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On the cover:
SELA logo with member states

The President's Column

I have found that summer is a time of friends, fun, heat, and libraries. At public libraries, buildings and events are full of children and adults participating in summer activities. You may encounter strange animals, enjoy brilliant debates, or even see circus arts up close. At academic and school libraries, summer may mean vacations, time to catch up, or getting ready for fall back-to-school events. You may even see huge projects for shifting collections, re-arranging furniture, or dedicating reinvigorated places to encourage students and faculty to utilize library resources. I truly hope you are enjoying your summer and have found your place to relax and unwind.

Now more than ever, taking care of our mental health is of vital importance. As my family constantly reminds me: you can't pour from an empty vessel. Whether you are just beginning your library career or you've been around the block a few times, working in libraries can be both a draining sorrow and a brilliant joy. Since we see and feel all the things, I advise you to find a good therapist, discover a favorite wine, learn a new skill or hobby, get up and move, or just sit on a beach and relax to the sounds of the surf – no matter what you choose, the most important thing is to find your place to unwind and let go of the stress and worry.

To that end, schedule a venting session with a colleague or friend or, better yet, schedule a therapy session to work through how our jobs impact us and develop coping strategies to keep YOU being YOU. Prefer to avoid formal therapy and want to vent to someone who understands where and when you are at this moment? SELA has a solution for that! Not feeling the need to vent, but have a great listening ear? SELA has a place for you! Get in touch with our Mentoring Committee and let them know you would like a mentor or are available to mentor others.

"Even the darkest night will end and the sun will rise." - Victor Hugo, *Les Misérables*

Crystal Gates
North Little Rock Public Library System
president@selaonline.org

Interested in joining SELA or need to renew your membership?

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Academic Librarianship Reflection:
Reflective Practice

by Rebecca Rose, Professor/Assistant Dean of Libraries, University of North Georgia
Chair, University & Colleges Libraries Section

For academic librarians, reflective practice promotes professional growth and builds competencies. Plan for intentional and deliberate reflection to occur on a regular basis, particularly after completing a project, teaching a class, or leading a meeting or event. Deep reflection requires an investment of time to contemplate questions, interpretation, analysis, and/or assessment. Regularly considering any or all outcomes, accomplishments, communications, and reactions normalizes this activity as part of your job performance. Mindfulness activities can contribute to developing a reflective practice. It sharpens mental clarity by paying close attention to your surroundings and interactions, while avoiding just going through the motions with little regard to your impact on others.

Getting started on developing a reflective practice can be accomplished in many ways. Writing or journalling is one way, but thinking deeply and asking yourself some questions can also achieve serious reflection. Sometimes using prompts can ease you into reflection. For example, after teaching a class or a series of classes plan to spend time thinking about the session(s). Did you cover all the material you planned to teach? Did students seem engaged and ask questions? Did students follow you back to the library to ask more in-depth or follow-up questions? What could have been done differently? Could you change your presentation to be more interactive/inclusive/challenging/funny/ dynamic/thought provoking? Did the instructor express satisfaction with your session or make any comments during or after?

After leading or participating in a project or event, write a report that documents the experience and is useful for others who might want to learn from the experience. Were the project goals met? What problems did you encounter and how did you deal with them? Were there other ways that you might have tried to resolve the issue(s)? Could the lines of communication have been improved and how could that happen? What benefits to the students/library/university did the project accomplish? Were there other ways the event could have been promoted?

After leading a meeting, you might want to reflect on whether the information was received as hoped. Did everyone get a chance to provide feedback or contribute? Were future goals or action items noted and documented? Was the purpose of the meeting understood by all who participated? How can buy in and/or communication improve for the next meeting? Was the meeting setting adequate or could it have been improved? Did the meeting last appropriately or was it too long? If too long, could steps be taken to shorten the next meeting? Did the meeting dwell too long on any topic unnecessarily? Was there an agenda for others to read before the meeting?

Each circumstance can generate a unique set of reflective prompts to fit the experience. Likewise, this column presents only a few examples, but hopefully they can launch you towards fully incorporating a reflective mindset into your professional practice. Identifying areas that can be improved or updated is the first step to resolving or refining them and through reflection you can continue to grow professionally.

Government Documents for All

By Tim Dodge, *History & Political Science Librarians, Professor, Auburn University*
Chair, Government Documents Roundtable (GODORT)

Two of the objectives found in the SELA GODORT bylaws state that the Government Documents Round Table (GODORT) "provide[s] a force for initiating and supporting programs to increase the availability. use, and bibliographic control of documents," and "to increase communication between documents librarians and other librarians." We intend to address the former through possible webinars and/or joint conference programs but we intend to address the latter objective and some of the former via a regular column in *The Southeastern Librarian*. The world of government documents is vast and, potentially, of interest to all librarians in all types of libraries, hence, the title "Government Documents for All." I intend to provide a fairly brief informative piece relating to government documents that, I hope, will be of interest to all readers and will provide a basic understanding of this truly interesting but sometimes neglected area of librarianship. The primary focus will be on U.S. federal government documents but, over time, I hope to include at least a few pieces concerning the United Nations. State government documents are definitely of interest too but likely will not be covered here since the intention is to appeal to the broader SELA membership. I hope you find useful this inaugural "Government Documents for All" where I address the SuDocs classification system.

Something that perhaps contributes to the perception that government documents is an arcane field or subset of librarianship is the fact that federal government documents have their own classification system known as SuDocs, short for Superintendent of Documents. The letters do not correspond to the Library of Congress system and the numbers do not correspond to the Dewey Decimal system. However, the SuDocs system has a genuine logic of its own and once understood, it makes sense.

Adelaide Hasse (1868-1953), employed at the U.S. Government Printing Office (now Government Publishing Office), devised a classification system between the years 1895 and 1903 to make sense of the rapidly proliferating number of publications. Unlike the Library of Congress or Dewey Decimal classification systems, what became known as the SuDocs system is based not on subject but on the provenance of the document in question. In other words, the question became, from where did the document originate? Thus, the SuDocs system is based on the federal *agency that produced the document* rather than the *subject* of the document. There is some logic to this since documents produced by, for example, the Department of Agriculture (thus, classified under A) are likely to have as their subject something to do with agriculture. Of course, there is more to the SuDocs system than simply letters corresponding to federal agencies.

The other components of a SuDocs classification or call number include a number to designate what series is involved (for example, annual reports, bulletins, or directories, to name a few) followed by a unique book number to distinguish the document from any others in the series. Punctuation such as periods, colons, and slashes are used to further designate subdivisions or volume and or issue number or date of publication. Even further refinements are possible to designate important identifying characteristics such as language of publication (if not in English) or if a document is a supplement or corrected version, etc. For a more in-depth explanation, see the Superintendent of Documents Classification Guidelines provided by the Federal Depository Library Program (which itself, perhaps, will be the subject of a future column).

It is not mandatory for libraries to use the SuDocs classification system for shelving their federal government documents. If they are a depository library, their obligation is to make such documents available to the general public and if, for their own purposes, cataloging their government documents in L.C. or Dewey Decimal works best, that is not a problem. On the other hand, the logic of the SuDocs system, cataloging by government agency may make it easier to shelve and retrieve documents, especially if a library has a very large collection.

Another advantage of thinking in terms of federal agency rather than in terms of subject is that with the vast majority of documents now appearing as electronic-only publications, thinking in terms of federal agency can make it easier when trying to locate (federal) government information. Yes, there is a central portal (Govinfo) that allows for keyword searching, etc., but by no means is all electronically available government information available via Govinfo. This is especially true for older materials and more obscure documents.

I don't want to confuse the reader, but the fact that the SuDocs system is based on the federal agency that produced a document can lead to some difficulties if, say, an agency has changed its name, gone out of existence, or become affiliated with another agency. Two quick examples: Census Bureau publications since the 1900 Census have SuDocs call numbers starting with the letter C. However, C, in this case, does NOT stand for Census, but, rather for Commerce as in the Commerce Department. The 1890 Census and earlier have SuDocs call numbers starting with I for the Department of the Interior. In other words, starting with the 1900 Census, the Census Bureau was transferred from the Department of the Interior to the Department of Commerce. Some of you might be thinking that Adelaide Hasse did not devise the SuDocs system before 1895. This is true, but she and others who followed her worked on retrospective cataloging, thus Census documents from 1890 and earlier are classified under I since the Census Bureau was part of the Department of the Interior for those earlier dates.

Military documents published before 1949 were published by the War Department, thus such publications have a SuDocs number starting with W. In September 1947 the War Department was split into three separate departments: Army, Air Force, and Navy. They were combined into the Department of Defense starting in 1949 with the SuDocs classification letter changing from W to D.

The intricacies of the SuDocs system can be a little confusing at first but, for the casual reader, the big thing to remember is that if you think in terms of federal agency as opposed to subject classification, it makes sense and actually is a rather convenient way of arranging federal government information.

Mediated Demand Driven Acquisitions for Most Formats through Interlibrary Loan Requests

Victoria Koger[a] (vkoger@ehc.edu)
[a]Emory & Henry College, Emory, Virginia, USA

ABSTRACT
While libraries no longer dream of having everything patrons might ever want or need, they can make an effort to get closer to those needs without going over budget. It doesn't have to take loading additional records in the catalog or a team of librarians to find and select titles. This paper explores the process Eastern Kentucky University Libraries went through to create and develop a mediated demand driven acquisitions workflow starting with interlibrary loan requests and helped the collection become modern, diversified, and more responsive to current users and curriculum.

KEYWORDS
collection development; interlibrary loan; demand driven acquisitions; mediated DDA

INTRODUCTION

Academic libraries of all sizes are facing issues like declining use of books, little to no shelf space, flat or declining budgets and staff levels. Comprehensive collections of just-in-case materials have long been unsustainable. Just-in-time philosophies, while not wholesale accepted, seem to be here to stay and evolve. After exploring a Demand Driven Acquisitions (DDA) program with an ebook program that wasn't satisfactory, the Collections and Discovery Division wondered what else they could try at Eastern Kentucky University Libraries (EKU). Librarians wanted the collection to be what the patrons needed, used, and flexible as curriculums evolved. Interlibrary loan requests came to mind as they wondered what patrons wanted that the library didn't already have. Librarians wanted to use patron requests to help build a responsive collection but needed to do it with limited funds and staff.

The decision was made to try mediated DDA for most of the monograph and video purchases by using the existing Interlibrary Loan program, ILLiad, to navigate workflows. Librarians could still request items for faculty or professional development, however, monograph allocations were removed a few years earlier as the library transitioned to a more flexible model. That change removed the pressure to spend certain amounts by deadlines. Mediating the requests took a lot of time but was necessary, especially in the beginning. It gave those involved a much better idea of the collection needs, assignment changes, and types of materials that were difficult to obtain. It also saved the library money.

