was more suitable for a prisoner but librarians hesitated to point them in that direction because he would be embarrassed to be seen taking out 'kids' books'. The library seemed

to have struggled with the issue of dealing with clients with literacy difficulties:

> We used to have a remedial reading section, and it had a big yellow stripe all around it so we shelved them in the right place, but it was very little used because no-one wanted to be seen standing in front of that area, so they then integrated it and no-one could find the books because then they were so few and far between. So it really didn't work that well.

The librarians believed that going to the library, rather than merely having a substantial prison library had benefits for the prisoners. One pointed out the advantages of having prisoners learn to live by the "free rules" of the outside world rather than within their restrictions. Both agreed that the chance to have contact with someone outside the prison environment was the most important gain. For instance, there was the guitar enthusiast who "would always try to come to the counter because one of our students was into music and would have long chats about it" or the prisoner who came to the library one evening and chatted to the librarian about the rugby world cup: "for him it seemed to be like it made his week, like wow … he got to talk to someone different about something".

Conclusion

Partly in response to a populist driven demand to 'lock up criminals' the numbers of prisoners in Australasia along with a number of other Western countries has grown rapidly. Despite evidence that schemes allowing prisoners to gradually adjust to community life greatly reduce the chance of reoffending, prison authorities are feeling media-fuelled political and public pressure to further restrict prisoners' opportunities for outside interaction. Our interviews clearly showed the value of library visits to prisoners on the verge of release. We would like to see this small experiment in Whanganui, where prisoners have access to an outside library, more widely adopted in practice as is recommended by the Council of Europe (Kaiser 1992). As a small step towards this, our conclusion briefly reflects on what may be learned

from the findings to improve both the interaction between prison and public library, and the library experience for those unfamiliar with libraries or those who have lower literacy levels.

From the study we discovered that a good proportion of the self-care prisoners at the Whanganui Prison took up and enjoyed the opportunity to visit the library. They found it rewarding socially and were making use of its resources to learn, grow or simply to enjoy themselves. The frequency and length of visits, which are subject to variation for security reasons, generally meet the prisoners' needs.

The prisoners plainly appreciated the helpful nature of library staff and their friendly approach. Likewise, the goodwill of the librarians interviewed, along with library management support for the prison visits, was clearly manifest during our study. Library staff recognise when the prisoners are in the library but the policy of business as usual seems to mitigate potential concerns about the visits. We recognise there is a delicate path for the library to tread in this case. Too much emphasis on the special nature of the prisoners and their needs could find reflection in the way they are treated by staff and thus undo the whole normalising purpose of the visit. However, some further communication, training and awareness, we believe could improve the experience for all concerned.

First, prisoners, librarians and possibly Corrections staff were uncertain about policies on which material could be borrowed and why certain restrictions were in place. Firm knowledge in this area would assist library staff serving at the desk during visits. Some prisoners also seemed uncertain about policies surrounding socialisation, although this could be because of the fine judgements required, for instance, about the nature and intensity of a conversation and who it might be with. Wisely, library staff treated the prisoners as 'normal' visitors, leaving any vigilance up to the guards.

Second, library staff are trained in assisting library patrons but would have slight understanding of

how stressful these visits to the 'outside' can be to the institutionalised men. Some awareness of this issue would be valuable. Even though the enthusiasm with which many libraries have embraced the digital age has opened their doors to a greater diversity of visitors, librarians can frequently forget how intimidating their environment can be to those unfamiliar with libraries and reading, or who have had bad school experiences. The suggestion, by one prisoner of a visit by a library representative to talk informally about the service seems a good one. In Whanganui Prison's case we recommend a librarian who is familiar with the prisoners through the mobile library service. This talk may not only improve the library experience for those intending to go, but also encourage prisoners who might be reluctant to visit the library.

Finally, the findings highlighted the difficulties many libraries, limited by funding and other constraints, have in servicing the needs of those with literacy problems. Our library is not alone in finding that those with low literacy feel the stigma of searching for books in a special 'easy to read' section, but find it difficult to locate such material in the library in general. Further, suitable material for adults and their wide range of interests is neither easily available nor inexpensive. Meanwhile, a welcoming physical layout, abundant magazine material and illustrated books, along with trained, aware and helpful staff, can go a considerable way to offset these problems.

Most heartening from this study is the evidence we found that reading has opened up new worlds and possibilities for the prisoners we spoke to, a transformation similar to those we have found in the lives of adult literacy learners (Sligo et al. 2006). Also, it was affirming for our librarians to realise that just by doing their jobs they were making a difference to these men at a personal level. We leave the last word to one of the prisoners: "One of the main things that stands out is that they know who we are. But they treat us, you know, just as normal citizens coming in. And that's a real plus."

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Ereaders in academic libraries – a literature review

TRACY TEES

This literature review describes the experiences of universities in their use of ereaders as textbook replacements and of academic libraries and their lending of ereaders. Information gained from this review will inform Southern Cross University (SCU) Library's forthcoming Ereader Project, which will trial the lending of ereaders as leisure reading devices. The trial will help to gain insight to borrowers' ereader experiences in the Australian academic library context.

IMPLICATIONS FOR BEST PRACTICE:

- It is important to review the literature in order to learn from other libraries' implementation of similar projects, and to gain ideas for your own project.

- The literature indicates that ereader technology is not yet suitable for university students to use as a textbook replacement, and that currently the most appropriate use for ereaders is as a fiction reading device.

- The library's collection development policy provides the framework for decision-making about the provision of fiction in an academic library.

- Regarding project implementation it is important to begin your ethics application preparation early in order to keep to your project timetable.

- Consider the implications of when your trial will start and whether that will affect promotion or implementation strategies, for example in an academic environment this includes semester start and finish times.

- Project trials that deal with new technology can affect all library sections. Communication within the project team and with affected staff is essential to anticipate problems and to gain many perspectives on possible implementation and management issues.

Introduction

Since the 1990s ereaders have attracted occasional interest in the media, with the customary 'end of the book' headlines. The early devices were not embraced by the reading public. In 2007 the release of the Amazon Kindle, with e-ink technology that gave a paper-like reading experience, began to make a significant impact. By 2010, the release of Kindle 2, subsequent price drop, the availability of other ereader devices and publisher content agreements have meant that ebook sales are now 5% of the American book market (Holt 2010). The third generation of Kindle, the Graphite, lighter and with improved screen contrast, is due for release in August 2010. Media interest in ereaders has also intensified since the launch of the Apple iPad which offers ereading functionality in addition to its multimedia capabilities.

Academic libraries have long been involved in digital forms of publishing, and online academic ebook package subscriptions or purchases are already a major part of university library collections. Platforms such as Ebook Library (EBL) and Ebrary provide browser-like interfaces to ebooks for registered patrons with an active internet connection. Some platforms (including EBL and OverDrive) utilise digital rights management (DRM) to allow time-limited ebook loans to ereader devices such as the Sony Reader or Kobo Ereader. Online bookstores Amazon and Borders allow

purchase of individual titles that can be loaded on up to six registered devices (Borders 2010; Amazon.com 2010). With an increasing range of devices, titles and purchasing models, is it time for academic libraries to include ereader devices in their collections?

Textbooks as ebooks

The largest study into ebook textbooks is the National E-books Observatory Project funded by JISC (JISC Collections 2009). For a year, 26 online textbooks across four subject areas were made available to 127 United Kingdom universities. Over 50,000 participants were observed to see how they used the ebooks. The study reported that for users, the convenience of ebooks was compromised by poor usability (JISC Collections 2009, 22).

Similarly, an Australian study (Borchert et al. 2009) of over 1,900 students and academics at two Queensland Universities found that 60% of respondents were appreciative of ebooks offered through lending platforms. However, the study also found the main barrier to ebook acceptance was the difficulty of reading from the screen, with this as a factor for 48% of students and 63% of academics.

A smaller cohort study of 26 nursing students from 2006 to 2008 at La Trobe University also found the difficulty of reading on screen to be one of the major disadvantages, with 40% of students finding it an obstacle (Perkins and Johanson 2009, 8). The arrival of ereaders raised the possibility of an alternative way of viewing ebook textbooks, not restricted to a computer screen, but giving a mobile book-like experience for students.

Ereaders as textbook replacements

The increasing availability of ebook textbooks, advances in ereader technology and the potential for reduced printing costs, heralded trials of ereaders as textbook replacements at several universities in 2008.

Early that year, a proposal by Penn State University

Libraries was accepted by Sony to enable the commencement of the Penn State Sony Reader Pilot utilising 100 Sony ereaders for English and library studies students (Behler 2009). Technical difficulties had to be surmounted due to the consumer licensing model that limits sharing of ebooks between one computer and five ereader devices (Behler 2009, 57). Students with non-humanities majors felt that ereaders would not be usable in the hard sciences, as those texts rely on colour and diagrams. Students also complained about the inability to make in-text notes and to navigate pages easily. (Behler 2009, 58).

Graphic display and usability were also issues with an ereader trial of HP iPaqs and a Mio DigiWalker at the Chinese University of Hong Kong (Lam et al. 2009). The ability to write notes and to highlight text were suggested as improvements that should be made for academic reading.

In autumn of 2008, Northwest Missouri State University distributed 200 Sony PRS-505 ereaders as phase one of a pilot study into e-textbooks. Focus group sessions helped determine that the lack of search, annotation, colour and in-text linking meant that the devices were not ready for full deployment as textbook replacements (Rickman et al. 2009). The trial then continued in spring 2009 with devices replaced by laptop computers as the delivery mechanism. In 2009 their trials have continued using the Sony PRS-700, which features a touch screen and improved navigation (Butler 2009; Young 2009).

Following discussions with Amazon in autumn 2008, Reed College was one of seven institutions chosen to trial the larger screen version of the Amazon Kindle, the Kindle DX (Marmarelli and Ringle 2009). The trial began the following year. Students liked the form, weight, text legibility and wireless connectivity. However, there was still dissatisfaction with readability of PDF documents and lack of colour for graphs and images. Delivery of journal articles in PDF form was also problematic, with Amazon reluctant to store copyrighted material on their servers for distribution via their Whispernet system. This meant that students needed to connect via USB to the college's content management system to

download the articles. A repeated theme was the desire to be able to make margin notes easily and highlight parts of the text, the lack of which could impact comprehension and academic results. Their conclusion was that the DX was not able to meet academic needs (Marmarelli and Ringle 2009).

The six other institutions involved in the trial also started out with optimism and in September of 2009 it was reported that at Arizona State University student reaction was mostly positive, although citing of particular passages was difficult with Amazon using a 'location' to show progress instead of page numbers (Young 2009). By the end of September negative reports started appearing in the media (Wall Street Journal 2009). In 2010 the overall results show an overwhelmingly negative reaction, particularly with the file management system, difficulty in highlighting and making notes, and slow navigation (Damast 2010). At Virginia University a mid-term survey of the students found that 75-80% would not recommend the DX to another student for study purposes although 90-95% would recommend it to another student as a personal reading device (UVA Today 2010). Princeton University found that the annotation tools were the most complained about feature (2010, 4) and that 'superb annotation tools are critical for the success of an e-reader used in higher education' (2010, 5). The major benefit was a reduction in printing by the Kindle users, printing just over half the amount of the control group students (2010, 1).

Ereaders not ready for the classroom

So far, all trials have indicated that the technology of ereaders does not suit how students need to work with their study material. In particular, a recurring theme is the need to be able to make notations and to easily highlight text. Texts that utilise graphs and colour images are also not ideal for ereaders. The colour and graphics abilities of the iPad are therefore attracting universities' interest. Currently several American colleges and universities have iPad trials planned or underway (Carter 2010). The largest, at Oklahoma State University, will trial 125 iPads over five courses,

tracking any cost savings and focussing on using applications to problem solve in the classroom. At Houston Community College, 25 students are using iPads in the 2010 summer semester and Washington College plans to have 14 iPads to trial at the start of the new academic year.

For now, universities and retailers are focussing on electronic textbook delivery in universities via the computer screen or applications, rather than a dedicated device. A recent agreement between Barnes & Noble and Blackboard will allow students to purchase and download study material through the Blackboard platform, and integrate with a software application called NookStudy (Barnes & Noble 2010). A Nook ereader is not required, although presumably the name in the title and any on-site advertising would help Barnes & Noble sell their devices. Another online application is CourseSmart, with online textbooks from major publishers, including Pearson and McGraw-Hill. Selling subscriptions to online textbooks, they also offer applications for iPhone and iPad (CourseSmart 2010).

Ereaders as library loans

Generally, library lending has been a more successful use of ereaders in an academic environment. The devices are suited to fiction reading and have proved popular at each of the university trial sites.

In 2008 a qualitative study of 36 faculty and library staff undertaken at Texas A&M Libraries found that use of the Kindle in an academic setting was limited by 'content availability and licensing issues, graphic display capabilities, organizational issues, and its prohibitive cost' (Clark et al. 2008, 118). Following this study, six Kindles were then made available for loan to the university community, using a user-driven title selection model (Clark 2009). The demand for the Kindles was high and the number on circulation was increased to 12 and then 18, and the loan period reduced to one week. A website system was used to request titles and reserve the Kindle. The success of the programme surprised the researchers, and they concluded that the Kindle was 'a technologically sophisticated means for offering popular reading

content for a variety of users' (Clark 2009, 149). The lending programme is still active in 2010.

In addition to the Penn State University Libraries' course trial described earlier, a library lending programme of five of the Sony ereaders was conducted. Initially each device had its own themed content, but user feedback indicated that variety of choice was wanted, so content was consolidated into one library that was loaded onto all devices (Behler 2009, 57). An on-demand selection of titles was requested by patrons, however it was decided that training a large circulation staff and the hardware and licensing limitations would make this impractical in a large academic setting (Behler 2009, 57). They commented that Kindles, using the Whispernet system might reduce some of the administrative load, although individual Amazon accounts would still be required for every five devices.

Brigham Young University began a trial using three Kindles as a replacement for inter-library loans requests (van Dyk 2009). The requested text was purchased, placed on the Kindle with the user guide, and then when the Kindle was returned, the text removed. However, the trial was suspended over fears of legal reprisals, as Amazon would not give permission in writing for this use of the Kindles (Haddock 2009). Librarians have pointed out that the terms of Amazon's Licence Agreement, that an owner may not 'sell, rent, lease, distribute, broadcast, sublicense or otherwise assign any rights to the Digital Content' (Amazon.com 2009) do not strictly cover a loan of a Kindle and its content (Oder 2009). Other libraries running trials have received verbal agreements from Amazon representatives and an Amazon spokesperson has said 'we don't talk about our enforcement actions', interpreted as meaning Amazon does not pursue enforcement with its associated negative public reactions (Oder 2009).

Oregon State University's Valley Library originally made six Kindles available for loan for pleasure reading in November 2009 (Carter 2010). The waiting list grew to 189 borrowers, and the loan period was reduced to two weeks, and 12 more Kindles were purchased. They utilise a web page booking system, and students can choose up to $20 of titles to be loaded onto the ereader – these are paid for by the university and retained as part of the ebook collection. Valley Library has found it to be an affordable way of offering a popular reading collection (Hoag 2010).

Australian university library trials

Australian trials, so far, seem limited to those focusing on technical and usability testing by library staff, rather than lending schemes of devices. However, Queensland University of Technology has indicated in their abstract for a presentation to be held at the ALIA Information Online Conference 2011, that student feedback will inform decisions on whether to purchase ereaders for lending (Australian Library and Information Association 2010). They have developed an evaluation matrix, including criteria of functionality and current ebook collection compatibility, to aid ereader selection and acquisition. At RMIT Library, several types of ereaders were compared by six librarians, looking at setup and content issues and their experiences were reported on the project's blog site (RMIT Library 2008). A similar staff trial at Melbourne University compared the Kindle with the Iliad ereader and their blog post indicated the possibility of future library trials for the Kindle (Lindsay and Sergovich 2010). The RMIT and Melbourne University trials highlighted several technical issues such as content transfer, text notation problems and PDF reading issues consistent with the American university trials.

Ereaders as leisure reading devices at SCU Library

SCU Library's mission as stated in its Collection Development Policy is to 'foster quality learning, teaching and research for the university and its communities through innovative and effective access to resources and excellence in service' (2003, 2).

With innovative access in mind, SCU Library believes that it is important to evaluate new technologies that improve students' experiences of the university environment. The Library

purchased three Kindle devices and three Kobo ereaders in late 2009/early 2010. Library staff were encouraged to try the devices, and interested staff invited to form an ereader interest group in order to decide upon the best use for the ereaders.

The literature indicates that ereader technology is not yet suitable for university students to use as a textbook replacement. Currently the most appropriate use for ereaders is as a fiction reading device (which is, after all, what they were designed for). In an academic environment this means that they could be used for recreational reading, or possibly in courses that study popular or classic fiction.

For SCU, the current lack of Australian contemporary and youth fiction in ebook format (other than bestseller titles) meant that the ereaders were not suitable for use in supporting the Contemporary Writing or Education programmes. A check in June 2010 of Amazon and Borders online holdings showed that for English and literature units in the Contemporary Writing programme, only 34% and 24% respectively of set texts were available. For English and literature units in the Education programme, there were no holdings, excepting a possible use for students preparing for secondary school instruction: 44% of HSC English prescribed texts (NSW Board of Studies 2010) were available through either Amazon or Borders. Consideration was given to the use of the devices to hold course material in PDF form, however the need to zoom and pan to see the entire content was clumsy and not practical.

SCU Library, under its Collection Development Policy, has the discretion to 'provide a recreational and general interest collection' (2003, 4). The leisure reading collections at the three campuses provide over 1,500 fiction and general non-fiction titles. The collection is added to by staff suggestions, and weeded to maintain appeal and control shelf space.

Recreational reading collections can serve as a 'bridge' to the main collection, for students unaccustomed to large academic collections (Zauha 1993, 60). The University of Northern Colorado Libraries concluded that their

recreational reading collection allows the university to cater for the whole individual, provides good public relations for the Library and serves as a promotion of the values of literacy (Rathe and Blankenship 2006, 82).

Concerns about staffing, budgets and physical space have often led to the minimising of leisure reading collections (Elliott and Trott 2007, 39). Costs and storage space are areas in which investigation of ereaders as alternatives would be informative. In the preliminary purchase decisions of titles for the SCU ereaders, it was found that the cost of print versions of the fifty selected titles would be $1041, the same titles totalled $596 and $607 respectively for Kindle and Kobo ebook versions. An ereader containing several hundred titles will obviously take up less physical space that the same number of titles in print form. However, current licensing agreements mean that each title can only be used on a maximum number of five ereaders. There are loss and damage risks in lending hardware, although this may become less of an issue if ereader prices continue to fall. Libraries need to assess expenditure on staff training and administration, particularly if a user-selection of titles loan model were used. There are new storage, circulation and maintenance issues, and the robustness of the devices in a lending environment would require investigation.

At Texas A&M informal interviews with ereader borrowers revealed that there was a high novelty factor, with students borrowing the Kindle for only several hours simply to explore the device (Clark 2009, 148). Providing students who otherwise could not afford to experience such devices is important in a regional university such as SCU, with a significant proportion of students from a low socio-economic background.

