

InfoLink

A Community Newsletter of the Graduate School of Library and Information Science

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Up Front

GSLIS Goes Hollywood

In some ways Jeremy Smith is a typical GSLIS student. When he's not taking classes at GSLIS West or working there (he's the GSLIS West student assistant), he listens to music, volunteers for a non-profit alternative arts venue, and spends time with his wife. He caught the library bug as a teenager and organized his comic book collection. However, Smith also has a star side — he co-produced and edited a video. Read on for more about Smith and his movie, *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property*.

A videomaker in our midst
Some people dream of running a marathon or climbing Mt. Everest. Others want to make a movie. Yet how many people do you know who have actually done so? As it turns out, GSLIS has a videomaker in our midst! Jeremy Smith, the GSLIS West student assistant, recently co-produced and edited a film for the Media Education Foundation (MEF).

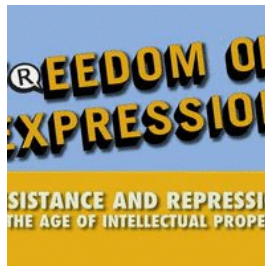
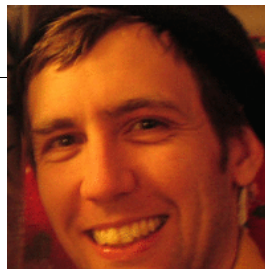
Before beginning at GSLIS last January, Jeremy worked for the MEF, a non-profit that does critique and analysis of social issues through the lens of the media. His undergraduate background is in communication; he also took a few video production classes. He began working for MEF as an undergraduate intern, and they hired him after he graduated. (He was already polishing his library skills — part of his job was to organize its news archive.) After a while, however, Jeremy moved to the editing room and became a staff editor/producer. One of the videos in which he was most involved is the recently released *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property*.

From book to big screen

Jeremy's primary collaborator and co-producer for the movie was Kembrew McLeod. McLeod, a communications professor based at the University of Iowa in Iowa City, wrote the book on which the video is based. Since MEF's history is interwoven with copyright and fair use issues, the foundation decided to turn McLeod's book into a video. Jeremy was the logical choice for editor and co-producer, having worked with McLeod on an earlier video called *Money For Nothing: Behind the Business of Pop Music*, released in 2001.

The goal of the video, according to Smith, is to build awareness of copyright issues, especially fair use. He said, "We hope to

encourage viewers who think of copyright as an abstract legal concept to see its relevance to their daily lives. We also hope to inspire a greater understanding of Fair Use. Many individuals and institutions are hesitant to use or duplicate copyrighted materials when it is perfectly legal to do so under the Fair Use provision of copyright law."



From top: Jeremy Smith; two images from the movie

The topic's wide appeal

MEF generally directs its videos to the academic market — which means that people who may not see the video in a theater or at a community screening are exposed to it in the classroom. However, MEF is always looking for a wider audience, including community groups, libraries, and individuals. Jeremy said that this movie is aimed at "anyone who deals with issues of copyright and intellectual freedom and is concerned with the tightening restrictions on free speech—which, in the information age, should be everyone. Obviously the video has a direct appeal to librarians and archivists, as we deal with copyright and intellectual property issues on a daily basis."

Go to the movies!

The video was released in October 2007, so there have been few screenings so far. Jeremy noted, "Usually when a video is first released by MEF, most of the effort goes into selling the video to the MEF customer base (colleges, high schools, non-profits, community groups, libraries, etc.) before work is put into public screenings." So far, the video has been screened twice in San Francisco. GSLIS West also held a rough-cut screening. Two Boston screenings are in the works for February 27 (see page 3). Simmons' Progressive Librarian Guild (PLG) will host an afternoon screening on campus. If you can't make that showing, you can head to the Lucy Parsons Book Center in South Boston at 7 p.m. — they'll show the video as part of a Radical Movie Night. The video will get an even bigger audience in June, when ALA shows the movie at its conference as part of the Intellectual Freedom Round Table.