LITERATURE REVIEW

Much of the literature on DDA addresses concerns from purchasing decline (Arthur & Fitzgerald, 2020) or purchasing increase (Back & Morris, 2021) to inappropriate selections that could unbalance the collection (Tyler et al., 2014; Tyler et al., 2019). Most DDA programs seem to focus on just ebooks or just print books but usually not both, especially when a pilot is starting. Some decided to leave out non-book requests (Johnston, 2017) and some specifically cut out other categories like textbooks (Decker & Arthur, 2020).

Of all the different ways to structure a DDA program, the ones that use interlibrary loan requests are the most relevant to this paper. Gee (2014) discussed East Carolina University using interlibrary loan requests for print books with a workflow that bypassed collection development, acquisitions and cataloging. University of Alabama, Tuscaloosa used a system where requests for print books can originate with interlibrary loan or acquisitions as they use the same criteria to decide on whether an item should be

borrowed or bought (Decker & Arthur, 2020). Brigham Young University focused on high demand items with numerous holds and the fact those are usually difficult to borrow to turn interlibrary loan requests into purchases for print only (Van Dyk, 2014).

Johnston (2017) at the University of North Texas started with an ebook only DDA plan and had the interlibrary loan librarian initiate an order when an item could not be borrowed. They soon moved to a more flexible spending model like EKU instead of the subject based one and expanded their DDA to print books but did not review every interlibrary loan request. Instead, they focused on obstacles like recently published books that no one would lend, titles only available as ebooks since most cannot be lent per licensing, and distance learning student requests so items could be mailed to them as ILL materials were not mailed out. CD and DVD requests were referred to the subject librarian.

The possible benefits of demand driven acquisitions mentioned in various studies include items which circulate more and purchasing fewer books (Tyler et al., 2013) which can lead to financial savings, higher use, more shelf space, and staff efficiencies (Walker & Arthur, 2018). Purchasing instead of borrowing can provide access to items which can't or won't be lent by other libraries, including very new items (Van Dyk, 2014), most ebooks, industry standards, and many videos. Small presses and less traditional subjects are more likely to come from patron requests (Tyler et al., 2019). "[A]dding relevant materials to the libraries' collections" (Johnston, 2017, p.125) is the ultimate benefit and one where mediation can play a larger role. Certain materials will always be beyond a libraries' reach like unique items from gift collections and a portion of items from small or foreign presses (Herrera, 2015), just released movies, and portions of tv series.

WORKFLOW

Links to ILLiad were made available to users at various access points such as item records within the Libraries' catalog (WMS), databases, subject guides, and a direct link on the Libraries' website. Once a request was submitted, all physical item requests were received within a queue in ILLiad called **Awaiting Loan Processing**. All things in this queue were checked to see if they were currently available in the Libraries' collection. If they were not, they were evaluated for possible purchase. Table 1 provides a description of each workflow queue.

Table 1. Workflow Queues

Queue Name	Who	What
Awaiting Loan Processing	ILL Staff	all requests start here, available in house? Required in course? Ebook or video? Would point out other data like when patron
Awaiting Loan Review	Acquisitions Staff	note pricing, availability issues, would sometime catch items we did have but hard to find in cat-
Awaiting Purchasing Review	Collection Management Librarian	review item with Amazon reviews, requestor status, pricing & availability to make decision whether to purchase or borrow
Awaiting Acquisitions Processing	Acquisitions Staff	try to purchase, send back to Librarian if there is a new prob-

A request would appear in the **Awaiting Loan Processing** queue. ILL staff reviewed the items in this queue first to see if EKU Libraries currently had them within the collection. If requests could be

fulfilled in-house, the request was routed to ILLiad's Document Delivery module for in-house item processing. If requests could not be fulfilled in-house, ILL staff would put a note on the requests stating that the items were not owned by EKU Libraries. Additionally, ILL staff would determine whether items were currently required class texts. If they were required, ILL staff would note the course and semester information on the requests so the Collection Management Librarian as well as Acquisitions and Cataloging staff could make informed decisions about whether to purchase and how to catalog. If requests contained an ebook ISBN or were videos, ILL staff would note the requests so that the Collection Management Librarian and Acquisitions staff knew upfront what kind of request was being reviewed.

Once each request within the Awaiting Loan Processing was first reviewed by ILL staff, it was routed into another queue called **Awaiting Loan Review** which was located within ILLiad's Document Delivery module and reviewed by Acquisitions staff. Acquisitions staff would then review each request and enter a note into the request which stated the pricing and availability of the item as well as any other notes that may be helpful for determining whether to purchase.

Once completed, the Acquisitions staff would move each request into another queue called **Awaiting Purchase Review** for the Collection Management Librarian to review and determine whether to acquire or borrow using interlibrary loan.

A benefit of using ILLiad as a DDA tool, is that patron information such as university affiliation is or can be present within each request. Upon review, the Collection Management Librarian could easily see whether the requestor was faculty, graduate or undergraduate student, on campus or online, or staff, as well as, other information such as the requestor's timeframe for when material is no longer wanted or needed. Each of these informational pieces of data assisted in the decision-making process because they could guide whether an item would be purchased and in which format. Additionally, ILLiad offers easy access to Amazon through a software add-on. This access allowed the Collection Management Librarian quick access to customer reviews which also impacted the Librarian's decision to purchase or borrow.

If the Librarian opted to purchase an item, a note stating to purchase, and sometimes additional notes like what format or edition, was added to the request prior to the Librarian moving the request to a queue called **Awaiting Acquisitions Processing. The queue** was monitored by Acquisitions staff who would them proceed with purchasing. Once purchased, Acquisitions staff would route requests into another queue called **Awaiting Delivery and Processing** to await request fulfillment.

If the Librarian chose not to purchase, a note stating to borrow, and sometimes an explanation for why, would be added to the request prior to the request being routed back to ILL staff for obtainment through interlibrary loan.

It is important to point out that the notes that were placed within requests, heavily relied upon, and were highly beneficial to all staff involved in the DDA process. They led to better informed decisions, helped ILL and Acquisitions staff gain a deeper understanding of collection development, and allowed them to make some of the decisions without assistance from the Collection Management Librarian. In turn, more efficiency was created which meant that requests could be fulfilled in a timely and efficient manner; therefore, not only improving workflow processes but also customer service and satisfaction.

In the event that problems would arise during the DDA process, they were addressed via email, phone, or in-person. Various standardized messaging within ILLiad email templates was created for things such as required class texts that allowed for quick communication between library staff and patrons. This meant that if patrons had questions about anything, the contact was ILL staff since the email communication was sent via ILLiad. If more personalized communication needed to occur, such as discussing an electronic format or a direct purchase recommendation, the Collection Management Librarian would typically reach out to patrons through a personal email account rather than using that of ILL. In the beginning of the DDA process, more information was provided to patrons with hopes of educating them about the decisions that were being made. However, over time, librarians pulled back from this to reduce time and the number of emails sent regarding "simple" requests. Direct patron communication then became an "as needed" task within DDA workflows. If patrons had questions regarding requests and were not given direct communication, they were encouraged to contact ILL staff as they were the "face" of DDA since ILLiad was the tool being used.

CHALLENGES

Certain types of requests required more communication. The more challenging requests were received, the better they got at streamlining the communication and eventually transitioned from much of it coming from the Collection Management Librarian to more coming from the ILL staff. Video requests, if they came from a faculty member would need more information so they would know which format was needed as availability and pricing were explored. Video requests from students were usually handled by borrowing. At one point, several months into the project they added a format request section to the form. This had interesting outcomes where mostly faculty, requested a book in print when the library already had it electronically. This type of request would usually end up as borrowed rather than purchased because of space and budget. The library put a higher priority on unique titles rather than duplication, unless it was something in high demand. For other titles they would have gladly purchased the ebook if the title was offered by any publisher for a reasonable price. Unfortunately, some titles are not offered the way libraries want them. They did try to purchase ebooks when requested for online or distance course assignments or courses with limited resources so multiple people could use a small amount of materials.

Computer science title requests had to be reviewed in the Safari Collection (Proquest) in case it could be added there. Another special circumstance was the industry standard requests (ASME, ASCE, ISO, ANSI). In the past, these were only available as a PDF for one person to access, if at all. This changed when the library decided to subscribe to groupings available from Techstreet the Collection management Librarian could ask if certain requests were able to be added to the subscription. Since requests not filled or cancelled showed up negatively against ILL, they did not keep titles requested that were not yet published. Instead, they messaged the requestor (usually a librarian) and would tell them to please request again once published. If known, the publication date would be included in the response.

The list to definitely not buy included required texts for graduate courses, workbooks, self-help books, mass market paperbacks, and most self-published materials. With the addition of the database, Learning Express, they added test preparation materials to the "no" list as those are similar to workbooks in that they are really meant for individuals. Since the library subscribed to a popular title collection from McNaughton, they used that to fulfill requests on fiction, politics, health/diet/cookbooks and other similar titles. Librarians could decide later if they wanted to add any of those titles to the collection so it had the benefit of letting them provide those to patrons for a time without having to add to the permanent collection.

CONCLUSION

This process helped illuminate the trends in requests such as, assignments, pricing, and availability like the fact most streaming videos were being offered to individuals only with no institutional options; how often standards were requested and by different departments; and why dozens of titles already owned on the Black Death were not enough. The library did not anticipate how much DDA would affect the collections budget but knew it could stop or pause if necessary. Amazingly, the library ended up with more funds at the end of each year than planned. Funds saved could be used towards adding a JSTOR collection, other journal backfiles, or other similar and reasonably priced options. The collection development committee kept a wish list and possible cut list. DDA plans with Kanopy and JSTOR ebooks allowed the library to move funds into those accounts throughout the year as the budget allowed.

Using the DDA model allowed EKU Libraries to focus on the collection direction and growth, collection development workflows and priorities, and identified areas within the collection where gaps existed. Using a DDA model led to a collection that was better suited to the needs of the university community and staff that went beyond their individual departments and duties to form a cohesive unit that would serve their community and each other well. DDA should be supplemented with other forms of collection development and EKU did move to that after the author's time there. The limited budget required many parameters. Other libraries will need to come up with parameters that make sense for their patrons/community/campus and be willing to adjust as needed. The author encourages those who have

either not yet tried DDA or did not have a good experience to try a mediated version working with inter-library loan requests for guidance. Mediation does take more time but it alleviates the fears that inappropriate materials will be purchased and provides real insight into your users needs.

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Adapting Research Guides and Library Instruction to Provide Educational Support for Distance and In-person Learners

Justin M. Easterday[a] (justin.easterday@usm.edu), ⓘD https://orcid.org/0000-0003-1124-1566
[a]The University of Southern Mississippi, Hattiesburg, Mississippi, USA

ABSTRACT

Advancements in technology have impacted how people gather and obtain new information. This phenomenon is especially apparent among younger generations where there has been an increase in the number of students who are visual learners. To continue to best serve these students, librarians need to begin to adapt library instructional material, such as research guides, to also present information using visual multimedia resources. While adapting research guides to increasingly visual learners, the opportunity exists to ensure that research guides follow a user-centered design. In the process of updating these guides, librarians can also provide some assistance with web accessibility by meeting several criteria from the Web Content Accessibility Guidelines 2.1. This article highlights criteria from the Perceivable, Understandability, and Operable sections that can be met by non-web designers. The foundation of this process is the development of a content strategy that guides the planning and adapting of research guides. This article presents some of the best practices that can be used to guide librarians as they proactively adapt their research guides to current learners learning styles, while still meeting web accessibility expectations.

