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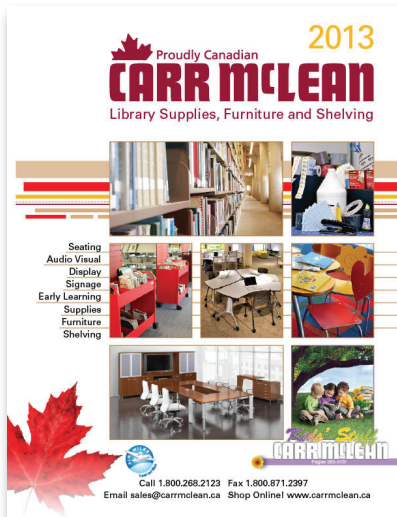


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Access is the official magazine of the Ontario Library Association, published quarterly for members as a continuing education service to keep them informed of its activities and of events, trends, and issues affecting the association as well as libraries all across Ontario and beyond. The magazine is a forum for discussion, a place for news, and a source of ideas for the development and improvement of librarianship in the province.



On the cover: Gary Draper's *A Tale of Two Cookbooks* appears on page 9.

Cover credit: Brian Pudden, OLA.

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from the editor

Slowly but surely we are watching a train wreck. It is a derailment of national proportions and implications. The debacle at Library and Archives Canada (LAC) arising from their budget reductions and policy changes is devastating.

As I write this, on Canada Day ironically, we know a few things: LAC will restrict collecting, deaccession material, end funding for partners, cut staff, and eliminate services. As the centre piece of their "modernization" program, they will advance digitization as the solution for just about everything. And most tellingly, they will label anyone who challenges these directions as Luddites.

OK. I'm a Luddite.

The keynote address of Dr. Caron, the National Librarian and Archivist, to the annual conference of the Canadian Library Association in Ottawa was appalling. Speaking to the assembled library community from across the country was his opportunity to engage the audience in a collaborative vision of a progressive memory and research institution. It was his chance to turn all the negatives around the cuts at LAC into a compelling and inclusive vision for the future.

He didn't do that. He did the opposite. He insulted us. Why?

To a digitally savvy audience with extensive experience in social media, community engagement, and stewardship of all information formats, Dr. Caron delivered a technology focused speech which one commentator said would have been interesting "if it was 1997."

I am not chastising LAC for making budget cuts; they were required to do their bit. I understand; I've had to manage fiscal constraints. I am criticizing LAC, and doing so in the strongest possible terms, for not collaborating with other libraries, archives, and museums to achieve those reductions while still sustaining (even growing) a national capacity for Canadians. Writing in *The Globe and Mail*, the esteemed historian J. L. Granatstein called the LAC actions "vandalism." To that I would add an arrogance and a failure of vision.

The proposed Pan-Canadian Documentary Heritage Network (PCDHN) is presented by LAC as a solution that would create a distributed cooperative model. However, despite the rhetoric of working together, the LAC position seems to be: we believe in collaboration as long as we are in the drivers seat. Epic fail. So 20th century.

Library and Archives Canada is not like any other department of the government. LAC serves Canadians not the

government. Big difference. Transport Canada does what it needs to do to run its business; if it wants to reduce its library and staff, so be it. I might express disappointment but not moral outrage. LAC is different. It belongs to me.

When memory institutions become tools of ideology alarm bells should go off big time.

What to do?

We can write outraged letters and emails. We can march on Ottawa. We can promise to vote appropriately at the next election. Won't make a difference. The next government will not reverse these cuts nor these policies, no matter what their stripe. Such is the nature of politics; other issues will dominate the day.

We need another strategy.

David Lankes, author of the brilliant *Atlas of New Librarianship*, has written a new book about libraries and librarians called *Expect More*. The audience for the book is not those who work in libraries but those who use them, or perhaps don't use them: the general public.

The message is simple and clear: expect more. Libraries, librarians, library workers can do more than they currently do to support and transform your lives. Lankes is brutal in his analysis: "Bad libraries build collections. Good libraries build services (of which a collection is only one). Great libraries build communities."

We want and need great libraries in this country. This is our responsibility. The defense against the vandalism at LAC (and in any of our libraries) is to demonstrate in our daily involvement with libraries, archives, and museums that these institutions matter because they build community, because they develop human capacity.

Shame on LAC for turning their backs on Canadians. Don't let us do the same.

This is your magazine; let's chat about this. Contact me at mriddley@AccessOLA.com or on Twitter @AccessOLA and engage me in discussion.



By

Michael Ridley



The 2013 nominated titles were announced on October 15th and registration is NOW OPEN! Have you registered your school, library or child yet? Join 250,000 readers from across the province and be part of the largest reading program of its kind in the country. By registering for any of the seven programs you have access to program ideas created by members around the province, a voice for readers to select their favourite books through voting, contests to enter for thousands of dollars in books and prizes, access to authors/illustrators visits, plus early bird registration to the Festival of Trees™. Go to www.accessola.com/forest.



Award Your Colleagues!

Do you have a colleague that goes above and beyond and deserves the recognition of one of the OLA or OLA divisional awards? We have different awards for accomplishments in many areas available. Awards are presented at the Super Conference in February **but nominations close November 15th!** Check out the awards at www.accessola.com/awards and be sure to nominate a deserving colleague today! For more information contact Beckie MacDonald, Manager Member Services. bmacdonald@accessola.com

OLA Council Positions

Nominations are open and **accepted until November 15th** for your divisional council positions, OLA Treasurer and the OLA Vice-President, with terms commencing January 1st. Volunteering is a wonderful way to expand your knowledge and increase your recognition in the field. Council positions are fantastic opportunities to network, learn, participate, and collaborate with colleagues from around the province on topics specific to your division. Check our website for open positions and eligibility. Board/Council experience is not necessary! For more information contact Beckie MacDonald, Manager Member Services. bmacdonald@accessola.com

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Early Bird Deadline is **December 17**.

The Super Conference planning team consists of members from all divisions, plus partners including First Nations, the Ontario Association of Library Technicians (OALT/ABO), Friends of Canadian Libraries, Canadian Urban Libraries Council (CULC/CBUC), the Federation of Ontario Public Libraries (FOPL), Ex Libris, Our Digital World, and the Ontario Health Library Association.

Karen McGrath's presidential theme of 'The Ultimate Library Experience!' will be reflected in numerous sessions and keynotes.

Join plenary speakers such as renowned futurist Thomas Frey, and best-selling author Susan Cain, author of *QUIET: The Power of Introverts in a World That Can't Stop Talking...* Be part of the conversation!

Travel bursaries and scholarships are available. Check out the Super Conference website for more details (www.accessola.com/superconference)

OLA's Strategic Plan

Growing career paths and potential:

This past year we continued to focus on increasing programs for our membership.

An example is the second Annual Institute on the Library as Place, a Libraries

2020 Initiative hosted by the OLA, July 10 – 11, Blue Mountain Resort, Collingwood. This two-day event earned rave reviews for an immersion experience in all things library-design-related. It was a chance to connect with architects, suppliers and designers in a beautiful setting. We deserve a bit of fun with our professional development! Look for news on the 3rd Annual Institute to be held July 2013 and possibly coming to a resort near you!



Collaborating to extend libraries strategic voice:

One of the exciting new OLA committees is the Advocacy Committee. They are tasked with developing an overall strategy for the association, and at time of writing are working on a members survey to determine advocacy priorities, a possible day at Queen's park, and they have developed a round table session at Super Conference. The goal is to work collaboratively with other like-minded organizations. Full details, including committee representatives, are on OLA's advocacy and issues section of the website.

Transforming ideas into solutions:

Under OLITA's leadership, OLA Launched The Discovery Fund. As library budgets continue to shrink, opportunities to explore new ideas are at risk of being cut to preserve more essential services. OLA recognizes this and has created the OLA Discovery Fund, a fund that allows libraries to apply for small start up money (up to \$500) to explore new and innovative ideas. As the fund is small, it may not fund the entire project but will aid in getting an idea started.

Next deadline for submissions: December 1, 2012.

Strengthening our organization:

Are you having a different experience with OLA? We hope you are noticing an easier and better way of connecting with the association thanks to an intensive two-year project. In 2010 the OLA Board recognized the need to transform OLA's technology and to look for a solution that was more integrated and streamlined. The board approved a capital investment that has resulted in a new and improved web presence (implemented fall 2011), a new membership module, and a new OLASTore presence, among other features. The association is coming towards the end of its three-year strategic plan. Look for invitations to participate in our next strategic planning process in the new-year!

Copyright

One of the hottest topics recently has been the new copyright law, as well as the Supreme Court ruling on five different cases that touched on tariffs set by the Copyright Board with a particular impact on copying in the educational sector. OLA has a copyright section of its website supported by the Copyright Users Group containing resources to help you navigate the complexity of copyright law.

A new and invaluable resource is the OLA partnership with the Community Legal Services (CLS) at Western University. Under the supervision of a lawyer, law students provide legal opinions on intellectual property (IP) matters (trademark, copyright, patent, personal data protection, privacy, etc.) to OLA members. Visit the copyright section of the website to learn more about this service.



A Tale of Two Cookbooks



By Gary Draper

When I haul out some of my prize cookbooks for unsuspecting guests, the odds are good that at some point I will produce (Ta-Da!) the French and English language versions of the 1915 editions of the Five Roses cookbooks (Q79.3 and Q79.4 in Driver's *Culinary Landmarks*).

What do people notice first about this matched pair? I think it's impossible not to be struck by the two very different human figures on the covers. Except that both are fair-skinned females, it would be hard to imagine two more different representatives of the art and appeal of cooking. For simplicity's sake, let's call them Miss Anglo and Mlle Franco.

Miss Anglo is, what, maybe eight years of age? To say that she has weight issues would be unkind. She is 1915's idea of a healthily plump child, with big round eyes, a button nose, dimples where her lips meet her chubby cheeks, and a big smile. Her hair is a mop of brown. She has dimples, too, where her little round hands meet her chunky little forearms. Her stout little legs are spread far enough apart to give her the sturdiness she needs to stir that very large bowl of (one supposes) dough. The grip on the spoon is a child's full-fisted grip. The other hand holds the bowl. This is an action shot.

We do not see all of Mlle Franco. Her lower body is hidden by the title block, which serves as a kind of counter behind which she stands. She leans slightly to her left, supported by the elegant hand that lies flat on the counter, except for the elegantly raised little finger. In her right hand she holds a book, the very cookbook in fact on which she is pictured, and which we are now looking at, in one of those infinitely-regressing visual effects. She is not staring intently at the book, but holding it languidly away from herself, in a way that emphasizes the slimness of her wrist. In

another context a viewer might suppose that the book is not a cookbook but a book of poetry from which Mlle Franco is about to drift into a pleasant daydream of love. Her lowered eyelids allow the viewer to appreciate her long lashes, and the tilt and turn of her head do the same for her long and beautiful neck. Her black hair is pulled up in a fashionable bun, and a little kiss curl lies in front of the delicate left ear. Her figure is slim and youthful, but there is nothing childlike about her. She is smiling. And unless my copy has a little blot on it, she has a beauty mark exactly where it should be on her left cheek. I have said that Miss Anglo is involved in an action. That spoon she grips so avidly is certainly meant to be stirring. Mlle Franco, on the other hand, is contemplating. Perhaps she is even thinking about cooking, for in front of her on the counter are a pretty little blue bowl and a flour sifter just waiting to be put to use.