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Congratulations to Peter Herson and Em Claire Knowles!

Peter was named ACRL Academic/Research Librarian of the Year, and Em Claire was elected to the ALA Executive Board. See more info at www.simmons.edu/gslis.

Snapshot

Wendy Brown

“I love that people have been seeking the PLG out to host events. It shows me that there really is a need for a progressive forum at Simmons, as well as in the larger librarian community.”



Wendy Brown is a document delivery librarian by day and a GSLIS student by night. In her free time, she co-chairs Simmons' Progressive Librarians Guild (PLG), bakes, enjoys nature, and is a self-described board game nerd.

Where did you grow up?

Rochester, N.Y., is my family's hometown. I lived there until I was five, when we moved to Taunton, Mass. So I have lived most of my life as a Southeastern Mass. kid, but I don't have the accent to prove it.

What is your job now? What do you like best about your work?

I am the document delivery assistant at the Harvard Medical Library, Countway. I really enjoy making human connections with other librarians around the world. Interlibrary loan librarians have such a strong sense of community, and we all have to help each other. I also really like the hunt for challenging materials. It makes my day when I can get a book that is only located at some small college in Sweden, or some title or citation that really tests my searching skills.

Tell us about your involvement with the Progressive Librarians Guild (PLG) at Simmons.

I signed up for the PLG listserv when I started at Simmons in the summer of 2006. I soon floated an idea to the listserv about a fieldtrip to the cartoon studies library in Vermont. The co-chairs and founders of the then-brand-new PLG, Heather McCann and Lana Thelen, not only helped me organize the trip, but also encouraged me to run for office. So from fall 2006 to summer 2007, I was the PLG event coordinator. I have been the co-chair since summer 2007. Since PLG at Simmons was founded, we have been an incredibly active group. Our largest yearly event is the SkillShare in the fall, where GSLIS students teach workshops to each other. We also have had workshops, speakers, and movie nights, and are active in campaigns in Simmons and the larger Boston community. Now that PLG has grown, students from the Simmons community have come to us with ideas.

How did PLG get involved with screening Jeremy Smith's movie, *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property*?

Jeremy contacted me directly about his involvement with the *Freedom of Expression®* movie. He said that it seemed like something that PLG would be interested in. We were all really excited that he contacted us, and right away we began planning for the screening. I love that people have been seeking out the PLG to host events. It shows me that there really is a need for a progressive forum at Simmons, as well as in the larger librarian community.

The movie is also being screened at the Lucy Parsons Book Center as part of a Radical Movie Night. Do you see the film as progressive or radical?

I think that *Freedom of Expression®* is a movie that confronts issues of free speech, intellectual freedom, and copyright today.

So in that progressive and radical communities are constantly challenging structures and policies that impinge on freedoms, yes, this movie is progressive. It is also a partly student-made movie, which connects with spirit of radical SkillShares and knowledge-building from the ground up. Not having seen the full movie myself, I am interested to see what conversations it sparks.

For more information...

To read more about Wendy Brown, Kris Liberman, and the GSLIS CE program, visit the *InfoLink* online supplement at <http://web.simmons.edu/~lislive/infolink/>.

Snapshot: Kris Liberman LS '87

“Really embrace the GSLIS program and get everything out of it that you can—and try to keep a connection to it after you leave.”



Kris Liberman, a GSLIS grad, recently returned to Simmons to become the Interim program manager for the GSLIS Continuing Education (CE) program. Here, she talks about her love for the Red Sox, her GSLIS experience, and her goals for the GSLIS CE program.

This is our “Hollywood” issue — Do you have any connections to Hollywood or the movies?