The SCU Library Ereader Project will trial the loan of the six devices (one Kindle and one Kobo at each campus) over a period of six months. An online questionnaire, a tally of enquiries, data from the circulation system and the ereaders, interviews with circulation staff and an online poll will be used to evaluate the trial, specifically to:

• discover SCU patrons' thoughts about the ereader lending programme

- discover which genres and titles are the most/least popular with SCU ereader borrowers

- discover the most effective method of promoting the device

- examine relationships between age/gender/reading habits and liking the ereader device

- determine if an ereader lending programme is manageable and cost-effective

This last point will be crucial in deciding whether the ereader lending programme continues beyond the trial period. A post-trial review will need to look at cost comparisons with the print leisure reading collection and the impact on library staff time in administering the programme. In assessing these factors, ongoing consultation and end of trial interviews with library staff will be vital, looking at their perspectives on title acquisition, circulation challenges and technical issues. Analysis and evaluation of the trial will not only be beneficial for Library decision making, but can also inform any device trials delivering academic content that may be held at SCU in the future.

Whilst the trial is generally expected to reflect the popularity and results of the trials held in American university libraries, it is distinguished by the desire to gain insight to borrowers' ereader experiences, its focus on leisure reading rather than academic texts, the Australian university context, and the opportunity to analyse, assess and share the ereader loan programme implementation findings. It is vital for academic libraries to assess real world implementation experiences in order to utilise university budgets effectively, make informed purchasing decisions and stay current with technology developments in information resources.

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Evaluation of a university online Information Literacy unit

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Arts IRIS (Introductory Research and Information Skills) is a compulsory online information literacy unit for commencing students in the Faculty of Arts, Humanities and Social Sciences at The University of Western Australia (UWA). The aim of Arts IRIS is to provide students with a foundation in research and information literacy skills for studying at university. The evaluation of Arts IRIS involved an analysis of student perceptions of the unit (from surveys) and hard data (from WebCT – the University's Learning Management System). This paper will discuss the findings and consider how the data obtained from the evaluation will inform future changes.

IMPLICATIONS FOR BEST PRACTICE:

- Early completion of an information literacy unit is highly desirable and can be achieved by setting an early deadline and making the unit available before semester commences

- Ensure that all information literacy units across an institution are similar in length and difficulty

- The promotion of information literacy units to students is achieved most effectively via teaching staff

- Aim to link an information literacy unit to assessment in credit-bearing units; ideally, imbed it in a core first-year unit

- Make the content of the information literacy unit easily accessible to students beyond their completion of the unit and throughout their degree

- Online information literacy units are an introduction to searching a library catalogue and databases – they deliver equity by equipping all students with basic information-literacy skills.

Background to Information Literacy and Arts IRIS

Information literacy (IL) has been keenly discussed by academics and librarians for several decades. In Australia, a number of reports and academic texts published in the late 1980s and 1990s highlighted the need for tertiary institutions to engage with information literacy issues (Booker 1993, 28; Bruce 1997, 7; Radomiski 1999, 15), and anticipated the challenges that would emerge with computer technology (Breivik and Gee 1989, 11). Discussion about information literacy issues has been further complicated this century with the explosive growth of the Internet as a tool for gathering information, creating unprecedented challenges for students (Hinchliffe 2003, 9). The welter of information confronting students in constantly evolving technologies has led to a relatively recent growth of literature on information literacy, with a focus on how to impart information literacy skills to students (Andretta 2005, 12). In particular, online programmes, using platforms such as Blackboard and WebCT, have become increasingly popular, both in the United States and Australia (Daugherty and Russo 2007, vii).

Debate has settled upon, among other points, whether online instruction is the most effective way for students to learn these skills, with some researchers claiming that students acquire these skills better from a classroom, rather than in an online environment (Badke 2007, 6). The literature on information literacy has also stressed the importance of cooperation between academic staff and librarians (Badke 2005, 64). Other issues that have been covered include the possibility that with the emphasis on online instruction some students may be penalised due to lack of familiarity with computers and/or the Internet. As mature-age students have not grown up with computers, they are the most obvious cohort that may be disadvantaged. Furthermore, with regard to the so-called 'net Generation', it is unwise to generalise about their capabilities and to treat them as a homogeneous group (Pegrum). Gender differences may also play a part, with some studies suggesting that women are disadvantaged in terms of technology (Goldstein and Puntambekar 2004; Volman 1997; Volman and van Eck 2001, 617), while other studies suggest the contrary (Ono and Zavodny 2005). Furthermore, there has been a strong argument made that socio-economic factors are the strongest determinant of a student's being disadvantaged with regard to computer literacy (Ono and Zavodny 2005). It is necessary to consider students' computer literacy skills; these skills are inextricably linked to information literacy as current information literacy programmes are overwhelmingly delivered online.

In the Australian context, the University of Wollongong has been recognised as a leader in information literacy instruction, being one of the first Australian universities to introduce 'a compulsory, zero-credit point information literacy subject for all new undergraduates' (Lipu 2003, 50). Other Australian universities that began running such programmes in the early years of the twenty-first century included the University of Ballarat, the Australian Catholic University, Central Queensland University and the University of South Australia (Bruce 2001, 107). These programmes do vary from institution to institution. One common feature, which Australian programmes share with their US counterparts, is the reliance on online platforms (Blackboard and WebCT) as

a delivery method for content and assessment (Daugherty and Russo 2007, vii). The importance of the aforementioned issues and the necessity to equip all commencing Arts students with the basics of information literacy as they enter university underpinned the development and implementation of an online unit at UWA.

Arts IRIS is a compulsory online information literacy unit for commencing students in the Faculty of Arts, Humanities and Social Sciences (the Arts Faculty) at UWA. Arts IRIS was developed in response to an assessment of existing information literacy programmes carried out in 2003-4 by the University's Humanities and Social Sciences Library (HSS Library). A number of problems were identified, the most significant being that many first-year students were not receiving formal information literacy instruction (less than 25% of first-year units included direct Library input). In addition, the content and quality of existing coverage were inconsistent, and duplication occurred. HSS librarians together with the Arts Faculty recognised that the existing situation needed to be addressed so that all new students achieved a minimum standard of information literacy. Because there was no compulsory unit that would reach all Arts Faculty students, and the Library's resources were not sufficient to tailor individual classes for all first year units, an innovative solution was required. A collaborative approach between the HSS Library and the Arts Faculty resulted in the introduction of Arts IRIS in 2006 to ensure that new Arts students received an introduction to information-searching techniques. It is now compulsory for all students commencing a course in the Arts Faculty. The success of Arts IRIS has been observed beyond the Arts Faculty and similar units have since been implemented in other faculties at UWA.

Students are required to complete Arts IRIS within their first semester of enrolment by achieving 80% in the assessment quiz. There is no limit to the number of times they can attempt the quiz and they are able to progress through the content in whatever order they choose, and as frequently as desired. The unit is not credit bearing; students' completion or non-completion is, however, recorded on their Academic Transcripts. Enrolment

in the unit is compulsory because students are unlikely to do such units if they are not (Callison, Budny, and Thomes 2005, 94).

The aim of Arts IRIS is to provide students with generic research and information literacy skills for studying at university. The unit attempts to provide an introduction to the basic skills required to utilise the Library's resources (including the Library catalogue and online databases), in order to undertake research on online databases, which is required for their individual units. The unit consists of seven modules and a quiz. Students can work their way through the modules in any order or make their way immediately to the quiz. The first module, 'Getting Started' introduces the students to the unit and contains a glossary and frequently asked questions. The second module, 'Information Types' highlights the different types of information that students are required to use at university. Module three, 'Find Information' aims to provide students with the skills needed to search the Library's resources so that they are able to find the most suitable information for their essays. Module four, 'Use Information', teaches students about plagiarism, copyright, referencing and how to evaluate information. Module five, 'Subject Information', focuses on useful resources and the specific referencing requirements for their units. Module six, 'To Google or Not', considers the pros and cons of using information found on the Web. Module seven, 'Test Yourself', allows students to practice the quiz questions, and the final module is the Quiz and Survey. These modules provide an introduction to the generic research skills necessary for units taken as part of the Arts degree at The University of Western Australia.

Evaluation of Arts IRIS has been ongoing since its inception. In addition, the HSS librarians adjust, update and improve the content on an on-going basis. The topic of this paper is the most recent evaluation of Arts IRIS – a project undertaken in second semester 2008.

Background to the Evaluation

The evaluation of Arts IRIS commenced with the brief to assess how successfully the aims of Arts IRIS were being achieved and to identify areas for improvement. In order to measure the success and/or usefulness of the unit, we commenced by clarifying the measurements of success, aims, and expectations that the Arts Faculty and HSS Library have had since the introduction of the unit. Therefore, at the outset the following was known:

1. Students are required to achieve a mark of 80% to pass the quiz.

2. The Arts Faculty and HSS Library aim to have 90%+ of the cohort pass the unit by the deadline.

3. An objective of Arts IRIS is that students learn the basic skills to find, use and assess information (e.g. they gain an awareness of the Library, its catalogue, and learn to search databases). The aim, therefore, is that Arts IRIS helps to create a level playing field for all students. That is, students are not disadvantaged because they arrive at university without skills in information literacy, or because their lecturers do not include such a component in their unit curriculum.

4. An objective of Arts IRIS is that the learned information literacy and research skills assist students with the research tasks required of them in their credit-bearing Arts units; therefore, early completion of the unit is highly recommended.

Furthermore, it was clear that the weekly percentages of students passing the unit were low early in semester and high late in semester. The fact that students tend not to complete Arts IRIS until late in semester is a major concern because it would suggest that by the time students complete Arts IRIS it is too late for them to apply these newly-acquired skills in the assessment tasks of their credit-bearing units of that semester. From a Teaching and Learning perspective, the Arts Faculty desires that students complete Arts IRIS early in semester so that they can use the skills in their assessments. The first piece of assessment is often due around mid-semester, while the research essays are usually due towards the end of semester. Possible reasons for the late completion pattern include:

5. Students are unaware of Arts IRIS and the deadline and, therefore, the Arts Faculty needs to promote the unit more thoroughly.

6. The difficulty of the unit impedes early completion.

7. Students complete Arts IRIS late in semester in accordance with the deadline.

The above seven points informed the questions and approaches to the evaluation. At the outset for instance, points 5 and 6 were to be explored by examining the promotion and difficulty of the unit respectively. In relation to point 3, questions were asked of students to see if they believed they had learnt about searching the library catalogue and databases. Point 4, the applicability of the skills acquired in Arts IRIS to course units, is, of course, the main objective of such a unit. Testing the transference of knowledge, however, is complex. The attempts made, nevertheless, will be outlined. Underlying all of the above points is the desire to improve the unit where necessary.

As a result of the above issues and considerations, the evaluation was divided into the following six foci:

1. Promotion
2. Difficulty of Arts IRIS
3. When students completed the quiz and why
4. What skills students learn
5. Applicability and transference of skills
6. Suggestions to improve Arts IRIS

Methodology

In order to gain information about the six foci, two methods were employed: the evaluation of the WebCT data, and the analysis of students' perceptions obtained through surveys. This combined approach was taken because the two methods enabled different aspects of the questions (the so-called 'hard' and 'soft' data) to be explored and analysed. As both methods have their limitations, using the two would enable all foci to be covered and as much information as possible to be gained about the students' experiences of Arts IRIS.

WebCT Data

WebCT is the University's learning management

system that houses the majority of units online. Students log-on to WebCT in order to access Arts IRIS (the modules and quiz). Staff are able to access numerous types of data from this system, such as: the students' marks, how long students spend on a particular page, when they attempt the quiz, and for how long.

Student Surveys

Surveys were distributed in all medium-to-large first-year lectures during the period of a week in second semester 2008. With the unit coordinators' approval, the surveys were administered at the beginning of the lectures rather than online. At this late stage of the academic year, colleagues' experiences suggested that students were suffering from 'survey fatigue' and, as a result, were responding to online surveys in low numbers. While it takes more time to collate the information from hardcopies to a spreadsheet, it was well worth the effort for the high number of responses received.

Students' perceptions of the unit were obtained from over 300 surveys. 220 of the students who responded had completed the unit in first semester 2008. The first-semester cohort was the most relevant to the study because they had completed the unit while students commencing university in second semester may not have finished or even started the unit when the surveys were administered. More importantly, the questions about promotion would not have applied to the second-semester cohort because, for example, they had not experienced a full-semester of reminders. Therefore, the group of interest for this study comprised the respondents who commenced studies in first semester. Thus, the information that is the main focus of this paper comes from the sample of 220 students. 986 students completed Arts IRIS in first semester, which means that the data collected comes from 22% of the cohort.

The survey consisted of fifteen multiple-choice questions and one section, 'question sixteen', for suggestions about how the unit could be improved. Comments could, however, be added next to several of the multiple-choice questions. The intention of the surveys was to

obtain students' perceptions about the unit. The questions were framed around the six areas of focus. For example, with regard to the first area of focus, Promotion, the survey included three multiple-choice questions: 'How did you hear about IRIS?'; 'How often were you reminded to complete IRIS during semester?'; 'Where did these reminders come from?' Similarly, the other areas of focus were addressed by two to three questions in the survey.

The Six Foci: The Issues, Findings and Discussion

The following section is divided into the six foci of the project and the issues, findings and discussion for each are presented.

1. Promotion

Arts IRIS is promoted from numerous avenues. For example, the requirement of the unit is outlined in all Arts Faculty unit outlines, unit coordinators/lecturers/tutors are requested to promote the unit at the beginning of semester, it is mentioned at the Arts Faculty Orientation Welcome, listed on students' WebCT homepages, and documented on students' enrolment. Furthermore, students enrolled in the unit receive regular email reminders. Despite the multi-pronged approach of informing students about Arts IRIS, it was not uncommon to have students say that they did not know that they had to do Arts IRIS or when the deadline was; just because the unit is promoted does not mean that students absorb the message. In addition, lack of promotion had been considered a possible reason by the Arts Faculty and HSS Library as to why students do not complete Arts IRIS until the end of semester. Therefore, it was worth asking students themselves, in the survey questions, about the promotion of Arts IRIS and their awareness of it.

As mentioned earlier, several of the survey questions related to the promotion of the unit (that is, how students heard about Arts IRIS/how they were reminded about it and how often). 87% of students said that they were frequently reminded to complete Arts IRIS. 13% said that they were sometimes reminded. No respondents

said that they were rarely reminded or not reminded at all. According to the survey data, therefore, it is certainly not the case that students were leaving Arts IRIS until the end of semester because they were unaware of it. As far as hearing about Arts IRIS is concerned, students paid most attention to teaching staff. 76% of the sample group said that they heard about Arts IRIS from unit coordinators/unit tutors. With regard to being reminded about Arts IRIS, 86% said that reminders came from their unit coordinators/lecturers, 54% said from their tutors, 58% said from an email from the Transition Coordinator.

With regard to the promotion of the unit, we can conclude that lack of promotion is not the reason why students leave Arts IRIS until the end of semester. For the purposes of promoting the unit in the future, it was revealing to see the importance of having the students' teachers (lecturers/tutors) promote Arts IRIS to them. While as little as possible inconvenience to teaching staff is wanted, they are, according to the data, the most important vehicle through which Arts IRIS is promoted.

An unwanted concomitant of the amount of promotion is the possibility that students receive too many reminders about Arts IRIS. Anecdotal evidence from lecturers, for instance, suggests that students get annoyed by the so-called 'constant reminders', especially when they have already completed it early in semester. It is, however, preferable that students are aware of Arts IRIS than not. Therefore, it would appear that in order to capture all commencing students the best approach is still to promote the unit in a variety of ways. In addition, it is recommended that senior students are encouraged to promote the unit, for instance, at first-year Orientation events and other Transition events during semester.

2. Difficulty of Arts IRIS

The issue of the difficulty of Arts IRIS was explored by looking at the number of attempts students took to complete Arts IRIS, as well as the time spent on the quiz. As students can attempt the quiz as many times as necessary in order to pass, it would not be surprising to find students attempting the quiz the first time round to 'try it

out', knowing that they will not be disadvantaged if they fail because they can always try again. They could always go back to the modules, at their own leisure, to learn about the skills, if they deemed it necessary. Therefore, it is not expected that all attempts are serious attempts. Consequently, if it takes students 2 to 3 attempts to pass the quiz, it does not mean that Arts IRIS is too difficult. It is, in fact, an expected number of attempts given the design. It would also be expected that students take from 3 to 5 hours to complete the unit. If the majority of students were attempting the quiz 5 to10 times, as opposed to 2 to 4 times, it would be a concern that Arts IRIS was too difficult; likewise, if they were taking more than 10 hours, rather than 3 to 5 hours.

The WebCT data about the number of attempts show that in first semester 2008, 80% of the cohort passed the quiz in three or less attempts. With regard to the number of hours it took students to pass the quiz, the WebCT data indicate that more than 65% of students, in first semester 2008, completed the quiz in less than 4 hours. Given that a large majority of students complete Arts IRIS in three or less attempts and in less than four hours, it is concluded that Arts IRIS is not prohibitively difficult.

3. When students complete the quiz and why

As mentioned earlier, the Arts Faculty desires that students complete Arts IRIS as early as possible in semester so that they can use the skills they learn in the assessment tasks in their credit-bearing units, such as research essays. The WebCT figures clearly show that few students complete the quiz early in semester and most complete it towards the end. For instance, with the deadline at the end of semester (week 13), in first semester 2008, more than half of the cohort (52%) had not completed Arts IRIS by week 11.

When considering why students tend to complete the quiz late in semester, the evidence in the previous two subsections (that is, 1. Promotion, 2. Difficulty) confirms that the reasons are not lack of promotion or difficulty. A third reason to consider is the deadline. In the surveys, question 15 asked the students, 'what would have encouraged you to complete IRIS earlier in semester?' Students

could select one or more of the following: a) An earlier deadline; b) If IRIS was linked to your first piece of assessment; c) Other (please specify). 53% of students selected a) an earlier deadline; 39% selected b); and 17% chose c). Of the 17% selecting c), three said that they already did it early, so, in other words, this question was not applicable to them. Five wrote NA (not applicable). Six students said they would have completed it earlier if it were not so long/was not so hard/was made easier. One student made the interesting point, '[i]f I hadn't done the law workshop I would have done it earlier'. As a lot of Arts students are studying combined degrees, such as Arts-Law, and as other faculties have recently introduced IRIS units, or run face-to-face workshops (such as the Law School), a potential problem is that students are going to face an overlap where information literacy is concerned, and thus, may not feel the need to complete the unit early in semester. The introduction of the 'New Course Structures: The UWA Future Framework' in 2012 will, however, most certainly eliminate this problem of duplication.

If the Arts Faculty's aim is for early completion, making the deadline earlier would be an obvious change to trial, and one that more than half of the cohort believe would encourage them to complete the unit earlier. This change would carry pedagogical benefits; students would learn about searching the library catalogue and databases before their research essays are due, rather than after.

It is interesting that 39% of the students said that they would do Arts IRIS earlier if it were linked to their first piece of assessment. Linking Arts IRIS to course assessment would serve two purposes. Firstly, it would encourage an earlier completion of Arts IRIS. Secondly, from a pedagogical perspective, integrating Arts IRIS with the discipline-based units would help students to see the connection between the skills learnt in Arts IRIS and the skills required to do their research essays.

4. What students learn from Arts IRIS

The aim of Arts IRIS is to provide students with the basic skills to find, use and assess information. We

know, for instance, that if students pass the Arts IRIS quiz then they are able to satisfactorily search databases, because they are required to do so in order to pass the quiz. When asked in question 8 of the survey, 'Did you access and search Library databases because you were required to do so to pass the IRIS quiz?', 94% responded with 'yes' and 6% with 'no'.