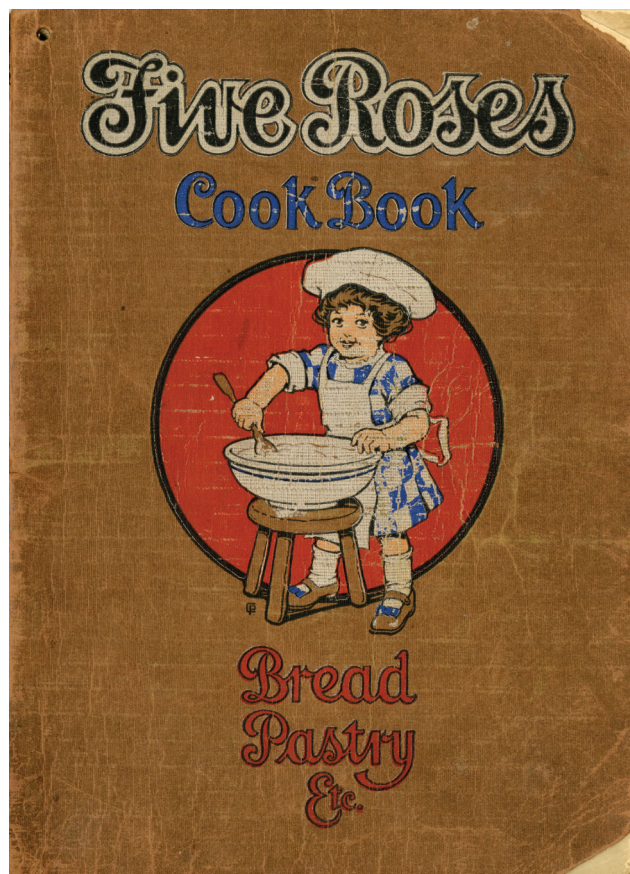
Oh, just a word about fashion. Miss Anglo is wearing a dress with a big blue and white checkerboard pattern. The single grace note is a slightly frilly high collar. The sleeves are rolled up; she may be a little bit frilly but basically she means business. Protecting the dress from spills is a white baker's apron tied at the back with a big loopy bow. She sports slightly droopy white socks inside a pair of mud-brown Mary Janes with little blue bows. The ensemble is topped off by a big white mushroom of a chef's hat.

Clearly Mlle Franco shops at a store for grownups. We can see what appears to be a long-sleeved black dress, v-necked with decorative grey collar, and matching cuffs about mid forearm. But what really draws the eye is what covers her from just above the bosom to over the hips. I'm guessing it's an apron, but it has no visible means of support. What's more, given its length, and its frilly top and bottom, it looks way more like lingerie than cooking gear, way more bedroom than kitchen.

Like its central figure's shoes, the cover of the English language cookbook is mud brown. The complete text is "Five Roses Cook Book" at the top, and "Bread Pastry Etc." at the bottom. The font is a rounded joined script, suggestive perhaps of a good girl's handwriting, in black (with a white and black outline), blue (black outline) and orange (black outline). The effect is direct and simple. What would we call the style? Homely, perhaps, in the best and worst senses of that word.

The cover of *La Cuisiniere Five Roses* is rimmed in light blue. The lady is backgrounded by lime green, with red roses floating around her (or perhaps on the wallpaper?). Above her head sits the phrase "Mille et une recettes eprovees" in black small capitals, very modern, sans serif. Below the brown line of her counter top, against a black background, is the phrase *La Cuisiniere* (blue) *Five Roses* (red) *Pour Pain et Patisserie*—blue again, and again with decorative dots and a closing squiggle. The print style announces itself as very cool and au courant.

The illustrations inside the two texts are identical (and perhaps slightly closer in their homely tone to the English-language cover); the same recipes are presented, though of





SAGUENAY COOK BOOK



course in different languages. The only significant differences are in the covers.

When I first saw these covers side by side I was overwhelmed. Here. I thought, is the Canadian Story summed up in one double image. Canada is essentially one thing, but it is wrapped in two incredibly diverse cultures: a beautiful, sexy, chic French culture and a dowdy, unsophisticated, not really grownup Anglo culture.

The more I have reflected on the matter, the more insubstantial my first easy conclusion has appeared to be. Yes, it is obvious that the cover artists were appealing to two very different sensibilities. The English-language vision is plain and practical, down to earth, offering a sentimentalized image of childhood. The French-language cover presents an image of youthful femininity and beauty and glamour. Its central figure is a dreamer and a romantic. As an aging male anglo-Canadian, I am almost certainly the wrong person to pass judgement on the meanings of these two disparate visions. But at the very least it might be argued that Mlle Franco is less a cook's vision of herself than a man's vision of the person he would most like to find himself next to in the kitchen. It is perhaps less a culture's self-expression than one commercial artist's eroticized stereotype of the French female. And that little girl in the blue checked dress cannot quite stand for English Canada, even if to pretend she does appeals to our own sense of irony or self deprecation.

It would be fascinating to learn what the first owners of these cookbooks thought of their covers. It would be fascinating to speak to the artists and ask them about their intentions.

But we will have to be content with what we have: two covers that present two utterly disparate worlds. And even if there isn't enough here on which to found a theory of Canada, there is more than enough to allow our imaginations some room to play.

Gary Draper has been a book reviewer and an editor, a librarian, and a university professor of English. His interest in books, and Canadian history, and anything to do with food has also made him an avid collector of Canadian cookbooks. He can be reached at dgdraper@uwaterloo.ca.

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Let's keep learning

**A new approach
to managing library services cooperatively
—now with a Canadian data centre**

By Larry Moore & Art Rhy

[illegible]

By Larry Moore & Art Rhy

By Larry Moore & Art Rhy

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Securing **OUR** Future

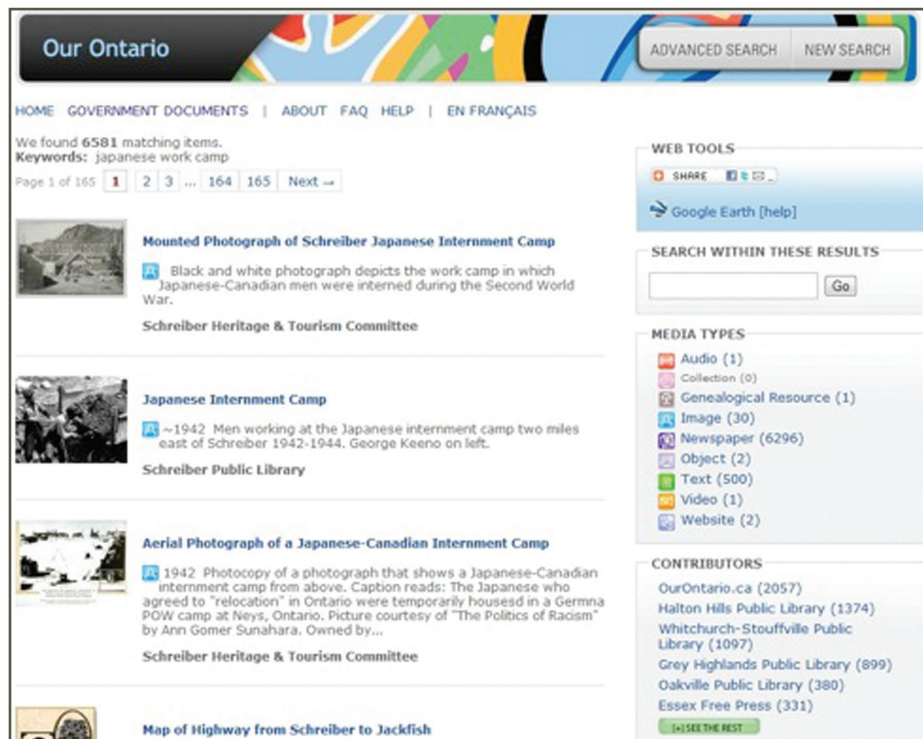
OurDigitalWorld has designed a low-cost process for digitizing newspapers that puts the feasibility of making what is often the most prolific record of a community within the fiscal reach of more organizations than ever before. The VITA Toolkit is a state-of-the-art metadata and collections solution that can empower materials of every type and format, with innovative display and discovery technologies, including placing search results in Google Earth, viewing scanned materials as an image wall, and effortlessly sharing search results with friends or colleagues with social media tools.

Why ODW Matters - Just One Story: the Nisei Work Camps of Ontario

On February 24, 1942, the government of William Lyon Mackenzie King approved a measure to evacuate of persons of Japanese ancestry from the coastal areas of British Columbia. Pressure had been building for this action against the Japanese community in B.C. since the bombing of Pearl Harbour on December 7, 1941. There had been a history of discrimination against immigrants of many communities up to that point in Canada, but the Japanese were viewed with heightened suspicion. The wartime portrayals of the Japanese often evoked the image of sinister combatants with unsavoury tendencies, and this would feed a fear that the Japanese-Canadian community might be a source of anti-war activity.

As a result, hundreds of Japanese-Canadian men or Nisei (the Japanese term for the second generation of a family) were sent by train to Schreiber, Ontario in the Spring of 1942. Schreiber was purposely selected because of its remote location and the feeling that Ontario needed a source of labour at the time. These men would be dispersed to work camps across Ontario, both for road construction and for farm labour.

While a general Google search will reveal some sources for this period of history, nothing compares to ODW (see image below). This is just one of many examples of why the work of OurDigitalWorld is so important, we have a responsibility to ensure that



ODW Links:

Main starting point - <http://ourdigitalworld.org>

Search portal - <http://ourontario.ca>

Government Documents portal -
<http://govdocs.ourontario.ca>

VITA Toolkit - <http://vitatoolkit.ca>

these events from our past will have a digital footprint in the future. Whether the content represents the work of volunteers in attics with portable scanners through to the results of high end digitization performed in climate-controlled facilities, ODW provides the infrastructure to deliver digital collections effectively. Contact us to learn more at ourdigitalworld.org/

Larry Moore and Art Rhyno serve on the Board of Directors for OurDigitalWorld

The CUSTOMER SERVICE REVOLUTION

Shift Happens @ MPL
Shift Happens @ MPL
Shift Happens @ MPL

By Moe Hosseini-Ara, Andrea Cecchetto & Diane Macklin

At Markham Public Library (MPL) we launched what initially started as a little project to revamp a few of our customer service policies. We quickly realized that improving customer service is a much bigger undertaking than simply rewriting a few policies. We realized that we needed to look at everything we do, how we present our services, our facilities, ourselves. What started as a little makeover project turned into a massive change initiative—and massive change takes much longer than you think.

Actually, we're not talking about massive change anymore; we're talking about a shift in the organizational culture. And not the kind of shift that takes centuries to result in a different looking landscape, more a tectonic plate sort of shift that measures 8.5 on the Richter scale.

Roving took – it just took a long time.

The shift started back in 2004 when we introduced the concept of roving, roaming, proactive service – whatever you want to call that thing where we no longer sit behind our massive service desks waiting for the masses to approach us. Despite all the effort, time, training and money invested in roving we were moving forward at glacial speed. What we couldn't understand was why we were not having better success. The answer is in the question. You can't spend, nag, mandate or performance manage organizational change. Change requires many things, but above all a clearly defined and universally understood vision of where we'll be at the other side of the change. So while the concept of roving was solid, there was a disconnect between the staff's deep commitment to customer service and management's vision of what that service needed to look like. We wanted to give the customer what they wanted, but weren't succeeding very well. And so we set out to understand why.

Excellent Customer Service

The Customer Service Revolution began as a simple conversation with a staff focus group. We shared stories about the best experiences we'd ever had as a customer and heard about a wide variety of places from the hospital to the car dealership (and a good number of stories about Starbucks). So what was so great about them? As we unpacked the stories we started to see some themes emerging. None of our experiences were about getting exactly what we wanted; what they had in



MARKHAM PUBLIC LIBRARY

common was how they made us feel as customers. We were listened to, attended to and satisfied even if we didn't always get what we were asking for. That's what we wanted to recreate for each visitor to our libraries – that amazing experience based on really listening and understanding and eventually anticipating their needs, involving our customers in solutions and finding options together. This became our service philosophy.