I went to my old home town last spring and drove past a house that I had lived in when I was in high school. There were a lot of trucks and construction people in the driveway, so we drove in and explained who we were and asked if we could see the inside of the house. The contractor kept talking about his brother who owned the house, but I wasn't really listening — until I realized that he was saying that Terrence Howard, the Hollywood actor, now owned the house! If you look at his Wikipedia entry (http://en.wikipedia.org/wiki/Terrence_Howard) it does mention that he lives in a suburb of Philadelphia — in “my” house! The house was built in the 1800's and was the carriage house for a nearby house that was on the Underground Railroad. Also, I was once featured in a Lexis-Nexis video when I worked for Lotus.

What advice do you have for people just entering the profession?

As someone who has been out of school for 20 years, I'd say to really embrace the GSLIS program and get everything out of it that you can — and try to keep a connection to it after you leave. It can be hard to keep up the level of intellectual stimulation that you get while here (though taking CE courses can help), and I found that I really started to miss that after a number of years in the profession.

Interviews by Jessica Shurlow and Elisabeth Zimmer

Up Front: GSLIS Goes Hollywood

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Is copyright a radical issue?

Copyright issues are usually not thought of as exceptionally radical and subversive. So why are progressive groups like PLG supporting the video? Why is it being shown at a Radical Movie Night? Jeremy explained, "Because the landscape of copyright has become somewhat draconian in the last 15 years, individuals and institutions have become increasingly wary of doing anything with copyrighted materials. The fear is heightened by the cease and desist letters coming at the drop of a hat from huge media conglomerates like Disney and Viacom. So the 'radical' notion of this video is that in a democratic society, citizens should have the ability to interact with the media that surrounds us in a way that provokes discussion, debate, and new ideas. Not to pirate other people's work, but to build on it, critique it, and discuss it. To do that you must have free and easy access to these materials, and right now, the law does its best to prevent that dialog from happening."

From start to finish

The video took a bit of time and money to complete. Jeremy noted, "To give a reference point, the production values are more than a videocamera and iMovie, but less than an episode of, say, *Frontline*. A low-end ballpark estimate might be \$30,000-40,000." The video took two years from start to finish, including conducting interviews, transcribing, writing, gathering media/b-roll, editing, handling the motion graphics, integrating music, and producing the DVDs. MEF hired professional camerapeople for some of the shoots and used its equipment and staff on others. All of the interviewees donated their time. Jeremy edited the majority of the video at home using Final Cut Pro.

Advice for other moviemakers

Jeremy's advice for budding videomakers? "With minimal investment, you can produce high quality videos that can make an impact. Also, don't forget about distribution. Many filmmakers never think about who will see their work and more importantly, how. Planning distribution up front, when the ideas for the project are germinating, will guarantee that you won't have a box of DVDs sitting in your closet when the video is done. The good thing is that internet distribution, which was in its infancy a few years ago, is now a viable option."

When asked if he was already planning his next movie, Jeremy laughed. He said, "I will continue to do video on the sidelines, but I probably won't be involved in a large-scale project like *Freedom of Expression*® for a while." Instead, he plans to incorporate his video skills into the library/archive world: "Video is becoming an increasingly important outreach tool. It is also an integral component of social networking tools. Video preservation in archives is an increasingly important issue as well. So I think my video skills will come in handy."

We don't disagree with that — but we'll keep an eye out at the Oscars, just in case.

Article by Elisabeth Zimmer

The Movie: *Freedom of Expression*®

Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property

Coming to a theater near you!

Catch Jeremy's video on 2/27 at Simmons, sponsored by PLG: Time and room TBD

2/27 at 7 p.m. at the Lucy Parsons Book Center (549 Columbus Avenue, Boston)

6/28 from 1:30-3:30 at ALA in Anaheim (part of the Intellectual Freedom Round Table)

In 1998, Kembrew McLeod, Associate Professor of Communication Studies at the University of Iowa, trademarked the phrase "freedom of expression" — a startling comment on the way that intellectual property law restricts creativity and expression of ideas. This provocative and amusing documentary explores the battles being waged in courts, classrooms, museums, film studios, and the Internet over control of our cultural commons. Based on McLeod's award-winning book of the same title, *Freedom of Expression*® charts the many successful attempts to push back this assault by overzealous copyright holders. *Freedom of Expression*® is an essential tool for educators, activists, filmmakers, students, artists, librarians, and more.