KEYWORDS

Library Instruction, Research Guides, User-Centered Design, Web Accessibility, Content Strategy

INTRODUCTION

This article presents a deep dive into the research literature and what it suggests for redesigning research guides to create a stronger educational and web-accessible resource for today's students. This research has shown that younger generations, beginning with Millennials (born between 1981 and 1996), better comprehend information presented through visual multimedia resources such as infographics and videos (Baker, 2014). While creating and referring to multimedia resources within a research guide, librarians can also present organized step-by-step (scaffolded) instruction within that same guide (Bergstrom-Lynch, 2019). Another important consideration during this process is the user, or a student's experience when accessing the presented information. User-centered literature explores different methods on how to create an effective, user-friendly, and a web-accessible instructional resource for all students (Billingham, 2014). A topic that needs additional discussion is how liaison librarians can assist web designers by including web-accessible features when they create their instructional material (Solovieva & Bock, 2014). As research guides are a common resource for liaison librarians, this article will discuss which web accessibility features can be added to a research guide. In this article, research guides are referred to as LibGuides, however, the information and web accessibility steps can be applied to all educational resources.

DISCUSSION OF BEST PRACTICES FOR LIBGUIDE DESIGN

To meet current and distance education students learning styles, it is suggested that a first adjustment to our LibGuides would be to transition away from the once text-heavy pathfinder design to a design that is more user-centered (Sonsteby & DeJonghe, 2013). The reasoning behind this move away from the text-heavy design is found in a usability study from Bucknell University Library. That study re-

ported that one student made the comment, "there might be a little too much text on the pages - which makes it a little tedious to read through to get to what you're looking for." Another student commented, "all sections are quite helpful. Just linking to specific information within some things might help." A third comment was, "more explanation on what each link does" (O'Neill, 2020, pp. 2-4). One possible reason why current students find it difficult to locate information is Millennials and the following younger generations are different from previous generations, they are more "plugged-in" to technology, expect to quickly find answers to their questions, and do not want to waste time reading detailed paragraphs (Baker, 2014, p. 111). Current students have transitioned to skimming paragraphs, using multimedia, and wanting an organized, easy-to-navigate resource (Pickens, 2017). As librarians create these resource guides, they need to present material that addresses what students need, not what resources librarians believe should be present (Bergstrom-Lynch, 2019; Sonsteby & Dejonghe, 2013). Gonzalez and Westbrock (2010) wrote, "most students do not have general research questions, rather they have specific needs" (p. 640). A text-heavy resource covering a topic will need to be redesigned into a user-centered, scaffolded instructional resource to continue being an educational resource.

Number of Tabs and In What Order

Similar to blueprints for buildings, subject guides connected to courses should follow a content strategy, which is a "practice of planning for the creation, delivery, and governance of useful, usable content" (Halvorson, 2009, p. 32). When a library unit follows an established, organized, navigational framework or content strategy, this strategy acts as a guide to fixing content issues and provides general updates for all guides. Below are several recommendations that research literature has shown to assist with improving user-centered navigation and organization that also supports the web accessibility of the guide (Pickens, 2017; Pionke & Manson, 2018; Thorngate & Hoden, 2017). To easily navigate to certain resources in all course-connected guides one step is to set a default tab order (Bergstrom-Lynch, 2019; Pickens, 2017).

Although the decision to set a default tab order may seem easy, guide creators need to consider which tabs students will need most and the length of time they may be willing to spend on a guide (Castro-Gessner et al., 2013). Griffin and Taylor (2018) have noted participants in their study generally favor visiting the left or top tabs or immediately going to a certain tab that has the content they need. Griffin and Taylor's LibGuide analytics study showed students who entered the guide from their LMS, "typically remain on the guide embedded in their course for an average of 39 seconds, and they only viewed 1.29 pages" (p. 153). The data was then compared to students who have "a bookmarked link or manually entering the web address... spend almost four minutes on a guide" (Griffin & Taylor, 2018 p. 153). Leading one to conclude that students spent more time on a tab that provided them with information that assisted their research.

This data combined with the knowledge regarding which tabs students typically visit leads to the general conclusion that tab order should begin with the tabs that present the most important content. To reduce the possibility of students feeling overwhelmed when they visit the guide there should be an attempt to limit the number of tabs on a guide to only those necessary to present the needed content (Sonsteby & DeJonghe, 2013).

Guidelines for Content Box Locations

As the tab order is being created, the next objective is to set general guidelines for content box locations (Pickens, 2017). An example based on the above resources leads to consistent placement of Boolean Operators, which can help searches in the databases and the library's catalog. The above guidelines suggest that an establishment of Boolean Operators' information should be placed on the Find Articles or Find Books tab. The impact would result in students knowing general information, such as Boolean Operators will always be on a certain tab on any guide. With the use of organized tabs and content boxes, the navigation of a guide should allow a history undergraduate to effectively navigate through different tabs on a psychology guide.

Improved Navigation

An additional method to provide students with easy navigation and help reduce "the frustration associated with searching multiple sources with limited success," is the wording used within guides (Van Kampen-Breit & Gould, 2018, p. 747). Several usability studies have focused on improving a guide's wording and have determined a guide should be jargon-free and use a more friendly conversational tone (Barker & Hoffman, 2021; Chan et al., 2019). Guides should list the title of the resource   followed by the words database, journal, or article. For example, in a database list instead of ERIC the guide should list ERIC Database. By providing the resource in the title, it can help avoid confusion and improve the user-centered experience by providing a better connection to the type of resource they are using (Sonsteby & DeJonghe, 2013; Blakiston, 2013). One of the last steps to support a user-centered guide is to include descriptions of the resources and link destinations that highlight the key features (Blakiston, 2013; Ng, 2017). A condensed description directly states what the resource provides, allowing the student to determine if a certain resource can help complete an assignment or answer their research question.

Summary of Best Practices

A content strategy that establishes the basic blueprint design plan, organization, and wording of each guide that also supports the instructional approach of cognitive learning style is supported by research as best practice. Using a consistent content strategy sets a clear, step-by-step scaffolded instructional foundation for educational resources.

COGNITIVE LOAD THEORY

However, even with a content strategy, Cognitive Load Theory needs to be considered when designing a tutorial or guide (Baker & Hoffman, 2021; Bergstrom-Lynch, 2019; Pickens, 2017; Templeman-Kluit, 2006). In instruction, Cognitive Load Theory reflects on an individual's cognitive ability to process and store presented information (Al-Samarraie et al., 2019; Little, 2010; Pickens, 2017). Ideally, an instructional design needs to provide scaffolded information that the working memory can comprehend and then store in long-term memory (Baker, 2014; Pickens, 2017; Yilmaz, 2011). The design also needs to reduce the possibility of overloading the working memory, which would cause the working memory to fail at processing the presented information. "The general principle using cognitive load theory is to reduce extraneous cognitive load, manage intrinsic cognitive load, and promote germane load" (Khalil & Elkhider, 2016, p. 149). One method to reduce an extraneous cognitive load is the use of a balance of multimedia and text in the LibGuide (Pickens, 2017). The use of multimedia, text blocks and Cognitive Load Theory also assist in presenting information to the four different learning styles; reading, visual, auditory, and kinesthetic (Bergstrom-Lynch, 2019; Blummer & Kritskaya, 2009; Khalil & Elkhider, 2016).

Delivery Methods (Visual and/or Text)

User-centered research contains usability studies that were conducted to better understand which delivery methods assisted with the cognitive load for younger generations (Baker & Hoffman, 2021; Bergstrom-Lynch, 2019; Pickens, 2017). For visual learners, text paraphrasing should be written with an active voice, using short sentences that present information in a clear and detailed way. Usability studies indicate that students have an improved response to text using a conversational tone (Barker & Hoffman, 2021; Chan et al., 2019; Pickens, 2017; Sonsteby & DeJonghe, 2013). The use of shorter, friendlier text would reduce the possibility of students feeling overwhelmed in comparison to a resource that has textbook paragraphs. For visual and auditory learners, Pickens (2017) stated that video tutorials also follow the same idea as text paragraphs. The video needs to present the information without dividing the student's attention and should use signaling to highlight the important sections. A more scaffolded tutorial video helps students' working memory comprehend and store the important details while dismissing the non-important content. With an increase in the numbers of visual learners, using images can play an important role in presenting the information (Rapchak, 2017). In some cases, an image can replace a large text block, which can assist the working memory in processing information and can reduce

the possibility of cognitive overload (Little, 2010; Pickens, 2017). At times, images can also be used to increase engagement, however, any nonessential images can have a negative impact on comprehending essential information (Rapchak, 2017). By removing nonessential images, the working memory would only then need to process information that is essential to understanding the learning objective (Pickens 2017). With all delivery methods combined, creators can provide students with working examples that should be able to promote a more in-depth understanding of the instructional content. While having an instructional design that incorporates Cognitive Load Theory is an important element, the other important element is how the instruction is displayed on the tutorial or guide.

Number of Columns

One issue that highly impacts the design of LibGuides is the number of columns a creator uses in each tab and how it impacts a student's cognitive load (Al-Samarraie et al., 2019; Barker & Hoffman, 2021; Thorngate & Hoden, 2017). The use of multimedia can impact some column decisions to ensure the material can be read. The number of columns is also connected to the student's working cognitive load level. A 2019 study by Al-Samarriaie et al. investigated the topic to help determine the cognitive load of a guide with one, two, and three columns. From the EEG results of 27 students, the analyzed data showed, "it can be concluded that reading text from two-column had significantly lowered the cognitive load level among students. On the other hand, reading text in single-column resulted in a higher cognitive load level" (Al-Samarraie et al., 2019, p. 602). To build upon these results, usability study articles also stated that students commented that they preferred a tab with two columns instead of a three-column design (Thorngate & Hoden, 2017). When using an infographic or multimedia within a tab, it becomes more favorable to use a three-column design (Thorngate & Hoden, 2017). In this case, using a three-column design provides space to explain or expand on the information the multimedia is presenting to the student. An important consideration the creator needs to keep in mind is the size of an infographic and if it contains text. It may be necessary to use two columns to keep the infographic text large and clear enough to read. With the creation of a LibGuide that follows a content strategy and has a design that is more user-centered, another consideration would be current web accessibility standards that require library resources include several web accessibility features.