A Small Task

Angela Tse, a Branch Librarian at the time, took on the task of reviewing all of MPL's policies and procedures. For every policy, Angela talked to staff impacted by it, then watched them perform tasks and work with customers, all while looking for opportunities to reframe the policy in the context of the Customer Service Revolution. The result: a comprehensive, up-to-date staff manual that offers solutions to achieve customer service excellence.

Training for the Revolution

Our commitment to staff was offering training and coaching to empower them to achieve revolutionary service. We were hitting the reset button and sending everyone to Revolution School – an extensive training program that featured workshops on new policies and procedures, seminars on communication, creative problem solving and customer service soft skills along with personal assessment and individual coaching in using the new standards.

The other piece of the training puzzle was a groundbreaking partnership with Ryerson University's Employee and Organizational Effectiveness department to create a custom training solution for the public library context. Fred Whitmarsh, another of our branch librarians, worked with the Ryerson team to provide case studies and program content based on staff's first hand experience. What resulted was a five-day customer service intensive that included effective communication, conflict management, problem solving and FISH! — Seattle's Pike Place Market's famous customer service training.

Shift Happens

So what have we learned? It may take time, a very long time, but shift eventually happens. Yes, we need a strong vision and we need to communicate that vision with clarity. But there's more. Shift happens if you engage your staff, if you let go of your controlling ways and trust staff, if you're willing to resource the change initiative, and if you're committed to following through. You're in for the long haul. And if you're willing to question everything, really everything, and make some difficult decisions, then you might just start a revolution.

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Moe Hosseini-Ara, Andrea Cecchetto & Diane Macklin are part of the senior management team at Markham Public Library where they enjoy stirring things up in the interests of creating superb library experiences for the community.

Governance

101

RISK OVERSIGHT, MOVING TO HIGHER GROUND

By **Jane** Hilton

Operating a library is generally not considered a risky business, but every event or activity that is undertaken in the delivery of library services involves an element of risk. In the wake of the global economic crisis, it became evident that many companies were ill prepared to deal with major risks. That was the catalyst and now more boards are taking an active role in risk oversight and proactively considering their approach to risk.

All libraries experience internal and external factors and influences that create uncertainties which can affect the accomplishment of strategic and operational objectives. Good governance ensures libraries reduce the effect of the uncertainties and better manage their risk by using a systematic approach to risk management. Risk is inevitable and boards play a critical role by determining the degree and extent of their risk oversight.

Define Risk

The board needs to take the widest possible view of risk, understand how best to manage risk and appreciate its strategic value. There are inherent risks in governing a library and the board should recognize the possibility or likelihood of events or circumstances that could occur “in” the library (e.g. health and safety risks) and “to” the library which are generally external factors (e.g. funding). Traditionally, risk has been associated with negative outcomes (downside risk). While it might be counterintuitive, risks can also be a source of opportunity with positive consequences (upside risk) and as such create value and benefit the library.

The overall strategic planning process is augmented when the board considers both the opportunities and the risks that can impact the library and then appropriately allocate resources to manage risk. Risk oversight means that risks are addressed in a manner that is aligned with achievement of long term strategies.

The line between governance and management is an important one. Boards need to engage with their CEO to define their separate roles and the level of engagement of the board to ensure they steer clear of operational risk concerns.

Determine Risk Appetite

For boards to be effective in the evaluation of risk, board members must receive quality and appropriately detailed data in a timely fashion. Reports that deliver consistent and insightful information on risks and indicators will allow the board to devote time to risk horizon scanning and big picture scenario-planning. Board members should be encouraged to speak their minds, debate and ask, “what if?” with a view to the overall exposure to risk and potential opportunities.

Risk appetite represents the high-level view of the library’s risk capacity and affirms how much risk the board is willing to undertake in pursuit of a strategic goal. When developing a strategic plan, careful thought must be given to the risks that may be encountered and then decisions made that are consistent with the risk appetite. Typically the risk of new acquisitions or programs can be quantified, however other areas such as reputational risk should also be considered when setting risk appetite levels.

Establish a Risk Management Policy

This policy must clearly state the board’s commitment to risk management and communicate expectations and requirements. The purpose, scope and objectives should be incorporated as well as the rationale for managing risk. Additionally, the policy could include:

- Principles of risk management or a statement of risk philosophy;
- Explicit limits or tolerance levels for risk;
- Accountabilities and responsibilities for managing risk and coherent reporting lines;
- A framework and processes for overall risk management;
- Measurements for risk management performance; and
- A commitment to regularly review and improve the policy.

Foster a Risk Culture

It is the board’s responsibility to set the tone at the top and drive change by elevating risk management as a priority. Leadership needs to communicate through constant and consistent messaging that managing risk is valued and necessary for success. A positive risk culture sets a solid foundation where the awareness of risk is raised and permeates throughout the organization. It promotes a system of shared values, attitudes and behaviours that enable individuals to identify risks, understand the boundaries in which they operate, openly discuss and shape ‘smart’ risk decisions as a means to achieving the library’s strategic goals. People at every level are accountable for managing risk as an intrinsic part of their job function.

Develop a Risk Management Process

Risk management provides a structured and explicit approach to all forms of risk or uncertainty. The goal is to methodically address priority risks so that a sustained benefit and value is gained from the activity/event. In addition to achieving greater accountability, the International Standard (ISO 31000) on Risk Management, identifies a number of benefits to managing risk:

- Increasing the likelihood of achieving objectives;
- Creating awareness for the identification and treatment of risk throughout the organization;
- Improving stakeholder’s and funder’s confidence and trust;
- Effectively allocating and using resources to address risk;
- Improving the identification of opportunities and threats;
- Establishing a reliable basis and framework for decision making and planning; and
- Preventing and/or minimizing losses.

The risk management process starts by defining the criteria against which a risk is evaluated to determine the significance of a risk and whether the level of risk is acceptable. The criteria will reflect the library’s values, objectives and resources and will be consistent with the risk management policy.

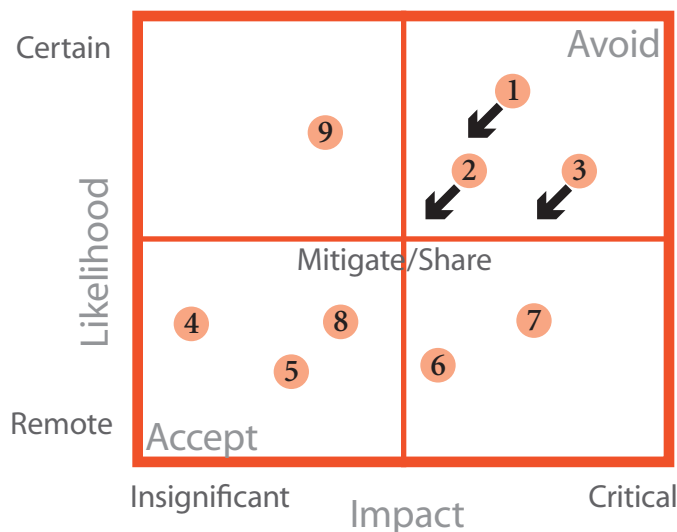
RISK OVERSIGHT, MOVING TO HIGHER GROUND

Assess the Risk Inventory

Risk identification is the process of finding and describing a risk from a variety of sources. Once identified, the risk is then analyzed on two levels (likelihood and impact) to establish the nature and level of the risk and give it a rating.

During risk evaluation, the results of the risk analysis are compared against the risk criteria to decide which risks the library has the capacity to accept or modify by risk treatment. This is a forward looking analysis as opposed to the traditional review of historical data and trends.

The “heat map” is a visual, holistic tool that lists and classifies potential risks by estimating the impact (severity) and likelihood (probability).



Risks 1, 2 and 3 are high risk and constitute an immediate and devastating threat to the future of the library.

Respond to Risk

Risk treatment involves selecting and implementing a response strategy. There are a variety of options that can be considered, such as avoiding the risk by deciding not to start or continue with an activity; mitigating the risk by changing the likelihood or impact; transferring the risk (i.e. insurance); sharing the risk with another party or accepting and increasing the risk to pursue an opportunity.

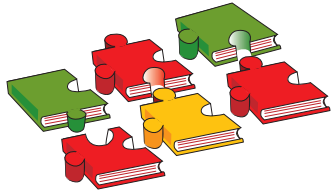
It is important to note that risk assessment is a snapshot in time as there are continual changes and challenges facing libraries such as the advancement of technology.

Monitor and Review

After the risk management framework and processes have been implemented, the board should monitor the alignment of strategic objectives with risk management processes. The monitoring practice will provide assurance there are appropriate controls in place and the policy and procedures are understood and followed. Through quality assurance processes the board can also determine whether risk management is working effectively and where possible improvements are required. Analysing risk governance effectiveness can best be obtained through board self-assessments.

Risk intelligence governance is a work-in-progress and can make a valuable contribution to the library. When a level of risk maturity is achieved, governance and risk management operations protect the library from critical risks and take advantage of emerging opportunities. In this day and age it's better to be prepared for the unexpected and be forward focused.

Jane Hilton was the 2010 President of the Ontario Library Boards' Association and is currently a board member of the Whitby Public Library. jhilton@idirect.ca



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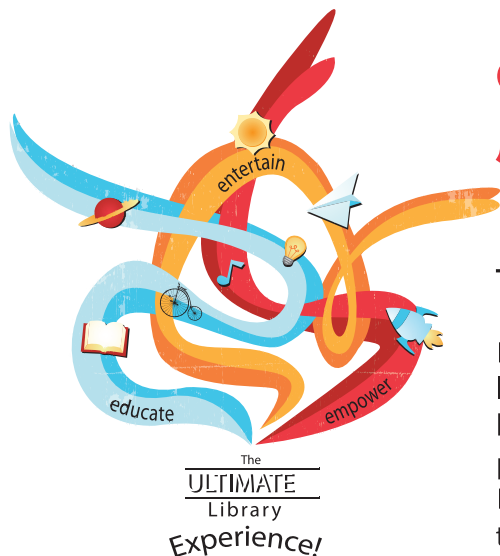
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Designing a Library Website

THE VIEW FROM WAY DOWN HERE



By Pam Saliba

In January 2011, I began eight months of co-operative work experience redesigning the Guelph Public Library's website. Partly funded by the Government of Ontario's Cultural Strategic Investment Fund, this was a unique opportunity to experience the inner workings of a library amidst revitalizing change.

I started the co-op with almost three quarters of an MLIS degree, and I was pleased to find that library school prepared me well for the job. Because I steered my course selection towards e-librarianship and information architecture, I had the opportunity to practice many aspects of the web design process. For example, in a class on human-computer interaction, we used affinity diagrams to brainstorm a child's e-reading interface. At the GPL, I found myself using the same process to design a navigational structure that will be used in real life by thousands of library patrons.

But library school couldn't prepare me for the stress of introducing significant change to an organization so early in my career. Nor could it prepare me for the challenges of creative work. Being both a student and the one responsible for recommending a long list of changes to the GPL's web presence, I was often concerned that I would accidentally overstep my bounds. Thankfully, the GPL offered a welcoming environment for an outspoken novice. Along the way, I compiled a list of successful and failed approaches:

Successes

Venturing outside my department.

Don't get me wrong, I really enjoyed working in the Systems Department. (Like Batman, we had a mysterious underground dwelling, a.k.a. the basement.) But to understand the needs of our users, it was crucial for me to venture out and get to know staff from other departments, as well as patrons at the information desk. Involving them in changes and considering their opinions helped us design a user-friendly and intuitive site.

Presenting multiple design options to the committee.

In my experience, designing in a committee environment can be time consuming; it isn't easy balancing schedules and colour preferences. To minimize time spent back at the drawing board, I would often present different versions of a mock-up at a single meeting. By compiling the committee's ideas, I was usually able to come up with a design we were all happy with by the next time we met.

Being open to change while directing change.

Despite all our planning, we of course ran into various issues. To stay sane, I approached each problem with an open mind and a willingness to compromise. This might seem obvious, but I'm glad I began using this approach early in the year.

