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Nebraska**LIBRARIES**

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The Journal of the Nebraska Library Association



NebraskaLIBRARIES

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Membership in NLA is open to any individual or institution interested in Nebraska libraries.

To find out more about NLA, write to:

Nebraska Library Association
c/o Executive Director, Michael Straatmann
P.O. Box 21756
Lincoln, NE 68542-1756;
nlaexecutivedirector@gmail.com

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Nebraska Libraries Staff

Rachel Kenny, Interim Editor
nlaeditor@nebraskalibraries.org

Nebraska Libraries Editorial Board

Rachel Kenny
Emily McIllece
Amy Wenzl
Martha Grenzeback
Jessica Votipka
Amy Tasich

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Cover Photo Credit: Microfilm filing cabinets at our featured library of the month—Omaha World-Herald Library. Photo by Rachel Kenny.

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EDITOR'S MESSAGE

Welcome readers to the May issue of *Nebraska Libraries*! My name is Rachel Kenny, and I will be serving as Interim Editor as the Executive Committee of NLA works to find a new editor for this publication.

This issue's theme is digitization, something very near and dear to my heart. For the past year, I have been working to digitize the photograph collection within the Union Pacific Railroad Museum archive. My experience there has opened my eyes to the amount of access we are capable of giving our patrons—in our community and across the globe—by utilizing new technologies and preservation methods available today.

For this special digitization issue, I sat down with Jeanne Hauser, Chief Librarian at the Omaha World-Herald Library, to discuss how her collection has transformed from stacks of newspaper clippings to file cabinets of microform.

We'll also look at a state-wide digitization effort—Nebraska Memories—which has brought the community of Nebraska librarians together to digitize collaboratively. We'll delve into our roots in microfilming with Cindy S. Drake from the Nebraska State Historical Society and look to the future of digital humanities with Katherine L. Walter of UNL's Center for Digital Research in the Humanities (CDRH). We'll even travel to South Africa with Jenny Bossaller and Heather Lea Moulaison as they relay their travel tales from the Mayibuye Archives at the University of the Western Cape. As Preservation Week has just ended, the Preservation Team at UNL Libraries will reveal their efforts to spread the word about preservation in their community.

Our regular column—"How I Roll"—is now titled "Digital Watercooler" to keep up with changing times. If you are interested in contributing to this column, email Emily McIllece at em.mcillece@gmail.com.

Nebraska Libraries is in search of new authors. If you have an idea for an article, column, or you want to become a regular contributor to our "Book Bites: Book Reviews (and More!)" column, contact me now at NLAeditor@nebraskalibraries.org.

As always, we are open to any feedback regarding the content and overall nature of our journal. As this publication is still relatively new, outside insight is welcomed to further develop this into a one-stop-shop for anything and everything related to Nebraska librarianship.

Keep your eyes peeled for our next themed issues—Small Libraries in August and Access in November. The editorial board will begin soliciting authors shortly, but do not hesitate to contact me right now if you have an idea for an upcoming issue.



Rachel Kenny
Interim Editor,
Nebraska Libraries

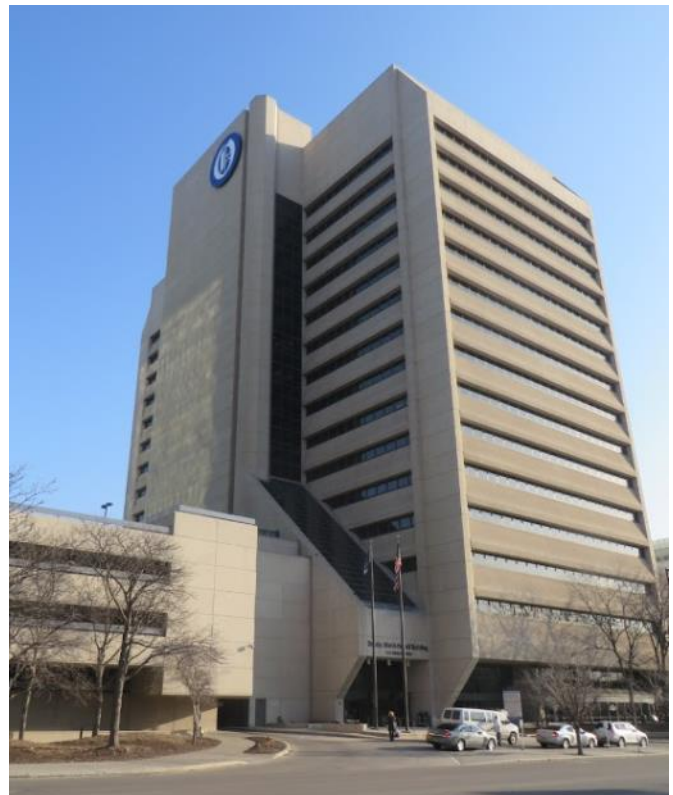
Featured Nebraska Library: Omaha World-Herald

Rachel Kenny interviews Jeanne Hauser

For this special digitization issue, Rachel Kenny sat down with Jeanne Hauser, Chief Librarian at the Omaha World-Herald Library. Newspapers on microform is such a familiar concept when thinking about libraries and digitization.

To give our readers some context, could you introduce the overall collection and who it serves?

The World-Herald archive consists of microfilm from 1869-present, approximately 500,000 photos and 5 million clips that were converted to microfiche in 1987. We began to electronically archive text in 1983, photos in 1997, and pages in 2004. We currently use SCC (Software Construction Company) to archive our stories, photos and pages and Newsbank to microfilm both the morning and evening editions of our paper.



The Omaha World-Herald building at 1314 Douglas Street, right across the street from Omaha Public Library's Main Branch in downtown Omaha, Nebraska.



The small collection of reference material held at the Omaha World-Herald Library.

I have a staff of two full-time and one part-time data editor. They are responsible for capturing and enhancing staff generated stories and photos that have been published in the paper. Wire stories are archived if they impact our area. The data is archived in text format. The library staff is also responsible for providing research to our newsroom users and various other World-Herald departments. Our library is not open to the public. In 1995 LibraryLink, renamed OWHStore, was created to assist the public with research requests such as locating and purchasing stories and photos.

How has the Omaha World-Herald Library transformed from an all print collection to primarily digital?

As previously stated, prior to 1983 all of the stories and photos were clipped and filed by subject or people. Since that time, as stories are set to the page for publication, a copy of that story is sent to a working area for the librarians. Each data editor is responsible for specific sections of the paper (news, editorial, money, living and sports) to enhance. Enhancing means that each story will be checked to make certain that it contains the correct information, such as date, edition, page, byline, section and various other fields. The stories also are given specific keywords so that they can be retrieved quickly and efficiently.

In 1987 we converted our clip files to microfiche and donated the clip files to the Historical Society of Douglas County. I was not personally involved in that so I cannot speak to the process in detail. The microfiche is arranged by subject and people, but we do have it cataloged electronically.



The approximate 500,000 photographs held at the Omaha World-Herald Library.



The microfiche filing cabinets carrying over 5 million digitized newspaper clippings at the Omaha World-Herald Library.

Describe some of the current, ongoing, or prospective digitization projects at your library.

At this time there are no projects being contemplated.

What is the importance of digital preservation as it pertains to your collection?

The importance of digital preservation is to ensure that the data is preserved authentically and to ensure that the data is available for present and future generations.



The microfilm filing cabinets containing the digitized, archive editions of the Omaha World-Herald from 1869-present.

Do you believe digital preservation via microform, a practice utilized for over a century, is still a valuable process today? Why/Why not?

I absolutely believe that we need to continue to microfilm our product. I think there is always the possibility of archived material becoming “corrupt” or “lost” which could greatly compromise the validity of the database. With microfilm, you don’t have to update the technology to make it accessible. Microfilming provides an identical view of what was published, does not require costly maintenance, doesn’t take up a lot of space and provides a backup in the event of some unforeseen disaster.

What do you look forward to for the future of digitization and what role does the Omaha World-Herald Library play?

Personally, I would love to see our photo collection digitized.

Is there anything else about the Omaha World-Herald and its library that our readers should know about?

I have been at OWH library for 30 years and am in awe of all the information that I have at my fingertips. The library software has gone through about seven different systems installations over the last 30 years and with each new system there have been significant improvements that allow us to improve our archiving capabilities while streamlining our workflow.

Now a significant amount of that information, digitized papers from 1878-1983, is available to the general public through a computer database at the Omaha Public Library.



Jeanne (Donohoe) Hauser, originally from O’Neill, Nebraska, moved to Omaha in 1978. She began at the OWH in 1984 in the library as a data processor and was promoted to Chief Librarian in 1991. Her hobbies include cycling, running and yoga.

Nebraska Memories Project: Making Nebraska's Past Unforgettable

Devra Dragos, Allana Novotny & Emily Nimsakont

Nebraska Memories (<http://memories.nebraska.gov>) is a cooperative project managed by the Nebraska Library Commission to digitize Nebraska-related historical and cultural heritage materials and to make them available to researchers of all ages via the Internet. Thirty-six collections present a wide variety of materials from public libraries, historical societies, museums, universities and other agencies.

The Library Commission first worked on a digitization project, Western Trails, with the Colorado Digitization Program (CDP) which helped form the foundation for policies and practices used with Nebraska Memories. With a grant obtained by CDP and extended to four states, from 2001 until 2003 Commission staff recruited six Nebraska institutions to contribute trails-related materials, participated in group task forces to set guidelines, organized digitization and metadata workshops, and established a scanning center at the Commission for use by any Nebraska library. Love Library at the University of Nebraska-Lincoln hosted the database containing the images and records.

After working on the Western Trails project, Commission staff investigated systems that could be used to manage a statewide database of Nebraska historical materials to be called Nebraska Memories. In 2004 the Commission chose CONTENTdm for Nebraska Memories as it was one of a few systems that allowed multiple institutions to import, organize, manage, store, search and share many digital media types. The Commission decided to house the software on an in-house server and to customize the interface—a benefit



Nebraska State Capitol in Lincoln, Nebraska, circa 1909, from the Nebraska Library Commission Collection of Nebraska Memories.

and a challenge in upgrading to newer versions of the software.

With the software issue handled, the Commission developed initial guidelines and policies for scanning standards and metadata creation based on those devised with Western Trails. Scanning standards include digital format recommendations for archiving and viewing versions, scanning resolution and thumbnail size. To keep the collection historical, the project decided upon a cutoff date of 1972 for the age of materials.

In the first years, materials scanned for Nebraska Memories had to be held by a Nebraska institution which also held copyright permission. More recently, the Commission's policy allows the donation of items from private individuals who also relinquish copyright ownership. After the items are digitized for Nebraska Memories, they may be retained by the Commission or

donated to an appropriate institution.