It is difficult to decipher what students knew before they did Arts IRIS. In second semester 2008 the authors endeavoured to measure what students learnt from Arts IRIS more accurately by implementing a pre-test. The idea that both pre-testing and post-testing are important factors in evaluating information literacy has emerged in the information literacy literature (Marcum 2002, 12). The results of the pre-test, however, were inconclusive. Without a control group, all students' information technology skills cannot necessarily be attributed to Arts IRIS. Some students, for instance, may have learned these skills from prior education, such as at secondary school. Students commence university and, thus, Arts IRIS with different levels of research skills. Some students may already be able to search databases proficiently and critically evaluate websites on the World Wide Web – others may not. It can be assumed, however, that by making Arts IRIS compulsory for all commencing students, those students who arrive at university under-prepared will be brought 'up to speed' once they have worked their way through the modules and quiz.

5. Applicability and Transference of Skills

The purpose of a unit like Arts IRIS is to provide students with skills that they can then apply in their other Arts units. If students learn how to find information in Arts IRIS, then it can be assumed that they can use this foundational skill to find information for a research essay in a credit-bearing unit. That is, the skills learned in Arts IRIS can be applied elsewhere.

It is, however, extremely difficult to show the transference of skills from analysing marks. An attempt to measure the skills transfer was made by analysing marks from three first-year units to see if there was a correlation between a student's

Arts IRIS mark and the mark they received for their annotated bibliography. No conclusions could be drawn. It was possible, for instance, that a student who passed the Arts IRIS quiz with 100% could have failed an Annotated Bibliography exercise and vice versa. Evaluation of information literacy skills units is complex because it is difficult to isolate the skills to determine if any improved outcomes evidenced (such as improved research essays) are a result of the information literacy skills intervention.

The student surveys, however, provided some useful information in regard to the students' perceptions of the searching skills learned in Arts IRIS. Question 9 of the survey asked students, 'Did you use Library databases for your research essays?', and 87% responded with 'yes'. It is suggested, therefore, that the skill of searching databases is required by many students for their essays, and, if they do not have this skill prior to doing the essay, it can be learned from Arts IRIS. Questions 10 and 11 in the survey asked whether the searching skills learned in Arts IRIS were useful for short research tasks, such as annotated bibliographies (in question 10), and for long research tasks, such as essays (in question 11). The responses were similar for both questions. Only 11% and 10%, respectively, selected option c), that the searching skills learned from Arts IRIS were not useful at all. Therefore, students perceived that the searching skills they learned in Arts IRIS were useful for short and long research tasks.

6. Suggestions to improve Arts IRIS

The final question of the survey (question 16) asked students how they thought Arts IRIS could be improved. Of the 300 students who responded to the survey, 146 wrote comments. The most frequent comment by far concerned the length of the unit/quiz. For example, 36% of the 146 students expressed that the unit/quiz was 'too long' and 'should be made shorter'. Considered in isolation, whether the quiz is too long or too short is completely arbitrary. Now that other faculties at UWA are running IRIS units, numerous Arts students studying combined degrees have other information-literacy units with which to compare Arts IRIS. If Business IRIS takes a student three

hours and Arts IRIS takes the same student five hours, then it is not surprising that they would conclude that Arts IRIS is too long. Students currently compare the length of Academic Conduct Essentials (ACE), another compulsory online unit, with Arts IRIS and the former is significantly shorter, taking about 45 minutes. Therefore, given students' experiences with other online units, Arts IRIS is perceived to be long in comparison.

A few students suggested making the deadline earlier, expressing, for example, the following selection of comments:

- Earlier deadline so there is more of an incentive to complete it at the start of the semester. I didn't realise how useful it was until the end of the semester, when I completed it.
- Earlier deadline so you know the information before doing some of your assignments.
- Earlier deadline, to help people get it out of the way.

A few students expressed that WebCT was a problem for completing Arts IRIS. For example, one student explained, 'I had trouble accessing it from home (this may have just been an issue with WebCT however).' There was surprisingly low feedback about WebCT, although it was not sought explicitly. Anecdotally students frequently complain that WebCT is slow to log-on to from home. Furthermore, WebCT places limitations on how creative and flexible the HSS librarians can be with the design of Arts IRIS. Interestingly, some students (8% of the 146 students who wrote comments) did comment on the appearance of Arts IRIS, suggesting it be more visually attractive. In the future, therefore, it may be worth exploring a way of relying less on WebCT. Moreover, if the content of Arts IRIS was on the library website rather than on WebCT students would also be able to access Arts IRIS more easily throughout the remainder of their degree. All students and staff are currently able to access the content of Arts IRIS by logging on to WebCT with a guest log-in. Not all students are aware of this, though, and/ or assume that they cannot gain access to it after they have completed the quiz. To have the content

accessible without logging in to WebCT would mean these guides to searching would be more easily found and accessed.

Some students desire to learn about the library and searching techniques in face-to-face workshops instead of from an online unit. Unfortunately, it is simply not viable to have 1000+ students taught information literacy skills in workshops. Students can, however, seek face-to-face help from HSS librarians for Arts IRIS. A further possibility would be to include a lecture on Arts IRIS/searching techniques in the Arts Faculty's 'Lecture Series for Arts Students' that runs each semester, teaches generic skills, and is recorded.

The second most popular of the comments (16% of the 146 students who commented) were positive. A sample of them includes:

- It's great as it is. Well done! Good initiative – shows that UWA is focusing on developing skills, not just 'teaching'.
- Honestly it's super helpful to students and even though it's very boring it's useful to do and learn how to use the library.
- It's good as an independent task in the initial days of university.
- I think it's a great system!

As the second comment indicates, it is difficult to come to any solid conclusions as to what students think about Arts IRIS; the comment is both positive and negative – 'it's helpful' and 'it's very boring'. It is inevitable with these kinds of exercises that some students will see some value, while others will not.

Conclusion

Several conclusions can be drawn and solutions suggested from the evaluation of Arts IRIS. It is clear that the promotion of the unit is effective and the level of difficulty appropriate. Therefore, the late completion of the unit by most students can be attributed to the late deadline. An obvious solution to this problem is to move the deadline to an earlier time in semester, preferably at a time before research essays are due. Furthermore, it would also be advisable to make the unit available

to students before Week 1 of semester – that is, as early as is logistically possible.

The most realistic aim/expectation for Arts IRIS is that students gain an awareness of the library, its catalogue, gain basic skills about searching for information, and learn to search databases. While we cannot prove the transference of skills from Arts IRIS to students' research essays from our data, we have shown that students do perceive the benefits of the unit for their research tasks in their discipline-based units. If Arts IRIS were to be integrated into discipline-based units (for instance, by being linked to assessment), we would expect that students would see the worth of such a unit even more. The 'New Course Structures: The UWA Future Framework' potentially offers the opportunity for the Arts Faculty to take a curriculum integrated approach by imbedding Arts IRIS in a core first-year unit.

The most common suggestion made by students to improve Arts IRIS was to make the unit shorter. Decreasing the number of quiz questions to ten would address this demand, not forgo the pedagogical integrity of the unit, and bring Arts IRIS in line with the other IRIS units at UWA. In response to students' requests for face-to-face delivery, an affordable solution would be to offer a lecture on Library skills as part of the existing 'Lecture Series for Arts Students'. Students would still have to complete the online unit, but could choose to attend a workshop as well. In regard to students' access to the unit during their enrolment in it and throughout their degree, a more long-term suggestion is for less reliance on WebCT; for instance, the modules could be made available for all students on the Library website.

Since the completion of the evaluation of Arts IRIS, several of the above recommendations have been approved and changes made. Since second semester 2009, the deadline for Arts IRIS has been brought forward, from the end of semester, to the end of the mid-semester break, which usually falls halfway to two/thirds of the way through semester. The time in semester when students complete Arts IRIS has mirrored the change to the deadline; that is, students now complete the unit before the end of the mid-semester break.

In both semesters in 2010, Arts IRIS was made available during the Orientation week (that is, the week before semester commences), so that students have the opportunity to complete the unit before semester commences. The number of quiz questions has been shortened to ten. A library skills lecture has been incorporated into the 'Lecture Series for Arts Students' and face-to-face workshops on Arts IRIS were run during Orientation week and week 1 in first semester 2010 on a voluntary basis.

Finally, the fact that Arts IRIS is an introductory unit only cannot be overlooked. It does not replace the learning about research that takes place in discipline-based units. It delivers equity by equipping all students with basic information-literacy skills. It must be stressed that the acquisition of research skills occurs throughout a degree – in conversations with lecturers, tutors, and through the process of researching for essays.

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Assessing the collective wealth of Australian research libraries: measuring overlap using *WorldCat Collection Analysis*

PAUL GENONI AND JANETTE WRIGHT

This paper reports the results of recent research examining the holdings of Australian research library collections recorded in the WorldCat database using OCLC WorldCat Collection Analysis software. The objectives of the research are:

1. To better understand the distribution of printed monographs amongst Australian research collections in order to assess the potential for enhanced collaboration in aspects of collection management.

2. To test the OCLC WorldCat Collection Analysis software in order to ascertain its value in comparing collection data based on the Australian research libraries subset of the WorldCat database.

The collections compared are the National Library of Australia; University of Melbourne; Monash University, and CAVAL Archival and Research Materials Centre. The data record the extent of overlap between collections, and the prevalence and distribution of single copies. The paper reflects on the use of WorldCat Collection Analysis software as a means of supporting the future management of Australian research collections. The research was undertaken as a pilot for a larger study.

IMPLICATIONS FOR BEST PRACTICE:

- The results support those of previous overlap studies that point to the potential for significant de-duplication of Australian research collections.
- WorldCat Collection Analysis software has the potential to enable far more detailed comparison of Australian collections than has previously been possible.
- Libraries, or groups of libraries, undertaking detailed collection overlap analysis will have available data that can be used to support collaborative collection management.
- Identification of last copies in the national collection will provide added confidence in their retention.

Introduction

As library collections continue to transition from physical to digital formats, library managers are faced with the challenge of deciding on the medium-term and long-term storage of their print collections. For while libraries continue to acquire many new print items, there is a widespread acceptance that the proportion of new material acquired in this form will continue to decline. In addition to the increasing amount of content that is acquired in a digital form, research libraries and communities are also adjusting to the impact of mass-digitisation programs that potentially will absorb at least some of the demand for access to print materials.

As a result research libraries are under increasing pressure to manage their "legacy collections" of print material in the most space and cost-effective manner possible, while continuing to provide efficient access to items from these collections. This issue is particularly acute in research libraries where there is a responsibility to ensure that the formidable print-based collections remain secure and accessible, while at the same time freeing-up space for new technology dependent uses (Sharp 2009).

In this environment it is imperative for research library managers to have reliable data on which to base decisions relating to the storage, disposal and digitisation of items in print collections. Increasingly these decisions are being taken from a basis of collaboration, with a view to meeting the needs of a group or network of libraries, while reducing the burden on individual libraries within those systems. This reliance on collaboration means that data used to underpin decision making should also be system-wide in order to provide the most relevant evidence to support those decisions.

The Australian research library community is adequately cohesive, and sufficiently supported by an existing collaborative discovery and delivery infrastructure, to enable it to potentially function as a single network. In this circumstance there is significant benefit in approaching key collection management decisions on a whole-of-system basis. This is particularly true of decisions relating to the sustainable management of low-use

print materials—the so called "long tail"— where collaboration provides great potential for substantial savings in the cost required by long-term print storage.

This research is therefore intended as a pilot study for a wider analysis of the incidence of overlap and last copies within Australian print collections. It is undertaken as part of an ongoing project investigating the long-term storage, discovery and delivery of legacy print collections for the mutual benefit of Australian research libraries and communities. It also forms part of a considerable body of international research and commentary looking at the possibilities for the transformation of print storage through increased collaboration (see for example: Vattulainen 2004; Gherman 2007; Payne 2007; O'Connor and Jilovsky 2008; Yoon and Oh 2008; Genoni and Varga 2009; Sharp 2009).

Australian collection overlap studies

Collection overlap studies are a standard method of investigating the relationship between collections and the distribution of items between two or more libraries. The data derived from overlap studies is useful for both the individual libraries included in the studies, and for the group of libraries whose collections are examined. Data relating to overlap and unique holdings can assist in making decisions related to the management of those collections. The types of decisions that might be influenced include collection development; last-copy retention; inter-library loan/ document delivery; disposal, and storage. Because overlap studies involve two or more libraries the data is particularly useful for libraries seeking to develop cooperative policies or processes relating to the management of their collections.

The capacity to conduct overlap studies depends on the ease and accuracy with which holdings can be compared. In recent years the development and implementation of increasingly large-scale, inclusive union catalogues has provided additional impetus for overlap studies by enabling them to be increasingly broadly-based and effective. The use of such catalogues does, however, raise issues

relating to methodology and the completeness and accuracy of catalogue data (Rochester 1987), and studies based on national union catalogues inevitably encounter problems associated with inaccurate and incomplete data.

In Australia recent overlap studies have relied upon the holdings recorded in the National Bibliographic Database (NBD). These include a study conducted by the National Library in 2002 on behalf of the Higher Education Information Infrastructure Advisory Committee (Missingham and Walls 2003). This study investigated the overlaps between academic libraries on a state-by-state basis, and included both serial and non-serial holdings. Missingham and Walls encountered some of the frustrations of relying upon the NBD for examining overlap, noting that incomplete holding and duplicate records had the effect of "limiting the accuracy of any study based on a large collaborative catalogue" (p. 249).

A second major study focusing on academic library holdings was undertaken during 2002 and 2003 when the Australian Research Libraries Collection Analysis Project (ARLCAP) examined the overlaps in the South Asian and Indian Ocean collections of the Group of Eight libraries (serving Australia's most research intensive universities) and the National Library (ARLCAP 2004). The ARLCAP research is relevant to the current study in that it used the Automated Collection Analysis Services (ACAS) of OCLC. The ACAS undertook the analysis on behalf of ARLCAP relying upon the holdings data recorded in the NBD. The classification numbers of items were mapped to the WLN / OCLC conspectus in a manner similar to that used for the current research. The results were compromised to some extent by the low number of holdings (as low as 55% for one library) that had at that time been added to the NBD by participating libraries. Nevertheless the ARLCAP Report concluded that:

> The project has demonstrated that the use of OCLC's ACAS to perform an automated collection analysis across several libraries is an effective tool for gathering data and structuring it according to WLN Conspectus divisions. The results provide a solid basis for further

comparative analysis of the holdings, trends, and gaps in library collections.

Shortly after the completion of the ARLCAP research OCLC withdrew the ACAS service and announced that future collection analysis services would be based exclusively on the use of the holdings recorded in WorldCat and using the WorldCat Collection Analysis software.

OCLC WorldCat Collection Analysis software divides subject content according to the OCLC Conspectus. OCLC describe the Conspectus as "a framework to systematically inventory and describe library collections" (OCLC). The structure of the Conspectus is hierarchical, and is comprised of divisions (the broadest category), categories and descriptors. The divisions, categories and descriptors can be mapped to Dewey Decimal, Library of Congress, and National Library of Medicine classification schemes. Dewey Decimal mapping was used in this research as all four collections use DDC. There are 32 divisions within the OCLC Conspectus, and overlap data for 24 of these divisions was collected in the course of this study.

The most recent Australian overlap study was conducted in 2007 as part of the ongoing research project that is reported in this paper (Genoni and Varga 2009). The study examined overlap within the membership of CAVAL Ltd, a consortium owned by twelve Australian university libraries. The study also included the CAVAL Archival and Research Materials (CARM) Centre, a print repository providing a storage facility for member libraries and a document delivery service for the wider research community. The study relied upon an analysis conducted by the National Library of NBD holdings data of the relevant collections, and was limited to monographs in the Dewey Decimal range of 600-699.

OCLC WorldCat

OCLC WorldCat has become established as the foremost international union catalogue. As at September 2010 OCLC claimed the database consisted of over 203 million bibliographic records with 1.64 billion holdings provided by over 72,000 libraries (http://www.oclc.org/worldcat/statistics/

default.htm). Given the amount of catalogue data that is federated in WorldCat it is not surprising that librarians and researchers have investigated ways in which this extraordinarily rich source can be used to support research investigating the nature of collections and to make decisions related to their management. The potential uses cover a wide range of library operations including collection management, with Lavoie, Dempsey and Connaway (2006) arguing that with the assistance of WorldCat,

> … data mining across library collections could open the door to new opportunities for shared collection management. Studies of holdings patterns for institutional clusters at the consortium, regional, or even national level could reveal opportunities to reduce cross-collection redundancies and free up resources to fill gaps in collections.

Some of the reported research-based uses of WorldCat data include: identifying the distribution and characteristics of last copies to provide data for decisions relating to de-accessioning and storage (Connaway, O'Neill and Prabha 2006); making inferences about the level of audiences for which texts are intended (O'Neill, Connaway and Dickey 2008); assisting with collection development by testing the effectiveness of an approval plan (McClure 2009); and conducting a collection evaluation test by comparing strengths and weaknesses of different collections (White 2008). The WorldCat Collection Analysis software has been used to conduct "brief tests" of collection strengths and weaknesses (Beals and Gilmour 2006), and to support decisions relating to the withdrawal of material from storage facilities (Ward and Aagard 2008).

From July 2007 the National Library of Australia entered into an agreement with OCLC that covered all Libraries Australia subscribers. Under the terms of the agreement records in the NBD that have attached holdings are uploaded to WorldCat (with a small number of exceptions for records obtained from some commercial suppliers); and WorldCat records with Australian holdings are in turn uploaded to the NBD. The agreement did not give Australian libraries access

to additional services such as WorldCat Collection Analysis, although the National Library noted that the arrangement with regard to exchange of catalogue data would "allow Australian libraries to benefit from OCLC research and development" (National Library of Australia).

Research Methodology

Aim

The aim of the current research design is on recording the extent of overlap between collections, and identifying the likely prevalence and distribution of single (last) copies in the collections of Australian research libraries. The particular objectives of the pilot phase are:

1. To better understand the distribution of printed monographs amongst Australian research collections in order to assess the potential for enhanced collaboration in aspects of collection management. This includes the use of high-end technologies to support seamless discovery and delivery for the purpose of interlibrary loan and document delivery.

2. To test the OCLC WorldCat Collection Analysis software in order to ascertain its value for comparing collection data based on the Australian research libraries subset of the WorldCat database.

Methodology

WorldCat Collection Analysis software was used to undertake a study of holdings of single (last) copies in, and collection overlap between, a subset of Australian research library collections. 'Australian research libraries' in this context was defined as the members of Council of Australian University Librarians (CAUL); the Australian members of National and State Libraries Australasia (NSLA); and the CARM Centre. The collections included in the study were the libraries of The University of Melbourne (UM) and Monash University (Mon) representing CAUL; the National Library of Australia (NLA) representing NSLA, and the CARM Centre.