The video is narrated by Naomi Klein, a well-known Canadian journalist, author, and activist. It features interviews with

- *Kembrew McLeod*: Communication professor, author of the book *Freedom of Expression*®: Resistance and Repression in the Age of Intellectual Property and producer of the video
- *Lawrence Lessig*: Stanford Law professor; founder, the Stanford Center for Internet and Society; author, *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*; and Chair, Creative Commons project
- *Siva Vaidyanathan*: Associate Professor of Culture and Communication, New York University; and author, *Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity*
- *Pat Aufderheide*: Communication Professor, American University; co-director, the Center for Social Media; and co-author, the Documentary Filmmakers' Statement of Best Practices in Fair Use

For more information, visit the *InfoLink* online supplement at: <http://web.simmons.edu/~lislive/infolink/>.

Librarians on the Silver Screen

Last year marked an important milestone for librarians on the silver screen: the release of the first full-length documentary about the lives and work of librarians. *The Hollywood Librarian* premiered at the ALA annual conference in Washington, D.C., in front of more than 4,000 librarians. It was released to other libraries during Banned Books Week in September. The film has been screened in libraries (and only in libraries) across the country.

The documentary, filmed between March 2005 and February 2006, features real librarians of all ages, races, and backgrounds from a variety of U.S. libraries. It includes clips showing librarians in films from *It's a Wonderful Life* to *The Shawshank Redemption* and *Matilda*. It also touches upon issues facing the library world today, including funding trouble and book censorship. Find out more at <http://www.hollywoodlibrarian.com>.

Want the five-minute version of a librarian movie? Search for "March of the Librarians" on YouTube.

February—March Events

February 27, Wednesday, “The Political Economy of Intellectual Property.” William St Clair (Trinity College, Cambridge) to speak. Co-sponsored by the Center for History and Economics Seminar and the History of the Book Seminar, Harvard. Harvard Center for Government & International Studies, Room S-020 1730 Cambridge St, Cambridge, MA. 4:15 p.m.

Monday, March 3 and Tuesday, March 4, Licensing Electronic Resources Program. Cost: \$65 members of any sponsoring organization. \$85 for non-members. \$40 for students. 8 MLA credits included. Space is limited! Early registration is being accepted. For information about the program and how to register, visit: <http://www.holycross.edu/departments/library/erm/ler/>. 3/3: College of the Holy Cross; 3/4: Dartmouth College. 8:30 – 5:30 with break at 4:30 for those who need to leave early, lunch included.

Save the Date! The Farragut School Volunteer Project. Spring Break, March 10 – 15.

Save the Date! Saturday, March 29, 2008, GSLIS Alumni Day. Simmons College, Boston.

More information about these and other events can be found at <http://my.simmons.edu/gslis/resources/calendars/events.shtml>.

Folks on the Move

GSLIS Professors Rong Tang and Sheila Denn have been awarded \$15,000 in support of the proposal of their project “User Based Question Answering: An Exploratory Study of Community Generated Information Exchange in Yahoo! Answers” from the OCLC/ALISE Library and Information Science Research Grant Program (LISRGF). For more information about their project, visit *InfoLink* online.

Asst. Prof. Tywana Whorley is working on the Martin Luther King, Jr. papers at Boston University’s Howard Gotlieb Archival Research Center (more information at www.simmons.edu/gslis).

Read an interview with **GSLIS alum Linda Demmers** in the *InfoLink* online supplement. Linda, a library consultant and trainer with Libris Design, is married to a Hollywood producer. Get the scoop on Linda’s career in library facility planning and what it’s like to be a librarian in Hollywood at <http://web.simmons.edu/~lislive/infolink/>.