Western Trails Project digitization workshops raised awareness in not only public libraries, but among museums and historical societies around the state. The call for participants in Nebraska Memories encouraged partnerships. Library Services and Technology Act grants were offered to public libraries or to cultural institutions that partnered with public libraries.

The Polley Music Library of Lincoln City Libraries received the first grant in 2004 and contributed “Music of Old Nebraska” consisting of about 100 pieces of sheet music. At the beginning of the project, staff at the Polley Music Library uploaded its own images and records onto the Commission’s CONTENTdm server. We encountered issues related to Internet speed, however, that led to changes in procedures. Subsequent participants that do their own scanning send their images via email, CDs, FTP and, more recently, Dropbox for the Library Commission to load. This change simplified the process for the librarians by removing their need to learn the software used for uploading items.

In 2005-2006, nine grants and a university class project brought more materials and challenges which ultimately helped to streamline procedures. People often concentrate on the scanning in preparing for a digitization project and don’t realize at the beginning how much time and effort is required for the metadata. Visitors to Nebraska Memories comment on those items that have not only details about the who, what, where, why and when of the image, but also provide a story or historical details. Collecting that information may require time-consuming research. In addition, the Dublin

Core scheme used for metadata can be complex, so after the first few years “EZ Metadata” forms were created to allow participants to share more easily a narrative about the items that Commission staff then translate to the formal metadata.

The process of preparing materials for Nebraska Memories has varied for each institution with scanning done by staff, interns, volunteers or an outside vendor. Information has been researched again by staff, interns and volunteers, sometimes with help from the community. (People in the community can be a great source of information especially if they have been lifelong residents of the area.) Visitors to the site also have contacted us with information, which, if it can be confirmed, is added to the records. The Commission’s first crowdsourcing attempt was transcribing the handwriting in two autograph books. A blog entry posted on the Library Commission’s web page invited anyone who would like to transcribe a page or more to use Google Forms and Google Docs. In only one week unidentified contributors completely transcribed both books, and now the text is fully searchable.



Carnegie Library in Hastings, Nebraska, circa 1925, from the Nebraska Library Commission Collection of Nebraska Memories.

While many of the images in Nebraska Memories are scanned from photographs, lantern slides, or negatives—glass plate, nitrate, and acetate—there are also paper materials, realia and sound files.

- Polley Music Library scanned concert programs and created recordings of some of the sheet music they had originally contributed.
- The Jane Pope Geske Heritage Room of Nebraska Authors (also at Lincoln City Libraries) scanned materials from their Rudolph Umland Papers relating to the WPA's Nebraska Federal Writer's Project. These include a WPA interview report sheet, Box-Car Rudy's calling card, and correspondence.



Adult Reading Room at the Kearney Public Library in Kearney, Nebraska, circa 1925, from the Nebraska Library Commission Collection of Nebraska Memories.

- Hastings Public Library outsourced the scanning of four historical books about a reunion of the survivors of the January 1888 blizzard (also known as the Children's Blizzard).
- Omaha Public Library scanned many of the postcards from their collection and outsourced the scanning of several of their historical maps.
- Rock County Public Library contributed audiocassettes of Nebraska author Duane Hutchinson interviewing local residents whose stories include topics such as sod houses, World War I and II, the Spanish influenza outbreak, and famous and infamous visitors.
- Raymond A. Whitwer Tilden Public Library scanned a manuscript of a local history document.
- The Lincoln Police Department contributed annual reports which include details such as the effects of World War II on the changeover in department personnel and on the duties of the department.
- The Nebraska State Historical Society digitized items from two early twentieth-century photographers, John Nelson and John A. Anderson, which include stereographs and postcards.
- The Garden County Historical Society contributed the manuscript of a book containing newspaper articles that reminisced about people, businesses and activities in Oshkosh and surrounding communities starting in the early 1900s.
- Other projects have brought in objects such as a railroad pass, telephone bill, high school diploma, cotillion party invitation; photograph of an advertising calendar plate; and photographs of Bess Streeter Aldrich's writing desk and lantern.

Partnerships work well for many institutions that cannot do a project on their own.

- Keene Memorial Library (Fremont), McCook Public Library, and Holdrege Area Public Library each worked with local historical societies, scanning the societies' materials or providing the scanning equipment.

- Several University of Nebraska Omaha classes or individual practicum students worked with the Sarpy County Historical Society, Omaha Community Playhouse, Alegant Immanuel Medical Center (Omaha), Omaha Public Library and Nebraska Wesleyan University (Lincoln) to scan photographs, advertising materials and other memorabilia. Sump Memorial Library (Papillion) provided the scanning equipment and technical assistance.
- The Valley Public Library invited older residents in town to a gathering at a local coffee shop. Volunteers passed copies of the scanned photographs around and took notes as residents talked about them.
- Hruska Memorial Public Library (David City) received numerous negatives and ledgers from Boston Studio, a local photographic studio. This project, entitled Butler County Gallery, used volunteers to scan and collect information. Even though the negatives have been turned over to a foundation, volunteers continue to attend local family reunions to talk about the collection and to gather additional information which is then added to Nebraska Memories' records.
- Polley Music Library used the Library Commission's scanning center which is available for use by staff from any Nebraska library to digitize their materials.
- The Library Commission now scans up to 50 items for institutions at no charge. It has worked with libraries varied in size and scope as Rising City Public Library, University of Nebraska at Kearney, Cheyenne County Historical Society and Museum, and the Nebraska Children's Home Society.

Having this online collection has brought more attention to libraries and institutions. Through a short survey linked from the front page of Nebraska Memories, we have received positive feedback not only from

Nebraskans but from folks living across the country. At conferences school librarians and teachers tell us how they have used Nebraska Memories for 3rd grade local history, 4th grade Nebraska history, or just as a safe site for interesting images that students may use in projects.

Within the larger collections, each collection's main page offers visitors the option to browse images by highlighted topics and/or material types. From the Browse page in Nebraska Memories, a visitor can view items from across all the collections by topics, material types or geographic location.

As Nebraska Memories continues to grow, institutions in underrepresented areas of the state are especially encouraged to contribute materials. While institutions from all four corners of Nebraska have added images to Nebraska Memories, people want to see more items from the area of Nebraska where they currently live and/or where they grew up.

Whether you have 1,000 historical items or a dozen, please consider preserving them and making them more accessible to the public. Commission staff is available to visit and consult on helping you start a preservation project. If items are scanned by the Commission, the institution will receive a copy of the archival TIFFs which can reduce the number of people who might handle fragile items. The Commission also retains a copy, providing the institution with an offsite backup. (Offsite backup is recommended in case of a disaster that might affect the materials' storage site.) If your library doesn't have historical materials, you might consider working with a local institution that does.

If you are interested, feel free to contact Devra Dragos at the Nebraska Library Commission for additional help and information. More information about participating in Nebraska Memories can be found at <http://nlc.nebraska.gov/nebraskamemories>.



Devra Dragos, Technology & Access Services Director, joined the Library Commission in 1997. Emily Nimsakont started at the Commission in 2008 as the Cataloging Librarian. Allana Novotny joined the Commission in 1996 as the Technology & Access Services Librarian. All three enjoy doing historical research, examining old images and documents, and promoting preservation of historical materials.

Special and Institutional Promotion Award

The Special and Institutional Promotion Award recognizes outstanding achievements in marketing/promotion of services in Nebraska's special and institutional libraries. Winners may be either libraries or employees. For further information on nominations, contact S&I Chair Carolyn Dow (ce.dow@lincolnlibraries.org)

The award was started in 1986 as the Specialized Promotion Award and was renamed the Special and Institutional Section Promotional Award in 1989. Awards are not necessarily given every year.

Guidelines:

A Nebraska special or institutional library or its employee or group of employees may be nominated. Nominees need not be a member of the section or a member of NLA. Self-nominations are welcomed.

Nominations for the award are to be sent to Carolyn Dow (ce.dow@lincolnlibraries.org) by August 1, 2015.

The letter of nomination should include the name, institution and contact information of the nominee, along with a description of the marketing or promotional activities that have been undertaken and their impact. Examples, samples and photos may be included to support the nomination. Additional letters of support for the nomination are not required, but may be submitted.

CDRH: Digital Humanities in Nebraska and the World

Katherine L. Walter

Introduction:

Digital Humanities, better known in its early years by the term “humanities computing,” is one of the few fields that can pinpoint its beginning. In 1949, Father Roberto Busa began working on a multi-year research project with IBM to create a concordance called The Index Thomisticus. Early scholarship involved mainframe computers and keypunch cards, and this made it somewhat limiting for humanists. What really breathed life into digital humanities were the personal computer and the Internet.¹ In recent years, many libraries have decided to develop digital humanities or digital scholarship centers. Librarians are comfortable in providing services, and yet, librarians in digital humanities are often called upon to engage in research along with faculty in academic departments. This calls for different skills. Individual librarians may worry about successfully engaging with digital humanities faculty. They may not know much about the history of digital humanities as a field or about international standards and best practices. By looking at one institution, the University of Nebraska-Lincoln (UNL), we can see that a combination of grassroots interest and administrative vision can be very powerful.

Why We Did What We Did:

In 1995, the UNL Text Studies Committee (composed of faculty from humanities departments and faculty from the Libraries) began to explore how the internet was changing the way people read, studied and researched. By 1997, the committee recommended to the Dean of Arts & Sciences and the Dean of Libraries that a space be designated for digital humanities in the University Libraries. Arts & Sciences reallocated a position to the Libraries digital humanities support, and the Libraries arranged for space and equipment. Initially, the Dean of Libraries asked several faculty to spend a few hours each

week on digital humanities projects. At the beginning, the UNL Libraries hosted workshops on aspects of digital humanities and brought in national experts to help teach skills. Groups like National Initiative for a Networked Cultural Heritage (NINCH) and Research Library Group (RLG) helped blaze the trail in terms of best practices, and their documentation was important in these early days. Networking and training through professional associations, such as the Alliance of Digital Humanities Organizations and the Text Encoding Initiative Consortium, were and continue to be very helpful.

By 1998, leadership of digital humanities at UNL was transferred to myself as Professor and Chair of Digital Initiatives & Special Collections. Some of our early efforts included the poetry and novels of Charlotte Turner Smith, the Willa Cather Archive (1998-present), the Walt Whitman Archive (1995-present; 2000-present at UNL) and Omaha Indian Artifacts & Images (2001-2004). These early successes and grassroots interest led to grants from various foundations and endowments, as we learned more about the costs associated with creating leading, and sustainable, digital humanities scholarship. To create a project and to do it well requires resources, among which are skilled staff, servers, computers, and other hardware and software. Grants therefore supported project development. We also discovered that data need to be migrated and managed over time.² This may seem self-evident now, but in the early years, most effort was spent on creation. Parenthetically, in the European Union there is a lot of money for cyberinfrastructure, whereas in the United States there is funding for individual research projects lasting 2-3 years, with potential for renewal. Few major humanities grants in the U.S. fund cyberinfrastructure. Ongoing costs are generally the responsibility of the institution that created the data.