The data mined from WorldCat were intended to identify:

- The number of unique titles held by each library. Four results are possible:

  UM; Mon; NLA; CARM

- The number of titles held by any two of the libraries. Six results are possible:

  NLA+UM; NLA+Mon; NLA+CARM; UM+Mon; UM+CARM; Mon+CARM

- The number of titles held by any three of the libraries. Four results are possible:

  NLA+UM+Mon; NLA+UM+CARM; NLA+Mon+CARM; UM+Mon+CARM

- The number of titles held by all four libraries. One result is possible:

  NLA+UM+Mon+CARM

As noted, the quality of data in union catalogues has been a problem with many overlap studies, and using WorldCat does not avoid these problems (Orcutt and Powell 2006). Holdings data in WorldCat may be incomplete (for example not all records have been uploaded); inaccurate in a fashion which prevents matching of the same item resulting in duplicate records; or contributing libraries might have different cataloguing practices (e.g. with series titles) that prevent similar items from being identified. It is, for example, estimated that some 50,000 to 70,000 records for CARM Centre holdings that are recorded in the Libraries Australia database have not been able to be uploaded to OCLC due to system problems. There are indications that this is also true for the holdings of the university libraries included in this research. This will result in distortions to the overlap data and a likely understatement of the degree of overlap. The rate of duplication within this network of libraries will also be understated as this methodology does not count duplication within a collection. That is, multiple holdings of the same title by a single library will not be identified.

Results

The results presented in Table 1 were obtained by compiling the data from the 24 Conspectus divisions, plus those designated by the WorldCat collection analysis process as "unknown" (i.e. items for which a subject division could not be determined). The Table presents data for the number of items that are held uniquely by each of the four collections, plus the extent of overlap as measured by items that are held by two, three, or all four of the collections.

Uniqueness and overlap

Table 1. Unique holdings and overlap

	Unique	%	Held by 2	%	Held by 3	%	Held by 4	%	Total
CARM	114,119	57.8	41,964	21.3	28,768	14.6	12,522	6.3	197,373
UM	617,006	47.8	437,636	33.9	222,514	17.3	12,522	0.9	1,289,678
Mon	458,421	41.7	397,888	36.2	231,275	21.0	12,522	1.1	1,100,106
NLA	1,594,816	70.5	420,678	18.6	232,826	10.3	12,522	0.6	2,260,842
Totals									
Holdings	2,784,362	57.4	1,298,166	26.7	715,383	14.8	50,088	1.0	4,847,999
Items	2,784,362	75.6	649,083	17.6	238,461	6.5	12,522	0.3	3,684,42

The 3,684,428 items have a total of 4,847,999 holdings, with an average of 1.32 holdings per item. This indicates that there are some 1,163,571 duplicate holdings within the 24 subject divisions of these collections.

While this can be construed as a significant level of overlap, it is also noticeable that the level of unique items could also be assessed as being high, with 75.6% of all items having one holding only. The comparatively high level of unique holdings within the National Library has been noted in previous overlap studies that have compared the National Library with academic libraries (ARLCAP). This can be explained by the National Library's historical–but now reduced–role of collecting in depth for some international materials; and their continued commitment to the comprehensive collecting of Australiana, irrespective of the 'level' of the intended readership. In both cases this will result in the acquisition of material that is unlikely to be of interest to curriculum driven academic library collections.

The considerably higher rate of duplication within the CARM Centre collection (ie the high rate of holdings of items that are held within each of the other three collections) is likely explained by the presence of duplicate copies within the collections of member libraries, with de-duplicated copies being deposited with CARM. It might be assumed that these are likely to be textbooks or similar curriculum focused items.

By Conspectus division

Within the scope of this paper the results for three subject divisions are reported as examples of the type of data that can be readily extracted using WorldCat Collection Analysis. The subject divisions are Art and Architecture (211,880 total holdings); Sociology (238,461); and Medicine (250,041). These divisions were selected to represent the three broad disciplinary groupings of humanities, social science and science; and because the number of items within each of the three divisions is broadly similar.

Art and Architecture

Table 2. Unique holdings and overlap for Art and Architecture division

	Unique	%	Held by 2	%	Held by 3	%	Held by 4	%	Total
CARM	1,996	57.6	835	24.1	472	13.6	161	4.6	3,464
UM	43,074	55.0	26,318	33.6	8,775	11.2	161	0.2	78,328
Mon	23,960	44.9	20,456	38.3	8,775	16.4	161	0.3	53,352
NLA	50,708	66.1	16,985	22.1	8,882	11.5	161	0.2	76,736
Totals									
Holdings	119,738	56.5	64,594	30.5	26,904	12.7	644	0.3	211,880
Items	119,738	74.3	32,297	20.0	8968	5.6	161	0.1	161,164

The 161,164 Art and Architecture items have a total of 211,880 holdings, with an average of 1.31 holdings per item.

It is notable that the percentages of unique items held are very similar within other major humanities subject divisions. For example, for the division 'Language, Linguistics and Literacy', results for uniqueness for the three library collections were University of Melbourne, 54.4%; Monash University, 44.5%; and the National Library, 63.5%.

Sociology

Table 3. Unique holdings and overlap for Sociology division

	Unique	%	Held by 2	%	Held by 3	%	Held by 4	%	Total
CARM	2,659	40.0	1,682	25.2	1,540	23.1	773	11.6	6,654
UM	21,907	33.5	24,319	37.2	18,422	28.2	773	1.2	65,421
Mon	17,704	29.1	23,500	38.6	18,930	31.1	773	1.3	60,907
NLA	63,450	60.2	22,275	21.1	18,981	17.9	773	0.7	105,479
Totals									
Holdings	105,720	44.3	71,776	30.1	57,873	24.3	3092	1.3	238,461
Items	105,720	65.4	35,888	22.2	19,291	11.9	773	0.5	161,672

The 161,672 Sociology items have a total of 238,461 holdings, with an average of 1.47 holdings per item.

Medicine

Table 4. Unique holdings and overlap for Medicine division

	Unique	%	Held by 2	%	Held by 3	%	Held by 4	%	Total
CARM	3,296	46.9	2,002	28.5	1,298	18.5	434	6.2	7,030
UM	34,977	44.9	29,206	37.5	13,269	17.0	434	0.6	77,886
Mon	39,843	49.0	27,556	33.9	13,562	16.7	434	0.5	81,395
NLA	47,601	56.9	22,136	26.4	13,559	16.2	434	0.5	83,730
Totals									
Holdings	125,717	50.3	80,900	32.3	41,688	16.7	1,736	0.7	250,041
Items	125,717	69.7	40,450	22.4	13,896	7.7	434	2.4	180,497

The 180,497 Medicine items have a total of 250,041 holdings, with an average of 1.36 holdings per item.

Observations relating to the data

The NLA has the most recorded holdings for 18 of the 24 divisions. The exceptions are Art and Architecture (see Table 1), Chemistry, Computer Science, Mathematics, Music, and Physical Science. It is also the case that for 23 of the 24 divisions the NLA recorded the highest percentage of unique items, usually by a considerable margin (the exception was Library Science). As discussed above, this can be explained by the nature (breadth) of their collecting. It is also likely, however, that the degree of uniqueness in a collection has some correlation with collection size. This is apparent when comparing results for the two academic libraries. For 23 of the 24 divisions the larger of the two collections was also the one that recorded the higher percentage of unique items. This can logically be explained in that smaller collections will be driven by the need to acquire a core set of curriculum driven items, with a greater likelihood of duplication in other collections. As collections become larger they will inevitably focus on more research-related material, with a corresponding decline in duplication. The one exception was again Library Science, where The University of Melbourne has a slightly smaller collection than Monash University, but a higher percentage of unique items. This is almost certainly explained by the fact that the University of Melbourne collection has been developed for use by library staff rather than to serve a curriculum (the university does not educate in the area of library and information studies).

Tables 2-4 reveal a considerable difference in the

results for the sample disciplines represented. The difference in results between Art and Architecture (humanities) and Sociology (social sciences) indicate the substantially higher level of uniqueness and lower rate of duplication (as indicated by average holdings per item) of the former. The results do not, however, suggest there is a linear progression from humanities to sciences, as Medicine has produced an outcome that is placed between these two extremes. There is evidence from other Conspectus divisions indicating that the humanities tend to produce a lower level of overlap than other discipline areas, but this requires closer examination.

Discussion

One of the challenges inherent in overlap studies is the interpretation of the results. There are no benchmarks available for assessing a 'high', 'low', or 'acceptable' level of overlap. Establishing an acceptable level of overlap is particularly difficult when, as in this case, there are no cooperative collecting agreements in place designed to minimise duplication and overlap. When libraries are driven by the needs of curricula—as in the case of the two university libraries—or by commitments to comprehensive collecting—as in the case of the National Library—then a degree of overlap is both unavoidable and necessary. It is also the case, however, that in a nationwide network of research libraries where efficiency in collection storage is at a premium, that reduced long-term overlap in the

retention and storage of low-use print material will benefit the system as a whole. These benefits in turn have the potential to flow through to further efficiencies in the discovery and delivery of research materials in a system where a repository such as the CARM Centre has a commitment to permanent retention of low-use material in a high density storage environment. The National Library is also obligated to the permanent retention of Australian material.

The presence of in excess of 1.1 million duplicate holdings for the collections studied is indicative of the potential for de-duplication. Obviously this overlap number would grow—and grow quite quickly—as additional libraries were added to the calculation. The National Library has 666,026 duplicated holdings within this small sample of the academic library sector alone. It is of course the case that many of these will be part of the National Library's Australiana collections, but there is nonetheless scope for a more intensive examination of the characteristics of this duplicated material.

Further insight into the extent of the overlap can be gained by examining additional data recording the duplication between collections. Table 5 reports the overlap for all of the recorded holdings on WorldCat—as opposed to the 24 divisions in Table 1—for the two university-based collections included in this study, and the National Library.

Table 5. Three-way overlap, University of Melbourne, Monash University and National Library.

	UM	Mon	NLA
UM	1,524,110	482,845	520,052
Mon	482,845	1,405,960	547,486
NLA	520,052	547,486	3,233,921

Of note in these results is that 34.3% of the Monash University collection is duplicated by the University of Melbourne, and that 31.6% of the University of Melbourne collection is duplicated by Monash. In addition both academic libraries have considerable duplication with the National Library; 34.2% in the case of University of Melbourne, and 38.9% for Monash. The data in Table 5 again indicate that there is considerable potential for de-duplication, but the exact extent of possible de-duplication can only be confirmed by closer examination of the items that comprise the overlap. This would be necessary in order to establish the characteristics of duplicated items and whether there is likely to be ongoing demand for this material that would justify retention in more than one library, on in main library sites as opposed to storage.

With access to a service such as WorldCat Collection Analysis it should be feasible to undertake this additional level of analysis. Although not utilised in the present study, WorldCat Collection Analysis offers access to more detailed levels of data regarding collection overlap. This includes the capacity to collate and compare holdings by features such as publication date, format and audience level. Also of particular relevance to the issue of understanding overlap and unique holdings in the national context is the capacity to establish 'groups' of libraries for comparison purposes. This might include, for example, groups that represent sectors within the university library community, such as the Group of Eight (research intensive) or the ATN (technology based) university libraries; or groups from outside the university sector such as major special libraries, or the Technical and Further Education libraries . Collection comparisons can then be made within, or between these groups, with a view to assisting collection management decisions of either individual libraries; the particular group or network to which they belong; or to the wider library community. Indeed it is only when non-university based libraries or groups of libraries are included in the data-gathering that a full picture of the collective wealth of Australia's research libraries will emerge.

While data related to overlap and uniqueness has previously been available in Australia from the NBD, it has been extremely difficult to mine, with no National Library service or software function specifically designed to meet the need. It has therefore not been possible for Australian libraries to use the NBD data in order to optimise its potential to assist in managing either local or system-wide collections. WorldCat Collection Analysis software, however, uses the major international union catalogue to make possible a rapid and detailed analysis of local collections, and to enable libraries to undertake collection comparisons on a scale of their own choosing. This extends to providing Australian libraries with the capacity to benchmark using international collections.

The breadth of the coverage of the WorldCat database, supported by of WorldCat Collection

Analysis software, also provides an opportunity to broaden the basis for conceptualising and managing Australia's national research collection. The comparative ease with which collection analysis can be undertaken using WorldCat Collection Analysis makes it conceivable to include a wider range of collections within the scope of overlap-based studies, and therefore within any framework for collaborative planning and management of the national research collection. For while there has been acknowledgement that special libraries include valuable research material that is unlikely to be duplicated in academic libraries (Stephens 2009), the practical difficulty of including these libraries within any data collection exercises has meant that they have been largely excluded. This exclusion, for example, has extended to the recent Australian overlap studies mentioned above.

Conclusion

The results of this pilot study add to the growing body of data regarding the potential for the rationalisation of print storage in ways that might produce benefits for the Australian research collections. It is apparent, however, that the data available as yet is preliminary and partial and that a much more complete investigation of both unique holdings and overlap are required.

The study has also identified that there are ongoing problems in the accuracy of some Australian holdings data in WorldCat, but that nonetheless the WorldCat database and its collection evaluation software have the potential to provide important data in support of the management of Australian research collections. It is also possible to conclude that the WorldCat Collection Analysis software is appropriate for the subsequent and expanded phases of this research, and that it is also likely to have substantial benefits for other Australian libraries interested in a better understanding of their collections.

Acknowledgement

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Doing Something for Australia: George Robertson and the Early Years of Angus and Robertson, Publishers, 1888-1900
BY JENNIFER ALLISON
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Professor Robert Darnton in The Case for Books writes, 'we live in a world where information is power; it's a real force in society'. Historically, whoever dominated the trade routes dominated the world, as exemplified by the Dutch, French and British empires. In the 20th century control of natural resources, such as oil and gas, emerged as major factors in global power structures. Who owns and controls information in the digital world of the 21st century is increasingly important, as the China-Google dispute and the Rupert Murdoch news paywall debate illustrate.

Darnton, now Director of the Harvard University Library, has spent most of his academic life as a historian of the Enlightenment. He writes,

> …while confronting the problems of the present, I often find myself thinking back to the world of books as it was experienced by the founding fathers and the philosophers of the Enlightenment…. Today, however, we have the means to make that utopia a reality. In many societies, despite enormous inequalities, ordinary people not only read but have access to a huge quantity of reading matter through the Internet…. And I believe that if we can resolve the current challenges facing books in ways that favor ordinary citizens, we can create a digital republic of letters. Much of my book is devoted to this premise and can be summarized in two words: digitize and democratize.

That said, Darnton nevertheless has major reservations about Google's digitisation programme, which he believes

> …represents not just a monopoly but a new kind of monopoly, a monopoly of access to information…. I would want to insist that there are controls, that Google be restrained from using its power and that it be directed towards the public good…. There's no real authority to enforce fair pricing …I'm worried

that Google will be the Elsevier of the future, but magnified by a hundred times.

Reed Elsevier is one of the giants of the academic publishing world, who make, to many library commentators, excessive profits from the work of researchers who give away their largely publicly-funded research output to Elsevier and several other multinational publishers, only for universities to have to buy back the published research at ever increasing cost. Universities and funding councils need to help their authors/grant recipients by implementing Creative Commons or similar licences, which allow them much more flexibility in authorial ownership of content. Similarly, the illogicalities of territorial copyright are being exposed in a digital world, with Amazon's Kindle often restricting content access to geographical boundaries.

Another Harvard Professor, Lawrence Lessig, reflects in his recent lengthy article, 'For the Love of Culture: Google, Copyright, and our Future', in The New Republic that the Google settlement is a 'path to insanity' that could prove 'culturally asphyxiating'. Darnton acknowledges, 'The people at Google say: "We are good people, we do no evil, we just want to spread information." I think they're genuine; I don't think they're cynical. But who is going to own Google 10 years from now? Corporations come and go.' Google founders Larry Page and Sergey Brin's announcement in late January 2010 that between them they intend to sell 10 million shares of Google stock over the next five years may be a portent of Darnton's fears.

The Case for Books brings together 11 of Darnton's essays, reviews and scholarly articles published over the last three decades. It is not, however, a coherent whole. Darnton admits, some of the pieces were 'fired off, scattershot', while his long piece 'What is the History of Books?' has already appeared in a previous collection, The Kiss of Lamourette (1990). Essays on the 'history of the commonplace book' and the intricacies of Shakespearean bibliography sit somewhat uneasily in the overall subject framework. One is left with the view that Darnton and his publishers have tried to capitalise on his

recent stimulating essays in *The New York Review of Books* and the ensuing debate with Google.

Darnton is far from a digital luddite. While he recognises the importance of traditional books, he acknowledges the future is digital. The problem, he argues, is not the book, but the book industry's 'very flawed' business model. This reviewer would agree that the book distribution chain must change from historical models to incorporate a global 'green' digital distribution of books. While increasingly access will be screen based, continuing print access will remain through increasing print on demand (POD) facilities.

Sue Bradley has assembled, in the 19 chapters of *The British Book Trade*, memories of many figures in British publishing and bookselling, ranging from CEOs to bookshop assistants. They provide individual perspectives on the massive changes, especially over the last 20 years, with 'the gentleman's profession' of publishing being wiped away by global consolidations, the Internet and, in Britain, the abolition of the Net Book Agreement, leading, for better or for worse, to massive discounting of bestsellers.

The British Book Trade, a fascinating oral history compilation, reaffirms that Britain's book publishing was, in part, undeniably imperialistic in motivation. While the global distribution of British books undoubtedly accelerated educational enlightment, it also engendered huge profits for the British book trade and often a diminution in local publishing. Penelope Lively, in her Foreword, notes that 'the story of a nation's books is an aspect of its history . . . changing attitudes and practices in the book business mirror in many ways changes in wider social mores'.

Bradley's chapters are organised around themes such as Throughout the British Empire, Lunch, and Readers and Writers. These provide a focus for the narrative recollections but necessarily overlap in chronological overviews. The patrician male world of publishers and booksellers has thankfully disappeared. This was a world where employees, particularly women, had to know their place. Faber's young ladies, wearing 'jerseys and pearls', often went home to the country for the weekend, while Tim Rix recalls that, when he was

at Longmans and received phone calls from the Managing Director, he automatically reached to don his jacket.

Christina Foyle, of Foyle's famous bookshop in Charing Cross Road, founded her famous series of literary luncheons, which attracted 'the ladies of Mayfair, Belgravia and Kensington', even though, as Ian Norrie remembers 'the meal used to be atrocious; really poor food and indifferent white wine'. Foyle herself was a martinet, who 'tended to model herself on the Queen in appearance'.

Publishers such as John Murray, Butterworths and Macmillan, and bookshops such as Heffer's in Cambridge and Blackwell's in Oxford, were often kept in the family, where upheavals had often as much to do with family deaths and disputes as to industry changes. The British book world so well documented by Bradley has largely disappeared, with gentlemen publishers replaced by bottom line accountant CEOs; Internet providers have accelerated the demise of high street bookshops, while e-books and e-readers would have seemed like science fiction in the middle of the last century.

The early days of Angus and Robertson (A&R hereafter) may also now seem like a golden age, even though it probably didn't at the time. Jennifer Alison's Doing Something for Australia is a reworking of her UNSW doctoral thesis, based on her analysis of the A&R archives held at the Mitchell Library. She reflects,

> there is a tendency for publishing to be regarded in a romantic light, something in the manner of Frederic Warburg's 'occupation for gentleman', leaving the business aspect of the undertaking unacknowledged.

There have been other books covering A&R, such as A.W. Barker's *Dear Robertson* (1982), but Alison focuses on the detail of the business side to provide an original perspective of a colonial publisher and bookseller. George Robertson, rather than David Angus, was the key publishing figure. Alison's analysis of the A&R archives shows how George Robertson not only established a successful business but also ensured A&R became an Australian cultural icon with authors such as Henry Lawson and A.B. Paterson. Between 1888 and 1900 A&R published about 140 separate

titles, although Alison argues that the 'serious publishing' only began in 1894/95. While paper and cloth were imported, Robertson wanted to ensure that printing and binding were undertaken locally to help develop the Australian trade.