Failures

Taking on too much.

This project had so many concurrent, long-term deadlines that it was tempting to work on them simultaneously. But that was an unorganized and overwhelming approach. I enjoyed my work far more after I divided each deadline into a subset of mini-deadlines. By doing so, I gained a better understanding of the project's goals, and I was able to prioritize tasks and feel accomplished when I attained each short-term goal.

Taking recommendations to my designs personally.

It didn't take me long to figure out that this is a waste of energy. A library website can be challenging to design because it's supposed to cater to a wide demographic (kids, teens, newcomers, seniors, to name a few). So it was very useful to have six pairs of eyes instead of one, and in the end, it felt good to see my designs improve with some teamwork.



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Pam Saliba is an askON Intern and MLIS Candidate at Western University, expected to graduate in December 2012. She can be reached at: pam.saliba@gmail.com. Look out for the new Guelph Public Library website, which will launch by late December 2012.

MILLENNIALS AND THEIR USE OF TECHNOLOGY



By Randy Oldham

Full disclosure: I'm a web development librarian and I'm 31 years old. Not exactly long in the tooth, but definitely not as in-touch with what the kids are up to these days. I'm not skilled at krumping and I just recently learned what a Skrillex is. Guided by the realization that I'm quickly falling out of touch with what the younger generation is into these days, I became aware of how critical it is for me to keep up on new and emerging trends with our key demographic: students.

So I did what any librarian would do and I started researching. I looked to PEW, I looked to the Horizon reports, I looked to the literature on Millennials (those born after the year 1980; those born with computers; children of the internet; krumpers and Skrillex-lovers). I was surprised at some of the sweeping generalizations made in the literature about this generation and at some of the statistics touted by PEW, ECAR and Horizon.

Because this research is almost exclusively American, I wondered if it also would apply to our Canadian Millennials. To determine the degree of generalizability of these American studies to our Canadian Millennial population, we formed a group at the University of Guelph Library (Pascal Lupien, Maryann Kope, and myself) who were charged with developing a local survey. Every three years, we re-run the survey to watch for longitudinal trends.

Our survey questions are targeted at student hardware ownership, how often they use various features of that hardware, how they use hardware and online services to support their academic pursuits, and their general preferences for online services offered by the library and the university.

Generating the list of questions for our survey involves collaborating with other departments on campus. We also ensure that we receive local research ethics board approval for our survey so that we can share the methods and results with all who are interested on and off campus. So why go through all this effort? What have we learned?

Although cell phone ownership for respondents increased from 69 per cent in 2007 to 93 per cent in 2010, respondents using cell phones to browse the internet has decreased from 32 per cent in 2007 to 26 per cent in 2010. Although much of the previous research on Millennials suggest that students prefer distance education courses to in-class courses, our survey found the opposite; in 2007, 43 per cent of respondents did not prefer distance education courses to in-class courses, and in 2010, that number rose to 68 per cent. Another often reported statistic is students' preference for hybridized courses; that is, those courses that are in-class and also contain an online component. In 2007, 74 per cent of our respondents preferred hybrid courses to in-class only courses, and in 2010 that number fell to 63 per cent.

This is only a snippet of the results from our 53-question survey. These results are meant to illustrate the potential problems with generalizing results shown in popular literature to your own local user population. These results may have also piqued your interest in delivering your own local user surveys to see how your users' preferences compare to the popular literature. While external studies and research can provide some insight, nothing beats local user surveys to get to know your clients.

If you'd like more information on the survey instrument used here at the University of Guelph Library, or if you'd like to see the results of our surveys, please feel free to drop me a line: roldham@uoguelph.ca.

Randy Oldham is the Web Development Librarian at the McLaughlin Library at the University of Guelph. Randy has taken a keen interest in Usability and Accessibility and is a member of the User experience team, and the Information Technology Student Advisory Committee.



Seeing the **Forest** in the **Trees**

By Catherine Coles
and Rebecca Tolen



The Evergreen Award

I remember my Grandma once telling me that whenever she browsed her local library, she always sought out those maple leaf spine labels. She tended to believe that a Canadian author sticker could almost guarantee a good read. While I wouldn't suggest that anyone stick exclusively to Canadian books, this wouldn't be nearly as limiting as it may seem. There is tremendous diversity within Canadian literature and so much largely undiscovered talent. Here is where The Evergreen™ Award, part of OLA's Forest of Reading®, serves to fill a significant void in the literary award scene through its representation of the great, wide-ranging body of Canadian work. If your public library isn't already participating in the Evergreen program, it should be. Here's why:



1. Evergreen has something for everyone (not many awards can say that!)

The shortlist, which is selected by a group of librarians, provides a good mix of fiction and non-fiction, debut authors and old favourites, genre fiction and literary. In a world where book awards tend to be broken down by genre specification, fiction vs. non-fiction, or by literary prestige, the Evergreen Award really does serve as a comprehensive, well-rounded short-list with something for everybody.

2. Evergreen challenges readers to try something new.

Because the shortlist has something for everyone, there is always a title or two present that will act as a draw for the individual reader. For example, when a bestselling author like Linwood Barclay or Emma Donoghue makes it on the shortlist, it opens up participation to a large number of readers. In my experience, a patron that shows enthusiasm for one book on the list associated with Evergreen will often be keen to try another, possibly something more obscure or beyond their comfort zone. I have also found that people who have been participating in the program for years will simply place holds on the entire shortlist once it is announced in February. These trusting patrons are definitely broadening their horizons.

3. Evergreen is easy and inexpensive to run.

What many people don't understand about Evergreen is that, unlike the other Forest of Reading programs, it is designed specifically with public libraries and adult patrons in mind. Your patrons only have to read one book to participate, so it is an easy sell. For a nominal fee (\$20 with OLA membership), libraries can access all kinds of resources to help them run the program. There are contests to drum up interest, tools for putting together an Evergreen voting station and all of the book research is there in one place, including book club discussion questions. At my library, the Haliburton County Public Library, we often draw from the Evergreen site when developing promotional material and media spots; it has quickly become an important tool in our readers' advisory arsenal.

4. Evergreen helps promote emerging Canadian talent.

I have found that quite quickly, word about the Evergreen titles begins to spread on its own. For example, *Amphibian* by Carla Gunn, a 2011 Evergreen nominee, only circulated once we began promoting it in association with the award. Eventually, mostly through word of mouth, this title became a sleeper hit – and like us, our patrons began to take pride in sharing in the promotion of talented, undiscovered Canadian authors like Gunn.

5. Evergreen helps you engage and empower your patrons

By promoting Evergreen as a reader-driven program, you open up discussion between and amongst staff and your reading public. At HCPL we purchase extra copies of the books on the Evergreen shortlist so that large numbers of patrons are reading them at a time. It becomes akin to running a system-wide book club in which a mass group of individuals (even those reluctant to join a traditional book club) are free to participate in any capacity they choose. Not only that, the book which ultimately wins the Evergreen Award is determined by the popular opinion of readers (your patrons!), not a small prestigious group of literary critics.

Whether you are looking for Canadian books to promote in your system, or to suggest to individuals or to book clubs, The Evergreen Award is a great resource. It not only provides you with a shortlist that has currency and diversity but also with a low-cost opportunity to engage your patrons, and help them foster their love for Canadian literature.

Catherine Coles is the Chair of the OLA Evergreen Award Steering and Selection Committee. She works and plays in beautiful cottage country as Branch Services Librarian for the Haliburton County Public Library. ccoles@haliburtonlibrary.ca



The White Pine Award

Taking my White Pine™ Reading group to the annual Festival of Trees™ in Toronto has always been a dream of mine. We live in Rainy River, Ontario. It is far from Toronto and it's remote. Travel is always difficult. At Rainy River High School we have had a White Pine group for seven years and I had been on the selection committee for several of those years. I saw pictures and heard reports about how "awesome" the festival was. This year the stars became aligned and we were able to make the journey. So a multitude of fundraisers were held, grants were applied, for and the students paid the difference. Then books were read, debated and voted for. There was no consensus on what book should win, but that made for interesting discussion.

The Saturday before the festival we met at the school, piled in vehicles and drove to Thunder Bay. Several hundred kilometres and several tablets of Gravol later we arrived at the airport. Most of the girls had never flown, so thank goodness it was an uneventful flight; the limo service picked us up and brought us to the hotel without any issues. A true Italian meal was on the menu, something exciting for girls from a town with only two restaurants.

On Wednesday it was time for the festival. We walked to the Harbourfront, a beautiful scenic place that took our breath away. Upon entering the festival grounds the girls and I had a small moment of panic. Coming from a small town of 800 and a high school of 120, there was some culture shock at seeing the number of people within the festival grounds. The crowd was buzzing with activity and anticipation. The band was playing, there were street performers performing, authors were out and about, and the sun was shining... it was quite the scene to behold. Once we got over our initial reactions we dove right in. Some of the girls were dancing in front of the stage, while others walked from booth to booth mapping out the course of their day.

At 10:30 we went to get ready for the ceremony. Several of the girls were sign bearers for the authors, and once we got them lined up and in place, the rest of us went to find seats in the theatre. It was exciting to be so close to the authors we had invested so much time in reading. As a group we giggled together when a girl talked about being from a small town near Ottawa with only 500 students in her high school; we glowed when we were mentioned for having travelled so far, and cheered loudly for our favourite authors. The feeling of euphoria followed us out of the theatre and stayed with us for the rest of the day. What an "awesome" day!

Walking back to the hotel we discussed our favourite parts of the Festival of Trees. For some it was meeting the authors, for some it was the band, and for others it was spending the day discussing books in the sunshine. For me, it was watching my students experience so many new things. Thank you to the OLA for organizing such an "awesome" event and for helping make it possible for us to attend!

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Rebecca Tolen is the Librarian at the Rainy River High School.

Une bibliothèque-ressource pour la francophonie canadienne

Par **Danielle** Chagnon

Bibliothèque et Archives nationales du Québec (BAnQ) a pour mission d'acquérir, de conserver et de diffuser le patrimoine documentaire québécois ou relatif au Québec. Par sa mission et ses mandats, BAnQ occupe une place importante dans le paysage documentaire et culturel québécois et sert de catalyseur auprès des institutions documentaires québécoises.

Misant sur l'apport des technologies, BAnQ partage avec la population de partout au Québec la richesse de ses collections et de ses ressources documentaires.

Une panoplie de services d'intérêt pour les collègues francophones et francophiles ontariens

Pour les milieux documentaires francophones en particulier, BAnQ constitue une mine de précieux renseignements et offre une vaste panoplie de services d'intérêt. Je me permets donc de vous convier à une visite virtuelle de notre portail au banq.qc.ca. Voici quelques-uns des services qui pourraient vous être particulièrement utiles.

Ressources en ligne

En parcourant la section Ressources en ligne, vous trouverez rapidement un ensemble d'outils de référence, de suggestions et de renseignements d'une valeur unique. La toute nouvelle section Ressources numériques québécoises regroupe des documents numérisés et des instruments de recherche pour qui s'intéresse au Québec et à la francophonie.

L'espace professionnel destiné aux milieux documentaires
Bibliothécaires et techniciens en documentation ont soif de savoir : c'est dans la nature de leur profession. Ils consultent de nombreuses politiques et cherchent à s'inspirer d'autres pratiques qui ont fait leurs preuves. BAnQ représente une référence en la matière au Québec. Profils de collections, fournisseurs d'équipement adapté, plans de classement, animations, le tout est regroupé en un lieu virtuel unique : l'espace professionnel des milieux documentaires.

Vous y trouverez également un fil Twitter et un module de questions-réponses sur des sujets à caractère bibliothéconomique.

Romans@lire

La base de données Romans@lire est unique en son genre. Elle recense près de 35 000 romans, dont tous les romans québécois publiés à ce jour ainsi que l'ensemble des romans publiés en français depuis l'an 2000 et acquis par BAnQ.