In 2004, the University of Nebraska-Lincoln approved digital humanities as a priority program for campus, and the unit was designated a Program of Excellence eligible for special funding. At that time, Kenneth Price, Hillegass University Professor of English, joined me as co-director. The following year, the Board of Regents of the University of Nebraska and the Nebraska Post-Secondary Education Commission designated the program with its current name: “Center for Digital Research in the Humanities,” or CDRH. In 2015, the Center (under this name) is celebrating its tenth anniversary.

Faculty in the UNL Libraries have found digital humanities subjects rich fodder for research, especially the creation of reference resources, metadata enhancement, tool development and text analysis. Examples include Nebraska Newspapers, <http://nebnewspapers.unl.edu>; the Journals of the Lewis and Clark Expedition online, <http://lewisandclarkjournals.unl.edu>; Abbot, a tool designed to convert dissimilar collections of XML texts into a common interoperable form, <http://abbot.unl.edu>; an Integrated Guide to Walt Whitman’s Poetry Manuscripts, http://www.whitmanarchive.org/manuscripts/finding_aids/integrated.html; and American Indian Treaties Portal, <http://treatiesportal.unl.edu>, among others.

An early CDRH initiative to establish a competitive grant program for tenure-track faculty led to both successes and failures. One success was that faculty wanted to know more about digital humanities and as they learned, their students became more interested. A few of the CDRH-funded projects led faculty to apply for other internal and external grants to advance their research to a higher level. The faculty interest also led to student interest in academic programs in digital humanities. There are now two such academic programs at UNL—a graduate certificate in digital humanities and a digital humanities minor. Students who have deeply engaged in research (either their own or faculty research) pursue a range of interesting careers after graduation, including librarianship.

On the other hand, some faculty who received project funding were surprised at how time-intensive developing

content in a digital environment can be. About two-thirds of the awards were one-time funds for which no further external funding was raised, so the small investment proved to be most effective in raising awareness, although a few notable exceptions garnered big federal grants. To paraphrase from John Unsworth, renowned philosopher and practitioner of digital humanities, learning from failure is important.

Gradually, other financial priorities ultimately led the Center to disband the competitive grants and to concentrate on supporting digital humanities internships, assistantships, fellowships and its signature program, the annual Nebraska Forum on Digital Humanities. More effort is placed now on research by of the CDRH faculty fellows themselves than on proselytizing to campus, although we still work with faculty outside the Center who have interesting research ideas that will grow our abilities in new ways. We continue to work diligently on various research projects relating to Nebraska.

Reflection:

For both the UNL Libraries and for campus, the creation of CDRH has represented an academic sea change. It has led to significant partnerships, new positions, new grants, new pedagogical programs and new research. It has cost a great deal and yet the CDRH has more than matched the resources needed to sustain it.

New developments include the following:

- A CDRH committee developed a document, “Promotion & Tenure Criteria for Assessing Digital Research in the Humanities” that was adopted by the faculty in the UNL Libraries and the Executive Committee of the College of Arts & Sciences. Promotion and tenure in the humanities disciplines is often based on publishing monographs, hence the importance of stating that humanities research involving digital media should be treated no differently than scientific research that uses technology to explore (for example) the human genome.

- Over sixty faculty in thirteen departments and five colleges of UNL have participated in digital humanities research projects. Many of our first experimenters were fully promoted faculty. Gradually, assistant professors and associate professors (in that order) became involved. The range of disciplines involved and the willingness of faculty to work with others across disciplines proved surprising.
- CDRH has changed the grants environment in the humanities at UNL, thus far raising over \$10 million in federal, state, and foundation grants. Many of these grants involve multi-institutional partners in the US and abroad. Until CDRH, very few UNL faculty had applied for grants in the humanities, although applying for fellowships was common. The concept of research teams (rather than editorial teams) in the humanities was almost unheard of.

In 2011, the Senior Vice Chancellor for Academic Affairs agreed to a proposal from the chairs of UNL humanities departments and the Center co-directors for a cluster search in digital humanities. As a result, another seven faculty positions were filled. Thus, CDRH includes sixteen faculty in Anthropology, Art & Art History, Classics & Religious Studies, English, History, Libraries and Modern Languages & Literatures with direct affiliation to the Center. Scholars are using digital methods to explore and raise humanities questions. They are engaged in scholarly editing, data mining, and digital archaeology, using tools such as TEI-XML, 3D, GIS, photogrammetry, LIDAR, and multi-spectral imaging—no doubt, there will be other methods and research areas as time goes on. Annually, around 900,000 unique visitors from around the world use CDRH digital sites.

Will this model work in other institutions? Much depends upon the mission of the institution and the administrative support provided. As mentioned earlier, librarians at UNL are faculty with research responsibilities and this may have made it possible for faculty in the libraries and faculty in academic departments to serve as full partners in research. Digital humanities certainly would not have

drawn the attention of the upper UNL administration if research funding had not been unavailable and if the Deans had not supported it.

If I were to imagine a service approach with more emphasis on library collections, it might be to adopt or provide assistance with tools such as Omeka, Wordpress or Blogspot; to provide patrons with LibGuides on digital humanities (many of these exist already), and to offer computer labs to patrons. A mid-range approach on the edges of digital humanities would be to use more expensive, existing third party resources to make photographic collections known, such as CONTENTdm, and social media or crowdsourcing tools, such as HistoryPin. Each library must determine what its role will be in today's internet landscape by thinking about the mission of its institution, the needs of its patrons and the availability of resources.

Even while we celebrate our first ten years, CDRH is looking ahead to its future. We are exploring more international partnerships, grappling with the need for more space and anticipating working in new research areas, with new methodologies and new students always a part of our future. Librarians in this brave new world need to be adaptable and curious, and administrators need to recognize the resource commitments necessary for excellence.

Footnotes

¹An excellent article on the history of digital humanities is by Susan Hockey in the *Companion to Digital Humanities* (Oxford: Blackwell, 2005)

²See Matt Kirschenbaum, "Done: Finishing Projects in the Digital Humanities," introduction to *Digital Humanities Quarterly*, 3.2 (Spring 2009). He has also written some excellent books on the materiality of computers.



Katherine Walter is professor and chair of Digital Initiatives & Special Collections and co-director of the Center for Digital Research in the Humanities at the University of Nebraska-Lincoln.

DO YOU NEED \$\$ TO ATTEND OR PRESENT AT A CONFERENCE?

MPLA sponsors a professional development grants program to improve library services in the Mountain Plains region by supporting continuing education and research experiences for individuals employed in the library or related professions and grants to states.

Individual grants are available to current MPLA members residing in the MPLA region. These include:

Mini-grants of up to \$150. Applicant must be a current member of MPLA and must have been a member for the past full calendar year.

Regular Grants of up to \$600. Applicant must be a current member of MPLA and must have been a member for the past two calendar years (total of three consecutive years).

State Association Grants are available to all state association for funding pre-or post conference sessions up to \$500.

Applications are due prior to the event and the appropriate application deadline. The remaining deadlines are March 25, 2015, May 27, 2015, September 30, 2015, and November 25, 2015.

Kathy Jacobs of South Dakota received a Regular Grant to attend the Public Library Association National Conference this March. She shared this in her evaluative report:

“I was a first-time attendee and found this conference to be very valuable because it focused only on public libraries so most breakout sessions were very pertinent. There were sessions for all types of libraries from very rural to very urban. The key note speakers were excellent, addressing the culture of libraries and how what we do in our service to patrons makes them feel safe or threatened. The BIG IDEAS Series, new to PLA this year, was a great way to start the day with inspiration and ideas to take back home. I attended the ALA's Turning Outward to Lead Change in Your Community series and gleaned ideas to work on the libraries strategic plan, a process that is currently on my plate. In the future, I hope to start this process more community wide and felt these sessions will help me do that. I also brought back program ideas for our library and ways to dialogue with staff about how we serve our patrons.”

More information on the grants and the grant applications can be found on the MPLA website: <http://mpla.us/committees/profdev/grants.html>

Project Mayibuye: Documenting the struggle and liberation of South Africa

Jenny S. Bossaller & Heather Lea Moulaison

Introduction

Archives are tasked with protecting collections of materials – materials that have value and that often are unique and irreplaceable. The Mayibuye Archives, located in the University of the Western Cape (UWC)’s library in Cape Town, South Africa, houses the collected materials of South Africa’s anti-apartheid movement. UWC was established during apartheid as a “Coloured” college in 1959. Since its formation, the University has been a creative force and intellectual home for people who have fought against oppression and discrimination (UWC History, 2015).

The University of Missouri (MU) supported and maintained strong ties with UWC throughout the difficult and violent period of apartheid. The University of the Western Cape and the Robben Island Museum (RIM), an open-air museum housed on the grounds of the former prison for political prisoners, have been working together to support the Mayibuye Archives. In 2013, the three institutions proposed a partnership to create an interactive, online multimedia digital project that will give the world access to materials documenting the liberation of the people of South Africa from the bondage of apartheid.

The South African Context

The importance of the Mayibuye Archives must be explained in relation to the country’s Colonial and post-Colonial history. South Africa is a beautiful country, inhabited mostly by Bantu-speaking farmers and hunters until the mid-1600s. In 1652, the Dutch East India Company founded a refreshment station at the Cape of



Heather Lea Moulaison (left) and Jenny Bossaller (right) pose outside the University of the Western Cape (UWC) library.

Good Hope, not far from Cape Town. Here, traders could rest and replenish their supplies while on the long trip around Africa. The Dutch settlers, called Afrikaners, began farming the land and planting grapes for the Company. The British followed them during the 1700s, and in the early 1800s, Britain conquered the Cape. Other groups, such as Muslim Indians (Malays) were brought in or immigrated to the area, expanding the linguistic and cultural diversity.

The country was plagued by racial tension, though. From 1948 to 1994, the white South African (Afrikaner National Party) government enforced a system that ensured separation of white and black Africans in all aspects of life, called “apartheid”, which literally means “apartness.” There were human rights violations such as

forced removals throughout the cities, and the government moved Black Africans to overcrowded, walled townships on the outskirts of towns that often lacked access to basic provisions. Blacks were forced to carry passbooks when they traveled, and faced fines or imprisonment if they failed to produce the passbook. Such oppression was met with political dissent that essentially escalated to guerilla warfare. Members of the dissenting African National Congress (ANC), Pan-Africanist Congress (PAC), and the Communist Party of South Africa (CPSA) were forced into exile and imprisoned, often at Robben Island, a tiny island 6 km. from Cape Town that was used as a site of exile for over 400 years, and where dissidents secretly penned the new Constitution. In 1994, the ANC won the first nonracial election, and Nelson Mandela became president, effectively bringing an end to apartheid. Mandela's story has become legendary, but his story could not have been written if it were not for the support of people all around the world who fought against apartheid. It is also a story that should never be forgotten and that deserves to be studied.