Robert Darnton comments on the perennial problems of selling books, as

> it helps to put the book's current challenges in perspective. For example, I'm now editing the diary of a sales rep who spent five months on the road in France in 1778, flogging books from horseback.

George Robertson was particularly ingenious in developing marketing strategies. Robertson often harassed booksellers who placed small orders and offered discounts for really large ones - not so different from some operations today.

Robertson also engaged in 'inertial selling' - sending booksellers more copies than they had ordered or even books that had not been ordered at all. Thus, a bookseller ordering 35 copies of Snowy River was sent 50, 'lest you run short during the Christmas rush'. The first print run of The Man from Snowy River totalled 1250 copies, of which 500 were destined for London. By the end of 1896, 11,140 copies were in print. Robertson called it 'a regular mountain pony for staying power'. Robertson showed that books could be successfully published in Australia instead of the authors having to seek an English publisher. 'If Australian writers do not become famous', said one reviewer, 'it will not be the fault of their publishers.'

Now we come full circle, as publishers of Australian authors need to find their place in the global e-book market in terms of their availability through digitisation and to be able to compete in a world currently dominated by Google and Amazon. Plus ça change, plus c'est la même chose, except perhaps in the medium involved.

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Building Virtual Spaces For Children In The Digital Branch

MICHELLE DUBROY

Purpose. A digital branch is just like a physical branch except that content is delivered digitally via the web. A digital branch has staff, a collection, a community, and a building. The purpose of this paper is to explore the concept of building individual spaces for different user groups, specifically children, within a digital branch.

Methodology. A literature review provides a framework from which several library web spaces for children are considered.

Findings. Public libraries have multiple and inconsistent identities because they serve a public that is by nature inconsistent. The varying needs of the library users must be considered when designing a public library website. Children have special needs in the digital environment. Features that children enjoy may irritate adult users. Children need to learn in an emotionally supportive environment. Images, motivation, and play must be used to overcome any negative feelings that a child may encounter during the information seeking process. In general, children's web portals should be visual and customisable. In the experience economy, users want to engage and interact with content in a personal and meaningful way and an engaging experience may lead to increased customer loyalty. Every child and every adult is unique. Personalization may offer a way to meet individual user needs while engaging them in a meaningful experience. Personalization will allow a library to go beyond creating spaces for individual user groups and allow them to create spaces for each individual user.

Introduction

The purpose of this article is to explore the concept of building individual spaces for children within the digital branch model. This will be done through a review of the literature relating to the digital branch, the experience economy and specifically, the needs of children in digital environments. A selection of children's digital library spaces will be examined in the context of King's (2009a, 2009b) digital branch model. Finally, it will be proposed that different spaces for different library user groups be created through customisation and personalisation

What is a digital branch?

Offering library programs online 'extend[s] the physical space of the library' (Blowers and Bryan 2004, 22) and this extended space has been

labelled a 'digital branch' (King 2009a, 2009b). A digital branch is just like a physical library branch except that content is delivered digitally via the web (King 2009a, 43). The digital branch has:

- Staff;
- Community;
- a Collection; and
- a Building (architecture and design) (King 2009a, 43).

For example, the Topeka and Shawnee County Public Library website (http://www.tscpl.org/) provides access to the library's electronic collection and, through the use of a weblog, the service is able to create a sense of community and showcase individual staff members. The website has an attractive design and simple information architecture (see Figure 1).

Figure 1. The Topeka and Shawnee County Public Library website

The experience economy and the digital branch

Pine and Gilmore (1999 in Sundbo and Darmer 2008, 1) argue that experiences are a new kind of commodity that will eventually replace services. In the 'experience economy', it is the experience

that drives consumption and consumer loyalty (Gordon 2007, 1). An experience is more than just a product or a service. Experiences are a 'state of mind' (Sundbo and Darmer 2008, 1) and include the environment as well as the intangible benefits that one obtains through using or purchasing a product or service.

Rich interactive web experiences are associated with high levels of user satisfaction (Teo et al. 2003, 297-298). Web 2.0 technologies allow users to actively engage with content via weblogs, message boards, and RSS (Really Simple Syndication) feeds. Users are not simply using the web; they are experiencing the web.

A company offers an experience every time they connect with or engage people in a personal way (Pine and Gilmore 1999, 2). In the physical branch, librarians offer an experience every time they personally connect with patrons at the information desk – but what about in the digital branch?

It has been argued that, the digital branch must be a destination (King 2009b, 5) where patrons can access resources, engage with content, and use the space to interact with library staff and each other. In other words, the digital branch must offer more than just a service; it must offer an experience.

Children as young as nine are using the internet to interact with friends and participate in surveys and polls (Blowers and Bryan 2004, 60). Children want to learn for school, play games, be entertained, and interact with friends and family all in the one web portal (Bilal 2005, 204-205). Children are curious, they want to learn and explore, they want to stretch their minds with brain games, and they want to engage with content and with each other (Blowers and Bryan 2004, 67). In short, children want an experience.

Creating separate spaces for children in the digital branch

Children and adults think differently. For example, unlike adults, young children (aged 6-7) often are unable to make a clear distinction between fiction and non-fiction (Cooper 2002, 1229) and many children (aged 4-7) primarily choose books based on the book's colour or shape rather than the book's contents (Druin 2005, 30). Traditionally, because children are different, separate spaces are created for them in physical libraries.

Not surprisingly, children also have unique needs in online environments. Children need 'emotionally safe' online environments that support their cognitive development (Bilal 2005, 199). They also require age-appropriate language and content and characters that they can relate to (Large et al. 2002, 90). For this reason, separate spaces should be created for children in the digital branch that mirror those spaces created for them in the physical branch. These spaces must be destinations that offer unique experiences.

Exploration of virtual library spaces for children

The purpose of the following section is to delve deeper into the digital branch concept within the context of child library users. A selection of virtual children's library spaces will be examined. Prior to this examination, the needs of children in online environments will be reviewed. The websites will then be examined in light of this review.

Children and web design: a review of the literature

Children's websites should be colourful, relevant and easy to navigate

Children like colourful websites and they will instinctively include lots of colour when asked to draw what they would consider to be an ideal web portal (Bilal 2002, 2003 in Bilal 2005, 204). Furthermore, in Large et al.'s (2002) study, all of the 10-13 year old children expressed a desire to have lots of colour in both the foreground and the background of a website, with one young person commenting, 'when it doesn't have color [sic] it kind of looks boring' (Large et al. 2002, 86). Children especially dislike white backgrounds and empty space (Large and Beheshti 2005, 327; Large et al. 2002, 92).

However, as much as children like colour, colour alone will not ensure the success of a digital space for children (Large and Beheshti 2005, 327). As children become more internet-savvy, they are less impressed by 'gratuitous' animations and colour (Large and Beheshti 2005, 327-328). 'Bells and whistles', therefore, are useless if the content is irrelevant (Blowers and Bryan 2004, 13).

In general, a website designed for children should have a simple layout that is easy to navigate (Cooper 2005, 296). Nielsen (2002) studied 55 children from USA and Israel and found that the children often had more success while using portals designed for adults (Amazon.com and Weather.com) than ones designed for children (Mamamedia.com and Alfy.com). The author suggests that this is because many sites for children are 'convoluted' (Nielsen 2002).

Children require emotional support for cognitive development

Each stage of a child's development requires emotional support (Cooper 2005, 288) and children need to learn in an 'emotionally safe' environment (Bilal 2005, 199). Digital environments must, therefore, support a child's emotional development as well as their cognitive development (Cooper 2005, 288).

Metaphors can reduce cognitive overload (Large and Beheshti 2005, 326) by scaffolding learning to existing knowledge (Cooper 2005, 293). A metaphor transfers an idea or phrase to another object or action through the use of an analogy ('metaphor' 2009) and builds on that which the child is already familiar with. For example, geographic or physical metaphors of buildings or villages allow children to explore their digital environments in a way that is familiar and comfortable (Nielsen 2002).

Negative feelings and uncertainty may cause children to abort the information seeking process (Kuhlthau 1993 in Bilal 2005, 198) while joy and motivation increase a child's patience and persistence with information seeking (Bilal 2005, 201). Images and sounds are intrinsically motivating to children (Cooper 2005, 293) and interactive features will hold their attention (Blowers and Bryan 2004, 70). Therefore, the digital experience should involve interaction and the stimulation of multiple senses in order to ensure that a child persists with and returns to the website (Cooper 2005, 298).

Play is an important part of a child's social, emotional, cognitive, and physical development (Cooper 2005, 290) and games and puzzles can provide children with a break from what may be a difficult information retrieval task (Large et al. 2002, 89-90). Therefore, digital spaces for children should have both entertainment and educational aspects (Large et al. 2002).

However, the educational and entertainment aspects must be suitably balanced and be related to the overall purpose of the website (Large and Beheshti 2005, 328). If a child thinks that a website is too much fun or is 'just for play' (Large et al. 2002, 88) they may be confused and think that the site does not provide information for schoolwork. Furthermore, the entertainment should not add a further challenge to the child's concentration or make information retrieval more difficult (Nielsen 2002).

Children may not have adequate information seeking skills and they also may not have adequate skills for coping with the negative feelings encountered when navigating a complex information environment (Bilal 2005, 198). For this reason, children need assistance with their search (Large et al. 2002, 91) and spell checking (Large et al. 2002, 91; Bilal 2005, 203).

Nielsen (2002) reports that children are more willing than adults to read instructions on a web page and when Bilal (2002, 2005) asked children to draw their ideal web portal, most children included a help feature and two (out of eleven) children included more than one help button on the page (Bilal 2005, 204).

However, Large, Behesti and Moukdad (in Large and Behesti 2005, 335) spent over 2,000 minutes over 78 separate sessions observing grade six students using various web portals and found that only one child, on one occasion, accessed the help features. The authors propose that children only want help if it is in the context of their own specific search (Large and Behesti 2005, 335). Parents, teachers, and guardians may be the best source of this personalised assistance.

Children want to search and browse

Children are able to perform keyword searches relatively well (Large et al. 2002, 91) but a web portal should also give children the ability to browse subject categories (Druin 2005, 36; Large et al. 2002, 80). These categories may be related

to school curricula (Large et al. 2002, 91) or they may be novel categories, such as, 'gross stuff', a category suggested by the 12-14 year olds who were interviewed by Bilal (2002, 212).

Because children may not have the cognitive abilities to browse very deep layers of hierarchical subjects, browsable subjects should be simple (Large and Beheshti 2005, 332) and be represented by appropriate graphical representations or icons (Druin 2005, 36). Children tend to be literal in their understanding of icons (Cooper 2005, 291) so it is imperative that any icons used are relevant to that which they are representing (Large el al. 2002, 90). It is also important to note that the meaning behind icons is culturally constructed and must be learned (Cooper 2005, 291).

Cubby Houses and Playrooms: children's spaces in the digital branch

In the following section, a small sample of children's digital library spaces will be examined in order to further explore King's (2009a, 2009b) digital branch model. The aim is not to provide critical discussion of the sites themselves, but rather, to highlight commonalities. The scope of sites examined is deliberately small, as a full examination of every children's digital library space in existence is outside the scope of this article.

State Library of Queensland: The Corner

The State Library of Queensland's children's section of the digital branch is called The Corner (http://thecorner.slq.qld.gov.au/) (see Figure 2). The site has colourful characters and animation and is navigated through browsing. Capacity for interaction with library staff and other library users is fairly limited and the flow of information is one-way: from library staff to users. The space could benefit through increased interaction and a sense of community. Help features would also add value to the site.

Figure 2. State Library of Queensland's The Corner

King's Elements of the Digital Branch: The Corner

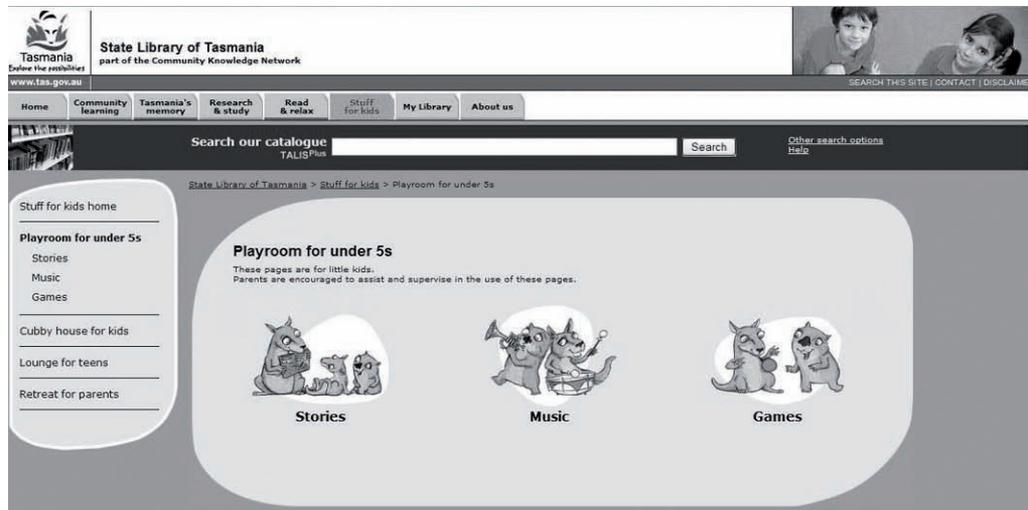|	
Staff	Visibility of staff in The Corner is minimal; staff maintain the site but the user is not connected to them as individuals; options for contacting the staff are not available directly on this site
Collection	Users can access virtual books (vbooks) and educational games and activities directly through the site.
Community	Limited ability to interact with staff or other users, however several of the vbooks were created by local children and this may create a limited sense of community
Building (Architecture and Design)	The site is colourful and uses a good balance of graphics and animations. Users can browse four distinct categories (Reading, Games and Activities, Exhibitions, and Parents) but the icons that represent these categories are not obvious and may in fact be confusing. There is a good balance of educational activities and entertaining games. A help feature and a keyword search would be valuable additions.

State Library of Tasmania: Kids Cubby House

The State Library of Tasmania (SLT)'s Cubby House (http://www.statelibrary.tas.gov.au/kids/cubby) (see Figure 3) is a room for children aged 5-12. The SLT also has a room for under 5's (the Playroom, see Figure 4), a room for teens (the Lounge) and a room for parents (the Retreat). These names offer strong metaphors to the physical library building and may help to reduce cognitive overload.

Characters are used sparingly throughout the site and perhaps they could be larger and used more frequently. Users can interact with staff through email or chat but interaction with other children is not available. These spaces could benefit through increased interaction, user-created content and the stimulation of multiple senses.

Figure 3. State Library of Tasmania Cubby House

Figure 4. State Library of Tasmania Playroom

King's Elements of the Digital Branch: The Corner

Staff	Visibility of staff minimal, staff maintain the site but the user is not connected to them as individuals; option to chat with a librarian available in the homework help sections; staff also can be contacted via email
Collection	Playroom has links to Tumblebooks e-book library; much of the content contained in these digital spaces are links to external web sites
Community	Limited ability to interact with other users
Building (Architecture and Design)	Navigation is easy, through browsing categories that relate to school curricula; the icons used to represent categories are appropriate and relevant; cartoon characters are used sparingly and it is felt that these characters could be larger or possibly animated. There is a good balance between fun and learning.

Denver Public Library: Secret Wonder Web

Denver Public Library has created the Secret Wonder Web (http://kids.denverlibrary.org/) (see Figure 5) to serve child visitors of their digital branch. The name of the site does not use a physical space metaphor but the elements of King's digital branch are certainly present. This digital space can be navigated through browsing or through a simple keyword search. Library staff can be contacted via a generously sized icon. Layout and information architecture are simple and effective. The site could, however, benefit through increased interaction and the creation of a sense of community.

Figure 5. Denver Public Library's Secret Wonder Web

King's Elements of the Digital Branch: Secret Wonder Web

Staff	Ask a librarian link is clearly visible; staff maintain the site but the user is not connected to them as individuals.
Collection	Podcasts, e-books and e-audio books available in the digital space; links to external sites and resource recommendations are also provided.
Community	Interaction with other users is limited/not available.
Building (Architecture and Design)	Navigation is easy; children can browse or perform a simple keyword search. Website is colourful, with cartoon characters used throughout. However, there is a fair bit of white space along the sides. The icons representing the categories (Cat + Log and dog eating homework) may be a bit esoteric and not obvious to children.

Toronto Public Library: KidsSpace

KidsSpace (http://kidsspace.torontopubliclibrary.ca/) (see Figure 6) is where children go when they visit Toronto Public Library's digital branch. The space is colourful and characters are used throughout. Users can contact staff and submit their own content. Through this digital space, children are offered a true experience in which they can interact with the collection and with each other. The vocabulary used throughout the space gives off a strong impression that the site was designed with young people well and truly in mind.

Figure 6. Toronto Public Library's Kidspace

King's Elements of the Digital Branch: KidSpace

Staff	Staff can be contacted via the "Your Say" link, staff maintain the site but the user is not connected to them as individuals
Collection	Tumblebooks e-book library and e-audio books are available in the digital space, links to external sites and resource recommendations are also provided
Community	Young people are asked to submit their reviews of books they've read and read reviews written by other children. Young people can also write their own stories and read stories written by other children.
Building (Architecture and Design)	There is a lot of content displayed and this may be overwhelming at first; site is colourful and bold; unisex cartoon characters are used throughout. Users can perform a keyword search or browse categories. There is a good balance of active learning and fun activities.

Virtual spaces for children: a summary

Children are a distinct group of library users that have unique needs and requirements. Online, children need age-appropriate virtual environments that support their cognitive and emotional development and stimulate multiple senses. These spaces should be colourful and easy to navigate.

Separate virtual spaces are being created for children on library websites both in Australia and overseas.

These spaces vary greatly in terms of their overall look and feel but the essential elements of a digital branch (namely, a collection, staff, community, and a building) are present to varying degrees on all of them. These spaces are destinations, where children are able to interact with staff and engage with the collection – something that children are already doing in physical libraries.

Each child is unique

Each child is unique (Cooper 2005, 289) and 'children' should not be thought of as a homogenous group. In general, children can be broken up into groups:

~ Pre-readers (age 3-5)

~ Beginning readers (age 5-8)

~ Intermediate readers (Preteens) (age 9-12)

~ Youth or Teen (age 13-17) (adapted from Blowers and Bryan 2004, 61-62)

Children are acutely aware of their age and make a distinction between themselves and children that are only slightly older or slightly younger than they are (Nielsen 2002). One child, observed by Nielsen (2002) was unimpressed by a website with a cartoon train on it, saying, 'this website is for babies…'. Furthermore, some of the boys who participated in Large et al.'s (2002, 88) focus groups thought that Yahooligans! and Ask Jeeves For Kids were too childish and wanted different spaces for different age groups.

In addition to age, a child's gender may influence their behaviour and preferences. Nielsen (2002), through observation of 55 children aged 6-12, found that four times as many boys than girls complained about overly wordy web pages and twice as many girls complained about a lack of help features. Druin (2005, 34) found that girls chose books by colour twice as often as boys and, after splitting children up by gender into separate focus groups, Large et al. (2002, 88-89) found significant differences in the preferences of girls and boys.