<div align="center">

WEB ACCESSIBILITY FEATURES

</div>

Research on user-centered experience combined with web accessibility informs us that to have a library unit apply web accessibility features, two elements are necessary. The two elements needed are an organized content strategy and collaboration with the library's web developers (McDonald & Burkhardt, 2019). These two elements, when put into practice, provide an organized approach that has been designed to ensure that LibGuides contain scaffolded instructional resources that can meet the current web accessibility guidelines (Friedman & Bryen, 2007). When creating LibGuides, librarians should first have a general plan on what content is needed for a guide, which is why a content strategy is important because it is this strategy that will set a library-wide approach to creating guides (Logan & Spence, 2021).

Web Content Accessibility Guides (WCAG)

To help prepare for tomorrow's library, one important aspect that needs to be built into the content strategy's early development is the integration of web accessibility features. (Blakiston, 2013; Friedman & Bryen, 2007). As part of the preparation, librarians should begin the process by planning to meet the current Web Content Accessibility Guidelines (WCAG) 2.1 or the drafted 2.2 guidelines. These guidelines were approved in 2018 and governed by the World Wide Web Consortium to establish a set of international accessibility standards for the Internet (W3C Mission, n.d.). As librarians, we mainly need to know that these guidelines cover five sections: Perceivable, Operable, Understandable, Robust, and Conformance. The guidelines also contain three different compliance levels. These compliance levels are as follows: Level A, minimal compliance; Level AA, acceptable compliance; and Level AAA optimal compliance. As guides or tutorial creators, librarians can easily assist with the Perceivable, Operable, and Un-

derstandable sections and meet compliance Level A or AA (Facts About W3C, n.d.; Greene, 2020). When considering adding web accessibility to a content strategy, collaboration with the library's web designer can provide a better document. The collaboration between librarians and web designers can lead to instructional library resources that are also web-accessible (Blakiston, 2013).

Perceivable Section

Using the WCAG the Perceivable section's overall goal is to make sure all content is presented in a way that students both with and without accessibility issues can access. The first criterion is adding text alternatives (alt text) to the non-text content. Depending on the guide and the use of images, a librarian needs to evaluate the type of images included. Types of images found in LibGuides may be determined to be either complex, an image that provides new information, or decorative, an image meant for visual appeal. (Chee & Weaver, 2021; Ng, 2017). Complex images are instructional images when they provide visual information necessary to present the learning objective. An example would be a screenshot image in a guide or tutorial on how to set up a citation paper. The librarian using this image to display how certain parts of a paper should appear is using it as a complex image because it presents content on a citation paper. If the librarian decides to continue to use this complex image, they will need to write alt text that clearly describes the entire image, not just the discussion elements (Ng, 2017). If an image that is being used does not have information, the image could be considered decorative and not need any alt text. Adding alt text in guides and tutorials does add additional time to a project, which means librarians must balance personal preference regarding the number of images with the time necessary to add alt text under the restraint of deadlines. The use of images also connects to the next criterion within the WCAG guidelines of the Perceivable section which is Contrast (Enhanced). This criterion focuses on any images or informational graphics that a librarian would create themselves. To follow the WCAG Contrast (Enhanced) compliance Level AA, visual presentations of text or images containing text below size 14 need to have a contrast ratio of at least 4.5:1. Larger text, above font size 14 would need a ratio of at least 3:1. By collaborating with the library's web designers, helpful tools or contrast checking web sites can be added to a content strategy to ensure images that meet compliance Level AA (Golden, 2007; Chee & Weaver, 2021; Ng, 2017; Solovieva & Bock, 2014). The last Perceivable criterion is Time-based Media, which focuses on including captions for audio descriptions or media. Clossen and Proces (2017) highlight that when adding captions, creators do need to be careful to ensure that captions are correctly synchronized with the audio and not use captions to make auxiliary points. Thankfully, using voice-to-text technology in programs assists in meeting the compliance Level AA (Ng, 2017).

Operable Section

The WCAG's Operable section is meant to help improve a website's navigation and organization design to allow all students the ability to navigate to different sections of the website. As mentioned in the content strategy section, providing students with a consistent tab order and consistent box locations are critical to the user experience. These features are also listed as Navigable web accessibility features (Sonsteby & DeJonghe, 2013). Using clear, jargon-free wording and condensed descriptions of resources avoids confusion on what type of resource a student would want to use if they are relying on a screen reader's description (Mulliken, 2019). Depending on which software is being used, some provide the creators with a gallery and the ability to control the speed of the rotation. According to the WCAG guidelines, creators should set the rotation speed so it can last no more than 5 seconds; or provide the student with the option to pause the rotation. This amount of time provides the student with enough time to view and understand (Solovieva & Bock, 2014). With embedded videos, after confirming that the video provides closed captions, creators also need to confirm that the videos do not display more than three flashes per second. This criterion is set to help prevent a web page from causing a student to have a seizure or generally discourage a student from using the page or returning to it (Golden, 2007; Solovieva & Bock, 2014). In web pages, headers function to separate information into different sections. For example, in LibGuides each tab is automatically assigned as header 1 and the content box titles are assigned as header 2. This design provides the screen reader the ability to skip to different content boxes (Brown et al.,

2018; Hopper, 2021). Depending on the amount of text that a creator adds to each content box, the creator may consider adding a header and title to separate the text into smaller sections (Brown et al., 2018; Ng, 2017). If these sections should continue to be separated, the creator would use the next header level. The benefit of adding headers allows "screen-reader users to quickly jump from one result to the next intuitively... without having to listen to the description under each result" (Mulliken, 2019, p. 162). The use of headers provides students the ability to skip ahead to the content they have not yet heard. Headers also improve the user 's experience since it does reduce the amount of time a student needs to revisit the same content each time they visit the guide (Mulliken, 2019).

Understandable Section

The Understandable section of the WCAG could be the easiest to incorporate because librarians are already creating material that their audience should understand. The Web Content Accessibility Guidelines highlight two criterion points that should be in the discussion of the creation of a content strategy; these are how a library uses abbreviations and professional jargon (Barker & Hoffman, 2021). To assist with this discussion, it would be helpful to use a screen reader to listen to the guide. Some questions that can impact a guide are: Can undergraduates understand the abbreviation ILL or should Interlibrary Loan be used? Or does a screen reader correctly read the guide's use of a college or school abbreviation? These questions are essential when creating the content strategy because it sets consistency in all guides and presents a more user-centered resource to all students (Augustine & Greene, 2002; Pickens, 2017).

CONTENT STRATEGY

With the addition of a user-centered design and web-accessible features in a library's LibGuides, it becomes apparent that a content strategy will also be needed to govern consistency in both past and future guides. As Halvorson (2009) wrote, "content strategy is the practice of planning for the creation, delivery, and governance of useful, usable content" (p. 32). As a governing document, the content strategy should be written so all librarians clearly understand what is required to be in a LibGuide and their responsibilities as the creator. Because a content strategy can be customized to a library's needs, the content strategy could also include supporting guidelines that can assist with the creation of a LibGuide. A research study conducted by Logan and Spence (2021), showed that almost half of 120 higher education institutions published LibGuides, "without a user-centered document that explicitly describes what content should be included in LibGuides, institutions are likely to have as many different visions... potentially contributing to some of the content problems" (p. 4). Logan and Spence's findings highlighted that a content strategy also needs to be reviewed and updated periodically to maintain its focus on best user-centered practices ensuring that the library is presenting the best content to the students while maintaining past guides.

COLLABORATION

When establishing or updating a library's content strategy, there may be some limitations on the amount of content creativity LibGuide creators can include. LibGuide creators and web designers are encouraged to work together to create engaging and accessible features that benefit all guide users. This collaboration offers the creators the opportunity to mention any preferred instructional content that also may need to be evaluated to meet the web accessibility guidelines (Billingham, 2014; Chee & Weaver, 2021; Friedman & Bryen, 2007). Through collaboration with librarians, web designers and liaison instructors, all are provided the opportunity to establish and adjust the content strategy so it best fits both a library's mission statement and a librarian's liaison objectives. While exploring how to redesign guides to include the ACRL Framework, Duffy et al. (2021) highlight the benefit of how liaison librarians are able use guides as a collaborative resource with fellow librarians and instructors. "We built holistically and collaboratively, they [the guides] become all the more robust because we were able to discuss what concepts students were having a hard time grasping...then built those Framework concepts into the guides" (Duffy et al., 2021, p. 29). Through this type of collaboration, it can allow librarians to build a

relationship with the instructors while at the same time creating a valuable library resource for the students.

CONCLUSION

As we continue to educate younger generations, the need to evaluate and adapt our virtual resources becomes more critical. With a growing number of visual learners (Baker & Hoffman, 2021; Mestre, 2006; Neuhauser, 2002), there is a recognition of using multimedia in our current resources. In today's online educational landscape, library's resources are significant and necessary for remote students and can provide a richer and more beneficial user-centered experience. Current research shows that establishing a content strategy for research guides can help maintain a consistent resource design (Logan & Spence, 2021). Usability studies have shown that consistent navigation along with a course-connected step-by-step scaffolded instructional design (Bergstrom-Lynch, 2019; Pickens, 2017), can better assist students in locating the resources they need for an assignment. Providing a guide in a conversational tone that can easily be skimmed, also encourages repeated usage. As a library's content strategy is being formed, with the collaboration of web designers, librarians can easily include certain web accessibility features (Blakiston, 2013). The web accessibility features librarians could help with are those found in the Perceivable, Operable, and Understandable sections of the WCAG 2.1 guidelines. These web accessibility features can be included in a content strategy, which is "a massive undertaking, but it cannot be overlooked. It is absolutely essential for the future success of library websites if our content is to remain useful, usable, and findable" (Blakiston, 2013, p. 191). A library that includes these web accessibility features and user-centered features in its virtual resources reflects a library that is taking a proactive approach to ensure that all its students can access, use, and understand the content.

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REVIEWS

Arranging Stories: Framing Social Commentary in Short Story Collections by Southern Women Writers
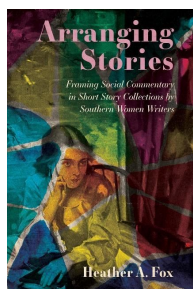
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Because of the accessibility, immediacy, and flatness of today's publishing environment, it is difficult to picture the media landscape of the 19th and early 20th centuries, which was dominated by periodical newspapers and magazines printed for the reading pleasure of the wealthy and white upper and middle classes. In this landscape, to publish in intellectually elite periodicals such as *Scribners Magazine* or magazines targeted at middle-class audiences like the *Saturday Evening Post*, women writers needed to conceptualize of and write to that perceived audience. With the success of stories in periodicals, women writers won the ability to select and frame their own narratives when they arranged and published collections of previously published stories. Via extensive archival research and close reading, Eastern Kentucky University Assistant Professor Dr. Heather A. Fox demonstrates that in the process of writing, publishing in periodicals, and arranging for publication in a collection, Southern women writers in the 19th and early 20th centuries negotiated space for social commentary, using the opportunity to select and arrange stories to craft narratives of the American South.