The Mayibuye Archives

The stories of those anti-apartheid freedom fighters are housed here – at the Mayibuye Archives, a truly vast and varied collection that provides a window through which users can experience the recent, harrowing struggle and ultimate victory against apartheid. “Mayibuye” is a Xhosa word meaning “bring back Africa” or “let it come back”; it is a word that occurs in liberation literature and songs.

The Mayibuye Archives is made up of artifacts that were donated by people who represent a wide variety of disciplines and viewpoints: lawyers, intellectuals, dissidents, community activists, artists, and others, both from within South Africa and abroad. During apartheid, the London-based International Defence Aid Fund (IDAF) began collecting these materials. When IDAF closed in 1990, the materials were moved to the Mayibuye Centre



Banner displayed in the Mayibuye Archives.

for History and Culture in South Africa. In 1996, its materials were combined with materials from the Robben Island Museum (RIM). The archives also houses materials donated by people from all around the world who fought against apartheid - people who raised money and participated in covert operations, people who lived in exile and those who worked within established political groups. The materials demonstrate the breadth of the fight and exactly what they were working against; they convey the heights of compassion and depths of brutality.

Digitization and Access

As part of the work with the Mayibuye Archives, MU is supporting the digitization of select materials. Digitization and subsequent online access can:

1. Develop an interactive digital environment for people from diverse backgrounds and cultures including students, teachers, researchers and the general public.
2. Increase understanding of the history of apartheid and the struggle for independence and democracy in

South Africa and the lessons learned from it.

3. Expand access to the archival materials that capture the struggle for national liberation in South Africa through state-of-the-art technological and teaching tools.

The driving force behind the digitization project is access and use; providing more people with access to the materials will aid in developing an understanding of human rights in the context of South Africa. The collection provides tangible evidence that fighting injustice and oppression can make a difference. It honors the people who made sacrifices for what they believed was right, and it also memorializes the framing of the new Constitution.

If the collection was circulated physically, items would certainly quickly deteriorate, be lost or stolen, or otherwise be unavailable for future use. Therefore, digitization is definitely one strategy to promote use.

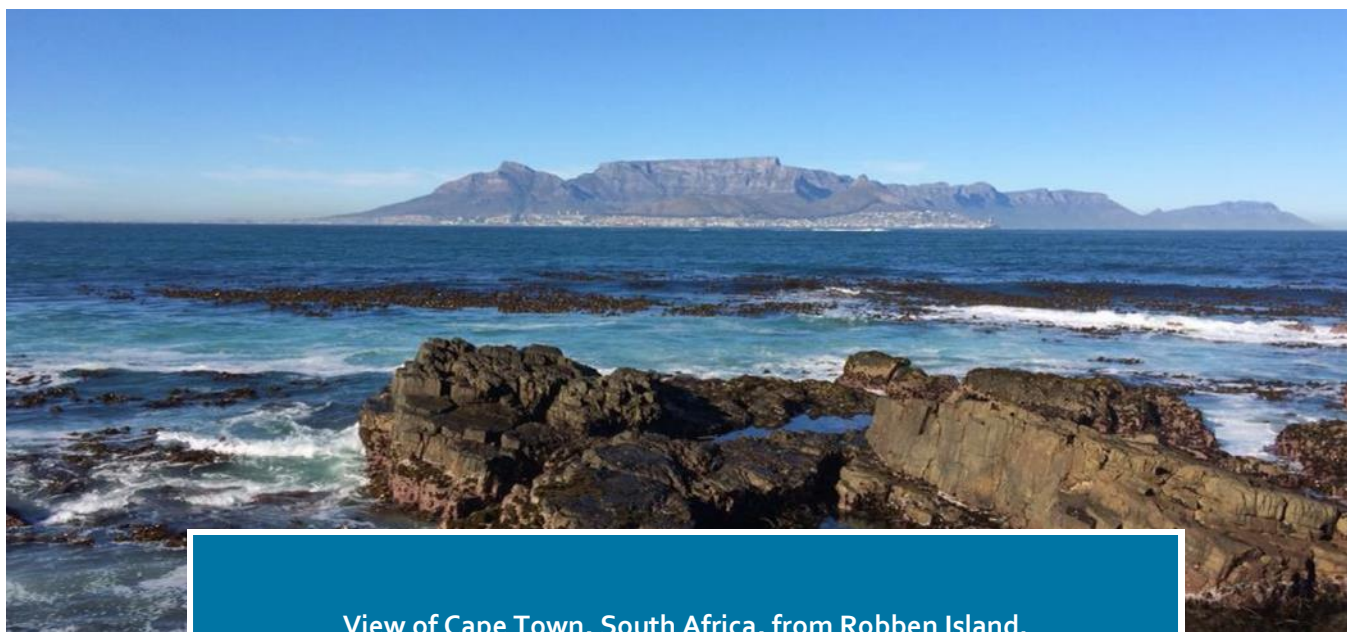
Rights Information and Access

Archives like the Mayibuye Archives focus on housing strategic, thematic materials, and on making sense of the past while ensuring a cohesive representation of a body of work or historical period or event. A major concern

in archives is the management of rights information associated with content. If the proper rights are procured, content can be scanned and put online. When people across the globe are able to access materials that were once difficult to acquire physically, the digitized materials can facilitate scholarship and provide a window into realities of a time period by using high-quality facsimiles of primary materials.

The history of the Mayibuye collection and the collection itself is complicated. The Archives houses a wide variety of materials including photos, posters, sound and oral history, film and video, art and artifact collections, letters, and documents—items that are currently accessible only to those who visit UWC’s campus. Digitization is a common practice in libraries, museums, and archives that is used to make primary source materials available to wide audience and to disseminate ideas. The digital materials can be included in school curricula and studied by a wide range of scholars around the world who would not be able to visit the materials in person.

Libraries are often open for all, but archives are not necessarily; this concept is known as dark archives, “A collection of materials preserved for future use but with no current access” (Society of American Archivists,



View of Cape Town, South Africa, from Robben Island.

2015). Due to the sensitive nature of any archival collection, donors might not want the entire world to see their papers. Accordingly, not all of the papers and artifacts of the people who fought against apartheid are open to the public. Some of the Archive's collections are restricted, and the people who donated them want to know who is using them and what they intend to do with them.

Study Abroad, July 2014

In the summer of 2014, four masters students and one professor, Jenny Bossaller, from SISLT spent a week immersed in the Archives. The outcome was a finding aid for the vertical files, rather than a digital product. Spending a week with the materials and working in the Archives was an eye-opening experience—the physical experience of holding correspondence, newspaper clippings, documents, and items like passbooks from the era was powerful. We had read about the history of the country, but seeing the items was quite different. Furthermore, we were able to work with people in the Archives, many of whom were involved with the liberation movement. While we were there, scholars were working in the Archives with their own donated files – writing books and articles and making sense of the past. In other words, the memories of this painful period are still fresh for people who lived through it. Many people who donated their files to the Archives are still quite alive—they are professors, activists, or politicians. Furthermore, we learned how complicated digitization and access are; some people want to have their files digitized for the public and others do not.

Conclusion

The Mayibuye Archives is a treasure, and through the judicious and sensitive digitization of its content, world-wide scholarship can be promoted. Project Mayibuye will make historical papers, photographs, sound and oral history, film and video, as well as numerous art and artifact collections more readily available, to help the world understand the struggle for freedom from apartheid and the birth of a democratic nation. By making the Mayibuye Archive Collections engaging and widely

available, we will share a history that should never be forgotten.

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Jenny S. Bossaller is an Assistant Professor at the University of Missouri. She teaches primarily in the areas of public libraries and reference services, focusing on information access and human rights.



Heather Lea Moulaison is an assistant professor in the iSchool at the University of Missouri. Her research and teaching primarily focus on the intersection of Information Organization (IO) and new technologies; in her spare time, she enjoys studying digital archives.

Microfilm: Past, Present, and Future @ the Nebraska State Historical Society

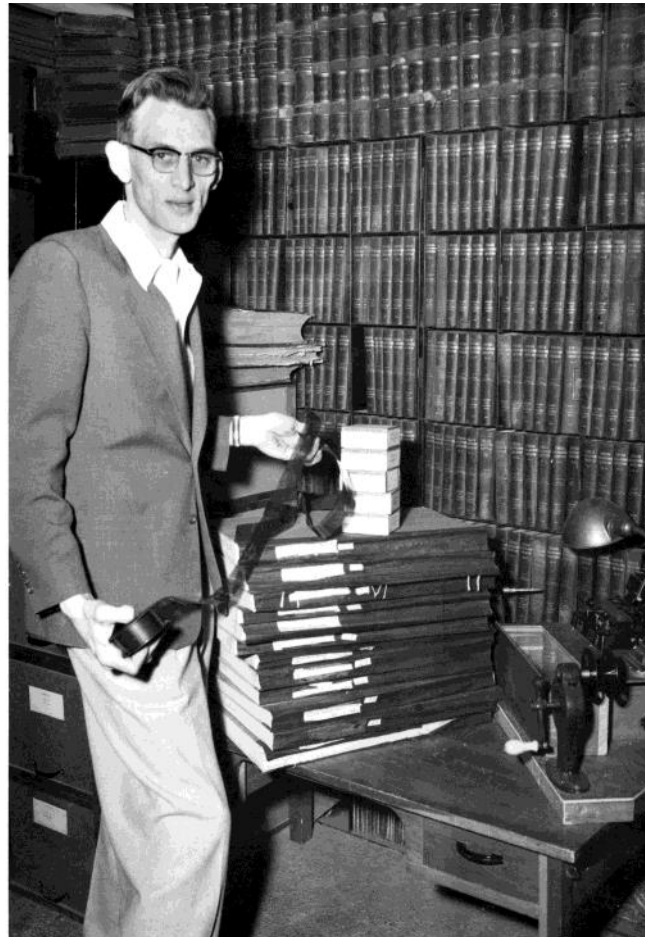
Cindy S. Drake

The use of microfilm to preserve Nebraska newspapers at the Nebraska State Historical Society (NSHS) began in 1952. Currently the Society is facing the challenge of how to justify the continuing use of a technology that, in today's world, seems obsolete but remains a vital component in preserving the printed history of Nebraska.

Microfilm is one of the formats of microform that have a history beginning as early as 1839 (Brief History of Microfilm, 2010). Microfilming reduces "images to such a small size that they cannot be read without optical assistance" (What is Microfilming?, 2010). The microfilm process as we know it today was developed in the 1930s, with improvements being made to the microfilm and equipment during World War II (Diffendal, 1978, p. 387). Archivists and librarians realized throughout the years that microfilm was a valuable resource that could preserve rare and deteriorating documents as well as conserving space for the storage of that data.