In her own focus group study, Druin (2005, 35) found that both children and adults wanted to be able to choose the colour of their digital interface. Druin (2005, 35) also found that children wanted

to customise their digital library experience by having different websites for different users (for example, 'comic book readers' or 'spiral book readers').

Differences in preferences can result from factors other than age or gender and it is often impossible to please everyone. For example, the children in one of Large and Behesti's (2005, 328) focus groups unanimously disliked a specific animation on a website, believing it to be unnecessarily distracting, while members of another focus group viewing the same website criticised the lack of animations and demanded more.

Children crave their own spaces on the web. When Druin (2005, 205) asked children to draw their ideal web portal many named their portals after themselves (ie: Caitlin.com). Personalisation would allow for differences between different children (Large et al. 2002, 91) and can also fulfil children's desire for a digital space of their own.

Public library websites: can one size fit all?

Public libraries have multiple and inconsistent identities because they serve a public that is by nature inconsistent (Waeraas 2008, 4). Public libraries serve many user groups: people who are technology-savvy and people who are technology-laggards; men and women; and older people and younger people, just to name a few.

It has been argued that the traditional pattern of market segmentation based on demographic and geographic variables does not apply to internet users (De Saez 2002, 117). Bickerton, Bickerton and Pardesi (1996 in De Saez 2002, 117) divide internet users into six categories: technolusters; academic buffs; knowledge traders; hobbyists; home users; and get aheads. Rogers (1983 in Agarwal et al. 1998, 1) divides technology users into five groups: innovators; early adopters; early majority; late majority; and laggards. Additionally, Edwards and Bruce (2006), through an analysis of the information seeking behaviours of 32 university students, have identified four categories of internet users based on their internet searching skills.

To complicate matters further, some authors suggest that there are significant differences in how men and women experience and design websites (see, for example, Cyr and Bonanni 2005; Moss et al. 2006). And, of course, changes that occur in vision and dexterity as part of the natural aging process means that older adults have their own special needs online (National Institute on Aging 2004, 4).

Personalisation of digital spaces

Personalisation was considered to be one of the Top 5 Web Trends of 2009, according to technology weblog, Read, Write, Web (MacManus 2009). Consumers now expect to be able to customise their web experience in order to meet their individual needs (Piccoli 2004 in Kim and Lee 2009, 2). Many users determine the quality of web-based customer services based on the ability of a website to provide individual care and attention, often in the form of personalisation (Kim and Lee 2009, 2).

Many companies are now offering value-added, customisable services to their customers in order to maintain a competitive advantage (Kim and Lee 2009, 1). History Trek (http://www. historytrek.ca/), designed by Andrew Large and his intergenerational team at McGill University, allows children to decide if they want a male character (Willy) or a female character (Wilma) to help them with their search.

Staples (http://www.staples.com/) allows users to create lists of favourite purchases and Amazon (http://www.amazon.com/) gives users personalized recommendations. Mozilla Firefox (an internet browsing software) allows users to customise their browser's appearance through the use of 'personas' while Google allows users to establish their own personalized Google homepage and decorate it and furnish it as they please.

Public libraries serve a wide variety of users and it is difficult to please them all. As one boy, aged 9, (quoted in Druin 2005, 38) said, 'I don't think any of us are going to agree. Can't we just do what we want?'. Personalisation offers scope for meeting individual user needs and for engaging users in a more meaningful experience. Furthermore, personalisation allows a library to go beyond creating virtual spaces for individual user groups and allows them to create spaces for each individual user.

Conclusions

Public library users are diverse and varied in their needs and online spaces are being created for individual user communities, specifically children, in the digital branch. However, because every child is unique and, indeed, every adult is unique, it is difficult to create a digital space that will actively engage all library users. Age, gender, technology skills and a host of other factors will affect the user experience.

All public library users, not just children, need a room of their own in the digital branch. But, not only do users each need a room of their own, users want to be able to personalise and decorate this room to suit their own tastes. Companies such as Google, Mozilla, Amazon, Staples, and others have recognized this desire and are meeting this need by offering customisable web experiences.

Experiences are more powerful than services. They drive consumption and consumer loyalty. In the experience economy, consumers and library users want to connect and be engaged in both their physical and virtual spaces and they want to actively participate. Personalisation can offer a way to meet individual user needs while engaging them in a meaningful experience. Personalisation will allow a library to go beyond creating spaces for individual user groups by allowing them to create spaces for each individual user.

Areas for further consideration

'Successful interfaces for children are those that are designed for them and with them' (Bilal 2005, 203). This is because adults often have simplistic, stereotypical ideas about children and a limited awareness of the issues that are important to them.

In a UK example, adult web designers created a web portal that they described as 'funky', 'cool' and as having 'lots of fun bits' but the child users

of the site described it as 'cheesy', 'dull', and 'stereotypical' (Livingstone, 2009). Furthermore, the children in Large and Behesti's (2005, 327) design team criticised a cartoon character that was skateboarding without a helmet because they considered this to be unsafe, but the adults in the team had not noticed or even considered this fact.

Unfortunately, the needs and desires of children in the web environment have not been studied extensively (Druin 2005, 21). In fact, a survey of librarians in Australia and New Zealand has found that the involvement of children in the creation of their own digital spaces has been limited and mostly informal (Coomes and Liew 2007, 205-206).

Several years have past since Bilal (2002, 2005), Nielsen (2002), Druin (2005), and Large and Beheshti's team (2002, 2005) have studied children's use of the web and, with the rapid pace of technological change, it is likely that the behaviours and preferences of this group have also changed. Work needs to be done to explore the use of library websites by Australian children in the post web 2.0 world

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BOOK REVIEWS

Advances in Library Administration and Organization, Volume 28

ED. BY DELMUS E. WILLIAMS, JAMES M. NYCE AND JANINE GOLDEN

Volume 28 in a series, this collection of articles in Advances in Library Administration and Organization provides scholarship on research topics concerning library administration. The articles aim to be insightful and thought provoking and cover a wide range of issues around library administration and change management.

Issues covered in Volume 28 include change management, library consortia, training requirements, the changing nature of reference services and cultural diversity in librarianship. Most articles are based on research projects and are centred on case studies. Some issues have a very North American focus, such as the articles on collective bargaining and the lack of cultural diversity in US librarianship. Other articles, such as those on library consortia and training, are more relevant in the Australian context.

Donald Gilstrap's lead article on organisational change gives a different perspective on this often-discussed topic. Gilstrap examines tensions between the physical and virtual environments and coping experiences in times of rapid change. Many questions around change and libraries are raised; one provocative question asks why libraries find organisational change, particularly in regard to technology, so much more stressful than other equivalent organisational units in an academic environment. Does the speed of library management decision making keep pace with technology?

This issue of organisational agility is also explored by Jean Mulhern, who investigates whether the leadership of library consortia has the capacity to respond quickly to change and therefore make consortia agile organisations. Catherine Maskell's article on consortia activities is also thought provoking. Are consortia anti-competitive or in the public interest? Through their existence, do they

change the nature of libraries and librarianship? And what about small, isolated libraries and where they fit into this new world?

Other articles focus on why people begin a career in librarianship and why this has led to a lack of cultural diversity in US librarianship, how the role of the reference librarian has changed and how this change can be measured, collective bargaining in the US library faculty context, and research on training needs for library staff. All of the articles are from North American authors and based on American examples. There is a detailed author index.

Articles are thought provoking and provide new perspectives on common issues. Nonetheless, the volume is not light reading and would only be recommended to those with a solid interest in the research described in the articles.

Catherine Gilbert
Parliament of Australia Library

Archives: Principles and Practices

BY LAURA A. MILLAR

Principles and Practice in Records Management and Archives. London: Facet Publishing, 2010. 280 pp. £44.95 soft cover ISBN9781856046732

The aim of the author of this book is to explain the principles underlying archival practice to enable the reader to assess those theories in their own context in order to identify the most appropriate actions. Millar is a highly respected Canadian archives consultant with a global track record of involvement in significant projects such as conducting an archives training needs assessment for the Pacific Islands (see, for example, http://www.archivenet.gov.au/archives/parbica/publications.htm). Her view of the world is therefore refreshingly more comprehensive than other so-called international perspectives, taking into account developing as well as developed countries. It is this feature that makes sure this book stands out from other introductory archives textbooks.

The book is targeted mainly at practitioners, particularly those 'lone arrangers', working in under-resourced institutions which are so much an integral part of the archives world. She notes that people in these types of roles often have to struggle with the legacy of predecessors, without knowing whether these inherited practices are the most suitable or even appropriate for their environment.

The content of the book covers all expected areas, that is the fundamental background information (establishing what archives are, characteristics of archival institutions and the nature of the archival profession) as well as what archivists actually do. Chapters are devoted to preservation and protection, appraisal, acquisition, arrangement and description and access (including digitisation). The presentation of principles is concise and accessible explanations are provided of challenging areas such as appraisal.

The book concludes with consideration of digital archives and discussion of the future of archives and archivists in the 21st century. A single list of additional resources is also provided at the end for those wanting to explore areas in more depth, but it would be much easier for the reader if these had been included at the end of relevant chapters.

Another minor criticism is the use of the female personal pronoun consistently to refer to an archivist (e.g. 'In this book I have sought to help the archivist understand her core duty to acquire, preserve and make available her society's documentary evidence' (p.226) which I found quite disconcerting at times. The other shortcoming is the complete absence of images. The book is aimed at an international audience, which must inevitably include readers of English as a second language, so reliance solely on text for communication may well present a barrier to understanding.

Laura Millar's writing style is very readable and engaging. All in all, this book succeeds in its aim and is a worthwhile addition to the literature on managing archives.

Gillian Oliver
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Building a Buzz: Libraries and Word-of-Mouth Marketing

BY PEGGY BARBER AND LINDA WALLACE

Peggy Barber and Linda Wallace wrote this book after working with regional library systems in Illinois through a grant to 'provide training, planning support and information resources on word of mouth marketing [WOMM].' Referring to the term as 'buzzing', the book describes WOMM and the experiences of the 35 libraries that participated in the Buzz Grant marketing project.

Chapter 1 begins by explaining the underlying concept of marketing and the need for a written marketing communication plan. Communication is not generally written into a strategic or marketing plan, and such an inclusion made perfect sense to this reader, as does the need for a written plan no matter what size the organisation. As the book continues, it becomes more evident that this plan is needed to allow the involvement of all staff in the marketing process by setting clear goals and communication channels and is an integral part of WOMM. The marketing plan and communication checklists are succinctly put, and further examples are provided in the final chapter.

What WOMM is and why it works, is explained in Chapter 2. The difference between customers and clients is clarified, and a hierarchical pyramid is provided to indicate the types of people served by a library and how library staff distinguish between users and what they should aim for to gain better results. This is followed by chapters describing the 'how' of buzzing or WOMM, explaining once again why it is important to plan a marketing communication strategy. This is followed by the 'when' of buzzing, illustrating the variety of ways in which to convey message, and also taking into account the reality that promotion and being a library 'salesperson' do not come naturally to all of us. Each of these first chapters has an interview with a participating member of the Buzz Grant, which usefully demonstrates the practice of WOMM.

Chapter 5 is the largest chapter, and quite rightly so. Here we have case studies from many of the participating libraries. These consolidate what has been explained thus far in the earlier chapters. Examples are given of the day-to-day concept of WOMM and the marketing communication plans each library put into place. These are invaluable in providing the reader with down-to-earth knowledge of the concept and ideas, as well as providing comparisons to make with their own libraries and current practices. The final chapter provides lists of terms and definitions and samples of communication plans and other strategies mentioned throughout the book.

With this book the authors have produced a tool the average library worker can both understand and put into practice. It clearly indicates the value of WOMM, the value of having a plan, the involvement of all staff members and the crucial need for communication both internally and externally, thus creating a buzz among both library staff and library clients.

Cindy Bissett
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Community Archives: The Shaping of Memory

ED. BY JEANETTE A BASTIAN AND BEN ALEXANDER

Principles and Practice in Records Management and Archives. London: Facet Publishing, 2009. 286 pp. £49.95 soft cover ISBN 9781856046398 (available from In*books*)

The editors of this volume are distinguished scholars who have conducted significant research exploring the connections between communities and records. There are 14 contributions to the book, with a very wide geographical coverage. It is divided into five parts. The first part focuses on Britain, where, as Bastian states in the introduction, community archiving is a relatively new phenomenon mainly centred on minority social and ethnic groups. The second part of the book considers an area which is particularly important for New Zealand and Australia: non-traditional recordkeeping. The essays in this section centre on communities in Western Australia and Fiji, as well as one which discusses the challenges of preservation in the context of oral traditions more generally.

The three chapters that comprise the next part address issues relating to the loss and destruction of records, and their recovery. These three essays provide particularly powerful reading, each approaching its topic from very different perspectives. These perspectives are the restoration of the collective memory of Canada's queer community, the archives of the UN tribunal established to prosecute those involved in violations of international humanitarian law in former Yugoslavia, and the work of the Chilean truth commission in reconstituting the country's memory of the Pinochet years.

The fourth part consists of just two chapters which focus on very different aspects of online communities, both concerned with 20th century phenomena. In the first of these, Andras Riedlmayer and Stephen Naron describe the online resources assembled by survivors and family members which document the Jewish and Bosnian communities destroyed by genocide in the 20th century. In contrast, the other chapter focuses on popular culture – the formal and informal sound archive shaped by the taping and trading community dedicated to documenting the music of the Grateful Dead.

The chapters of the final part provide practical detail relating to building community archives. Once again, the communities themselves are very different indeed, located in the Philippines, St Kitts and New York respectively. This is one of the very real strengths of this book, pulling together accounts of communities and their archives from such a wide-ranging locations and foci. The conclusion from Richard Cox emphasises the challenges for archivists interacting with communities.

This book is a notable addition to archival literature, particularly because it illuminates areas which are of fundamental importance to societal memory and yet often neglected or ignored.

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Conducting the Reference Interview: A How-to-Do-It Manual for Librarians

2ND ED. BY CATHERINE SHELDRICK ROSS, KIRSTI NILSEN AND MARIE L. RADFORD

This is not a book about answering reference questions; rather, its concerns are with establishing what the question really is, and about the wrapping-up that comes at the end of the reference process: checking whether the questioner is satisfied with the information received and whether more or different information is needed.

Reference librarians are familiar with what goes wrong when a question is imperfectly expressed or understood. All kinds of confusion are caused by inarticulacy, shyness, a wish not to bother the busy librarian, or just plain mumbling. The query about 'Wales' turns out to be about large marine mammals, or the request for 'a book about South America' masks a need for travel advice or very specific information about the history, geography or wildlife of a particular area or country.

Reference interviews need to be conducted sensitively and thoroughly, and *Conducting the Reference Interview* is nothing if not thorough. It brgins by examining in some depth the reasons for an interview, as opposed to just taking the question at face value, and warns against treating information simply as a commodity to be delivered in bulk to the bewildered user. Moving on to the importance of establishing trust in the initial seconds, it then looks closely at the techniques of finding out what the questioner really wants to know while maintaining rapport and counsels against the negative closure that leaves the enquirer unsatisfied and unlikely to approach the library, or at least a particular librarian, again. Further chapters look at the conditions for success in situations other than face-to-face: telephone, virtual reference and email.

Each chapter is designed to stand alone so that it can serve as a complete source for particular needs. While this leads to some repetition, it makes the book particularly useful for senior staff designing in-house training. Throughout there are text boxes providing quick tips, interesting and quirky facts, exercises suitable for individuals and groups, and transcripts of actual reference transactions, some of them truly horrific; but all, I am sorry to say, quite believable.

Therein lies my only real gripe about this book. While the information in the boxes is valuable, there are far too many boxes. They constitute about half of the book's total content. What suffers is the main text, which becomes disjointed, hard to follow and all-too-easy to forget. In a book about focus and continuity, this is unfortunate. A much more satisfying arrangement would be to keep a few of the boxes for pep and interest, and to incorporate the rest of the information seamlessly into the text. Despite this, *Conducting the Reference Interview* is a good book about skills for the 21st century and deserves a place in most libraries.

Barbara Frame
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Copyright: Interpreting the Law for Libraries, Archives and Information Services

5TH ED. BY GRAHAM P. CORNISH

London: Facet Publishing, 2009. 194 pp. £44.95 soft cover ISBN 9781856046640 (available from In*books)*

UK copyright law in focus, but with universal application, this text, first published in 1990, is now in its 5th edition. It is a fine expression of some of the best current thinking on interpreting copyright law. Comprehensive and concise, authoritative and definitive, it is designed to confirm knowledge of legal points, or clear misconceptions over perceived 'grey areas'. Terms used and related issues are clearly explained. Examples illustrate particular or confusing cases in point. Exceptions and restrictions are noted. It is logically arranged, conceptually organised in a question-and-answer format, and the precision of numbered paragraphs aids information retrieval.

Sections 1 and 2 cover the definition of copyright and the basics of copyright law, and exactly what is covered by copyright. Rights and limitations are covered in Section 3, including moral rights, ownership, questions related to quantity, time and purpose, exceptions for particular user groups, and managing works for which and owner cannot be identified or found. These three sections provide the foundation on which the later sections are built.

As one might expect, Section 4, on literary, dramatic and musical works, is by far the most substantial. It provides 50 pages of detailed information and is the backbone of the book. Following sections become progressively shorter but hold their weight and worth. Section 5 covers when a work becomes an artistic work, authors and their rights, ownership and duration of copyright, copying conditions, and points out areas where care needs to be exercised – for example, the use of photographs of people. Section 6 addresses sound recordings and performers' rights, who owns copyright in an interview, use of material available on the Internet in libraries, lending and rental, and other issues related to copying material.

Section 7 covers films, videos and DVDs, and includes a pertinent segment on multimedia. Section 8 covers aspects of broadcasts, such as podcasts, not covered in previous sections under sound recordings or films. Section 9 addresses databases, both traditional and electronic, and the issues around adapting, copying and using information they contain. Section 10 covers the constantly changing area of licensing schemes and licenses. Copyright in relation to computer programs, websites and the electronic world concerns many people in this age of the instant download, cut and paste, scanning and file sharing, and evolving technologies. Many will regularly turn to Section 11 for guidance on this topic not easily found elsewhere. International treaties, legal deposit and other legislation are dealt with in the final section. Appendices provide addresses, further reading, and sample declaration forms. The helpful index leads readers quickly to relevant information.

This standard, revised text is highly recommended for decision makers, policy writers, advisors, front

line staff, students, and others in libraries, archives and information services dealing with copyright. Converts to Cornish's thorough and masterly work will be delighted with its appearance. New readers will quickly discover its usefulness as a guide, performance standard, and troubleshooting manual. Australians and New Zealanders can read it in conjunction with their local copyright legislation.

Lois Robertson
Archives New Zealand

Currents of Archival Thinking

ED. BY TERRY EASTWOOD AND HEATHER MACNEIL

Santa Barbara, CA: Libraries Unlimited, 2009. 254 pp. price not reported soft cover ISBN 9781591586562

This book contains a collection of essays, the aim of which was to explore changing and developing theories relating to the nature and purpose of archives, and the role of archivists and archival institutions. The editors are two noted Canadian academics: Terry Eastwood is Professor Emeritus at the University of British Columbia, and Heather McNeil was formerly a colleague at the University of British Columbia but is now part of the Faculty of Information, University of Toronto. Most of the contributors are also based in North America, particularly Canada, with one British academic (Geoffrey Yeo from the Department of Information Studies at University College London) and one Australian (Livia Iacovino, from the Faculty of Information Technology, Monash University). This is significant because of the 10 essays, there is just one from the Southern Hemisphere, which has contributed so much in recent years to developments in archival thinking.