Blended Learning Comes to GSLIS

Simmons recently became the first private college in the nation to be awarded a grant from the prestigious Alfred P. Sloan Foundation. The grant funds new initiatives that allow small colleges to offer high quality courses combining classroom and online learning without sacrificing close student/faculty relationships.

GSLIS West will be the proving ground for the development of five courses to be offered initially at GSLIS West in a blended format. The redesigned courses will begin with several core courses in the Fall 2008 semester at GSLIS West. More information coming in the March *InfoLink*!

Welcome back, Pat Oyler!

As of January 1, Pat Oyler took over as GSLIS Associate Dean, replacing Allen Smith. She returns to GSLIS after a semester in Vietnam, where she oversaw the GSLIS initiative training Vietnamese librarians. As Associate Dean, Pat will focus on matters of curriculum. Keep an eye out for Pat around campus, and read more about her work in Vietnam in the March issue of *InfoLink*.

Beta Phi Mu Book Award



Anna Duprey was selected as the book scholarship recipient of the Beta Beta Chapter of Beta Phi Mu, the international library and information science honor society. The scholarship was given to an outstanding GSLIS student who had completed twelve

semester hours of their program of study with a grade point average of 3.75, and who had written an essay that explained their demonstration to service and scholarship in current practice and in the future. Jennifer Kessler, the president of the Beta Beta chapter, and her officers were most impressed with a passage of Duprey's essay that thoughtfully exemplifies her commitment: “I consider good collection development decisions to be good customer service. My collection development decisions are greatly influenced by information I glean from journal articles, newspapers, Web sites, blogs, and from talking to other librarians.” Ms. Duprey, a student at the Mount Holyoke campus, and also one of the interns who supports the Mount Holyoke library, was presented with a gift certificate to the Odyssey Bookstore.

The Beta Beta chapter presents a competition for its book scholarship every fall semester. The chapter uses this opportunity to expose current students to become familiar with the honor society.

InfoLink

InfoLink is the monthly newsletter of the Graduate School of Library and Information Science at Simmons College. Its purpose is to provide school- and career-related information and to foster community among the many diverse people who make up the school.

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Views expressed by contributors to the newsletter are not necessarily the views of the newsletter, GSLIS, or Simmons College. The editors reserve the right to edit material submitted for publication.

Copy deadline for the March issue is Monday, February 25, 2008.

Snapshot

Linda Demmers

“Don’t be afraid to invent or re-invent yourself. If you have a passion for something, you can probably find a career in the library world that will let you have both.”

In keeping with the Hollywood theme of this month’s issue, InfoLink presents an exclusive interview with Linda Demmers ’73 LIS. Linda, a noted library facilities planner, is also married to a Hollywood producer. Desne Crossley, Associate Director of Major Gifts for Simmons, met with Linda at her home in L.A. to talk about library planning, following your passion, and why actors need librarians.

Q:

What’s it like to be a librarian in Hollywood?

You know what?—It’s fascinating! You’d think: what interest would people have in what *I* do? Actors can be voracious readers, and many are. There’s a lot of time spent on the set. Motion picture studios have

terrific art libraries. These libraries have enormous collections that are used for research by screenwriters, art directors, and production designers. If you want to find out what Korean War army uniforms looked like, or the menu at a Presidential Inauguration dinner, you can find that in a studio library. Someone once asked me to find a Princeton University ring. We never did find one, but we discovered that the eating clubs at Princeton have distinct neckties so we used that instead. The level of detail required to make a movie look authentic is mind boggling! The studio research jobs make wonderful, exciting careers.

My husband just produced a film that was shot in Boston: “The Game Plan,” which opened this fall and stars Dwayne “The Rock” Johnson. It was fun to come back and see Boston again. My favorite films that he has worked on? “The Truman Show” and “Tender Mercies.”

How did you get involved in library facility planning?