NSHS Superintendent (Director) James C. Olson (1944-1956) suggested microfilming as a means of preserving the Society's accumulation of Nebraska newspapers that had been collected since the 1890s and which includes the earliest newspapers from 1854 to the present. The deteriorating condition of the newspapers, along with the amount of storage space they required, made microfilming a way to preserve the valuable historical information economically and also provide better access for researchers (Diffendal, 1978, p. 329 & 387).

The first microfilm reader was acquired by the society in December of 1951 (Microfilm Progress..., 1952) and was followed by the purchase of a camera in April of 1952 (New Equipment..., 1952). At that time, the Society was located in the basement of the Capitol in Lincoln. The



Gene B. Reed, Nebraska State Historical Society microfilm technician, with bound newspapers and a roll of microfilm in the basement of the Nebraska State Capitol in the summer of 1952.

entire newspaper library, along with the microfilm equipment, was moved to the present NSHS headquarters at 1500 R Street in the summer and fall of 1953. The entire west wing on the second floor of the new building was devoted to the newspaper library and microfilm equipment. At least one stack level at that time held the original newspapers. Subsequently, the society was able to reduce the bulk of its newspapers with a staff that in some years (until the 1980s) included six or more in the microfilm lab. By the mid-1960s the

NSHS was able to start microfilming books, manuscripts, and government records (Diffendal, 1978, p. 414).

In 1984, the NSHS museum was moved out of the NSHS building at 1500 R Street into the old Elks Building located at 131 Centennial Mall North. The newspaper library and microfilm lab were separated, with the lab being moved to an upper stack level and the microfilmed newspapers moved to the former west gallery on the first floor of the R Street building. In 1987, a merged Library/Archives (L/A) reference room was established in the former east gallery. The microfilm cabinets and readers are located on the north wall of this room. The microfilm lab was moved to the basement of the building.



Dale Yung, Nebraska State Historical Society newspaper librarian, microfilming newspapers in the basement of the Nebraska State Capitol, April 1952.

Today we have over 40,000 rolls of microfilm available to researchers including newspapers and other printed material.

The National Newspaper Project in the late 1970s revealed that, because of the Society's efforts, "Nebraska has one of the most comprehensive and successful programs of any state in the nation for preserving its newspapers" (Diffendal, 1978, p. 414). Today, there is one staff member in the lab, and replacement cameras purchased in the early 1970s are still in use, although reaching the end of their life. The larger newspapers in Nebraska began contracting for filming their newspapers years ago, but the Society attempts to continue filming at least 200, mostly weekly, newspapers from across the state. Other records are no longer filmed, except in certain cases.

"Microfilm is the product of a nearly static, tested technology that is governed by carefully crafted national standards. When created and stored according to these standards, microfilm boasts a life expectancy of 500+ years" (Reformatting: 6.1: Microfilm and Microfiche). Problems that have been reported and documented regarding deterioration of microfilm are a result of not following these standards. These standards or specifications from ANSI/Association for Information and Image Management (AIIM), Research Libraries Group (RLG) and the Library of Congress have been outlined by the Northeast Document Conservation Center (Reformatting: 6.1 Microfilm and Microfiche).

"Digital preservation is broadly defined as actions taken to ensure the longevity of information created in or converted to digital formats." It is well known that "manufacturers of storage media are constantly seeking to increase the storage capacity and reduce the size of their products" (Reformatting: 6.5 Digital Preservation). The problem that develops is that their devices are in most cases not compatible for their previous data and "the result is a supported product life span of about fifteen years" (Reformatting: 6.5 Digital Preservation). Vendors keep attempting to resolve these migration issues.

There are few who could deny the advantages of digitized data and that includes the NSHS staff. We continually see the value of having Nebraska historical material online. The research value of our state newspapers increases as other institutions have scanned and posted Nebraska newspapers on the web. In some of these cases, they have used the microfilm that we provided to them. Research for obscure facts can now be done in a matter of minutes instead of reviewing microfilm covering months or even years. For example, a brief mention of an incident from a Nebraska small-town newspaper in 1911 finds its way to a larger community newspaper in Nebraska. The smaller newspaper has only been microfilmed; no indexing or scanning of that paper exists. The larger community newspaper not only has been filmed, but was scanned and made its way to the web where the researcher found the brief article with a keyword search. Now the date is known so that an incident previously unknown to the researcher can be followed with a more detailed article from the small town newspaper.

In regard to the economics of preservation in microfilm versus digital scanning, "Digital scanning for permanent materials is much more expensive than routine day-to-day scanning." This statement from Ferrari (2015) is substantiated with a detailed analysis of the expense of microfilming versus digital scanning. The figures show that there is a major expense involved with preservation scanning since data will need to be continually reformatted.

Microfilming printed material and following up with scanning the film for digitization purposes may be more economical than scanning directly from the original source. The Nebraska Public Documents set is an example of volumes having been microfilmed and the film later being used for the scanning process. The Nebraska History Library partnered with several libraries in the state in 2006 with a goal to digitize the historical reports of Nebraska constitutional officers

and state agencies. In the course of the project (2006-2010), the partners found that the New York Public Library had received funding in the 1990s from the National Endowment for the Humanities to microfilm these public document volumes from 1890 to 1956. The Nebraska History Library received grant funding from the Nebraska Library Commission to purchase the microfilm (117 rolls) from New York Public Library.

The Center for Digital Research in the Humanities at the University of Nebraska-Lincoln then contracted with the OCLC Preservation Service Center to digitize the New York Public Library microfilm for the Nebraska Public Documents set. From the original grant funding, 65 rolls were scanned that included 1891 to 1928. Based upon the funding received, we estimated that the center was able to complete the scanning of 30 additional rolls by using the microfilm instead of the originals (Weakly, 2015). The Nebraska Public Documents web site was launched in October 2007. The prices for digitization from originals have gone down significantly since the beginning of this project, and in some cases it may be worth digitizing directly (Weakly, 2015). For example,



Nebraska State Historical Society Newspaper Library and Microfilm Lab at 1500 R Street, Lincoln, Nebraska, with Mrs. Elizabeth Radtke, newspaper librarian (upper right), circa 1953.

if an item is in color and the microfilm is only in black and white, scanning directly would give the researcher the best representation of the original document. Some new microfilm in color does have a long shelf life, just not as long as black and white (Reformatting: 6.1 Microfilm and Microfiche).

Critics of microfilm claim that in the future the cameras and machines that produce and use microfilm will no longer exist. As previously stated, some digitized data created in the recent past, present and future may also not be readable because the equipment no longer exists to decipher it. Microfilm exists in a physical form that even if specific machines to use it do not exist, the film could still be read with a light source. Microfilm is a “preservation tool for recorded history. ...It is a simple, usable tool for future generations that can be used in tandem with other media. Microfilm can be digitized for ease of access, and digitized images can also be microfilmed” (Ferrari, 2015).

The Nebraska State Historical Society is committed to preserving Nebraska history in various formats. Many of our collections include material that was originally printed on non-archival paper. We have undertaken preservation photocopying on a limited basis in the Nebraska History Library. Ideally, when we do preservation photocopying we should scan the item at the same time. This is not always an option because of a lack of funding.

Our microfilm lab continues to microfilm the smaller Nebraska newspapers. With permission from the publishers, many of our public libraries are purchasing the microfilm from us and paying vendors to produce digitized copies. Normally, the publishers only allow the scanned issues to be used in the local library or in our L/A reference room, so posting of them on the web may be limited. Some vendors who have scanned Nebraska newspapers for the newspaper publishers have posted them on the web. The Chronicling of America (Historic American Newspapers) project posted on the web by the Library of Congress includes about 29 Nebraska newspapers published before 1930 (Library of Congress).

The digital imaging lab at the NSHS is managed by our curator of photographs. The photographic images exist in our collection as original prints, copy prints, negatives, and copy negatives. Besides preserving these original formats, this lab is using the latest digital preservation standards in making its collection of over 700,000 images available digitally online. Established standards for digitizing sound recordings and moving images are also used for the AV collection. The Society is committed to reformatting this media in the future as new technologies become available.

In our government records facility, the NSHS retains not only the original state and county records that are provided to us (according to state statutes and retention schedules) in paper formats, but we also maintain the security microfilm produced by the original offices. Security microfilm is considered the master preservation negative that cannot be used for research and represents disaster recovery for records in the event of a natural disaster. Funding does have to be provided from the generating agency or the public to convert it for patron use in our L/A reference room as a machine-readable copy. Currently, our curator of government records/state archivist is working closely with the state’s Office of the Chief Information Officer (OCIO) in the storage of state agency materials that are now being generated as born-digital records.

Other divisions within the historical society have also been attempting to make their records more accessible. The Historic Preservation Division not only maintains its original site files started in the late 1960s, but also has had over 19,000 files scanned in the last five years.

Preservation and access are two of the key elements of the mission of the Nebraska State Historical Society (Agency Facts, 2012). We do not adhere to a common public perception that scanning material and posting it on the web is “preservation.” Digitized data may be stored in the best possible format for that time in its history, but the equipment may not exist in the future to decipher the data. For now and in the future we hope that our efforts at the NSHS in microfilming Nebraska

newspapers continues to preserve that part of our state history.

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Cindy Steinhoff Drake is the library curator of the Nebraska History Library of the Nebraska State Historical Society, where she has been employed for almost 38 years. As part of her job duties, she is the coordinator for the Nebraska Statewide Cemetery Registry that was established in 2005. She has published several books,

articles, and presented programs on the topics of local history and genealogy. Along with her husband and son, she lives in southern Cass County on a farmstead that has been in her family for over 100 years.

Thank You to Colleagues

I would like to thank the following NSHS colleagues who assisted me with this article: Mary Woltemath, assistant curator/collections-microfilm lab supervisor; Karen Keehr, curator of photographs/head of digital imaging lab; Gayla Koerting, curator of government records/state archivist; Dell Darling, assistant curator/collections-digital imaging lab supervisor; Jim Potter, associate editor/historian research; Deb Arenz, associate director/collections division; and David Bristow, associate director/publications.

Preservation Week 2015 at UNL

Peterson Brink, Robin McClanahan, & Michael Straatmann

Preservation Week is an opportunity for libraries to promote how to care for their collections. Besides the University of Nebraska-Lincoln (UNL) Libraries collections, we work with other libraries, museums, archives, and the public to raise awareness of the need to preserve collections and to provide ongoing preservation information. Memories and treasures should last a lifetime. The UNL Libraries is engaged in helping others preserve their personal, family and community collections.