The book is divided into three parts: Foundations, Functions, and Models and Metaphors. Foundations provides an excellent introduction to the whole and consists of just two essays, one from Terry Eastwood which provides a notable overview of thinking about the nature of archives, and the other from Jennifer Douglas which considers the evolution of ideas relating to provenance.

The second part, Functions, considers what archivists and archival institutions do; hence there are essays on appraisal, preservation and description. Each of these essays provides comprehensive coverage, and draws on a wide range of sources. Wendy Duff's contribution entitled 'Archival Mediation' draws attention to a relatively under-explored activity of archival institutions, namely the provision of reference services.

Part 3, Models and Metaphors, explores the really big ideas in archival science. Collective memory and accountability are the subjects addressed by Margaret Hedstrom and Livia Iacovino respectively. Both essays are rewarding and explore their topics in depth. The volume concludes with an essay which considers the particular issues and challenges associated with personal archives. It was the first paper in this section that I turned to most eagerly. This considers the two main theoretical models, the life cycle and the continuum. However, I did not feel that it really addressed the complexity of continuum thinking, especially as Frank Upward's model received little consideration beyond a note that there was inadequate space in the essay to explore its nuances.

In summary, this book is definitely a worthwhile addition to the archival bookshelf, and contains much of interest and value to archival academics and students, bearing in mind its Canadian origins and perspectives.

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Fostering Community through Digital Storytelling: A Guide for Academic Libraries

BY ANNE M. FIELDS AND KAREN R. DIAZ

The authors assert that digital storytelling is valuable in an academic environment and also present factual and analytical information. The story of the authors' introduction to, and use of, storytelling using multimodal digital videos is threaded throughout the book. This both adds interest and helps the reader to understand the content. Fields and Diaz define digital story as 'a three- to five- minute video that uses some combination of still image, video clips, music, and the writer's own voiceover'. It is written from the writer's viewpoint and this use of first-person draws the listener to care about the story.

A crucial component of story creation, as described, is the use of story circles, where others offer constructive suggestions about ways to improve a story. A dramatic question or hook and emotional content are also important. The authors acknowledge that storytelling and the technologies used are not new, but claim they are newly relevant as a means to counteract the apparent reduction in value placed on libraries by our clients in the context of the over-abundance of virtual resources. Many uses for digital stores are discussed, including adding a human touch to library instruction, building understanding of collections, and enhancing new collaborations across campus.

One of the strengths of this book is that it is based on clearly expressed pedagogical principles. There is a chapter dedicated to social technologies, stories and higher education with a useful comparison of Lambert's seven elements of a good digital story (Lamberts, J. 2002. *Digital Storytelling: Capturing Lives, Creating Community*. Berkeley, CA.: Digital Diner Press), case studies and problem-based learning. It is asserted that the story can win attention, create instructional hooks and enhance learning. Storytelling supports reflection and contextualisation when new ideas in a story are examined in the light of an individual's cultural context.

In discussing why to tell stories, the authors suggest that it helps communities by advancing intercultural understanding. The final two chapters of the book give clear insight into a way to work towards a campus-wide digital storytelling community and offer realistic insights into the challenges and high demands of such a programme.

The book ends with a list of websites and an index. At a time when we hear much of the problems facing libraries in maintaining a valued place in the academic setting, it is refreshing to read this clear account of an innovative approach to building a campus-wide programme in collaboration with units throughout the university. I thoroughly enjoyed this informative and well-crafted book and recommend it highly.

Julia Leong
RMIT University

Graphic Novels and Comics in Libraries and Archives: Essays on Readers, Research, History and Cataloging

ED. BY ROBERT G. WEINER

This title is the companion to Serchay's 2008 volume, *The Librarian's Guide to Graphic Novels for Children and Tweens* (reviewed in ALJ vol. 58, no.4); in many respects, in fact, it is an updated version of this earlier work. The opening chapter, however, is new, as it explains the reasons for a public library to stock graphic novels for its adult readers, including their new-found respectability and the number of movies based on them.

This chapter is followed by several which are similar to those of their predecessors: they are concerned with the nature of comic books and graphic novels, including series and trade publications; the genres, especially adaptations and tie-ins; and manga and other foreign publications (especially British).

Then, as with the earlier work, there are the practical chapters, those on such topics as selection; acquisition; cataloguing, classifying and processing; shelving; promoting; and dealing with complaints. The unique nature of the material is emphasised in this last section: works for adults cannot be intermixed with others and, given the illustrations, there are even risks shelving them in the adult section, given the possible 'naked bums' effect.

There is a wholly new chapter dealing with graphic novels in academia, with lists of collections and courses in American universities. The final, brief, chapter is on the future of the graphic novel: the author concludes that, with more mainstream publishers entering the field, and increased respect from librarians and academics, it is bright indeed.

The second half of the volume is taken up with appendices. The first is an annotated list of several hundred graphic novels selected by the author. For each, an idea is given of the content, plus publication details, American price and age suitability – which is especially important if it is AO (Adults Only). Series are included in the list, with the titles, and sometimes contents, of individual volumes. The second appendix is of recommended secondary works, plus fiction adapted from graphic novels. The final appendix is of online sources for information and purchasing, the latter for the US only. The volume is rounded out by a bibliography, including websites, and a combination index.

Like its predecessor, this volume is a valuable addition to the literature on the field; in fact, it is more innovative, being concerned with work for adults, but is heavily US–oriented. It is, however, better set out than the earlier work, with the appendix of annotations now in alphabetical order rather than by publisher.

Perhaps surprisingly, few of the listed titles are AO, not even Scream Queen, a 'tale of sex, depravity and supernatural revenge'. Most are listed as SA (Suitable for Adults but may be acceptable for some other readers), while some are YR (Younger Readers). Comparatively few were mentioned in Serchay's earlier volume, so there is little doubling-up. This book, then, can be recommended for public librarians who are interested in, or need to know about, a form which is growing in popularity, even for adults.

John Foster
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A Guide to Library Research in Music

BY PAULINE S. BAYNE

Lanham, MD: Scarecrow Press, 2008. 275 pp. US$21.95 soft cover ISBN 13: 9780810862111

Pauline Bayne is the assistant dean of libraries and professor in the School of Music at the University of Tennessee, Knoxville. Over 17 years of teaching music bibliography and research methods to postgraduate music students, and 34 years of managing the DeVine Music Library have been the foundation of this practical and detailed book guiding students and researchers through the process of conducting quality research in the field of music.

This work is set out in three clear, parallel sections. The first grouping of chapters is a short course on music research and writing, covering the research process, identifying, narrowing and defining topics, preparation of thesis statements, and using scholarly writing. The second grouping looks at the discovery and use of resources, outlining the practicalities of searching on library shelves and in databases; using effective subject, thesaurus and keyword searching; and using experts and the internet. The final grouping of chapters looks at the literature of music, outlining in detail how these resources are gathered and organised in the Library of Congress Classification system.

This work can be used as a course in music research methods, as each chapter looks at a specific aspect of research, and includes revision exercises to check the content has been understood and learning questions to apply the information to the reader's own research or context.

There have been few substantive texts published in the field of music research in recent years, and as this new work is comprehensive, detailed and updates some of the existing texts such as Duckles and Reed's *Music Reference and Research Materials* (5th ed.,1997), it is well placed to become a standard text in this field. The sets of strategies for seeking relevant information in music research also apply well to other disciplines,

and form a useful research methods tool with wider application. This book deals not just with the 'what' of library research in music, but also the 'how', complete with explanations, examples and applications.

This practical course and guide is designed primarily for postgraduate students in music history, theory and performance, but will also be of great use to music bibliography and research methods teachers, and librarians who are serving those researching in this area. *A Guide to Library Research in Music* will be an important addition to the collections of music libraries and university libraries, as well as being essential reading for any student anticipating or embarking on postgraduate music research and for the reference and collection development librarians working to support them.

Alison Fields
Open Polytechnic

Librarianship in Gilded Age America: An Anthology of Writings, 1868-1901

ED. BY LEONARD SCHLUP AND STEPHEN H. PASCHEN

Jefferson, NC: McFarland and Company, 2009. 340 pp. US$55.00 soft cover ISBN 9780786441914

Readers are often heavy work, but here we have a collection of pieces that are engaging, informative, sometimes humorous and a pleasure to read. This anthology is outstanding for the intellectual quality of its Introduction, its wide-ranging selection of key or representative documents and for others scarcely known today but valuable still for distilling insights.

The 59 readings are divided chronologically, each provided with a helpful introduction. Most are from library journals, but some come from unexpected sources. A few come from private letters and annual reports. Their authors are generally but not always names prominent in American library history (Dewey, Spofford, Dana, Herbert Putnam, Winsor and Cutter, for instance). There is a good representation of women authors. The topics range over the major preoccupations of 19th century American librarianship, including matters of theory and practice, problems of professional image and identity, celebration of achievements and some on topics which are less discussed in our time (e.g. 'The Moral and Literary Responsibility of Librarians in Selecting Books for a Public Library' by Richard Jones includes discussion from other librarians). Library buildings, especially the new Library of Congress, are not neglected. There is a splendid piece by Spofford ('The Library of the United States'), written in a fulsome style of the period. This piece may be compared with the later piece from 1900 by the then new Librarian of Congress, Herbert Putnam. A new era and a new style are evident, but the lines of development are clearly delineated and a continuity of vision is still evident.

Whilst some pieces are obviously dated and some passages cause the reader to smile (cf. Gilman's piece of 1891), but the collection as a whole compels respect for the sense of dynamism, energy and idealism that emerges. The work arouses an itch to know more about these pioneers, visionaries and their achievements. This is an attractive gift for historically curious entrants to the library profession. A companion reader on other aspects of American librarianship in a later era would be welcome. Schlup and Paschen have done excellent work.

R.L. Cope
Sydney

Libraries Go Game: Aligned Learning through Modern Board Games

BY BRIAN MAYER AND CHRISTOPHER HARRIS

This thorough treatment presents a case for using designer board games, as opposed to board games designed for the educational market, in the context of the school library environment. These authors, school library technologists and gaming aficionados, offer educators engaging tools and strategies for learning, reasoning, exploring, inquiring, interpreting, deducing, discerning, decision making, information-based planning and new ways of interacting with knowledge. Games can highlight the interrelatedness of knowledge, correlations and relationships and the opportunity to use higher-order thinking skills within a framework of competitiveness and fun. The authors do not favour games which depend on a roll of the dice or those games which result in someone losing and having to drop out of the game, resulting in a player simply looking on while the game moves on.

For those readers who are unaware of the nature of designer games, the authors begin by discussing the definition of these resources, the justification for the use of them, the relevance for 21st century learners, the aligning of game skills and environments with curriculum requirements and the particular information skills which are embedded in designer games. The business of collection development encompasses issues such as purchasing high quality games so that there is authenticity in the playing of them, aligning and identifying curriculum with the elements of games, matching games for year appropriateness, assessing the time allowance for setting up, teaching, playing and putting away again and evaluating the game.

The final section offers reviews of recommended games for Pre-K to Year 12, offering details of the publisher, designer, curriculum area, date of production, the number of participants who can play and the estimated playing time. This is followed by a summary encompassing the nature and storyline of the game, the particular skills of the game and the application of the game within the classroom or library setting. There are 30 such reviews. There is also a very useful glossary of gaming terms, details of all games mentioned in the text, sources of games, each one with websites, followed by a full index. This book itself has additional material on its own website, quoted at the foot of the table of contents.

The clear message of this title is that teachers need to embrace play as one of their instructional methods. Some teachers, however, will be reluctant to devote the time to first learning and then employing games within their lessons where they do not directly relate to the subject area designated in the overcrowded school syllabus – games will be seen by some as an optional extra if time permits. As well, many games employ 2-6 players, and for class engagement multiple purchases of a game will be required. Professional development would be an essential element in the teacher librarian's decision to acquire and implement this format into the library's collection, and the authors offer some guidelines to assist.

The single-spaced lines of text do not invite an easy read, but this title offers a different strategy for teaching and learning, and the teacher librarian must always be tuned into the possibilities for alternative, unique sources of knowledge which are relevant to today's students.

Heather Fisher
New England Girls' School

Library and Information Science Research in the 21st Century: A Guide for Practising Librarians and Students

BY IBIRONKE O. LAWAL

The author's goal in writing this book is to create 'a research primer, that may help prepare library practitioners and students to conduct their own research in this digital age.' She is concerned by what she sees as inadequate coverage of research techniques in many library and information science (LIS) courses and a general lack of research rigour in the LIS field.

Lawal is interested in 'scientific research' as a means to systematise librarianship into 'scientific laws and theories', and her coverage of this certainly stimulated a debate within me regarding the veracity of her point of view. Those interested in this issue will enjoy the first two chapters and the conclusion which give the historical background of LIS, and particularly library education, and discuss the importance of research and its place in LIS. The rest of the book consists of six chapters on aspects of research, an extensive list of references and additional reading, a glossary of terms, and an index.

The research primer chapters are clear and suitable for less-experienced researchers. There is an overview of the research process and then information on research designs. The research designs chapter begins with information on variables and then covers quantitative and qualitative methods. There are straightforward explanations of different types and sub-types of research with comments on advantages and disadvantages of each. Chapter 5, on data collection, is practical and well set out. It includes information on sampling methods and on instruments to collect data, and gives a timely warning on the importance of the procedures used and the conditions under which data are collected. The following chapter on data analysis

is necessarily more complex. At first the material is clear, but the section on specific statistical techniques, such as correlation and chi-square, become harder to follow and lack adequate explanation for those not already familiar with them. This is a minor criticism of what is, on the whole, a very readable book.

The chapters which follow cover collaboration and preparing and publishing reports and are practical and interesting. Included is a useful section on tools for project management and collaboration, web conferencing and file sharing. On balance this is a valuable book for practicing librarians and students who wish to improve their ability to conduct sound research.

Julia Leong
RMIT University

The Literature Police: Apartheid Censorship and Its Cultural Consequences

BY PETER D. McDONALD

André Brink was appalled by the way his British publishers promoted his novel Looking on Darkness (1974). The jacket, he complained, 'looked like a billboard for a massage parlour. It was unsubtle, emblazoned with a red banner: 'The novel that scandalized White South Africa'. The Apartheid regime certainly was scandalized by Brink's novel; and referring to 'White South Africa' as a monolithic entity, capable of being unanimously offended by a work of fiction, handed them a victory in accepting their view of the world. In reality, of course, there was no such thing – rather a diverse society that included writers such as Brink, J.M. Coetzee, and Nadine Gordimer, and a then 10-year-old Peter McDonald.

In The Literature Police, McDonald (now a Fellow of St Hugh's College, Oxford) teases out the complexities, inconsistencies and absurdities of literary censorship under the Apartheid regime, and the intricate webs of relationships between politicians, theocrats, censors, pro- and anti-government publishers, authors and readers. Part 1 offers a broad-brush approach, looking at the period in turn from the perspective of the censors, the publishers, and the writers. Part 2 presents a series of in-depth studies of 'singular situations/disruptive moments'. McDonald's richly nuanced writing allows even the censors to emerge as intelligent human beings, who – having chosen to work within a deranged system – genuinely believed that they were making the best of very difficult choices.

Most revelatory, and perhaps the deepest lesson for those of us who have no direct connection with the events described, is the significance of the seemingly arcane question of what 'literature' is and does – how is it different from any other public utterance? As McDonald puts it, 'the censors' scholastic self-assurance, which their own manifest lack of consensus belied at every turn, contributed to the unpredictability of their decisions and compounded the manifold injustices they perpetrated in the name of what they took to be literature'.

Most heartening is that the general public, which the system was designed to protect from filth and corruption both political and moral, for the most part did not give a rat's…: during the 1970s, only 5% of referrals to the censorship board came from private individuals; the vast bulk, more than 80%, came from the police and customs.

McDonald has also constructed a website, which makes freely available much of his raw research, including a database of censorship board decisions, brief biographies of the censors, and a selection of key documents. The database, designed primarily for McDonald's own use, is frustratingly cryptic in some respects, but makes for intriguing perusal. Austlit's 'Banned in Australia' http://www.austlit.edu.au/specialistDatasets/Banned might generate some interesting comparisons.

For South Africans, Peter McDonald's brilliant book will explain many perplexing events and help to heal many wounds. For the rest of us it is food for thought about our own professional judgements, and about the situation of creative writing in our own society.

Ian Morrison
Tasmanian Archive and Heritage Office

Protecting Intellectual Freedom in Your Academic Library: Scenarios from the Front Lines

BY BARBARA M. JONES

Complementing the ALA's *Intellectual Freedom Manual*, this work is one of three by different authors (the others are by Candace Morgan on public libraries, and Pat Scales on school libraries) based on actual cases in the USA. Barbara Jones has the advantage of being currently Librarian at Wesleyan University in Middletown, Connecticut, which houses a First Amendment Collection on Freedom of Expression. As expected, this excellent book relies on American examples (lots of them), with the First Amendment forming the philosophical base as well as professional guidelines - and relevant ALA documents are reproduced in the appendix.

This means that some of the case studies rely on factors which will not be applicable outside the US - for example, that certain access to publications held by government depository libraries is required by legislation. (Of course, this does not mean that the government will not be selective in depositing its materials.) Nevertheless, the basic stance of this book, and the premises of the case studies discussed as examples, hold true for us in Australasia.

The work is presented under five main aspects: an introduction to intellectual freedom and modern academic libraries; collection development; internet access; the library as a meeting place; and privacy and confidentiality. Throughout there is a strong linking of intellectual freedom with information literacy; although the latter is only lightly mentioned specifically as a teaching function, the need to present and give access to differing views permeates the text. The format is to discuss a topic within each of the five main aspects, to present examples of actual events, and to give reasons for recommended actions and reactions with reference to external laws and guidelines as well as to institutional missions. As

we witness the social colonising of the world by acquiescing and copycat governments seeking to micro-manage the lives of their citizens, so that some mediaeval monarchs may almost seem toothless in comparison, it remains not only true that the price of freedom is eternal vigilance but also that proactivity must be political.

This book is therefore an excellent introduction not only to what is happening in our own libraries, but also to the potential problems which we may have to face. 'I am Agent Jones from the FBI. I need to check the library records to see who has been interested in anthrax' (pp.188-190) is no longer just a film scenario. Its Australian equivalent is coming to a library near you! Just a warning, though: you will not be able to use this as a reference work on the subject, not least because the index is not comprehensive but consists of main references only. Fortunately, this book is extremely readable so you will probably want to read it from cover to cover. I recommend that you do.

Edward Reid-Smith
Charles Sturt University

Protecting Intellectual Freedom in Your School Library: Scenarios from the Front Lines

BY PAT R. SCALES

This compact book has been prepared on behalf of the American Library Association's Office for Intellectual Freedom. Given this pedigree, it is not surprising to learn that it is intended as a guide to school librarians (or 'school library media professionals', as they are called) in establishing and maintaining collections that demonstrate adherence to the principles of intellectual freedom.

Pat Scales has organised the text in five chapters: Materials Selection, Library Management and Programmes, Library Access, Labelling and Privacy and Internet Access. Scales' central method of investigating each of these matters is the use of short case studies through which she examines the many ways in which school librarians may be confronted by the dilemmas associated with ensuring that a collection meets the test of intellectual freedom. These case studies (or 'scenarios') are supported by a series of interpolated extracts from relevant documents, including US federal and state legislation, judgments from court cases and examples from library policy documents.