On y trouve des suggestions de lecture thématiques et la possibilité de faire des recherches avancées en fonction de nombreux critères : genre littéraire, longueur du récit, types de personnages, période historique, lieu du récit, œuvres primées ou adaptées au cinéma.

Les services aux éducateurs et aux enseignants

BAnQ offre également divers services aux bibliothèques scolaires, aux écoles, aux centres de la petite enfance, aux camps de jour et à toute autre organisation amenée à travailler avec des groupes d'enfants. Par exemple, dans la section Moulin à idées du portail, des canevas d'animation complets sont disponibles. En parcourant le portail de BAnQ et en particulier celui de l'Espace Jeunes, vous trouverez certainement d'autres précieux renseignements pour compléter vos activités en ce domaine.

De découverte en découverte

Ce qui précède n'est qu'un aperçu des découvertes qui vous attendent. C'est avec plaisir et fierté que je vous invite à nous rendre visite.

Danielle Chagnon est Directrice de la référence et du prêt, Bibliothèque et Archives nationales du Québec.

Dispatch from the **VIRTUAL TRENCHES**



By **Janet** Hatcher

The Winter 2012 issue of *Access* published an article titled “Here, There and Everywhere: Virtual Reference in Ontario,” which resonated with me on many levels. Having graduated with a MLIS in December 2010, I am semi-fresh out of library school, so I am hyper-aware of the trend toward the virtual in reference services. It also struck a chord, because I recently volunteered as a Virtual Reference Intern with Scholars Portal’s Ask a Librarian service.

Admittedly, when I took my first reference course in library school, I was naively horrified by case study after case study revealing libraries cutting staff and hours from in-person reference services. I even walked into my very first interview with an academic library, an institution that I *knew* was looking seriously at adopting a new virtual reference service, and argued, again naively, for the stronger value of in-person services when asked what I thought of VR (that interview would make for an interesting article in itself). Thankfully, the blinders have since been removed, and that’s because during the September 2011 – April 2012 academic term, I was in the VR trenches.

Previous to this role, however, while pursuing my MLIS at the University of Western Ontario, I worked for a year at an affiliate college’s library as a Reference Assistant providing in-person research assistance to students. This proved an interesting foundation to bring to my Scholars Portal internship. Now with almost two years’ reference experience, what strikes me as the strongest difference between those realities is how the virtual version really does offer patrons a whole new world of access, and knocks down barriers for not only its users, but for librarians as well.

Although libraries are making concerted efforts to be welcoming and approachable, many patrons, particularly new students, are intimidated to walk up to a complete stranger and ask what they perceive as stupid questions. VR provides an easy solution to that sentiment. Researchers hunkered in a carrel on the seventh floor won’t have to pack up and make the trek to the reference desk — they can stay with their own laptop. Given the growing number of remote students, online service is oftentimes a patron’s only access point. While providing VR, I also got the sense that international students and those whose first language is not English are more prone to use the Ask a Librarian service rather than risk losing face in-person. Users of VR really are eternally grateful of the service.

I think it safe to say there is a large number of perfectionists among librarians, given the amount of times comments like, “I hate not knowing the answer to everything!” rise from within the ranks. The pressures of face-to-face reference disappear while working remotely. For one, patrons can’t witness the stricken look of panic on our faces when we’re confronted with terrifying questions (like the time I took a query from a University of Toronto medical professor, who had a question regarding his specialty). I probably shrieked aloud and yanked out a considerable tuft of hair, but it turned out I was able to seamlessly provide him with helpful information.

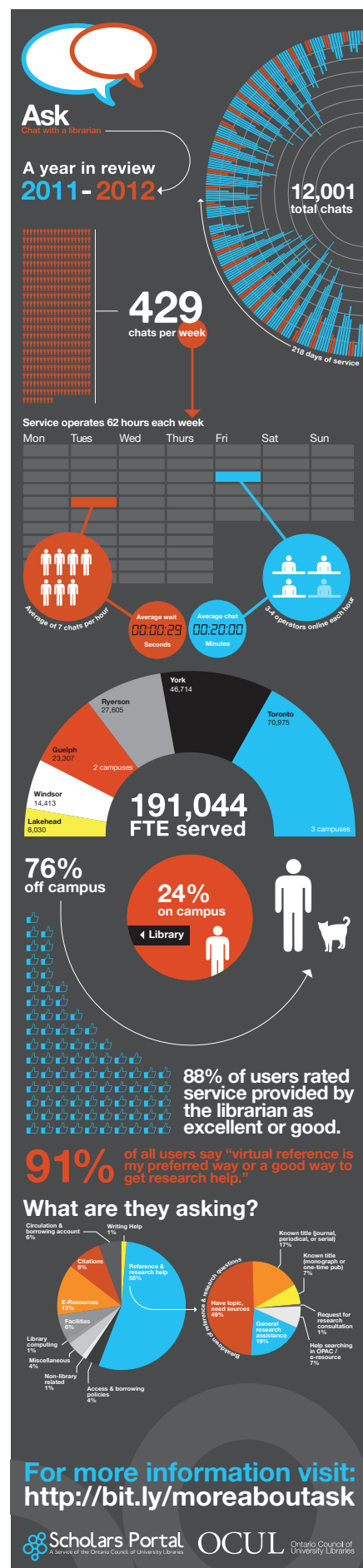
When I was providing in-person reference, I was the only one present during my shifts and thus had to rely solely on my own research skills, which is an accomplishment in itself. However, working for Scholars Portal was very much a team environment, where other professional librarians were signed into the service — librarians you could contact for assistance

or “observe” as they chatted with patrons. I learned more by watching seasoned professionals work through queries in my first two hours on the service than I did in my year at a traditional reference desk.

I gained tremendous experience providing VR with Scholars Portal, particularly the confidence to work in an extremely fast-paced environment and to frequently switch back and forth from not only various subject specialties, but from the OPACs, resources, and services at different libraries across seven universities.

However, I’m still working on knowing the answer to everything.

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Janet Hatcher currently works as a freelance editor and volunteers at the Royal Ontario Museum Library & Archives, where she digitizes hidden gems from the rare book collection. Her professional interests vary from academic to public to special libraries. Connect with Janet on Twitter @jnhatcher and on LinkedIn, and see what she's discussing on her blog at janethatcher.blogspot.ca.



the world outside

OBSERVATIONS ON NATIONAL
AND INTERNATIONAL LIBRARY
EVENTS AND PROGRAMS

You Can't Always Get What You Want

By Cathy LeGrand

Editor's note from Ariel Lebowitz: I have been in Bhutan now for nine months. The RSPN Library is slowly coming together; there is a roof, the windows are in, the power points have been wired, and the lighting scheme designed. When I am not acting as a designer/engineer, I am drafting strategic plans, policies and procedures, grant applications and trying to acquire materials and resources. Unfortunately, it is very difficult to get what you need in a small remote country in the Himalayas. There is another expatriate librarian in Thimphu, Cathy LeGrand, to whom I turn when I have questions and who is struggling with many of the same issues I am. Together we are trying to come up with solutions, not just for our libraries but for all the libraries in Bhutan. I asked her to write about some of her experiences as a librarian in Bhutan over the past year.

When I mentioned to people back home that I was moving to Bhutan, I received puzzled looks and myriad questions: "Is that a place?" (Yes.) "Is that near Guatemala?" (I think you are thinking of Belize.) A bright and well-traveled three-year old was the closest: "Are you moving to Mongolia?"

Royal Thimphu College (RTC) is the first private college in Bhutan. Founded in 2009, RTC has about 900 students, all Bhutanese, and about 50 faculty members, mostly Indians with a few westerners thrown into the mix. RTC is located about 11 km southwest of Thimphu, just far enough outside town to be both lovely and inconvenient, at the top of a steep hill. The college is young and construction of the campus was only just completed at the end of 2011. The library moved into a brand-new building in July 2011 and my first project upon arrival was to manage (by which I really mean: to perform almost single-handedly) the relocation.

The new library space is a vast improvement over the old: we now have lots of daylight, a fabulous view of the middle Himalayas, and plenty of empty shelf space to allow for many years of growth. And there's the rub. My library only has about 5,200 volumes (about 2,500 of which are unique titles -- the policy before my arrival was to collect mostly multiple copies of required textbooks). I have some money to spend on new material and plenty of space to house it -- but nobody wants to sell me books.

I have visited almost every bookshop in Thimphu and bought up whatever they stocked that is of use to a college library. But most bookstores carry books suited to elementary and secondary schools, not colleges. There is a small quantity of popular and literary fiction around and I've bought that as well. But that is all I've succeeded in acquiring for my library thus far. If it isn't for sale in town (and not much is), I can't get it.

I have tried procuring books through one of the big bookshops in town, the supplier for most of the India-based publishers. I ordered 80 titles; I received zero. I have tried contacting individual publishers, most of whom ignore my emails. I have tried hiring an agent in Kolkata, who can visit publishers and even scour book stalls on College Street (allegedly the used-book Mecca of India) to fill my requests. But he quickly discovered that the logistics of finding the books and then getting them into Bhutan was not worth the effort and bowed out.

Most of the other libraries in town face the same challenges in acquiring materials. At least one library has sent staff members to Delhi to buy books and flown the shipment back as cargo. In the end, I may have to resort to this option as at least a short-term solution, but it is too expensive and impractical to be sustainable.



In the Land of the Thunder Dragon



And it isn't just books. Nobody sells barcode scanners or spine labels. We use regular paper to make labels and use cello tape to attach them. At first, I was appalled. Now, I'm thoroughly unfazed. I'm not sure if this indicates that I'm delightfully flexible or completely defeated!

The over-commercialization of life in "the west" is one of my frustrations with life back home. So, I should be thrilled that, in Bhutan, everything doesn't take a back seat to commerce. And I am, much of the time. But then, when I desperately need books or a quote for equipment or, in the greatest possible crisis conceivable, when all of Thimphu is out of real (not instant) coffee, I long for the commercial conveniences of the first world. If someone wants to open a book and library-supply shop in Thimphu, or else an Amazon.com.bt, I may be your biggest customer.

Cathy LeGrand is the Librarian at Royal Thimphu College, Ngabiphu, Thimphu, Bhutan. <http://www.rtc.bt/>

BOOK HISTORY ONLINE

By **Jennifer** Dekker

It seems almost paradoxical to call this column Book History Online because so much of what is to be enjoyed about books and their history has nothing to do with anything online. Still, perhaps the concepts are not as dichotomous as they first appear. This column features websites and tools that enable the discovery of these unique collections and facilitate the work of book historians.

SHARP

www.sharpweb.org/

The Society for the History of Authorship, Reading and Publishing is an international scholarly society devoted broadly to book history. Its members include librarians, professors, independent scholars and amateur book historians. Its list-serve, SHARP-L, celebrated 20 years online in 2012, and is the one-stop for all matters book history-related. It's an active list with several messages posted each day. SHARP sponsors conference sessions at the American Historical Association, the Modern Language Association and has an annual conference of its own at the end of June each year. Membership is \$60 U.S. per year and includes both the SHARP newsletter as well as the hardcover edition of Book History, SHARP's annual scholarly monograph. The website contains links to archives and collections of interest to book historians, as well as links to online exhibits, journals, scholarly societies, awards, research tools and more. It also has an impressive library of titles (more than 1,000) relating to book history on LibraryThing at: www.librarything.com/catalog/sharporg/yourlibrary

History of the Book in Canada

www.collectionscanada.gc.ca/databases/hbic/001062-100.00-e.php

Although this project (originally based at the University of Toronto and funded by a Social Sciences and Humanities Research Council of Canada grant) focused on producing six print volumes of Canadian book history, the project transferred five online databases to Library and Archives Canada in 2009 where these are now hosted. The databases include Bibliography of the History of the Book in Canada, containing "catalogues publications on the history of print culture in Canada from the sixteenth century to the present," Canadian Book Catalogues including "records of publicly accessible printed catalogues relating to book history and print culture in Canada from its beginnings to 1950," Canadian Book Trade and Library Index providing a "comprehensive record of individuals and organizations relating to the book and allied trades in Canada" focusing on the eighteenth and nineteenth centuries, Canadian Imprints providing "bibliographic records of all known imprints, excluding newspapers, from the Atlantic Provinces, Quebec, and Ontario from 1752 to 1840," and Canadian Textbooks, which includes "bibliographic descriptions of Canadian textbooks, encompassing print materials used in Canadian schools, outside Quebec, prior to university-level education." Please note that these databases are descriptive only and do not contain scanned images of the sources. Library locations or CIHM numbers are provided so that researchers can physically view the items, whether in a library or on microform.