In 2014, Preservation Week (April 26-May 2) was not as successful as the Libraries had hoped. This was due to several factors. First, Preservation Week 2014 was scheduled by the American Library Association (ALA) during the University of Nebraska-Lincoln's Dead Week of April 26-May 2. Dead Week is a full week of students preparing for final exams which occur the following week. Second, the UNL Libraries started renovation and major collection changes. Third, more planning time and resources were needed for the event. Even though these three factors challenged us, we planned several low-key events based on the ideas generated through ALA's Preservation Week's planning website. The three main ideas were:

1. Show book repair or conservation treatment in public for a day.
2. Provide handouts with preservation tips and information.
3. Create a small temporary exhibit with conserved



A shelf of books needing spine repairs. Repairs are done during Preservation Week or sent to Houchen Bindery in Utica, NE. Criteria for binding a book commercially depends on paper quality, inner margins, and other conditions.

items from your collections.

To begin, one display case was designated for an arrangement of well-used books with various problems, a list of critical environmental factors that affect the collection, fast facts of preservation, and on how to care for one's personal collection. The display case had just been moved to an area which was not a high traffic area. Because of construction and remodeling, the display cases were moved throughout the library and only one case was available for use during Preservation Week.

Next, one week before Preservation Week, two free webinars were advertised on the UNL Libraries website under our "What's New" page. The two webinars were

organized by ALA. Our planning time did not allow us to advertise beyond our UNL Libraries website. Signs were designed and put on display for patrons to find the activities being planned. As previously mentioned, this was during Dead Week when students were studying for finals and construction was taking place which deterred students from participating in events. Besides the display and webinars, a book-sewing demonstration by Robin McClanahan was held. Only staff came to view the sewing demonstration and students walked by to go to the study areas.

The two free webinars were “Low-Cost Ways to Preserve Family Archives” and “Preserving Scrapbooks.” The Low-Cost Ways to Preserve Family Archives webinar was presented by Karen E.K. Brown, preservation librarian for the University of Albany, SUNY University Libraries. The Preserving Scrapbooks webinar was presented by Melissa Tedon, conservator at Iowa State University Library.

For the book-sewing demonstration, a sewing frame was used for part of the demonstration. Handouts and a list of contacts for conservators, supply vendors, and book repair were available. Bookmarks purchased from the Library of Congress were distributed. These bookmarks described how to preserve different collections for future generations. The topics of the bookmarks ranged from books, electronic media, photographs, textiles, paper, and comic books, to how to make a time capsule. Two books on maintenance and book repair were on display for patrons to see. These books were: *Gaylord’s Bookcraft: Simple Techniques for the Maintenance and Repair of Books and Guide to Collections Care*. This year National Library Week,

“Unlimited possibilities @ your library,” is April 12-18, 2015. Preservation Week is, as before, being held one week after National Library Week, which again falls on our UNL Dead Week from April 26-May 2, 2015. ALA’s National Library Week attracts faculty, but Preservation Week follows right after ALA’s National Library Week. So, more needs to be done to reach a broader audience. More advanced advertising, webinars and displays need to be arranged.

Preservation Week 2015 “Pass It On” plans are in the works, but other projects related to renovation and collection changes are taking priority over Preservation Week plans. If the student population cannot be enticed to participate in Preservation Week, then faculty and other patrons on and off campus need to be drawn in. Learning about preserving the Library’s collection is important, but so is sharing the knowledge of how individuals can preserve their own books, photos, films, and family heirlooms.



Keelan Weber (left), Serials Cataloging Associate at UNL, learns to sew a book with Robin McClanahan’s instructions.

During Preservation Week 2015, the UNL Libraries will have a webinar called Digital Preservation for Individuals and Small Groups presented by Mike Ashenfelder on April 30 at 1 p.m. Mike Ashenfelder, Digital Preservation Project Coordinator, has worked at the Library of Congress since 2003 in the National Digital Information Infrastructure and Preservation Program. This webinar can help increase a person's understanding of what it takes to preserve commonly used digital files such as photos, recordings, videos and documents. The webinar is hosted by the American Library Association.

As more libraries are purchasing digital databases and decreasing the number of books, more projects are taking place on digitization of materials. Currently, all UNL theses are being digitized, the UNL yearbooks are being transcribed, and old films are being converted to digital. As newer technology becomes available, the previous equipment becomes obsolete. UNL Libraries will be having a display on obsolete equipment and on preservation tips.

The Preservation Team works with Joanie Barnes, Community Engagement Librarian, for our publicity needs. Events are promoted to UNL students and faculty through the Libraries social media and campus announcements such as Next@Nebraska and the student event calendar newsletter. On ALA's website, there is a feature to add your Preservation Week event map to help spread the word and highlight our events. UNL Libraries signed up last year.

In the past, Archives and Special Collections had rotating images documenting preservation issues. For Preservation Week 2015, Instagram will be used. Images of preservation problems and repairs are being selected. As more students use social media, this will give a boost to the number of students being introduced to preservation tips for their own needs.

Also, videos of how to care for the collection will be posted on our UNL Libraries website (<http://libraries.unl.edu>). Additional features will be Book Care videos provided by Jennifer Paustenbaugh, a University



A display of materials becoming obsolete, paired with instructions for care and preservation.

Librarian at Brigham Young University. Another video, "Murder in the Stacks (Library Preservation)" presented by Columbia University, will be incorporated. In the video "Murder in the Stacks," Sherlock Holmes deduces that a type of murder is being committed in libraries every day: www.youtube.com/watch?v=phyFPJD-CGs. These videos are being considered as training tools for our libraries' student assistants.

On May 1, the UNL Libraries' First Friday Art Walk is being held. During the Art Walk, a book-sewing demonstration will take place at Love Library from 5-6 pm. The demonstration will be done by Robin McClanahan, Lead Preservation Associate at the UNL

FEATURE

Libraries. Different preservation activities are held throughout the year, not just during Preservation Week. In particular, this year, from April 6-May 26, the 5th Heart & Hands juried show of artist books is being held at Love Library. We are fortunate to have a great partnership with Karen Kunc, a well-known book artist and a supporter of the UNL Archives & Special Collections. This exhibition showcases a broad range of books made by graduate and undergraduate students in accredited academic institutions. Books made in book arts, graphic design, photography, printmaking, and writing courses will be featured.

We have taken the lessons from past Preservation Weeks and have used them to design this year's activities. The program will take into consideration the fact that Preservation Week falls on Dead Week, and we must attempt to target an audience beyond UNL students. Social media, webinars, and the sewing demonstration during the art walk will hopefully attract a wider audience.



Robin McClanahan is the University of Nebraska-Lincoln Libraries' lead preservation associate. She has been in this position for one year. The previous 18 years, she was the UNL

Libraries' preservation technician. Currently, Robin is part of the Preservation Team with Peterson (Pete) Brink and Michael Straatmann. Robin received a B.S. in Architecture and a Master of Community and Regional Planning from UNL. She is interested in languages and international travel. Therefore, she has studied German, Spanish, Russian, Chinese, Japanese and Czech. Her hobbies include genealogy research and photography. She performs with the Lincoln Irish Dancers. In her spare time, she works on craft projects such as book binding and homemade cards.



Peterson Brink is the assistant archivist at the University of Nebraska-Lincoln Libraries Archives and Special Collections. He holds a BA in History from Doane College and an MA in Museum Studies from UNL where he specialized in the management of archival collections.



Michael Straatmann is currently the circulation manager for the UNL Libraries and serves on the Preservation Team. As part of his duties, he oversees the physical aspects of the UNL Libraries Collection and serves as the Disaster Response Manager.

C&U—College & University Section Inaugural Joint Spring Meeting between NE & KS

Joyce Neujahr

The College & University Section is busy organizing a collaborative spring meeting with our Kansas neighbors. We will meet May 29th at Doane College this year and next year in a yet-to-be-determined location in Kansas.

We are fortunate to have this year's Association of College and Research Libraries (ACRL) President Karen Williams as our keynote speaker. Karen is Dean of Libraries at the University of Arizona. Her professional areas of interest include integrating information literacy and research skills into the curriculum, making scholarship produced by our faculty and students more broadly available to the world, and redesigning roles of librarians and staff to be leaders for 21st century research libraries. She is also interested in providing innovative learning spaces, both physically and online, and in continuing to grow rich and unique Special Collections.

Karen's current focus is on new roles for librarians and library staff that will allow us to advance the goals of our institutions and demonstrate value at a time when we are witnessing reductions in public support. She and her colleagues have engaged in significant redefinition of roles for liaison librarians in a hybrid model.

After the keynote, concurrent sessions will be offered in the following areas:

- Forbidden Territory: Cutting edge practices that cross boundaries within and beyond the field of library and information science
- Re-casting the Library: Evolving Roles and Professional Identity
- The Process and Products of Collaboration: Pioneering technology, lessons learned and best practices that establish librarians as partners in academic or community settings
- Librarian-Faculty Partnerships



- Intra-institutional, Inter-institutional, and Trans-national collaborations
- Community engagement and community informatics projects

Registration and more information can be found here: <http://bit.ly/1CZEWQp>. In addition to a thought-provoking conference, we have a fun evening planned in Lincoln's Haymarket the evening of May 28th. We encourage all registrants to sign up for a dine-around experience at a restaurant of their choice. A sign-up for this networking opportunity is also available at the registration link above.

Register now and we hope to see you May 29th at Doane College!



Joyce Neujahr is Director of Patron Services at the University of Nebraska – Omaha Criss Library and current C&U chair.

PLTS—Public Library & Trustee Section

Todd Schlechte

The January/February issue of *Public Libraries* is entitled “The Customer Service Issue.” Larry P. Neal sets the tone in his President’s Message where he challenges the “claims returned” terminology and asks, “When was the last time we shortened a policy rather than adding another provision?” (Neal, 2015, p. 6). His goal is to get to “people-oriented service” with “empowered employees” who, due to concise policies, are able to provide “no hassles” service based on “the values of fairness, respect, and quality” (p. 5).

In my opinion, what goes on behind the scenes at a library is just as important to excellent customer service as what the service desk staff do (whether they are behind an actual desk or not). What happens, for example, if someone comes into your library and asks for a copy of *The Republic* by Plato and the person at the desk, after typing in the keywords from the title, doesn’t get anything back from the ILS? In this scenario, imagine that you possess the *Complete Works of Plato*, but for whatever reason, the 505 field in the Marc record was never filled in. Here we see how a conscientious cataloger is crucial to good customer service. In such cases as the previous example, as long as the cataloger fills in the 505 field on the Marc record (or checks that it has been completed), other library personnel will be able to field the request efficiently.

“When was the last time we shortened a policy rather than adding another provision?”

The people who shelf materials are also equally important in keeping our library members happy. If items are out of place, we have a problem with findability in our collections. We may own the item, but that doesn’t help us much if we can’t access it. So our shelvees and those who shelf-read need to be steeped in customer service values as well.

I think you get my point. Everybody—absolutely everybody—on our staff is essential to great customer service. When we think of great customer service, we aren’t going to get there unless we include all staff and every library task as part of that vision.