I started my career as the librarian at an architectural firm, but I was an academic library director when I got involved in my first building project. The first building I planned was the Annenberg Library & Communications Center at Pine Manor [College], which was a beautiful renovation and addition to a late 19th Century Richardsonian carriage house. One of the groups that toured it was the building committee from Phillips Academy Andover. I had been at Pine Manor seven years, when I was recruited to go to Andover. The Library at Andover was a historic building that needed renovation and expansion. I was library director at Phillips for about five years—through the library opening before I moved to California and became a consultant. A few years ago, I had the chance to work in New England again when I consulted on the Williams College Science Library, which was another extremely complicated, but beautiful project. It was completely luck that institutions where I worked were planning buildings. Over the past 20 years, I have built a reputation by word-of-mouth. I started out with an unlisted telephone number. Since then I’ve worked in Mississippi, Missouri, Miami, Massachusetts, California and quite a few places in between.

What types of workshops do you teach?

“Library Construction 101,” “Extreme Makeover or Gentle Remodel,” “Wayfinding and Retailing for Libraries,” and “Using

Libris Design” are all offered through the Infopeople project in California. These workshops are designed to give librarians the skills they need to do *their* part of the team’s work. In Library Construction 101, the class moves forward on a game board through the various stages of the project. Players start out with a bag of good will and try to end the project with a bag of good will.

In the renovation class, we break into groups to sort through a box of materials—fabric swatches, tiles, carpet, wood chips and paint samples planning the interior of a specific library space. The project teaches committee management, teamwork and flexibility, which we learn in library school—and how to pick carpet and paint colors, which we don’t learn in library school. Attendees learn how to use an architectural scale and read floor plans. When we talk about lighting, the librarians don’t need to pick the lighting fixtures, but they do need to know how to define the task, what a foot-candle is and the basic principles of energy efficiency. We remind them that they are the owners with a capital “O.” As clients, librarians aren’t always as assertive as they need to be. A building project is a good time to suspend standard operating procedure and examine how your organization functions, and what doesn’t function. Buildings don’t fix problems, but they can change patterns. It’s the perfect time to think about how you do business. It’s tempting to start with the fun stuff—picking colors and furniture, but a good building project starts with a program and a plan of service. From beginning to end, a library building project *could* be a 10-year commitment.



[Regarding retailing workshops, Linda showed Desne a portfolio of color graphics of libraries adopting the display and merchandising techniques of successful retailers. One of the lessons learned from stores is to place what you really want people to pick up in the *back* of the store like the milk, not the *front*—for instance, DVDs and CDs traditionally can be found in the front of libraries, in which case, customers may simply grab and go. Anything that’s displayed at the end of a row of books—no matter what it is—will get snapped up.]

How do you stay current in a rapidly changing field?

I’ve taught over 100 workshops and truthfully, I learn as much from the students as they learn from me. I attend regional and national conferences and frequently present at a symposium or serve on a panel, and I always learn from the other speakers.

What do you like best about your work?

I like the variety of different clients and locations and the puzzle that each project presents. What I liked least as a library director was personnel management issues and preparing the annual budget. I was lucky to find this niche—one with variety and flexible hours. Among the best aspects of the work are garnering support for the project and the “wow” factor of new library projects once they’re completed.

Interview continues

Q: **What are you passionate about professionally?**
 I'm passionate about the environment, about using the public trust well. I'm passionate about process. The process and organizational skills I learned at Simmons serve me in all my endeavors. We lived in New York State where it snows, and I always remember the old saying: "Shovel early, shovel twice." I say this to my clients to remind them not to get ahead of themselves.

What are you passionate about outside of work?
 My husband and I are both passionate about historic preservation. The Los Angeles Conservancy works hard to keep landmark buildings safe from developers. Sometimes we are successful and sometimes not. (As you can see from this house, we like old buildings....) I'm also passionate about cooking—life is too short to eat bad food!