3

British Book Trade Index & Scottish Book Trade Index

www.bbti.bham.ac.uk/

www.nls.uk/catalogues/scottish-book-trade-index

These two indexes are incredibly useful for identifying the people involved in book manufacture or trade by the mid-19th century in England, Wales and Scotland. The information files contain basic biographical information, such as the trade, the dates of activity, birth and death dates, and short notes regarding the person's work. While the British index is compiled, maintained and hosted at the Department of English, University of Birmingham, the Scottish index is a project of the National Library of Scotland.

4

Medieval Imaginations: Literature and visual culture in the Middle Ages

www.english.cam.ac.uk/medieval/index.php

The relationship between image and text is a major topic in book history. The images contained in Medieval Imaginations, though not strictly from print texts "allow students to explore the visual, religious and social context of medieval texts." The site allows both basic and advanced searching and one of its best features is the ease with which readers can zoom in on images and move around them to focus on very detailed aspects of images.

5

Rare Book School & California Rare Book School

www.rarebookschool.org/

www.calrbs.org/

For those wishing to extend their knowledge of rare books and book history, two North American programs designed as continuing education programs for working professionals are noteworthy. Each offers professional development courses for a cost of about \$1000.00 - \$1200.00 USD per course (+ travel, accommodations). Locations vary but are typically in the East (Rare Book School) or California. Scholarships are possible.

Post-script: Twitter

The Web Team of RBMS (The Rare Books and Manuscripts Section of the Association of College & Research Libraries) whose Twitter handle is @RBMSinfo can be a useful source of new online projects or other research in book history. Others to check out: @GallicaBNF for French book history, @bookhistory (UK), and @Medievalists for medieval history.

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Jennifer Dekker is a librarian at the University of Ottawa.
jdekker@uottawa.ca



POWER to the PEOPLE!

The What's and Why's of Personas

By [Amanda Etches](#)

A couple of months ago, I was in a coffee shop tapping away on my keyboard, trying (and failing) to meet another writing deadline, when I overheard a conversation at a table behind me. After a few minutes of eavesdropping (am I wrong in thinking that coffee shops are more about observing human specimens in their natural habitat than they are about caffeine consumption?), I realized that the three people at the table were web designers. The gist of their conversation was an irritated complaint about a client who had called the design firm earlier that morning and asked them if they were using personas in their design process. These three web designers had already poured weeks of work into the design for said client and were understandably unamused by this late request. I almost turned around to commiserate with them when one of them tossed out an argument that they all heartily agreed with, an argument they felt was the ultimate justification for their outrage: "And personas are totally useless anyway!" (Choice adjectives omitted).

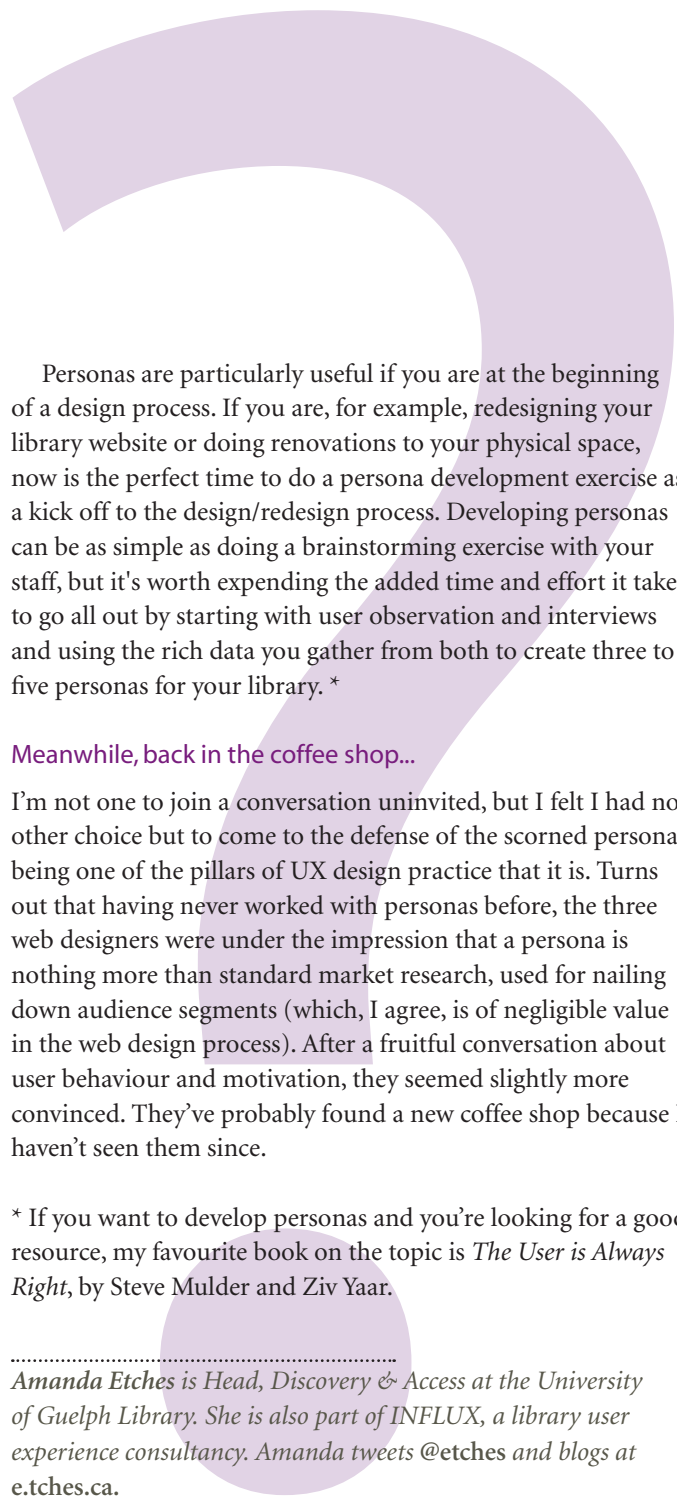


Let's start with some context

Personas are a user experience design (that's UX for short) practice. UX is a discipline that is really all about how people feel about interacting with something -- that something could be a website or a shopping mall or a parking lot or a service desk. While we can all probably admit to having emotional responses to parking lots, it might be a bit of a stretch to consider that service desks (yes, service desks!) can evoke intellectual or even emotional responses from people. Well, UX designers would tell you that until you start studying people's behaviours, you'll never really know what those responses are, and you'll probably keep making the same design mistakes over and over again. And one way to avoid making those mistakes is to use personas in your design process.

So, what are personas and do we really need them?

Personas are, quite simply, fictional representations of your target audience. Too often, people assume that personas are just a modified version of market research, with demographic information and maybe a stock photo headshot to complete the picture. While a fully developed persona document does include demographic information (e.g. gender, age), the real value in personas is the other stuff: the description of the persona's behaviour and his or her needs, goals, and motivations. And all that information isn't just a creative fiction, it's all harvested from solid research into users: watching those users interact with the spaces, services, and interfaces around them, and by having open-ended conversations with them. Once you start thinking about personas as a way to really understand your users' behaviours, goals, and motivations, it's easy to see the value in the way they turn your design process into a truly user-centred one.



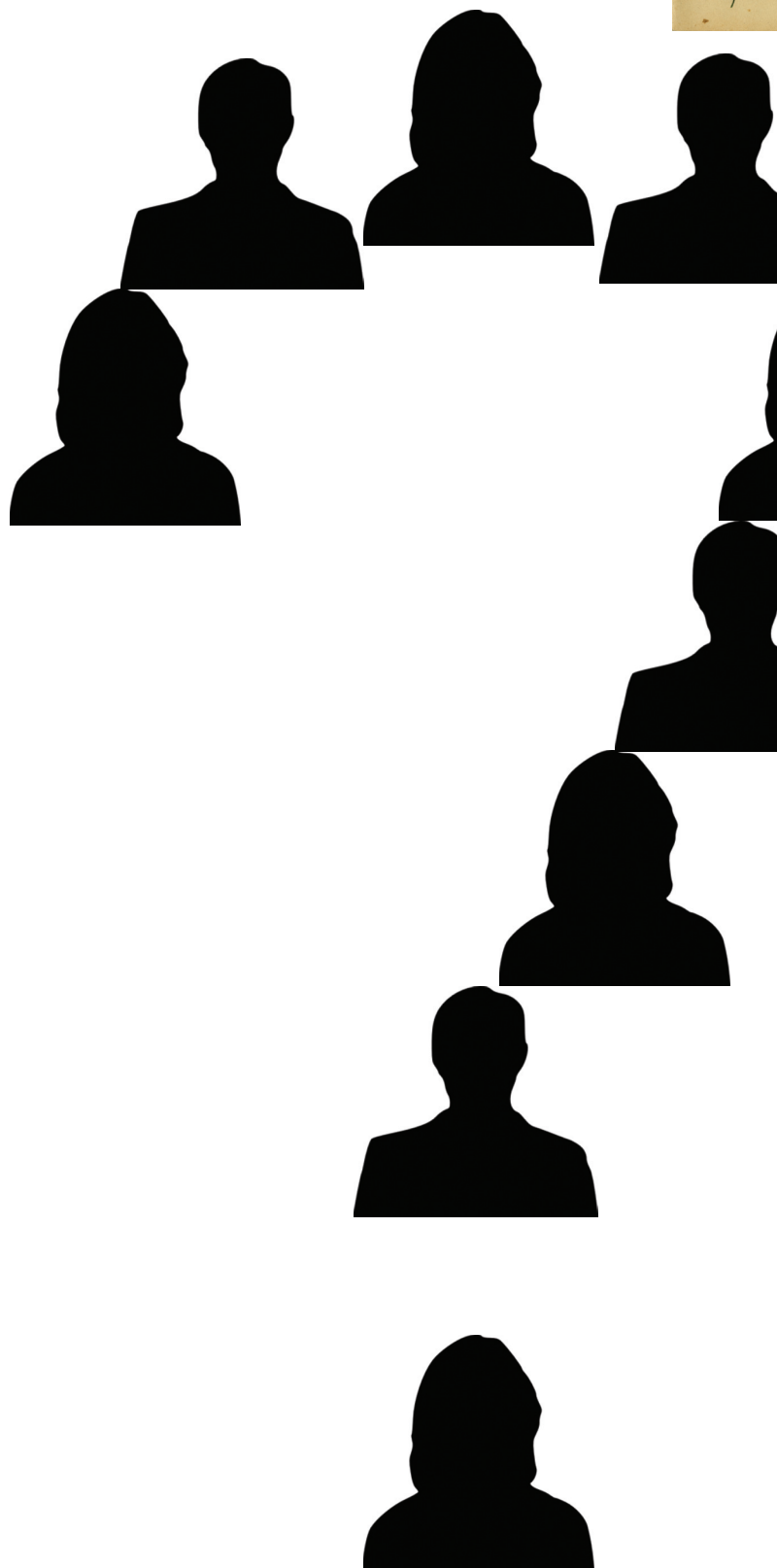
Personas are particularly useful if you are at the beginning of a design process. If you are, for example, redesigning your library website or doing renovations to your physical space, now is the perfect time to do a persona development exercise as a kick off to the design/redesign process. Developing personas can be as simple as doing a brainstorming exercise with your staff, but it's worth expending the added time and effort it takes to go all out by starting with user observation and interviews and using the rich data you gather from both to create three to five personas for your library. *

Meanwhile, back in the coffee shop...