Reference

Neal, L. P. (2015). "Claims returned" and other customer service "tails". *Public Libraries*, 54(1), 5-6.



Todd Schlechte possesses a Master of Library Science degree, as well as the Master of Divinity. He is currently Chair of the Public Library and Trustee Section, as well as of the Intellectual Freedom Committee. He works at Omaha Public Library.

TSRT—Technical Services Round Table

Privacy, Metadata and Digitization

Melissa Moll

This past March, around forty participants gathered for the joint IFRT/TSRT 2015 Spring Meeting to explore the theme, “EVOLUTION/REVOLUTION in Privacy, Technical Services & Libraries.” The sessions that day—combined with the focus on digitization in this issue—led me to ponder privacy and other ethical issues surrounding descriptive metadata for digital collections.

While privacy factors may impact the initial decision of whether or not to digitize a particular collection, privacy concerns also exist when deciding what metadata to include and how to include it. These questions remain even (or especially) in an age of Facebook, Twitter, and Snapchat. The implications of descriptive metadata are vastly different when dealing with photographs of 19th-century homesteaders in Custer County, Nebraska, versus a collection of images depicting children or patients affected by an inheritable disease. When providing descriptive metadata for digital images such as these, how and when do you name names?

Within our library catalogs, authority records likewise contain a potentially large amount of information about individuals: date and place of birth, other associated places where a person lived or worked, occupations, fields of activity or interest, gender, languages spoken, and full names. Those who create authority records realize that a dividing line exists between public and private information about a person. For example, although it would be possible to include a physical address in an authority record, best practices explicitly state not to do so in records for living persons. The work of crafting authority records or providing metadata demands an awareness of the ramifications of digital realms and global audiences. We balance the needs and rights of the individual with our fundamental responsibilities to name, to describe, and to provide

access to materials and information.

When establishing metadata guidelines for a digital collection, privacy and ethical considerations can help shape decisions. The articles referenced below pose the following questions concerning items to be digitized:

- Was the item created in a public or a private setting?
- Was there an expectation of privacy when the item was created?
- When was the item created?
- Will anyone be harmed by including particular metadata for the item? (For instance, children or medical patients.)
- If any sensitive information was redacted during the digitization process, does the descriptive metadata sufficiently enable access to the material without revealing redacted details?

If a digitized item was captured in a public forum, depicts or describes no living persons, and contains no sensitive information, privacy worries for the accompanying descriptive metadata may be minimal. Otherwise, the questions are worth asking. Digitization greatly expands the reach of our library collections and the base of our users, but it comes with the ethical obligation to provide metadata that simultaneously facilitates discovery and appropriately safeguards individual privacy.

References

- Bair, S. (2005). Toward a code of ethics for cataloging. *Technical Services Quarterly*, 23(1), 13-26. http://dx.doi.org/10.1300/J124v23n01_02

Gilliland, A. T., & Wiener, J. A. (2011). Digitizing and providing access to privacy-sensitive historical medical resources: A legal and ethical overview. *Journal of Electronic Resources in Medical Libraries*, 8 (4), 382-403. <http://dx.doi.org/10.1080/15424065.2011.626347>

Seeman, D. (2012). Naming names: The ethics of identification in digital library metadata. *Knowledge Organization*, 39(5), 325-331.



Melissa Moll is a Catalog & Metadata Librarian at the University of Nebraska—Lincoln. She holds an MA in Library and Information Studies from UW-Madison and a DMA in Organ Performance and Pedagogy from the University of Iowa.

Digital Watercooler

Emily McIllece

‘How I Roll’ is now the Digital Watercooler. The term ‘blogroll’ has slipped into Internet obscurity like MySpace and Angelfire, so it is time to rebrand this column with a name that better reflects its purpose. Library and related blogs are where professionals share their field experience and knowledge or simply chatter about the latest news and trends in Library World.

Anyone can participate. Send us your favorite library (or related) blogs or even a Pinterest board that inspired your latest book display or outreach program to em.mcillece@gmail.com. Tell us why you keep clicking back, or expound on a post you found particularly thought-provoking.

Scholarly Communications @ Duke

<http://blogs.library.duke.edu/scholcomm/2015/02/13/truth-contracts/>

Copyright, like taxes, is something we have to deal with but few explore in-depth or with excitement. We know enough to ‘get by’ or, depending on your point of view, we know just enough to be dangerous. Kevin Smith, Director of the Office of Copyright and Scholarly Communication at Duke University, muses about copyright issues in the news and academia. Whether it’s commentary on the Georgia State University case or the unexpected hazards of open access, Smith’s commentary gets my brain churning.

Recently, he wrote a post called “The truth about contracts.” The springboard was his assertion during a keynote address that a simple disclaimer in a syllabus stating that designated assignments would be placed in the institutional repository, and the students’ subsequent hand-in of the assignments, counted as a legal contract between the student and institution. The line spurred a

listserv buzz, so Smith wrote this post about copyright, contracts, licensing agreements, and even implied contracts.

Reading it made me think about all those times I have tried to explain to faculty that while, yes, what they are doing could fall under fair use exemptions, it unfortunately violates our licensing agreements with Databases X Y Z. This often involves linking to an article in our databases versus posting the PDF on the course page. The end result is the same (students download the article for class), but the execution involves more clicks and a login. It seems silly, but language in the contract prohibits the convenience of a ready-posted PDF, and we --like so many other libraries--have never attempted to renegotiate these contracts. Then we have a very small, select number of journals that will not even allow us to direct link to the articles. Not only that, they cannot be downloaded or printed. These are journals within our database package, yet their terms are even more restrictive, rendering them essentially useless to our patrons. And our explanation is just as useless: it's the licensing agreement and we cannot do anything about it.

Or we could, but we choose not to (time, resources, know-how, etc.). Library professionals are surrounded by contracts every day, but we tend to be skittish around them. Smith gently reminds readers that contracts can be simple or informal. He does not argue that a simple line in the syllabus is the best choice, only that "as a contract matter, the license is real and reliable." He does seem to imply that in all the "buts" jumping through our heads--FERPA, privacy, students don't even read the syllabus!--institutions have an opportunity at some non-scary contract writing and negotiation.

Smith gives some options to think about:
A university may decide that, due to privacy rights, repository placement requires permission in writing. (This would eliminate the unread syllabus issue and perhaps satisfy FERPA.)

A request process could be made for former students to

remove their old essays. An argument could be made, however, to revoke credit for the course (and subsequent degree) since contracts rely on a "mutual bargain" between both parties.

The first example seems simple and logical enough, though it does require extra legwork. But perhaps it could simply be an additional check box with explanation on the FERPA forms students sign and not an additional burden on instructors. However, the second example showcases a common problem these days with our tendency to check a box and agree to licensing or Terms of Use: we don't know the terms or consequences. If I post an image or short story on a website, does that company now own the rights to use said works in promotional materials? FERPA only protects a student within the institution's realm ... and it's a big, opportunistic one-click world out there. As libraries and institutions build digital repositories, we have a wonderful opportunity to not only gain some contract prowess but also use student inclusion into repositories as a "teaching moment" -- one they'll use long after graduation.

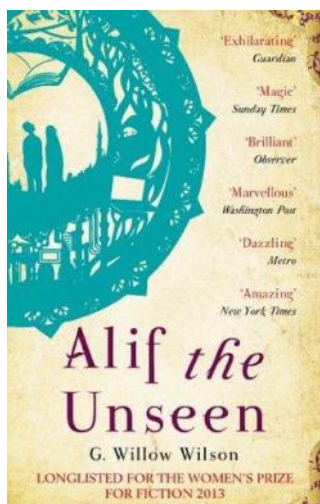
Wow Your Co-Workers

Did you know *It's a Wonderful Life* was a box office flop and fell into obscurity before landing in the public domain? Its popularity at Christmas sprung from broadcasters showing it for free. Then some Hollywood bigwigs decided to "fix" that. Discover more here: <https://youtu.be/AnUGXQwJMSM>



Emily McIllece is a reference and instruction librarian at Nebraska Methodist College. When not learning medical jargon and helping panicked students, she enjoys sailing with her husband Mike and slowly remodeling the "80s charm" out of their house.

Book Bites: Book Reviews (and More!)



***Alif the Unseen* by G. Willow Wilson**

Corvus, 2012

Hardcover, \$16.00, ISBN: 978-0802120205

Digital, \$10.99, ASIN: B008QO8ZPO (Kindle version)

Alif, a whiz computer hacker in an anonymous Emirate, has been unstoppable up until now, but when the government finds a way to track his work, he must go underground to escape the harsh penalty that awaits him. His situation becomes complicated further when he finds himself in custody of a mysterious, ancient tome, the Alf Yeom--a book of the jinn, and, as it turns out, something of great interest to his pursuers. Alif must unravel the mysteries that bind the digital to the mystical before its power gets into the wrong hands, enlisting the help of both human and the unseen in the process.

This vivid, fast-paced World Fantasy Award-winning book from acclaimed author G. Willow Wilson (*Ms. Marvel*, *The Butterfly Mosque*) has it all: action, humor, intelligence, foresight, and just the right amount of romance. Readers of science fiction and fantasy will love this fresh blend of cyberpunk and mythology, and the novel has crossover appeal to teen readers, as well. Be sure not to miss the unique digital version of the book, as it includes illustrations and brief discussions of different jinni, an essay and interview from the author, and a glossary for selected Arab and Islamic terms.

—Lindsay Beckman, Youth Services Manager at Brentwood Public Library (Brentwood, MO)

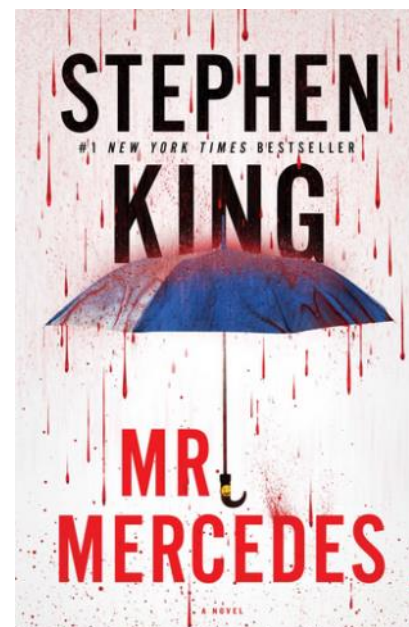
***Mr. Mercedes* by Stephen King**

Scribner, 2014

Hardcover, \$30.00, 978-1476754451

Digital, \$11.99, 978-1476754468

Mr. Mercedes hits the ground running from the very first page to the very last word. King takes readers on a whirlwind ride as retired cop Bill Hodges races to apprehend a killer whose weapon of choice is a stolen Mercedes. Upon receiving a personal letter from the killer months after the first attack, Hodges and his team of unlikely associates become the only hope in capturing the culprit. In a book that battles good against evil, master of suspense Stephen King creates a hauntingly portrayal of a serial killer's mind. Fans of King's classic, leisurely paced reads such as *It* will be pleasantly surprised with this fast-paced read that keeps you on the edge of your seat.