That the book is so firmly grounded in the US environment will cause problems for Australian readers. For example the book is introduced by the text of the First Amendment to the US Constitution ('Congress shall make no law . . . abridging the freedom of speech') and the ALA's Library Bill of Rights, which enshrines the Association's commitment to intellectual freedom. Not surprisingly, many of the other documents included in the book are deeply inflected by the purpose and tone of the First Amendment, and it is perhaps salutary for Australian readers to reflect on the lack of a similar form of constitutional protection of intellectual freedom in this country.

It is also the case that Australian school libraries and their collections have not become the ideological battlegrounds that they have in the US. Whereas all libraries—particularly those conspicuously catering to a young readership— face issues around access to and management of sensitive materials, a particular challenge in the US has been the forthright attempts by interest groups to influence collection policies of school libraries. Certainly Scales attacks her subject with a reformist fervour, arguing that school libraries not only have a responsibility to practice intellectual freedom, but that they should take the opportunities that arise to educate students in the importance of intellectual freedom as a cornerstone of a democratic and civil society.

Despite this US bias the book has much to offer. Its includes sensible coverage of many of the fundamental tasks of collection management, including writing a collection development policy, managing access to restricted material, the role of reserve collections, ensuring confidentiality of library borrowing records, and the use of labels to indicate content and appropriate reader levels. While each of these topics is seen through the prism of intellectual freedom, Scales unfailingly casts light on the broader issues related to managing school library collections. *Protecting Intellectual Freedom in Your School Library* can be

recommended to any school librarian interested in this vital area of professional practice, and particularly those who might be about to embark on the preparation of a collection development policy.

Paul Genoni
Curtin University of Technology

Public Libraries Going Green

BY KATHRYN MILLER

ALA Public Library Handbook Series. Chicago: American Library Association, 2010. 103 pp. US$45.00 (US$40.50 ALA members) soft cover ISBN 9780838910184 (available from In*books*)

Thanks to extensive media coverage, many people already have opinions on what must be done in terms of protecting and preserving the world's environment and resources for the world's population to survive. The concept of 'going green' has risen in popularity (and media exposure) as more people come to understand that decisions they make about how they live directly affects the world's environment today and for many years into the future.

Kathryn Miller suggests that the time has come for public libraries to accept the challenge to connect their community to environmental awareness and provide the education needed to change habits and lessen impacts on the environment. Her book is an interesting mix of green catchphrases and motherhood slogans combined with very practical tips on ways that libraries can become community leaders in environmental awareness.

Assuming that you are not building a new library – in which case you have a whole set of great opportunities to include green design elements, the first priority is to look at your building and identify opportunities for improving its green credentials. By paying attention to the use of paint, cleaning tools and products, lighting, water, waste management and transport, Miller identifies small changes which can have major effects.

Services in the library, including collection development and library programmes, offer even more opportunities. Using eco-friendly packaging and shipping options, recycling products and offering services in digital format and via websites offer many green opportunities. Recycling used paper and reusing weeded books by means of book sales, donations to non-profit organisations or to artists making re-created artworks are particularly attractive options. With planning, library programmes such as Summer Reading,

Book Fairs and online programs can be designed as part of a green education programme.

Public Libraries Going Green is well indexed, with a list of additional resources and three excellent annotated Library Pathfinders for children, young adults and adults, pointing the way to a wide range of green reading. There is also an interesting reference to BookCrossing.com – a service for passing on books you no longer want to other readers.

Overall, this book is probably 'preaching to the choir' as far as new perspectives for public library people are concerned, and it could be improved by getting rid of some of the more well-known green catchphrases. However, it does contain comprehensive plans for implementing practical green ideas and would serve as an ideal quick reference for community involvement in going green in your library.

Helen Dunford
Tasmanian Polytechnic

Science Fiction Authors: A Research Guide

BY MAURA HEAPHY

Author Research Series. Westport, CT: Libraries Unlimited, 2009. 318 pp. £22.95 soft cover ISBN 9781591585152 (available from In*books*)

Maura Heaphy's *Science Fiction Authors. A Research Guide* is aimed at libraries, particularly those in the USA, and readers wanting a basic starting point to the science fiction (SF) genre. Heaphy, a senior lecturer at Ohio State University, states that her guide aims to fill a gap in SF reference books, being 'intended for those who already know the given writer and want to learn more'.

Heaphy works, however, within the guidelines of the Libraries Unlimited Author Research Series, which attempts to cater for 'the needs of fans, students, teachers, librarians and bookclub leaders'. Heaphy understandably has difficulties meeting the needs of all of these diverse groups.

Each author entry begins with a short quotation 'to give a taste of the writer's style', but two to three lines are patently insufficient to summarise writers as diverse as Robert Heinlein and Mary Shelley. Heaphy provides short biographies, lists of major works, selective resource and critical sources and websites to 100 authors from Douglas Adams to Roger Zelazny.

Heaphy acknowledges that her choices ultimately reflect her personal opinion as to 'the best and brightest of Science Fiction'. She has naturally a decidedly American bias, although some major British authors, such as M. John Harrison, Charles Stross and Brian Aldiss, are included, along with Karel Capek and Stanislaw Lem to represent Europe. There are few non-Northern Hemisphere authors listed. It is unfortunate that Australia's leading SF author, Greg Egan, is not included, given his standing in the field and in other 'best of' lists. The author and publisher clearly reflect where they think their book sales will be.

Appendices include the major awards of the genre and a general bibliography covering encyclopaedias, guides to biography and some 'frequently cited' sources. While these are not comprehensive, and again are American in focus, they are sound initial reference points. The usefulness of the List of Authors by Type, under such headers as Far Future and Gothic SF'is, however, debatable. Science Fiction Authors will be useful for libraries and students wanting a basic guide to predominantly American authors.

Colin Steele
Australian National University

Semantic Web Engineering in the Knowledge Society

ED. BY JORGE CARDOSO AND MILTIADIS LYTRAS

Hershey, PA: IGI Global/Information Science Reference, 2009. 403 pp. US$195.00. Hard cover. ISBN 9781605661124

This title showcases cutting edge research and experiments in using semantics and ontologies to give information well-defined meaning with the aim of enabling seamless cooperation between computers and people. In 14 chapters, researchers, scientists and practitioners present their findings and experience in the design, implementation and launch of semantic web applications. Conceptual frameworks and case study reports relate conclusions drawn from the latest research, whilst simultaneously sowing the seeds for future research and exploration.

Chapter 1 provides an introduction to the concept of Semantic Web applications and describes an Inference Web application toolkit that can provide support in a variety of tasks. Chapter 2 focuses on the industrial use of semantics and argues that the concept of a system of systems should give way to a new paradigm of a federation of services. Chapter 3 considers how well Semantic Web technologies can be applied to various personalisation applications. Chapter 4 covers importing and querying ontologies.

Chapter 5 gives an account of the potential of semantically processing monitoring data in industrial applications, with special reference to the design and prototype implementation of a decision support system in the railway domain. Special attention is paid to ontology engineering, system architecture and lessons learned during this project. Chapter 6 argues for the combination of information extraction tools with knowledge representation tools in the parallel tasks of semantic annotation and ontology population.

Chapter 7 highlights the importance of differentiating between permanent and transient semantic mapping faults, and Chapter 8 promotes the benefits of using semantics for analysing collaboration networks in a bibliography set,

showing how this method can be used to determine authors' fields of expertise.

Chapter 9 illustrates how semantic approaches can be used to find, extract and structure information from natural language texts on the Web, and Chapter 10 offers a detailed example of a solution to the problem of converting legacy relational databases into normalised database schema.

Chapter 11 focuses on Social Software and Web 2.0, showing how these concepts can be applied in an adaptive knowledge engineering methodology to enhance truly semantic collaboration. Chapter 12 presents the design of a standard Social Semantic Desktop together with an ontology pyramid developed to support it. The chapter provides detail on architecture, implementation and engineering principles, as well as some technical challenges that were experienced during the development process.

Chapter 13 deals with the interesting concept of uncertainty representation and reasoning for the Semantic Web. The final chapter stresses the importance of having a benchmarking methodology in place to evaluate Semantic Web applications and technologies.

Eleven of the chapters contain 'Questions for

discussion' appendices, which make the book useful as a handbook for advanced computer studies. This is a versatile reference for academics, senior students, researchers and practitioners who are interested in exploring the solutions made possible by Semantic Web technologies and applications.

Marietjie Schutte
University of Pretoria

Special Collections 2.0: New Technologies for Rare Books, Manuscripts and Archival Collections

BY BETH M. WHITTAKER AND LYNNE M. THOMAS

Santa Barbara, CA: Libraries Unlimited, 2009. 151 pp. price not reported soft cover ISBN 9781591587200 (available from In*books*)

At last, a book about Web 2.0 that opens with the question, 'Why another book about Web 2.0?', and acknowledges 'the irony of presenting our work in a published book'.

Whittaker and Thomas are notable figures in North American special collections circles: Whittaker is Editor of RBM: A Journal of Rare Books, Manuscripts and Cultural Heritage; Thomas is Head of Rare Books and Special Collections at Northern Illinois University, with an active research interest in popular culture. Their well-organised and engaging book will have serious credibility with specialised practitioners.

The introduction reports the results of a survey of 'knowledge of and interest in Web 2.0 applications among cultural heritage professionals', and many of the reported comments will resonate through the wider library, archive and curatorial professions: as one respondent put it, 'Don't want to be appear to be narrow-minded and without vision for a new world, but also don't want to embrace thoughtless anarchy'. Several commented that they consider Web 2.0 'overblown', and of no practical value for library or research needs.

By beginning with an emphasis on understanding 'core missions', Whittaker and Thomas show that 'like any tool, these [Web 2.0] tools can be evaluated thoughtfully with an eye on our core missions'. Succeeding chapters discuss the use of social networking sites to 'The Virtual Professional'; blogs and RSS feeds as devices for 'Pushing Outward'; 'Wikis as Collaborative Tools'; 'Media Sharing'; 'Access to Collections: Catalogs, Finding Aids and Web 2.0'; and 'The Elephant in the Room: Digital Preservation 2.0'. These last two chapters raise significant issues for special collections in the digital age. How collaborative can we be, really, in developing descriptions and finding aids? If Web 2.0 tools deliver information about material in our collections that we otherwise would not have known, or lacked the resources to promulgate, why should we not embrace them? But how far can we go into unmediated editing without abrogating our responsibilities? With the rise of LibraryThing, Whittaker and Thomas observe, institutions 'may soon be in the situation of receiving collections described and annotated not in a database ... but through a social cataloging application'.

For Whittaker and Thomas, such issues present exciting opportunities to develop new relationships with donors and with clients. Unlike many proselytisers of new technology, however, they are level headed enough to recognise that 'an unending proliferation of tools serves no one and wastes limited resources'.

The closing chapter on digital preservation – despite some mixing of metaphors to apparently unintentional comic effect (the elephant in the room, a moving target...) – is a model summary of the complexities of this increasingly vital area. If we can get it even partly right, 'future digital bibliographers will thank us'. After this little gem, why another book about Web 2.0?

Ian Morrison
Tasmanian Archive and Heritage Office

Teaching Generation M: A Handbook for Librarians and Educators

ED. BY VIBIANA B. CVETKOVIC AND ROBERT J. LACKIE

New York: Neal-Schuman Publishers, 2009. 368 pp. A$150.00 soft cover ISBN 9781555706678 (available from In*books*)

Teaching Generation M is both professionally illuminating and a very enjoyable read. Cvetlovik and Lackie have succeeded in compiling a volume which not only reviews research, strategies and developments but also introduces us to the Generation M world. As I read, I was learning and being challenged every step of the way'.

Let me share one of the more minor examples:

> Their preferred method of learning to drive would be to get in the car and go. They enjoy pushing every button to see what it can do and trying every gear. This is the way they have learned since childhood and new machines hold no fear for them. The online environment holds no fear despite the number of times they become lost... Why use a map when exploring is such fun?

This is a major challenge indeed to information professionals, when our major drive is to make maps, share maps, teach maps. We map, through cataloguing and classification, subject guides, and information skills classes every step of the way.

Who belongs to Generation M? According to the editors' preface, members of Generation M, are now, in 2010, either adolescent or soon to enter high school. What is Generation M? It us the Millenial Generation, 'M' for M(edia), M(illenials), M(obile), M(ultitaskers), M(ultisensory) – the first generation raised in an era of personal and real-time global information sharing.

Of course the book is not just about Generation M; it is about teaching members of this group from a library perspective. The book comes in three parts. The first describes the members of Gen M. The second describes their culture. The third is devoted to learning strategies or practices that are most likely to suit this group. Overall the tenets of learning with information are situated in new contexts of social networking and its related products such as You Tube and Facebook. Chapter 3 in particular provides a useful analysis of information literacy and its relations to the broader context of media literacy; and Chapter 4 investigates the search behaviour of Gen M, concluding that they do not proceed in an orderly fashion! The wealth of references to pursue are an additional benefit to this work. The authors are mostly librarians, with a handful of technology managers or academic researchers.

The index is perhaps a little more conservative than the content of the book. I could not initially find any reference to i-pods, i-phones or wordle; I did in the end find i-phones listed under 'cell phones'. On the pedagogic side, with an interest in Australian education-speak, the index contains no reference to assessment or evaluation, virtual groups, peers or learning strategies, or learning outcomes. Bloom's taxonomy, Blackboard, cooperative learning, learning styles, information literacy, critical thinking, and computer literacy do appear.

This is a useful book for any library's professional collection, especially those libraries in which working with the younger generation, those still at school, is high on the agenda. If you have a member of Gen M at home, you will recognise at least some of the content of this book. If you have or if you haven't, read on....

Christine Bruce
Queensland University of Technology

Training Paraprofessionals for Reference Service: A How-To-Do-It Manual for Librarians

2ND ED. BY PAMELA J. MORGAN

How-To-Do-It Manuals, 164. New York: Neal-Schuman Publishers, 2009. 200 pp. A$140.00 soft cover
ISBN 9781555706432 (available from In*books*)

This book starts with discussion of a mantra familiar to every library manager: 'add new services; sustain existing service levels; and simultaneously manage to maintain (or even reduce) existing budgets'.

Hiring paraprofessionals to provide or participate in reference services is one way of meeting this challenge. The author presents cases for and against this practice. She argues that staffing a reference desk with paraprofessionals need not compromise library service, but that hiring good paraprofessionals is only a partial solution. The real question is not whether to use paraprofessionals at the reference desk but how to use them. Library management must decide what type and level of questions are appropriate for paraprofessionals to answer and how much education is required. Training in library policies and procedures, in the use of reference sources, and in techniques of answering questions and making referrals is critical if the highest levels of service standards are to be maintained.

There are 10 chapters in this book. Beginning with the decision to use paraprofessionals at the reference desk, the authors progress through the training cycle: assessment of training needs, design of training, implementation and evaluation. There is useful advice on creating a training plan (Chapter 3) and discussion of orientation to the work—covering introduction to the library and its services, the philosophy of service, and performance standards and expectations (Chapter 4).

Chapters 5 to 8 deal with skills—basic (such as catalogue training, web services, evaluation of Internet sources, call numbers); advanced (for example, article databases and federated searching); ready reference (such as encyclopaedias, statistics, government information, company information, consumer health information); and communication (for example, how library users ask questions, and reference interviewing techniques). Each of these four chapters includes objectives and training checklists, with exercises and their answers. This framework can be used as a model, and the exercises, which are specifically North American in subject matter or orientation (such as those on government and company information), could easily be replaced by others more appropriate to your own region and your clients. The book finishes with discussion of performance management (Chapter 9 – standards, feedback, evaluation of performance) and evaluation of training (Chapter 10 – learning, behaviour, effectiveness of training, and revision of training).

New material in this second edition encompasses changes in reference librarianship since the first edition in 1993: the Internet, virtual reference, electronic resources, increase in self-service by library users, the decrease in numbers of reference enquiries and their changing nature.

This is a very practical book which contains many useful exercises, checklists, and examples of forms. Supporting information includes a glossary, references and lists of resources for each chapter, a bibliography and a good index. The book also provides as an appendix Guidelines for Behavioral

Performance of Reference and Information Service Providers, from the American Library Association Reference and User Services Association.

I recommend this book as a very helpful guide for anyone developing and implementing training programs within libraries.

Sherrey Quinn
Libraries Alive! Pty Ltd

Writing and Publishing: The Librarian's Handbook

ED. BY CAROL SMALLWOOD

ALA Guides for the Busy Librarian. Chicago: American Library Association, 2010. 189 pp. US$65.00 (ALA members US$58.50) soft cover ISBN 9780838909966 (available from In*books*)

Just reading the title of the first paper in this anthology will have any dedicated librarian firmly hooked – 'How Writing Helped Me to Be a Better Librarian'. And each one of the subsequent 91 papers, contributed by 47 librarians whose work has been published, similarly aims to help the reader use the process of writing and being published to improve their job performance as a librarian'.

Librarians are creative people who love to share ideas and resources. And despite the increasing use of communications technology, the written word is still the most widely used method of sharing. Thus it is logical that becoming better writers makes better librarians. To assist with our writing, Carol Smallwood has edited this book in five logically arranged parts: Why Write? Education of a Writer, Finding Your Niche in Print, Finding Your Niche Online and Maximising Opportunities.

In addition to the papers on getting started and on the actual mechanics of writing, Part 2 contains five papers on writing with others (including networks and writing groups) and nine papers on lessons from publishing (including self-publishing and DIY publishing of newsletters and the like). Finding Your Niche in Print, the third part of the book, also contains the greatest number of papers. It covers the writing of books, magazine articles and professional papers, textbooks, essays, newsletters and also seven papers on reviewing the work of others.

As expected, Finding Your Niche Online includes social networking and blogging as well as writing for library web pages and protecting yourself online. The final section, Maximising Opportunities, looks at academic writing, editing books and magazines, and interviewing for publication. The book is comprehensively indexed both by subject and author.

Librarians at work are daily surrounded by an environment conducive to writing – they are surrounded by books, people and technology. This environment provides the maximum opportunity to write, not only professionally, but also all forms of creative fiction and non-fiction. All that is needed is a catalyst to get us started, and what a brilliant catalyst this book is. It will prove an invaluable reference for any librarian who was ever tempted to write, as well as an interesting compendium of the experiences of other librarians who have found themselves wanting or needing to write. After all, everyone has to start somewhere, and this book offers help in choosing the topic, doing the research and finally writing your first piece for publication

Helen Dunford
Tasmanian Polytechnic

Guidelines for authors

The Australian Library Journal welcomes contributions documenting developments in research and professional practice as well as more general articles on issues relevant to librarians and libraries.

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Preferred length is 3500–5000 words, and the preferred format for submission is an MS Word (Arial, 12 point, double spaced, left justified) attachment to an email sent to the Editor at: alj.editor@alia.org.au

Articles should be accompanied by an abstract of up to 150 words, plus brief biographical details of the author(s).

All submissions will be acknowledged, and when accepted will be the subject of a formal shared agreement on copyright with ALIA.

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All references should be carefully checked and reference style should follow the *ALJ's* current practice using Chicago Referencing style. Examples are available at http://www.chicagomanualofstyle.org/tools_citationguide.html

A print quality black and white photograph of the author would also be appreciated.

Contributions are equally welcome from established and beginning authors.