This monograph combines historiography of gender and literary close reading, which Fox funnels through the lens of feminist narratology. These intersecting analyses allow Fox to "consider relationships between texts and the historical and social context that influence their conception and production" especially in relation to gender (p. 6). Fox focuses on the products of Southern white women writers leading up to, during, and after the "Southern Renaissance" of the 1920s and 1930s, a time in which opportunities for white women to publish stories increased exponentially because Northern interest in Southern lives created a demand for "a romantic version of the South's antebellum past as emblematic of the region's modern identity" (p. 4). Fox investigates the literary output of four Southern women writers who covered a wide terrain of landscape and experience: Kate Chopin, Ellen Glasgow, Marjorie Kinnan Rawlings, and Katherine Anne Porter.

While these women wrote across a span of time, from the late 19th century of Chopin to the mid-20th century of Porter, all initially published stories in magazines such as *Vogue* and *Ladies' Home Journal*, generating interest and supplying demand for collected stories. These women shared challenges working with male editors, negotiating with perceptions of taste through the intersecting lenses of race, class, and gender. Fox reveals their cultural realities by explaining and contextualizing historical and literary documents including "professional and personal correspondence, manuscripts, original periodical issues, and first editions of short story collections" and finely detailed publishing histories of short stories as they thread their way through writing, revision, initial publication, and eventual placement and publication in a collection that could be arranged and framed according to the author's wishes (p.14). According to Fox, these textual histories embodied a form of social commentary that "demonstrate[s] how southern white women used [the publishing] marketplace to both garner readership and resist the prescribed demands of a male-dominated publishing industry" (p. 18).

Fox's four female writers engaged a number of strategies while writing and navigating the publishing world. Chopin strategically fed depictions of reconstruction-era Louisiana to a Northern clientele hungry for exotic depictions of the South, cultivating a "spatial consciousness" that, through her stories, "revealed how dominant power structures are constructed, maintained, and often hidden within the frame of regional exceptionalism" (p. 55). Glasgow was notoriously prickly in the male-dominated publishing world, often only being invited to "observe but not participate" in literary circles proximate to her, her reputation

as an uncomfortably "wild tiger" pushing her out of favor and into social activism and suffrage for women (p. 58-59). Fox asserts that her short paranormal stories offer "indirect approaches that garner readers' sympathy for reforming social injustices" (p.62-63). Through the order of her collection *When the Whippoorwill*, Rawlings positioned her readers closer to the female protagonists of her stories, encouraging an early eco-feminist reading of the marginalized Florida Cracker community. Porter synthesized family memories, history, and fiction to create a dialogue between the past and the present, "a social commentary about the perpetuation of social injustice toward white and Black women in retellings of the plantation myth...Porter's arrangements...engage the past as something open and in dialogue with the present" (p. 149). Fox effectively mines literary and textual history for these connections, providing citations, examples, and scanned images of pages and photographs as illustrations.

The casual reader may find Fox's detailed scholarly analysis formidable. However, archivists and scholars of literature, particularly the literature of the American South, the history of publishing, and feminist literary history and theory, will find her close study, cultural analysis, and historiography authoritative and compelling. *Arranging Stories* is recommended for any academic library supporting study in American literature and women's writing and history.

Ashley Roach-Freiman, University of Memphis

Bourbon is My Comfort Food: The Bourbon Women Guide to Fantastic Cocktails at Home

Heather Wibbels
Lexington: University Press of Kentucky, 2022
ISBN: 9780813186894
288 p. $27.95 (Hbk)

Bourbon is My Comfort Food: The Bourbon Women Guide to Fantastic Cocktails at Home is all about making bourbon cocktails. Not just any cocktails, bourbon cocktails, with occasionally rye or whiskey used as the base spirit instead of bourbon. Being rather up-

front in the title, the reader knows exactly what this book is about – bourbon; and delightfully crafted cocktails made for the bourbon enthusiast. The award-winning mixologist, Heather Wibbels, brings her culinary mixing expertise to this book on bourbon cocktails.

The book starts with a forward and preface that mention the group Bourbon Women, how it was founded, and how the author joined the group. The book then moves to an introduction to what bourbon is and why it makes a good base spirit in cocktails. The next two chapters are aimed at giving information on setting up your bar, complete with spirits and tools you will need to create the cocktails. These chapters give a good overview of basic bar skills and explain the importance of each technique and tools used.

The third chapter discusses the different types of bourbons and provides instructions and recipes for creating bourbon infusions. The bulk of the book is broken into chapters based around a single classic bourbon-based cocktail; The Old-Fashioned, The Manhattan, The Whiskey Sour, and more. Each chapter discusses the history of the drink, gives the classic recipe, then moves on to combinations and invites experimentations the home bartender can try to see what combination works best depending on individual or personal tastes. Next comes a section on Do's and Don'ts for the cocktail followed by a surfeit of different variations on the chapter's cocktail. There are sections for large batch cocktails, dessert drinks, recipes from other mixologists, and cocktails from the winners of the "Not Your Pink Drink" contest, a yearly contest held by Bourbon Women, whose one rule is that the cocktail must not be pink.

Sprinkled in the beginning of each chapter are great "Professional Tip" sections that give a bit more of the how-to behind mixing, pointers that might be common knowledge for professional bartenders, but the home mixologist might not know, such as muddling or that vermouth changes flavor after being opened. Other asides and ideas are also thrown in throughout the book, like a book recommendation, a quote about bourbon, or a tidbit about how to fix a broken cocktail. Included in the suggested reading are some modern classics of cocktail making such as *Death & Co. Modern Classic Cocktails, Imbibe! Updated and Revised Edition,* and *Proof: The Science of Booze* as well as a smattering of Bourbon related books that all

look interesting and are in line with the cult nouveaux of the craft cocktail, American distilleries, and local food/drink movements.

As far as recipe books go, the creativity and variety of cocktails keep things interesting, especially with regard to flavor, as each drink is a delightful piece of art in itself – provided one likes bourbon. With each cocktail, it is a mix or remix of a classic bourbon cocktail. Bourbon-forward through (most) every cocktail, the drinks are created by a professional who can instruct the amateur bartender on concocting pleasantly balanced combinations at home. Those who enjoy the starring liquor will enjoy the creations in this cookbook. One will start to have a well-stocked bar after making even a few of the basic of these recipes. Try any of the cocktails past the classic and the home bar will need to have a plethora of flavors of bitters, as well as various ingredients to create all sorts of interesting simple syrups that will be used for that one drink – but that one drink is worth it.

Accompanying the recipes are photographs of wonderfully constructed cocktails complete with artful garnishes that make the reader want to have one. For some videos on making those garnishes, there are videos featuring the author Heather Wibbels on www.bourbonwomen.org to learn about the organization. This book conveys the enthusiasm which the author has for her profession as well as her passion for bourbon and sharing that with others.

While this book is rather niche in its audience, as it is best for bourbon or cocktail enthusiasts, *Bourbon is My Comfort Food* would be a great addition to a library with an extensive cooking collection, a person in the food industry, or the individual who wants to broaden their bourbon horizons. For the average home bartender, this book is a great addition to supplement an already existing collection. For the bourbon enthusiast, it will be an introduction to the art and experience of cocktail making.

For those wanting a taste of what this book has to offer, the author's website gives visitors a flavor of her style and interests, both with drinks and with her writing. To experience what *Bourbon is My Comfort Food* offers, navigate to the section on "Cocktail Recipes" and go to "Bourbon." Try the Maple Whiskey-Sour, the

Chocolate Manhattan, or just pick one that looks good and enjoy.

William Brogdon, University of North Georgia

Critical Essays on William Faulkner

Robert W. Hambiln
Jackson: University Press
of Mississippi, 2022
ISBN: 9781496841124
338 p. $99.00 (Hbk)
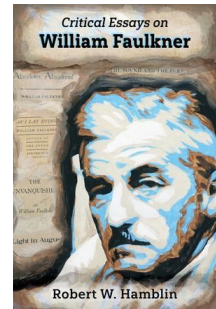
William Faulkner is a staple of southern literature and the literary modernism movement. In *Critical Essays on William Faulkner,* Robert W. Hamblin presents a selection of his previously published and unpublished scholarship on the author. The essays include book chapters, journal articles, and guest lectures spanning 1980-2020. Several of the essays take a critical look at Faulkner's preoccupation with the "artist," while others take a more biographic look at his life and influences on his work.

Hamblin takes great interest in Faulkner's fixation with art and its ability to withstand time. Often, his writing is centered around "saying no to death" (p. 23) showcasing his belief that the artist defies death through remembrance. Hamblin calls this "preservation through recollection" (p. 29). Faulkner valued the artist's ability to create, in fact, he once stated that he believed the writer could create better than God. And while Faulkner believed art must be a new creation and not a depiction of real life, Hamblin makes several points that show just how much real-life influenced Faulkner's work. A strong sense of regionalism prevails through his most successful works as they are primarily rooted in the fictional Mississippi county- Yoknapatawpha, which he does little to distinguish from his home of Oxford, MS. While the geography and plot lines of his work exhibit connections to real locations and historical events, it is through the act of storytelling that Faulkner's true artistry lies. Hamblin likens Faulkner's plot shaping and narration style to that of an impressionist artist. He uses *The Sound and the Fury* as his example, relating his approach of telling the story through multiple viewpoints to an impres-

sionist painting saying that the writing style engages the reader in an aesthetic interpretation process.

Hamblin's other essays step away from the critical lens on his fiction writing and turn an eye to Faulkner's personal and professional life. Noting a lack of critical interest in Faulkner's time in Hollywood as a screenwriter, most likely due to its unsuccessful outcome, Hamblin points out similar narrative techniques that are also found in his fiction. Initially taking the job due to poor finances, Faulkner never saw much success on the screen and was often frustrated with the politics behind the scenes that left many projects on the cutting room floor. Despite many of the scripts he worked on never making it to the screen he did produce a few hits: *The Road to Glory, The Big Sleep*, and *To Have and Have Not*. More successful than his screenplays were the few pieces he wrote for *Sports Illustrated*. Hamblin takes the time to establish Faulkner as a sports enthusiast and makes multiple references to sports in Faulkner's writing but notes that his pieces for the magazine focus less on the play by plays of the sporting events and more on the game as a representation of the human experience. His interest in life versus art takes the center stage, as exemplified by the story of one hockey player's attempt to fight the clock and win the game - Faulkner once again displaying time as an enemy.