How has your MLS been most valuable to you? How have you applied your LIS knowledge, especially to other areas of your life?
 I can tell you that if I didn't have 20 years experience as a librarian, I couldn't do what I do. There are only 25 library consultants who specialize in facility planning and many of them are not librarians. Library school gives you tremendous critical thinking skills, organizational skills, and way-finding skills. Organizing space or a website is no different from organizing books and information. You need to create a logical path for your users to navigate to the information, which in building planning is called site logic. Many architects and librarians think alike.

What advice do you have for people just entering the profession?
 You have to be *nimble*, not just flexible. There's a difference between the two, you know. You have to be able to change course quickly. This means you work with kids and with senior citizens. Teen libraries, and librarians who know the teen market, are in high demand. It's harder to find a job as a reference librarian, but webmasters, graphic artists, POD-masters, BLOG-masters, all now have a place in libraries. I would say don't be afraid to invent or re-invent yourself. If you have a passion for something, you can probably find a career in the library world that will let you have both.

What do you wish people knew more about?
 I wish that people knew how important the up-front planning time is. The amount of difference you can make in a project is a thousand-fold more important in the initial phases. An acoustical engineer I work with said that if you can only afford to have a little bit of his time, you should engage him as early as possible. Just seeing where spaces are located and looking for red flags is infinitely more effective than expensive wall and ceiling treatments included later. Lighting engineers look at light fixtures and opportunities for the use of natural daylight (called "daylighting"). We are big on the environment and sustainable architecture in planning public buildings. New buildings can achieve a LEED rating that recognizes a level of commitment in the prudent use of natural resources, both in the construction and life-cycle costs of a facility.

I invite everyone interested in library facility planning to visit the website I manage, librisesign.org, which was funded by an LSTA grant. It provides one-stop shopping for information and

contacts on library building planning. This is a great resource for librarians and it's free!

And I wish more people in New England knew how terrific Los Angeles is. There is a shortage of librarians here, especially for children's and teen librarians. The weather is great...you can leave your ice scraper behind!

Describe your perfect day.
This is a perfect day. I had a business meeting this morning, spent time with my daughter, met a new person [Desne!], and I'll read a book tonight. **Interview by Desne Crossley**

Want more librarian movies?
 Need help finding other movies featuring librarians? Check out *Librarians in the Movies: An Annotated Filmography*. This site is maintained by a librarian at Brigham Young University in Idaho. Its introduction calls it "an ongoing attempt to expand our collective memory, to find a more comprehensive and defensible basis for our acceptance or rejection of the 'typical movie librarian' – whatever we think he or she is." The list contains about 550 movies "that in some significant or memorable way include a library or librarian." For your inner cataloger, the films are assigned groups based on the degree to which librarians are mentioned (ranging from "clearly identified as a librarian" to "mentioned in passing"). Find it at <http://emp.byui.edu/raishm/films/introduction.html>.

Congratulations to Peter Heron and Em Claire Knowles!

The Association of College and Research Libraries (ACRL) has named Professor Peter Heron the Academic/ Research Librarian of the Year. The award, sponsored by YBP Library Services, recognizes an outstanding member of the library profession who has made a significant national or international contribution to academic/research librarianship and library development.

"Dr. Peter Heron was selected because of his substantive body of research over a career of more than 30 years," stated Award Committee Chair Cynthia Steinhoff in the ACRL press release. "Dr. Heron's work, which focuses on such varied topics as assessment, government information, service quality and leadership, addresses very real issues and questions that academic librarians face every day."

To read the full press release, please see www.ala.org/ala/pressreleases2008/january2008/herono8.htm

Assistant Dean Em Claire Knowles was elected to the ALA Executive Board at the midwinter meeting. She will serve a three-year term beginning in July 2008 and concluding in June 2011. For the full press release from the ALA, please see <http://www.ala.org/ala/pressreleases2008/february2008/ebo8.htm>