—Rachel Kenny, Library Assistant at Clarkson College (Omaha, NE) and Council Bluffs Public Library



First Love by James Patterson

Little, Brown and Company, 2014

Hardcover, \$25.00, ISBN: 978-0316207041

Audiobook, \$23.00, ISBN: 978-1619697010 (Hachette Audio)

Axi Moore, writer and book nerd equipped with an endless supply of big words and literary quotations, and Robinson, a mysterious charmer with a beautiful grin and a knack for gears and music, are best friends. So, when Axi decides to skip class and go on a cross-country road trip, her first choice is Robinson, her partner-in-crime and scalawag. The two teens leave their boring lives in Klamath Falls, Oregon and set sail for the trip of a lifetime full of adventure, beautiful truths, and auto theft. James Patterson and Emily Raymond bring readers back to their first loves and the teenage years everyone wanted to escape in this very personal story with roots in Patterson's past. Lauren Fortgang, in this Audie Award finalist read, lends credibility to Axi's character and charms readers with her comical male personas. The novel's plot and

tone blends *The Fault in Our Stars* with *Eleanor and Park*. An innocent read that tugs at your heartstrings, *First Love* is a novel your patrons will feel forever.

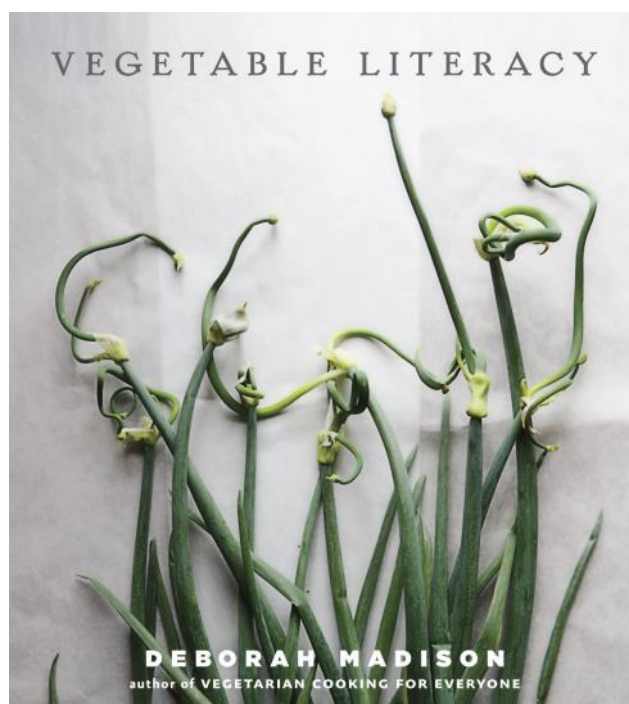
Vegetable Literacy: Cooking and Gardening with Twelve Families from the Edible Plant Kingdom, with over 300 Deliciously Simple Recipes by Deborah Madison

Ten Speed Press, 2013

Hardcover, \$40.00, ISBN: 978-1607741916

Digital, \$18.99, ASIN: B009FKTV7O (Kindle Edition)

Prepare your shelves for the next vegetarian bible. Deborah Madison, a leading authority on vegetarian cooking and author of *Vegetarian Cooking for Everyone*, presents a detailed work that takes gardening and cooking to a whole new level. The book explores the fascinating relationships between vegetables, herbs, edible flowers, and familiar wild plants that exist in the same botanical families. When you discover the similarities between these, a world of possibilities and simple hacks await in your kitchen. Dusted heavily with insight into the plant kingdom and sprinkled with colorful illustrations you'll want to eat right off the page, Madison includes 300 "deliciously simple recipes" that can easily be utilized daily and adjusted with new-found knowledge of similar plants. This book lends itself to a wide array of patrons: those curious about vegetarian cooking, veteran vegetarians eager for a new perspective, and backyard farmers looking to bring their crop into the kitchen in new ways.



—Rachel Kenny, Library Assistant at Clarkson College (Omaha, NE) and Council Bluffs Public Library

EDITORIAL POLICY

(Updated October 2014)

Mission

Nebraska Libraries is the official journal of the Nebraska Library Association. It strives to inform its members and subscribers of NLA's activities and represent the broad scope of issues and news that affect all Nebraska libraries. To encourage the sharing of knowledge and inspiration throughout the state, *Nebraska Libraries* is an inclusive, flexible journal that publishes feature articles, editorials, news, and reports from anyone who cares about and is involved in the library world.

Content

Nebraska Libraries welcomes content from volunteer authors, including feature articles, news briefs, columns and opinion pieces, and photographs and artwork. Content is also provided by overseeing NLA Communications Committee members. The *Nebraska Libraries* Editor and the Communications Committee have the responsibility to publish accurate information regarding NLA and its activities and to provide a balanced spectrum of coverage for all Nebraska libraries and members. Content is accepted or rejected at the discretion of the Editorial Board and is subject to editing for clarity and grammar.

Editor's Responsibilities

The Editor is responsible for each journal issue providing a balanced mixture of relevant and thoughtful articles and features on the interests, responsibilities, problems, and concerns of the varied library professionals throughout the state of Nebraska. The Editor is responsible for determining the strategic direction for the practitioner journal and developing editorial policies and submission standards, actively soliciting manuscripts from various library professionals, conducting manuscript revision and editing, and serving as a primary liaison with authors. By submitting an item to this publication, an Author is implicitly granting the Editor permission to make minor editorial changes, such as correcting grammar, punctuation and spelling, and making layout and formatting changes as needed to speed along the publication process.

Author's Rights

An Author agrees upon the stipulations of the Submission Policy when submitting an article to the Editor. Upon submitting works to the Editor, if revisions are needed the Author will receive a copyedited version of their work and be given a one-week deadline to contest or make any changes. If the Editor does not hear from the Author within that deadline the article, as per the Editor's responsibilities, will be published as the Editor sees fit, or saved for a future issue, in order to speed along the publication process. Authors should explicitly note when a submission is a creative work, such as poem or story, where

such changes would negatively impact the Author's intent.

The Author shall, without limitation, have the non-exclusive right to use, reproduce, distribute, and create derivative works, including update, perform, and display publicly, the article in electronic, digital, or print form in connection with the Author's teaching, conference presentations, lectures, other scholarly works, and for all of Author's academic and professional activities.

After a period of six (6) months from the date of publication of the article, the Author shall also have all the non-exclusive rights necessary to make, or to authorize others to make, the final published version of the article available in digital form over the Internet including, but not limited to, a website under the control of the Author or the Author's employer or through other digital repositories.

NLA Communications Committee Purpose

The NLA Communications Committee assists the Editor with the direction, publication, and distribution of *Nebraska Libraries* and ensures that the journal meets the needs of the Nebraska library community. The committee aids the Editor in developing *Nebraska Libraries'* policies and procedures, and its members contribute to the journal as well as solicit content from the broader library community.

Disclaimer

The statements, comments, or opinions expressed by *Nebraska Libraries* contributors are those of their respective authors and do not represent the views the Nebraska Library Association.

SUBMISSION POLICY

(Updated October 2014)

Who Can Submit

Nebraska Libraries publishes articles and creative content from authors actively involved in the library world within the State of Nebraska. If you are unsure whether or not your piece would fit with our publication, please query the editor at nlaeditor@nebraskalibraries.org.

Nebraska Libraries requires that all submissions be original contributions and that full disclosure of possible redundant publication must be made in the letter of submission.

Editor & Author Review

Authors are asked to review their edited submissions within one week of being sent the final Editor-approved draft. If the Editor does not hear back from the Author within that week, the submission will be published as the Editor deems fit in order to not stall publication.

Submission Guidelines

Nebraska Libraries will start publication as a quarterly practitioner's journal. If interest is high, bi-monthly publication could occur in the future. Submissions for quarterly issues are due as follows:

- February Issue = Due January 1
- May Issue = Due April 1
- August Issue = Due July 1
- November Issue = Due October 1

Any submissions received after a due date will be held and considered for the following issue. Submissions accepted but not published in the current issue may be published in a future issue with the author's permission.

Please send all submissions in Word .doc or .rtf forms. Please no PDFs.

The submission of photos to accompany articles is encouraged. Please send all photos saved as high-quality JPEG files. Please send all photos and artwork as separate files not embedded in the Word document.

If your article has sidebars or any special items that need to be formatted a certain way, please clearly state this in the submission.

Nebraska Libraries is a practitioner journal and not a peer-reviewed scholarly journal. Not all articles will require sources and citations; however, if citations are needed in your article, the citation style used by *Nebraska Libraries* is APA.

Please send all articles, ideas, and other queries and to the Editor at nlaeditor@nebraskalibraries.org

Items Eligible for Publication

We are looking for the following items or columns but we are open to submissions of all kinds:

- Feature articles about anything library related, including successful programs, collaborations, events, etc., at your library and how they are applicable to other Nebraska libraries
- Opinion pieces about hot topics in the library profession
- Short columns in each issue by members of the sections and round tables that highlight advantages conferred via section or roundtable participation, hot topics in the profession, or opinions
- New briefs—what has happened at your library or within your section/round table? Is there something notable upcoming?
- Member announcements (jobs, births, marriages, retirements, deaths, publications, etc.)
- Guest columns
- Spotlights on new NLA members
- Suggestions for future columns, article ideas, etc.
- Recommendations for the "How I Roll" column (recommended blogs)
- Recommendations for the "Beyond the Stacks" column (interviews with interesting people who work in libraries)
- Recommendations for the "My Own Private Library" column (share your book collection with NLA)
- Recommendations for the "Featured Libraries" column (a spotlight on a specific Nebraska library)
- Creative works—short stories, poems, art, etc.
- Reviews of books, software, online resources, library products, etc.
- White papers (not sought but will be considered for publication)

Recommended Article Lengths

- Feature Articles: 600—1800 words
- Opinion Pieces: 300—600 words
- News Briefs: 50 words or less
- Reviews: 100—200 words

Articles longer than the recommended length may still be considered; however, articles may be truncated in the published issue with a link to the full article on the *Nebraska Libraries* website provided.



Picture This: Nebraska Public Library Commission Bookmobile

In 1937, a woman and several children browse books in front of a Nebraska Public Library Commission bookmobile, whose two panel doors open to reveal a few shelves of library materials. Bookmobiles were perhaps the first step towards providing access beyond the library walls.

Nebraska Libraries would like to thank Devra Dragos, Technology & Access Services Director at the Nebraska Library Commission, and the Nebraska Memories Project for making this treasured resource available publicly online at <http://memories.ne.gov/>.