Hamblin also takes time to position Faulkner next to his contemporaries, making connections between Holden Caufield and his own, Quentin Compson, mirroring each other through their fear of sexuality, unhealthy fascination with death, and deep concern with their respective sisters' childhood innocence. He also compares Faulkner to Steinbeck pointing out that while Faulkner spoke ill of the author on several occasions, their works overlapped in multiple ways with both writers deeply tied to their geographical roots focusing on individuality in their characters. Their works often focused on the plight of the poor and oppressed. As lost generation writers they used the retelling of myths and biblical narratives to drive their plot lines. Another writer that Hamblin juxtaposes with Faulkner is Robert Penn Warren, a contemporary southern writer – the two shaped by the history of their regions, the aftereffects of the civil war, and living in the Jim Crow south. While Faulkner never mentioned Warren,

Hamblin claims Faulkner was influenced by his writing and points to Thomas Sutpen resembling a sub-plot with Cass Mastern in Penn's major work, *All the King's Men*. Other influences are Mark Twain and Shakespeare, both stylistically and in plot development. Noting that like Shakespeare, Faulkner concerned himself with themes of fate and free will and both experimental in their writing styles. Twain, also listed as an influence on Faulkner, Hamblin observes that the relationship between Huck Finn and Jim is mimicked on three different occasions in Faulkner's writing and where a white boy's cultural and ethical education is influenced by his relationship with a black man. Hamblin concludes the collection with a discussion of the universality and international reach of Faulkner's work. This book is recommended for Academic Libraries.

Sarah Grace Glover, University of North Georgia

Fishing for Chickens: A Smokies Food Memoir

Jim Casada
Athens: University of
Georgia Press, 2022
ISBN: 9780820362120
317 p. $28.95 (Pbk)
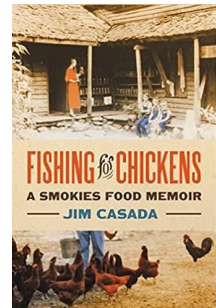
In this delightful memoir, former history professor and avid author Jim Casada recounts the foods and foodways of his youth in the Great Smoky Mountains during the 1940s and 50s. The curious title, *Fishing for Chickens,* is an homage to his grandfather's clever method for luring "yard birds" picked for slaughter with a baited cane pole to avoid distressing the remaining flock. From crackling cornbread to yellow jacket soup to molasses pie, this memoir offers readers a delicious repast sampling dozens of signature mountain dishes while the host regales his audience with food-adjacent stories about growing up in his beloved Smokies of yesteryear.

Though Casada has co-authored multiple cookbooks, *Fishing for Chickens* is not strictly a cookbook. While the work does include a treasure trove of regional recipes, it offers much more. As the proud Smokies native explains, "this material isn't just a collection of traditional family recipes.

It's a history of how my family lived, an exercise in social commentary, and a reflection of time and place" (p. 1). Fundamentally, this memoir serves as a primary source for documenting the distinctive culture of the author's youth through the lens of food history.

Casada's work is organized thematically into four parts: domestic staples, hunted and gathered foods, preservation methods, and social gatherings. These sections are subdivided into chapters that focus on particular staples, food groups, culinary practices, and gustatory traditions (e.g., "Corn," "Wild Game and Fish," "Salting and Curing," and "New Year's Fare"). Prefaced with family or archival photographs, Casada narrates these chapters with his warm, engaging recollections and concludes most with relevant traditional mountain recipes. Lastly, *Fishing for Chickens* provides invaluable resources in the way of a Smokies lexicon glossary, an annotated bibliography for further reading, a recipe index, and a general index. Readers unfamiliar with the region's vernacular will find the glossary especially indispensable as they peruse this volume.

The greatest attribute of this book is the author's enthusiasm for the subject. Casada is a gifted storyteller who employs something as deceitfully mundane as food and common meals to capture a lost way of life. The author's adoration for his beloved Smokies, reverence for his roots, and appreciation for the victuals and customs that sustained him are woven into every page. Furthermore, Casada's strategic use of mountain parlance, such as "mighty fine eating," lends the memoir a sense of regional character without devolving into hokey sentimentality. By the end of the volume, mountaineer and "flatlander" readers alike will have a newfound respect for this vanished world and pine for the author's loss.

The recipes and customs documented in *Fishing for Chickens* largely reflects the region's predominant Scotch-Irish heritage. Yet the memoir does not focus exclusively on this demographic. In addition to this rich culture, Casada also discusses the talented African American cooks he personally knew during his childhood and dedicates a chapter to traditional Cherokee foodways in honor of the Great Smoky Mountains' original inhabitants. The author is to be commended for his inclusive scope and for demonstrating that the region is more ethnically diverse than society often recognizes.

There are two criticisms of this work. While *Fishing for Chickens* is not an academic monograph, citations for noteworthy details predating the author's lifetime (namely, George Washington's predilection for "cherry bounce" beverages and pawpaw pudding) would better serve researchers interested in learning more. Far more problematic, however, is Casada's penchant for gatekeeping. Though his annotated bibliography is a helpful guide to additional southern Appalachian foodways resources, the self-proclaimed "son of the Smokies" regrettably castigates literature he deems inauthentic in representing the region. Specifically, his harsh criticism of Louise and Bill Dwyer's *Southern Appalachian Mountain Cookin': Authentic Ol' Mountain Family Recipes* (1974) is both unkind and unwarranted. Bibliographies should only include *relevant* resources. Titles that the author considers unreliable or without any redemptive qualities are best excluded altogether. After all, scholars and researchers must ultimately decide for themselves what sources are credible.

These criticisms notwithstanding, *Fishing for Chickens: A Smokies Food Memoir* is a pleasurable read and a significant primary source for the burgeoning field of food studies. Furthermore, this work demonstrates the potential that book-length autobiographies offer for documenting and expanding our understanding of regional foodways. Scholars and general readers interested in foodways, southern history, and rural Appalachian culture will find Casada's book an intriguing firsthand account with fresh insights about mid-20th century life in the Great Smoky Mountains.

A. Blake Denton, University of Southern Mississippi

Fostering Wellness in the Workplace: A Handbook for Libraries

Bobbi L. Newman
Chicago: ALA Editions, 2022
ISBN:9780838937914
82 p. $49.99 (Pbk)

With the pandemic affecting nearly every aspect of our
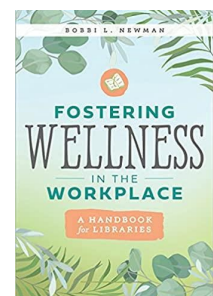
lives, wellness in the workplace has taken on a new significance. In the preface to *Fostering Wellness in the Workplace*, Bobbi Newman articulates this in a vulnerable and poignant way as she describes PPE shortages, libraries closing, and that oft-cited "new normal." Newman makes a key distinction between meeting the needs of patrons versus librarians and the importance of not pitting patron well-being against library staff. The author focuses on the physical, mental, and emotional aspects of a healthy workplace for the sake of the employee. The chapters group concepts together in a logical way (e.g., physical spaces, DEI, policies, etc.). The book advocates for a holistic approach to improving workplaces, but also offers small-scale tips to help library staff change their environment.

Newman notes that much of the literature written about workplace wellness focuses on the individual. Unfortunately, this mentality places the burden of a healthy workplace on the library worker. If they are overwhelmed or unhappy in their job, they should be more resilient or exercise more self-care. Unhealthy workplaces can lead to absenteeism, presenteeism (working when sick), compassion fatigue, and burnout. For those who have held more than one job in the U.S., they likely have experienced one or more of these occurrences. These effects are made more pernicious by *vocational awe*; or succinctly, librarians believe that libraries are intrinsically good and therefore beyond criticism. This mentality can make it difficult to legitimately object to unhealthy workplace practices. Library workers pick up the slack, it's the modus operandi. Therein lies the danger of vocational awe. Instead of thoughtfully evaluating the system and working toward meaningful change, employees just "deal" with the problem.

Chapter one defines and outlines these concepts. Newman points out that many other countries have systems in place that prioritize the health of workers, while in the US, healthy workplace ideas must be "sold", i.e., happy librarians better serve their communities. The author plays the "game," insisting that happy, healthy workplaces do in fact have financial benefits. While it is important to focus on positive, helpful ways to foster wellness at work, it is equally important to caution against unhelpful practices. For instance, Newman warns against workplace initiatives concerning weight loss, exercise programs, and well-

ness trends. These can be ableist, can increase body-shaming with some wellness trends unfounded and possibly harmful. In fact, is there ever any reason to discuss employees' or colleagues' body/weight?

In the next two chapters, Newman debunks some misconceptions about workspaces and offers some simple solutions. Enumerating the drawbacks of open-concept workspaces, the often touted collaborative spaces, in reality, can cause employees more stress. Individual offices, windows, and comfortable furniture should not be undervalued. Simple things, such as adjustable height desks, comfortable temperatures, and natural lighting can also contribute to wellness. Newman highlights the benefits of a flexible work environment for worker morale. Regrettably, COVID did not bring about a change in thinking about remote working and most libraries have seemingly gone back to in-person scheduling. However, Newman lists positive outcomes associated with scheduling flexibility, including more productivity, fewer sick days, and overall happier employees, with no downsides. Remote work policies and flexible schedules should not be taboo and ought to be based on equity and needs.

Tawana Hodge, author of the fourth chapter on DEI in the workplace, asserts "DEI is not a trend, an option, a luxury...DEI is central to everything" (p. 55). In addition to pandemic stress, Hodge points out that there has been political and social trauma, including anti-Asian hate and anti-Black racism. This chapter also offers some useful questions that both employees and management can ask themselves regularly to assess workplace DEI awareness and practice cultural humility.

The final chapter addresses how management can improve the workplace. Newman starts with a perfect library scenario that incorporates all the suggestions in the book. In this perfect work world, everyone has walls, lighting, flexible schedules, sick leave, vacation time, etc. While it seems obvious, the flexibility offered to employees with spouses and children should too be offered equally to non-parents and independent of marital status.

Perhaps for the sake of brevity, the authors tend to reference long lists of concepts/ideas/terms and the reader is left to sort through them based on their own knowledge and awareness. New or a novice to this topic, readers may feel like this is a vocabulary exam. Similarly, the

lists of questions scattered throughout the chapters might be better suited in a bulleted format and packaged, e.g. "How to identify your workplace organizational culture." Newman does this well in chapter 5, where the included checklist to review your library's practices and policies is in a bulleted format (although, the checklist leaves off the DEI recommendations). One aspect that is absent from the book is the threat to library worker well-being due to censorship efforts, a current newsworthy subject.

The most daunting proposal in the book is that of changing the toxic work culture that is pervasive in the U.S. Where this book excels is in providing a myriad of changes that administrators and managers can enact to enhance workplace satisfaction. Some recommendations are simple and relatively inexpensive, while others are either more costly or a modification of current standards. For those leaders with a bottom-line mentality, the crux of this book is that creating a healthy workplace for library workers also benefits the community served. Newman insists that these changes can be enacted at libraries of any size, leaving the reviewer cautiously hopeful.

Amanda Melcher, University of Montevallo

Ginseng Diggers: A History of Root and Herb Gathering in Appalachia
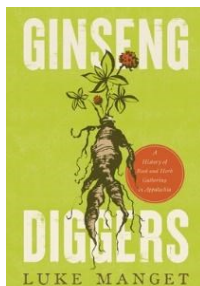
Luke Manget
Lexington: University Press
of Kentucky , 2022
ISBN: 9780813183817
304 p. $27.95 (Hbk)

In *Ginseng Diggers*, Luke Manget offers a fascinating history of the American ginseng, *Panax quinquefolius*, and its role in shaping the culture and economy of the Appalachian region in the nineteenth and twentieth centuries. His interest was first piqued by his grandmother, who "grew up digging roots and gathering herbs in the mountains of eastern Kentucky" (dedication). What began as a paper for a graduate school seminar and later a dissertation, culminated in this story of ginseng and the botanical drug trade in the United States.