I'm not one to join a conversation uninvited, but I felt I had no other choice but to come to the defense of the scorned persona, being one of the pillars of UX design practice that it is. Turns out that having never worked with personas before, the three web designers were under the impression that a persona is nothing more than standard market research, used for nailing down audience segments (which, I agree, is of negligible value in the web design process). After a fruitful conversation about user behaviour and motivation, they seemed slightly more convinced. They've probably found a new coffee shop because I haven't seen them since.

* If you want to develop personas and you're looking for a good resource, my favourite book on the topic is *The User is Always Right*, by Steve Mulder and Ziv Yaar.

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Amanda Etches is Head, Discovery & Access at the University of Guelph Library. She is also part of INFLUX, a library user experience consultancy. Amanda tweets @etches and blogs at e.tches.ca.



especially for LTs

NOTES FROM AND FOR
LIBRARY TECHNICIANS

Let Me Help You with That

By Maggie Weaver



At a recent meeting of OALT/ABO (the Ontario Association of Library Technicians/l'Association des Bibliotechniciens de l'Ontario), at which responsibilities were being handed over from one executive team to the next, we began discussing our volunteer activities.

These busy individuals, with full-time jobs and families as well as volunteer activities, were spending a summer Saturday on yet another volunteer activity: OALT/ABO, the association for library technicians in Ontario. OALT/ABO is run entirely by volunteers who provide programs, put on an annual conference, keep an eye on the finances, manage the membership database, produce a regular newsletter, debate governance issues, and undertake advocacy on behalf of the profession.

Bioethicist Stephen G. Post, co-author of *Why Good Things Happen to Good People*, says that the benefits of giving back are biological. Simply put, "When we do good deeds," Post says, "we're rewarded by a dopamine pulse ... It's clear that helping others, even at low thresholds of several hours of volunteerism a week, creates mood elevation."

Now I don't suppose we turned out to a committee meeting to get high, so let's think about other pay-backs.

At OALT/ABO's 2003 conference in Toronto, Sandy Frankel of the Baycrest Centre for Geriatric Care and Karen Lunam from Meta Centre spoke on *Volunteering in Your Future*. The LT colleagues I've met have volunteered for all the reasons that Sandy and Karen listed:

Volunteer to experience new challenges

Millie, who started our discussion on volunteering, helps out with Habitat for Humanity and is eager to have an LT team to help with building the next local house.



Volunteer to learn new skills

Rachel, who now takes care of the OALT/ABO membership list, will be learning Microsoft Access in a very practical and useful context, under the guidance of her predecessor Amy, and they'll both put that skill on their resumé.

Volunteer to maintain your skills

On the planning team of OALT/ABO's 2009 conference in Barrie, I reconnected with a former colleague who was at that time unemployed. Jane was volunteering in reception at a local hospital, maintaining her reference-desk skills, and was music librarian for the band in which she played – keeping her technical skills fresh.

Volunteer to enhance your skills

A speaker at OALT/ABO's 2006 conference in St. Catharines came from a local museum to talk about cataloguing artifacts, under the title "Rock and Scissors, not Paper" – brought to the conference program by Stella, who had been volunteering at that museum.

Volunteer to expand your knowledge

When my husband worked for the United Nations in Vienna, I went along for the ride. Instead of spending the two years exploring Vienna, I volunteered in the UN library so that I could experience a government library – which stood me in good stead in my job search when we returned from Europe to Canada.

Volunteer to develop "soft" skills

Soft skills, such as managing people and managing time, feature highly on the must-have lists of employers in our profession. At OALT/ABO's 2012 conference in King, Jessica stepped forward to help plan the 2013 conference. She'll have ample evidence of those invaluable skills by this time next year.

Volunteer to meet people

Jessica works at the University of Western Ontario, and her boss just happens to be a librarian that I knew for many years, but had lost touch with. So I have joined that conference planning team too, both to help Jessica and to catch up with my friend. We're going to have fun at the London conference in 2013, I know!

Volunteer to enrich your life

At OALT/ABO's 2010 conference in Hamilton, I met a young LT, married with toddlers, who was considering taking her family to Haiti to help in its reconstruction. I hope she went ahead – such a contribution would never be regretted.

Volunteer to express personal gratitude

And me, I currently volunteer for several professional associations both on executive teams and in practical roles such as conference planning, mentoring, and membership drives. I do it to give back to the profession that has given me such a worthwhile career, opened my eyes to so many interesting ideas, and introduced me to so many enthusiastic people.

I hope to meet you, too, in a volunteer position very soon.

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Maggie Weaver volunteers for the Ontario Association of Library Technicians/l'Association des bibliotechniciens de l'Ontario and other associations, but writes in a personal capacity.

LIS scholars at work

RESEARCH FOR
PRACTICE

Encouraging Players to Learn and Laugh

THE VALUE OF HUMOUR FOR SERIOUS PLAY

By **Claire** Dormann

Games are more than tools for playing. Games are fundamental to human experiences; they allow players to construct their own meaning and to learn in informal and motivating ways. The value of computer games for life-long learning has been recognized in a variety of contexts, including universities, community centers, libraries, and the workplace.

Games can enhance spatial reasoning skills, problem solving, and decision making. Numerous computer games have these aspects, which are at the basis of many educational games. However, this mostly concerns the cognitive side of learning. Emerging trends in serious games involve health and affect, games for social change or persuasive games. Games for social change deal with real-world social issues including humanitarian causes and social justice, including problems ranging from ethnic conflicts, poverty to bullying.

Indeed, serious games can address a complex range of socio-emotional issues relating to the development of emotional literacy, building better interpersonal skills or supporting ethical decision-making. We can structure games to produce a sort of emotional scaffolding that includes the creation of a safe affective zone, which encourages the exploration of

socio-emotional skills. A large part of my research has been dedicated to serious games for affective learning, or learning in the affective domain. I first started to develop a framework for affective learning and investigated a number of issues such as the role of multi-perspectives, empathy and finally humour. It is to be noted that my research in computer games and humour is focused on adults (including young adults).

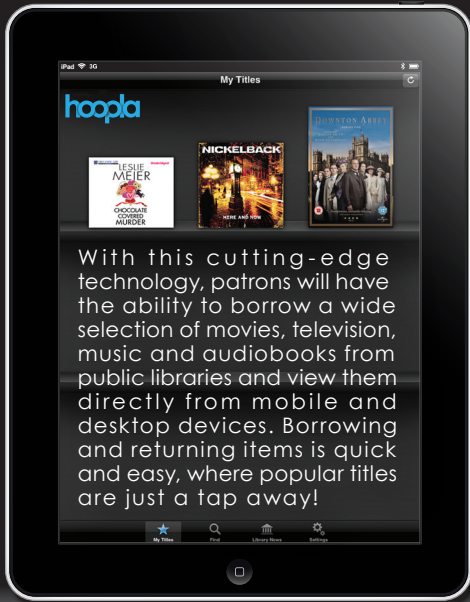
Humour is a powerful device in game design. Humour is used here as a term to represent a broad concept that includes phenomena related to wit, mirth, and the comic. With the help of my colleague Robert Biddle, I conducted a state of the art review in humour, first considering the theories of humour and examining more specifically the functions of humour in this domain. We showed, through qualitative study of gamers' experiences, how these functions can be beneficial for the design of videogames.

Humour enhances game-play by creating a positive atmosphere and maintaining engagement. Humour is creative, surprising, and adds pleasurable elements to games: it is fun and generates mirth. Humour can also provide relief from frustration with game-play. In multiplayer games, humour enhances group bonding (or guilds) and interpersonal relationships: players make jokes, tease each other and, create odd and unusual characters for the amusement of all. Humour is a source of support and of shared experience.

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We believe that the role of humour is even greater for serious games and especially for affective learning. Current practices and research indicate strong support for the use of humour as an educational tool. Within the classroom, humour can facilitate learning and help to manage learners' emotions. By using role-play games, we can address difficult topics such as bullying. Through humour, affective questions can be raised and behaviour challenged. Humour assists in mediating emotional states and enhancing social presence. Moreover, modeling game characters with a sense of humour make them more believable and trustworthy. Humour can thus be used to foster socio-emotional competencies.

There are many ways in which humour can enhance players' experiences and be useful in the design of serious games. The objectives of this research, supported by a SSHRC standard research grant, are to continue to study the mechanisms of humour in this context, to develop conceptual tools for the use of humour and finally, to provide proof of concepts for serious games. Ultimately, we hope to advance more human-oriented and engaging games that transform players' views and real-world behaviours.

To Read More:

- Dormann, C. and R. Biddle (2009). A review of humor for computer games: play, laugh and more, *International Journal of Simulation & Gaming*, 40(6), 802-824.
- Dormann, C., Whitson J. and R. Biddle (2011). Computer games for affective learning (Ed. P. Felicia) *Handbook of Research on Improving Learning and Motivation through Educational Games: Multidisciplinary Approaches*, IGI Publishing: London, 13, 260-282.

Dr. Claire Dormann is an Assistant Professor at the School of Information Study, at the University of Ottawa. She can be contacted at: cdormann@uottawa.ca



random library generator

MEET ONE OF
OLA'S 5,000
MEMBERS

An interview with random OLA member #13: **Jacqueline Whyte Appleby**

Jacqueline is the Client Services Librarian for Scholars Portal and a “chronic snacker” according to her Twitter handle. I ditched all of my prepared questions the minute our interview started and tried to keep up as she took me on a fascinating journey through her recent past. This interview took place in May.

I rarely Google the people I interview for this column in advance, but I did in your case, and I learned that you are the Arts Editor at Spacing magazine.

I've been a contributor for a long time and last summer I became the Arts & Books editor. The magazine is published three to four times a year but its blog is busy year-round.

What's your interest in this magazine?

I love Toronto. I really get to think about the city as more than just home, but also as a work in progress that everyone is contributing to. Also, I love to write and I need a deadline to write to. I also like to work with other writers and help them think through their writing process.

What part of Toronto are you from?

I grew up in the Junction area and now I live on Ossington.

What can you tell me about these areas—and the snacking options there?

Ossington is really loud —traffic-loud, not people-loud. And there aren't enough trees. But we're close to Fiesta Farms, a grocery store with a big olive bin. I like the garlic-stuffed olives.

A brewery has just opened in the Junction called Junction Craft Brewery, which is very exciting for the hood. The Junction was dry until 1997 — it was an area where two rail lines crossed, an industrial area with a lot of slaughterhouses and a lot of drunkenness — so it was declared a dry area. The snack scene has definitely improved.

Any good snacks in the Junction?

I usually eat at my parents'. Recently my mom took up hunting so she'd probably prepare deer.

What?

Yeah, she's this CBC producer who wears flowery scarves and then she decided she wanted to learn how to hunt deer so she goes north of the city on weekends and brings back deer that she and her friends hunt. She loves the outdoors and is pretty food-conscious and thought she would like to get her own food and spend time in the woods working to get it.

Would you accompany her on such an expedition?

I don't know if I'd dedicate a weekend to that.

So tell me what you love so much about Toronto.

My bias comes from having grown up here. I don't unilaterally believe it's the best city, but I do feel a loyalty to it and think of it as my own. I've lived elsewhere and never felt the same ownership and belonging as I do in Toronto. I like that it's big enough that I'm still exploring and discovering new neighbourhoods.

Where else have you lived?

Most recently I lived in Istanbul for a year; before that Montreal and Southern California.

Tell me more....