The American ginseng is a perennial herb often found in the shade of north-facing mountain slopes. They may grow for hundreds of years, but are ready for harvest in 8-15 years. Biogeographers believe an ancestor of *Panax* crossed the Bering land bridge over 300 million years ago and a new species, *P. quinquefolius*, emerged in the Northern Hemisphere when the glaciers retreated 11,000 years ago. Ranging west from Minnesota and Ontario, east to Nova Scotia, and south to north Georgia, with disjunct populations in the Missouri and Arkansas Ozarks – they were valued by North American peoples, especially the Cherokee.

Known as *sang* in the Appalachians, the word *ginseng* came from the Mandarin *jenshen*, where it has been part of Chinese medicine for millennia. In 1709, a French Jesuit priest, Pierre Jartoux, was shown a plant while on a survey expedition to the Manchu region; a translation of his report was published in 1713 in the *Philosophical Transactions of the Royal Society of London*, initiating a quest for the plant in North America, and a ginseng boom in Canada in the 1740s and 1750s. However, it was not until after the American Revolution that ginseng gained momentum in the U.S, with large scale processing factories establishing themselves in places like the Ohio Valley and North Carolina.

So how did ginseng and other "crude botanical drugs" (p. 3) like bloodroot, lady's slipper, mayapple and wild ginger, make their way out of the remote reaches of the Appalachians? In looking to Henry Webb, as an example, in 1873, he gathered his roots and herbs from a little spot in northwestern North Carolina, selling them to Henry Taylor, a store owner. Uncle Henry, as he was known, would pack up his wagon full of plants every fall and take them to George Harper in Lenoir, who in turn sold them to wholesalers in New York, Boston, and other cities. From there, the crude botanicals ended up in the hands of "druggists, patent medicine makers, and pharmaceutical manufacturers" (p. 2).

For these sang diggers (or seng diggers), who were oftentimes landless, the harvesting of ginseng provided them with a means of supporting their families, supplementing their hunting and fishing, and allowing them to barter for store-brought goods like "a knife, a pair of spectacles, a pound of gunpowder, a bushel of salt, or maybe a pint of rum" (p. 15). The commons culture, or sys-

tem of rights-of-the-woods, which prevailed during this time period (p. 34), enabled these residents of Appalachia to endure the changes, good and bad, wrought by the Civil War and other world events.

During and after the Civil War, the botanical drug trade boomed, and the Southern Appalachians experienced its greatest boom, exporting 1.4 million pounds of ginseng over the course of three years (as compared to 30,000 in the 1790s). However, by the early 1900s, ginseng, as well as other herbs like lady's slipper, pinkroot and Virginia snakeroot, became scarce. How did this happen? The answer was complex. Although some blamed it on overharvesting by sang diggers, which may have been a contributing factor – the greatest impact was due to deforestation to make way for the timber industry's railroads. The expansion of livestock and coal extraction also exacerbated this situation.

With the turn of the twentieth century, there was renewed interest in growing ginseng due in part to the back-to-the-land movement. Ginseng fever took hold, with some successes in the artificial cultivation of ginseng. Word War I also temporarily revived the botanical drug trade and some families relied on these roots and herbs during the Great Depression. By the 1950s however, there was a major shift away from botanical drugs to antibiotics and synthetic drugs; and the creation of various state and federal laws, and international treaties restricted commons rights to many medical plants including ginseng.

Thus ended the heyday of ginseng – but it has not been forgotten and in West Virginia for example, certain places carry that history in their names: Seng Run, Seng Camp Creek, and Three-Prong Holler. Likewise, the author found a trove of history in his research. Previously the Assistant Professor of History at Dalton State College in Georgia, Manget recently joined the North Carolina School for Science and Mathematics as a founding faculty member of the Morganton Campus. For this book, he culled through old newspapers, store ledgers, county court records, library archives and special collections, historical society papers and other resources; and his back pages of footnotes were just as interesting as the story of the botanical trade itself. The details were impressive, but in a few places the anecdotal stories led the reader somewhat away from the main theme

of the section before returning to a neat summary of the chapter.

This book would fit well on both the academic and public library shelves, especially in any collections of Appalachian Studies. For those interested in the history of the Appalachian region, Manget provides a link on his website to various archives and special collections (see *The Southern Highlander*).

Linh Uong, University of North Georgia

Rags and Bones: An Exploration of The Band

Jeff Sellars and
Kevin C. Neece, eds.
Jackson: University Press of
Mississippi , 2022
ISBN:9781496842978
186 p. $99.99 (Hbk)
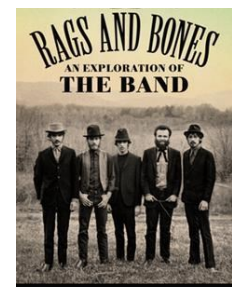
South Carolina's Lowcountry basketry is a uniquely beautiful example of African American folk art, and in this historical nonfiction fourth edition of *Row Upon Row: Sea Grass Baskets of the South Carolina Lowcountry*, Dale Rosengarten describes the history of Lowcountry basketry, the connection to thriving rice production and the difficulties confronted by South Carolina Lowcountry sewers. In this edition, the author added the modern-day challenges the tradition and the sewers face. "Basketry was introduced in Carolina in the late seventeenth century with origins in ancient African folk art" (p.1). African American basketry grew out of a utilitarian need for rice cultivation, but is now being created as conceptual art and respected and coveted by museums, collectors, and consumers.

This book includes an in-depth, well-researched examination of Lowcountry basket making that has a significant influence on the readers' understanding of the issues encountered by sewers both past and present. The book reveals the contributions the baskets and sewers had to the success of rice cultivation in the Lowcountry plantations. The importance of the sewers, their endurance, and the significance of basket-making are unmistakable. "By the mid-eighteenth century, rice would become the principal crop and attribut-

ed to the wealthiest group of planters in America" (p.1). Rice cultivation could not have been possible without the fanner, a coiled basket crafted by enslaved Africans used to fan the rice to blow away the chaff. While rice production was the leading motive behind the manufacture of baskets, other functions would emerge, such as using them for "African American babies sunning in blanket-padded 'fanner baskets', supervised by 'mauma or nurse' or used as a head tote basket to carry heavy loads or used as sewing, vegetable, and bread baskets, and work baskets" (pp.13-14). "The crafting of baskets also contributed to the economic opportunities and independence of enslaved men, as well as helping women's mental health through avenues of expression with one sewer stating it's enjoyed because it's a relaxing kind of therapy" (p.33).

Explanations of the techniques such as coiling, materials used called the foundation, and stitching elements called the binder or weaver are described in detail. The book provides several illustrations of the tools handled, the labor involved, and the completed creations. In this latest edition, Rosengarten's expertise in African American basketry is evident from years of fieldwork and investigation, which continues to this day revealing the challenges that are being confronted. "Challenges such as imported knock-offs, scarce sweetgrass, highway development, and the opposition met with trying to convince the newer generations to carry on the tradition threaten the future of the trade" (p.51). The author's ability to continue the research to include up-to-date information is notable and an indicator of the commitment to South Carolina Lowcountry basketry promotion and education.

The book is clear, concise, and easy to understand, and for readers with no previous knowledge about Lowcountry basket making, African American folk art, or Gullah/Geechee culture, it is exceedingly informative. Rosengarten includes numerous sewers' experiences that enhance interest, adds authenticity, and gives the reader a glimpse into this traditional craft's past and present. The limited documentation on Lowcountry basket making, the methods used, the artists' stories, and the impact these elements had on rice cultivation make this book even more special and valued. It is apparent that the author's purpose in writing the book is to highlight the tradition and

to ensure that history is preserved.

Row Upon Row: Sea Grass Baskets of the South Carolina Lowcountry's greatest worth is the contribution it has to the safeguarding of Lowcountry African American culture. The content reveals a crucial part of southern history. If readers are drawn to learning about the historical significance of Lowcountry basketry, the specific creation process, and African American art, this book is recommended. It is also a pertinent addition to any public or academic library collection.

Rosengarten is a historian and curator at the College of Charleston whose research of coiled basketry spans three decades. In the early 1980s, McKissick Museum employed Rosengarten to interview basket makers in Mt. Pleasant, South Carolina, purchase baskets, and curate an exhibition showcasing the artistry of basketry. Rosengarten has authored a number of publications centered on the African American tradition of coiled basketry and continues to conduct work in this area of study establishing her as an authoritative expert in the field. Additional Rosengarten titles include *Grass Roots: African Origins of an American Art* and *Lowcountry Basketry: Folk Arts in the Marketplace.*

Rebecca Rose, University of North Georgia

Smothered and Covered: Waffle House and the Southern Imaginary

Ty Matejowsky
Tuscaloosa: The University of
Alabama Press, 2023
ISBN: 97808173 94301
210 p. $39.95 (Hbk)
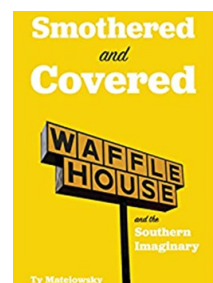
Whether the distinctive yellow and black Waffle House sign elicits a sense of comfort or dread, it resonates with many as a familiar friend in the southern landscape. Even the bright yellow book jacket of *Smothered and Covered: Waffle House and the Southern Imaginary*, invokes feelings of nostalgia for a restaurant open 24 hours a day, seven days a week, to provide your breakfast-all-day needs. Yet, author Ty Matejowsky's book is not a sentimental retrospective of Waffle House. His background as an anthropologist compels him

to look much deeper into the social, cultural, and political significance of the well-known eatery. He traces the beginnings of Waffle House from its origins as a no-frills diner to its eventual extension to almost 2000 restaurants across twenty-four states. Most notably, it outlines how this small regional diner became a reflection of the people it served.

The author begins by recounting his own history with the restaurant chain. On an early morning trip through Texas, Matejowsky and his family found succor from cold and hunger at an obliging Waffle House. With scant holiday decorations, a short-order-cook at the grill, and other customers in various states of consciousness, the little group made their way to a table and began to sample what the diner had to offer. This trip would contribute to his interest in not only the restaurant, but also the people who worked and ate there. He was determined to tackle complicated questions concerning Waffle House. These developed into themes, including the longevity of a dining establishment that has a dichotomous reputation as both a family-friendly restaurant and a haven for a rowdier crowd, the implication of race and class that has become attached to the eatery, and the general love-hate relationship that Waffle House has with its patrons.

Atlanta neighbors Joe Rogers, Sr., and Tom Forkner created Waffle House almost seventy-five years ago with the goal of serving a population eager for southern fare all day. They offered high caloric, high fat, downhome victuals that included waffles (of course), biscuits, bacon, hashbrowns, pecan pie, and other breakfast staples. Matejowsky links these meals to foodways originating from European, West African, and Native American cooking, all blending together to form perfect southern comfort food. Even though Waffle House markets themselves to a wider customer base, this underdog chain seems to reflect "core southern credentials," (p. 11) with its major stronghold equivalent to "a map of the NCAA Southeastern Conference (SEC)" (p. 3). The author notes that the clientele, equally described as coarse and altruistic, often make headlines, which only seems to add to the mystique of the brand. Media coverage aside, the book dives into a subjective view of the restaurant and its regional customer base.

Subsequent chapters cover the chain's place in America's growing love of eating out, and the role it played in popular culture. Stories of late-night escapades, as well as more compassionate tales, only enhance Waffle House's mythology. This lore has been kept alive by its inclusion in movies, books, songs, and images. Yet, the book does not romanticize the chain. In fact, the author casts a critical eye toward the restaurant and its often contradictory reputation. An entire chapter is dedicated to dissecting how the restaurant has dealt with issues of racism involving both its employees and patrons. The chapter specifically addresses the parallel histories of the chain and the Civil Rights Movement in the United States, noting significant examples of discrimination and inequality. Although the author discusses the Waffle House's failure to successfully address these issues, he also holds other similar chains accountable, such as IHOP and Cracker Barrel.

Ultimately, *Smothered and Covered: Waffle House and the Southern Imaginary* provides a fascinating look at how the restaurant took the lead in breakfast eateries during a time of political, socioeconomic, and demographic change in our country. It tells the story of its expansion through the southeast and the Gulf Coast states, and its connection to that region, for better and for worse. It also records the complicated relationship that the diner has with its patrons and its workers, and it does so without slipping into sentimentality or romanticism. With the Waffle House poised to move into wider markets, it remains to be seen if it truly maintains its southern imaginary.

Kathelene McCarty Smith, University of North Carolina at Greensboro

If you are interested in becoming a book reviewer for the *SELn* email Melissa Lockaby, melissa.lockaby@ung.edu, for more information.

ArLA/SELA 2023 Joint Conference

The ArLA / SELA 2023 Joint Conference will be held October 13-15, 2023 in Hot Springs, Arkansas.

SELA is participating in a fantastic conference with the Arkansas Library Association this October. Please join us for the opportunity to learn from each other and have some fun during these challenging times.

The theme is "Libraries: Shining a Light in the Darkness," representing the important role of libraries in the community. Referring to the theme, attendees will have the opportunity to view a partial annular eclipse during the conference.

The conference has multiple opportunities for professional development including a preconference by EveryLibrary and 39 breakout sessions presented by librarians from every southeastern state. The Keynote speaker, Kathy Dempsey, will speak about marketing libraries in highly charged and challenging political environments.

Visit the vendor hall to discuss library business and thank them for their sponsorship and participate in the silent auction. The conference includes two meals: the awards dinner on Friday evening and an author luncheon with Kai Coggin, Becky Marietta, Brad Carter, and Izzy B. The closing general session will be with Beatriz De La Espriella discussing how to prevent and address staff burnout.

Attend multiple events to relax and network with librarians, including a dance party on Friday night, meet and greets sponsored by the ArLA and SELA New Members Round Tables, a SELA reception and breakfast, dine arounds, and trivia night with proceeds going to help Arkansas Libraries in need.

Please take this opportunity to learn professionally and enjoy time with your friends and meet new people. The 2023 ArLA/SELA Joint Conference will take place October 13–15, 2023 at the Hot Springs Convention Center. Early Bird registration will be available June 23–August 30. Late registration will be available August 31–September 30.

Greetings from the New *SELn* News Editor

Dear readership,

Please allow me the opportunity to introduce myself. I am Blake Denton, your new SELn news editor. A native of the Yellowhammer State, I hold a BA in History from Athens State University (2012), an MA in History from the University of South Alabama (2016), and the MLIS from the University of Alabama (2019). From Summer 2019 through Spring 2023, I was the University of Arkansas at Monticello's Special Collections Librarian. This past May, I assumed my current position as the Collection Management Librarian at the University of Southern Mississippi's Cook Library in Hattiesburg.

I've been involved with the *Southeastern Librarian* for a few years now, publishing articles and book reviews. I'm excited to join the editorial board and serve our readership in this capacity. To that end, I encourage you to help me spread the word about the great things that are happening at libraries across the Southeast. We are interested in highlighting the latest developments and events occurring in academic, public, school, and special libraries throughout the region.

Please contact me and share your library's news so we can broadcast it in the journal! I can be reached via email: Blake.Denton@usm.edu. Happy reading and stay cool this summer!

Blake Denton

NEWS FROM THE STATES

MISSISSIPPI

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

Southern Miss Processes Mary Ann Wells Collection

University Libraries' Special Collections continues to increase access to its collections through processing the Mary Ann Wells collection. Wells, a freelance photographer who lived in Hattiesburg, traveled the world capturing stories of people and nature through her photographs. Wells' work has appeared in more than 100 publications including the *New York Daily News,* the *Miami Herald,* the *Chicago Tribune,* and *Travel & Leisure* magazine. This two-year project is being subsidized with a grant from the National Historical Publications and Records Commission (NHPRC) and organized by USM SLIS student Emma Anderson.

NORTH CAROLINA

UNIVERSITY OF NORTH CAROLINA at Chapel Hill

New Appointments at UNC Chapel Hill

Rolando Rodriguez was appointed the Humanities Data Librarian in June. In this new role, Rodriguez supports faculty and students using data science methods in the humanities and social sciences. As part of his work, he guides the selection and development of resources to aid scholarly research and instruction, including in the strategic area of text and data mining. Rodriguez is also the contact point for the University Libraries' digital humanities efforts, collaborating with digital humanities groups across campus. He holds a Master of Science in Information Science from UNC-Chapel Hill, a Master of Arts in Religion from Yale Divinity School, and a Bachelor of Arts in Biblical and Theological Studies from Bethel University.

Rolando Rodriquez

Jess Aylor was named executive director of library development in July. Aylor joined the University Libraries in April 2022 as director of library development. She became interim executive director almost immediately. As interim, Aylor guided the University Libraries to the successful conclusion of the Campaign for Carolina, with a record-setting $48.9 million raised.

Jess Aylor

"Jess stepped up during a period of significant transition and has had tremendously positive impact in a very short time," said Vice Provost for University Libraries and University Librarian María R. Estorino. "We could not be in better hands as we look ahead to celebrating Wilson Library's centennial in 2029 and to creating a bright future for philanthropy at Carolina's libraries."

Aylor came to the University Libraries with more than two decades of successful fundraising experience in higher education and the nonprofit sector. Her background includes appointments at the Triangle Community Foundation, North Carolina State University, the Wolf Trap Foundation for Performing Arts and the Richmond Symphony.

"I've enjoyed connecting with so many Friends of the Library over the past year and

learning how much this library means to our entire community. You can't have a great university without a great library. I am excited to continue raising resources to support the library that every Tar Heel deserves," said Aylor.

Aylor holds a B.A. in music from the University of Virginia and a Master of Public Administration from the School of Government at UNC-Chapel Hill. She is an active volunteer leader nationally and in the Chapel Hill community.

VIRGINIA TECH

Virginia Tech Virtual Darkroom Becomes Teaching Tool

The University Libraries' Applied Research in Immersive Experiences and Simulations (ARIES) program specializes in creating virtual environments. The latest creation by ARIES is a virtual darkroom that will help teach photography students about processing film without needing to step foot inside a physical space.

Former Congressman Gives Large Collection of Papers to Virginia Tech Libraries

Former Congressman Rick Boucher donated nearly four decades' worth of records from his political career to the Special Collections and University Archives. This collection includes 76 boxes spanning his tenure in the Virginia Senate and his 28 years of service as the U.S. Representative for the state's 9th Congressional District (1982-2011). Boucher's collection is now accessible to scholars and researchers.

COMMITTEES

Awards Committee
Gordon Baker
gordonbaker@clayton.edu

Charles Beard Award
Gordon Baker

Ginny Frankenthaler Scholarship
Muriel D. Nero
mnero@southalabama.edu

Hal Mendelsohn Award
Gordon Baker

Honorary Membership
Camille McCutcheon
rcmccutc@uscupstate.edu

Mary Utopia Rothrock Award
Hal Mendelsohn
donald826@yahoo.com

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Outstanding Library Program
Gordon Baker

Resolutions
Bill McRee
bmcree@florencelibrary.org

Southern Books Competition
Gordon Baker

Budget
Becky Bickford
bbickford@library.msstate.edu

Conference
Laura C. Slavin
laura.slavin@uah.edu

Constitution & Handbook
Gordon Baker
gordonbaker@clayton.edu

Continuing Education & Staff Development
Muriel Nero
mnero@southalabama.edu

Intellectual Freedom
Susan Echols
sechols@troy.edu

Legislative
Tim Dodge
dodgeti@auburn.edu

Adam Webb
awebb@gclibrary.com

Listserv
Adam Branscum
adam.branscum@lamanlibrary.org

Membership
Blair Jones
joneseb1@etsu.edu

Mentoring
David L. McMillan
dmcmillan@bluefieldstate.edu

Nominating
Melissa Dennis
mdennis@olemiss.edu

Planning & Development
Melissa Dennis
mdennis@olemiss.edu

Public Relations & Marketing
Robin Campbell
robin.campbell@lamanlibrary.org

The Southeastern Librarian
Ashley S. Dees
aesorey@olemiss.edu

Website
Adam Branscum
adam.branscum@lamanlibrary.org

SECTIONS

Library Education
Kiersty Cox
cox@usf.edu

Public Libraries
Alana Maghan
amaghan@greenvillelibrary.org

Reference & Public Services
Ruth Slagle
rslagle@jscc.edu

Resources & Technical Services
Cathy Austin
caustin@library.msstate.edu

Melissa Brooks
melissa.m.brooks.usm.edu

School & Children's Librarian
Shannan Hicks
shannan.hicks@lamanlibrary.org

Special Libraries
Will Olmstadt
will.olmstadt@lsuhs.edu

Trustees & Friends of Libraries
Lorrie Russell
lorrie.russell@highpointnc.gov

University & College Libraries
Rebecca Rose
rebecca.rose@ung.edu

ROUND TABLES

African-American Issues
Wanda Brown
brownwa@wssu.edu

Circulation & Reserves
Fawn Ussery
fussery@deltastate.edu

Electronic Resources
Stephanie Adams
sjadams@tntech.edu

Kristin Rogers
kerogers@olemiss.edu

Government Documents
Tim Dodge
dodgeti@auburn.edu

Library Instruction
Sarah Simms
sarahlynnsimms@lsu.edu

John Siegel
jsiegel2@uscupstate.edu

New Members
Lauren Geiger
lgeiger@library.msstate.edu