I worked as a governess in Istanbul before grad school. It was a good way to make a lot of money and travel. It was a great experience. It was difficult and forced me to be more independent than I'd ever been before. I had to learn to speak for myself and say what I wanted. I looked after a five-year old boy named Kaan. I would take him to his English school, meet with his teachers, help him with his homework, and arrange extra-curricular activities for him. I've been back twice to visit him since.



What did the parents do?
[Long pause]. They were in construction.

Favourite Turkish snack?

Cherries. Or yogurt made just down the road.

By Robin Bergart

Photo mash-up credit: Lisbeth Sider

And before that it was Montreal?

Yes, I studied English lit at McGill. I was President of the English Students' Association for two years and I didn't do a lot outside the department. It was very close knit. I was very lucky. We had most of our classes in the same building. I rarely branched out, but I did take a food chemistry course that I did badly in. I thought the food part would be interesting but it was still chemistry. I really liked Montreal but never really felt at home. I always felt like the jerk from Toronto, even though I don't think I really was a jerk.

When I was at McGill I was the jerk from Hamilton. Favourite Montreal snacks?

I lived a block from Fairmount Bagels and a block from St Viateur Bagels so I stopped at one of them every day.

And before that, Southern California.

My father was the LA correspondent for *The Globe and Mail*. From age seven to 11 we lived in a box in Orange County. A large box. A large, large box. It was a beautiful house that we rented but we were the only family with no money and only one car — an old Volvo station wagon. No one could understand how we could survive with only one vehicle.

Favourite food memory from there?

TCBY parfaits.

Since this column is for a library magazine, I'd better ask you something about your work as a librarian. So, how did you get from Istanbul to Scholars Portal?

When I finished at McGill I thought I'd be an English professor but the path they wanted you to take from McGill was directly into a PhD program in the U.S. and I wasn't ready to do that. I took a year off and went to Turkey and I realized I love being in an academic environment but didn't want to be a professor, so librarianship seemed like a good idea. I graduated from U of T iSchool in 2010 and worked for seven months at the Martin Prosperity Institute, a small think tank affiliated with the Rotman School of Management. It was a cool environment. I got to co-write two papers on open data and on how zoning can create a more equitable city.

Did you get to meet Richard Florida? What's he like?

Charming, I guess. Really energetic and full of ideas, interested in everything.

And then Scholars Portal?

Yes, I'm the Client Services Librarian and I work across services thinking about how we can improve them for end users. Sometimes 'end users' means students but quite often our users are librarians. We work for and with all of the university libraries in Ontario and it's pretty fun to be in touch with so many people across the province and to get an understanding of how unique each school is.

Does this feel like you've accomplished your goal to work in an academic environment?

Yes, I never pictured it being like this but I'm very happy, though I'd like to work with students more.

Can you give us a teaser about the next OLA member you've picked to be interviewed for this column?

Meg Eccelstone is a neighbour, iSchool pal, and all-around good time. I suspect she'll tell a good story.

.....
Robin Bergart is a User Experience Librarian, University of Guelph Library.
rbergart@uoguelph.ca



readers' advisory

PROMOTING ENJOYMENT
AND PASSION FOR THE
WORLD OF BOOKS



There are many book blogs out there now, so many that it can be hard to know where to start. For me, the first step is to think about what I want to get out of a blog. There are many different types of book blogs and they have different purposes.

Pros

First, there are professional blogs, ones that are done by industry journals like Booklist (Bookends bookends.booklistonline.com/ for kids and teens; Likely Stories blog.booklistonline.com/ for adult fiction and nonfiction; Points of Reference pointsofreference.booklistonline.com/ for reference books, databases and websites) and Library Journal (In the Bookroom reviews.libraryjournal.com/category/in-the-bookroom/?ref=menu). These tend to do not only book reviews, but also interviews, awards, news, and trend information. They help to keep on top of what's coming out and keeping you a step ahead of your patrons on trends and news.

Many publishers also have blogs, which tend to highlight recent or upcoming publications, and include links to or excerpts from external reviews on that publisher's releases, and they are easily found. One I'm fond of is A Different Stripe nyrbclassics.tumblr.com/ by the NYRB. Another small press: Library of America's Reader's Almanac blog.loa.org/.

Citizen Reader www.citizenreader.com/ is a blog by RA specialist Sarah Statz Cords, and while it leans more towards nonfiction, it does include some fiction and her reviews have strong opinions that are well argued and Beth Fish Reads www.bethfishreads.com/ is a blog by a freelance editor and reviewer with a passion for cookbooks, who highlights imprints weekly and offers guest posts, she also reviews fiction.

Cancon

There are also some by publishing reps, which tend to include not only their publisher releases, although they are often great for prepublication alerts for these, but also books these avid readers have loved. One, Canadian of course, that I like is the Dewey Divas and the Dudes deweydivas.blogspot.ca/. They do short blogs that include award announcements and links to reviews and interviews.

Another professional blog that is fairly new and a favourite of mine is Off the Page 49thshelf.com/Blog by the 49th Shelf. This blog is all about Canadian books and includes reviews, themed lists, and award news.

I follow the Ontario librarian blogger Indextrious Reader www.indextrious.blogspot.ca/, who provides both reviews and commentary, as well as the Toronto blogger Buried in Print www.buriedinprint.com/, who includes lots of Canadian book reviews and shares her personal take on reading.

For mysteries, one of my favourite genres, a great choice is Mysteries and More from Saskatchewan mysteriesandmore.blogspot.ca/, a blog by a lawyer who includes separate lists for legal mysteries and Saskatchewan mysteries. His reviews have nice straightforward analysis.

To round out Canadian content, I include Book Mine Set bookmineset.blogspot.ca/, a blogger from Yellowknife with a strong bias toward Canadian books. He runs a Canadian Book Challenge, just wrapping up its 5th season as I write this. The challenge reviews are a great source for Canadian titles, many from small presses.

Blogs and Beyond to Follow?

By **Shonna** Froebel

International

I love to read books from around the world, and have several blogs I follow to help me find these books. One is Three Percent www.rochester.edu/College/translation/threepcent/, hosted by the University of Rochester, which focuses on translations to English. The blog name refers to the percentage of translated books published in the US. I've discovered many a gem here, and they include reviews of translated books, including those from U Rochester's own Open Letter press, interviews with authors and translators, and thoughtful articles.

I also follow some overseas bloggers. Mysteries in Paradise paradise-mysteries.blogspot.ca/ hails from Adelaide, Australia and specializes in the mystery genre, which I've already mentioned is a favourite genre of mine. She also hosts a Global Reading Challenge, which gives me more international titles. Speaking of challenges, Rose City Reader www.rosecityreader.com/, a blogger in Portland, Oregon, is a lawyer by day and reader by night, and hosts a European Reading Challenge to open the pages on that continent's writers.

Reading Matters kimbofo.typepad.com/readingmatters/ is a great UK based blog by a freelance journalist and editor who mostly reviews fiction, with a passion for Australian and Irish writers.

A fresh voice is offered by Things Mean a Lot www.thingsmeanalot.com/, a 20-something blogger fresh out of library school. She does great analysis, fiction and nonfiction with a feminist slant.

American

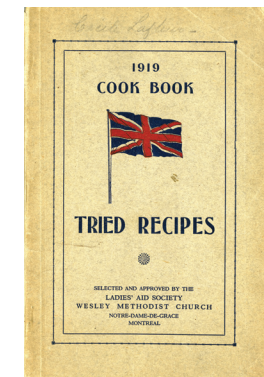
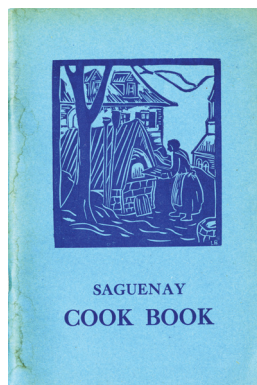
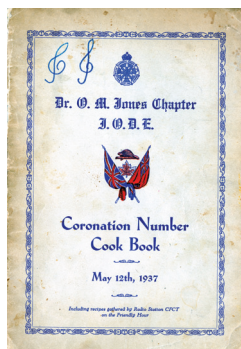
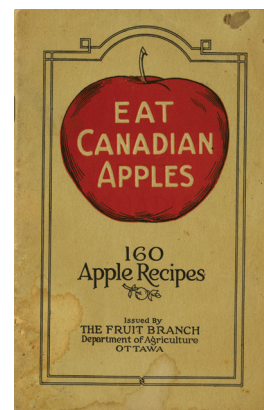
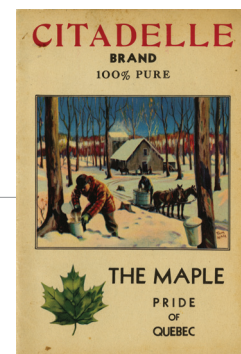
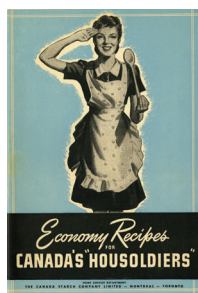
The Chicago area seems to have a number of appealing bloggers. Roof Beam Reader roofbeamreader.net/ reads a variety of fiction including a fair bit of fantasy. Devourer of Books www.devourerofbooks.com/ writes straightforward reviews of mostly fiction books. New Dork Review of Books www.thenewdorkreviewofbooks.com/ is a magazine editor with a taste for contemporary literary fiction. Ricklibrarian ricklibrarian.blogspot.ca/ is a librarian who offers well-rounded reviews of fiction and nonfiction giving appeal factors and book details.

If all that doesn't get you started with some new sources, you can always check out my blog too, Canadian Bookworm cdnbookworm.blogspot.ca/. Keep reading, and share the passion.

Shonna Froebel is Manager, Adult Information Services, Barrie Public Library and the 2012 recipient of OPLA's Leadership in Adult Readers' Advisory Award.

the last word

LIBRARIES and COLLECTORS



This issue of Access features images of rare Canadian cookbooks from the private collection of Gary Draper. These cookbooks tell not only the culinary history of our country but also the social history and design esthetic of their time. Gary has bequeathed his extensive collection to the Canadian Culinary Collection at the University of Guelph Library. It is a reminder of the importance of individual collectors in the development of library collections and the preservation of Canadian memory. Without the passion (obsession?) of collectors like Gary much of Canadian history and culture would have disappeared.

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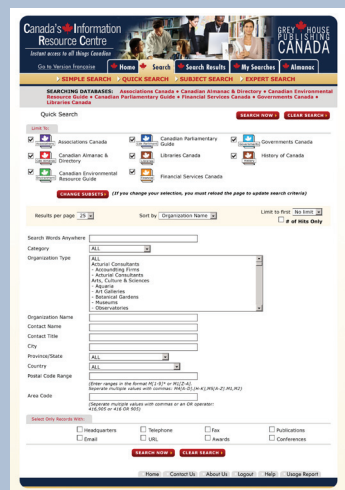
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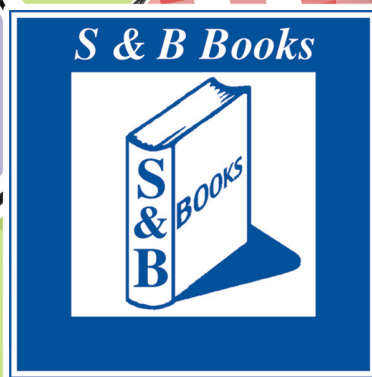
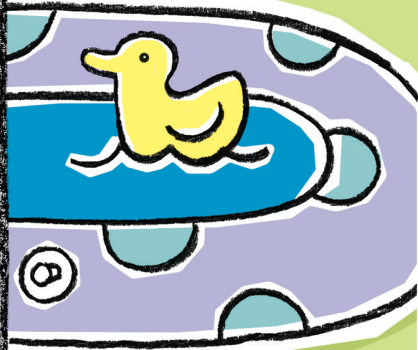
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