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watercolor.

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The guidelines for submissions to *Virginia Libraries* are found on the inside back cover.

OPENERS

Living in Challenging Times

by Barbie Selby and Earlene Viano

“**M**ay you live in interesting times.” Whether this is actually a Chinese curse or simply attributed as such, it certainly describes for many of us how we feel our lives are today. A parallel “curse” might be “may you live in challenging times.” The articles in this issue of *Virginia Libraries* illustrate some of the many challenges faced daily by librarians—the intellectual challenge, the aesthetic challenge, the technological challenge, and the motivational challenge.

Interviews with authors are always enjoyable reading. Cy Dillon’s interview with poet Dabney Stuart is not only enjoyable, but also intellectually challenging. Stuart’s observations on poetry, on his “audience,” failures in literature, the social use of poetry, and the creation of his characters provide insight into his writing.

Tonia Graves’ update and overview of the Virginia Heritage Project incorporates good advice for any library undertaking a complex project of any kind, not simply a digital project. Many of us are playing catch-up all the time in these days of rapid technological change. The Virginia Heritage Project is a complicated digital learning opportunity for its many participating libraries. Because there are so many, coordination among them is challenging for organizers, trainers, and

participants alike. Tonia focuses on simple methods to make such a project run more smoothly at any library.

“Libraries offend everyone.”¹ My boss, Taylor Fitchett, asked that her staff read “12 Ways Libraries are Good for the Country” recently.

**These articles once
again prove that we,
in Virginia’s libraries,
are facing up to all these,
and more, challenges.**

Number 10 is the preceding statement. Taylor’s article on art in libraries highlights an easy way for libraries to become offensive—put up controversial art works. This is also an easy way for libraries to challenge their users and their staffs by making them live with art they might not put up in their own homes—art that might force them to see the world, or a part of it, in a different light. I can’t say I’ve *liked* all the art Taylor’s brought to the UVA Law Library during the past four years, but I can say that its presence has enlivened our walls, our minds, and our annual Artist’s Reception, which we host every

September for an afternoon.

Training—always a challenging topic. We all need it. Some of us like to go to classes; some of us would rather shoot ourselves. Some of us immediately forget what we learned; some of us want to go to every class offered anywhere. Virginia Tech’s In-Service Day demonstrates an effective training and motivating program they’ve perfected over the past several years. Ladd Brown et al. detail their planning process for successful staff In-Service days. This article would be well worth reading by any library considering a large-scale event of any kind.

The challenges included in this issue of *Virginia Libraries* are but a few of the many challenges we face daily—providing quality reference service, time management, effective staff supervision, motivating all library staff, and learning new skills. These articles once again prove that we, in Virginia’s libraries, are facing up to all these, and more, challenges. We’re thinking hard about them, learning from our mistakes, and learning from others. We hope that this issue of *Virginia Libraries* continues this process.

¹ From “12 Ways Libraries are Good for the Country,” *American Libraries*, December 1995. **vi**

PRESIDENT'S COLUMN

The Joy of Librarianship

by Iza Cieszynski

Talking with Tidewater colleagues and reading the journals, I realize that we are not the only library system having difficulty filling positions. We have positions, including Master's-level positions, which have been vacant for over a year and have not had many applicants. We are now also in a hiring freeze. All this has forced us to find creative ways to fill these positions. We have decided that the Newport News Public Library System needs to "grow" our staff so we have embarked on using part of our state aid for public libraries to fund the graduate level studies of one of our paraprofessionals. We are also developing a plan that includes continuing education activities for staff development that will hopefully result in promotional opportunities for non-Master's positions.

This brought up the question: Just why did I become a librarian? What influenced me to take up this career? Was there someone who influenced the decision, or did I stumble into it? Did a particular event cause me to choose this career?

I had always thought that I was one of those who stumbled into it. I had graduated with a degree in French and had planned to enter the State Department or the Peace Corps. I didn't make it into either and had not taken any education courses, so I was not eligible to teach in my state. I had started to work in libraries when I was a senior in high school, cataloging and processing books. My father had always said I would be a librarian, but I had always fought against it. I

am not sure why—perhaps because of the glamour associated with my other career goals or because I didn't want/like the stereotypical image of glasses and bun. But I remained at the Oshkosh Public Library, became a branch assistant, and finally decided to go to graduate school.

It wasn't until recently that I realized that there had been many

His laughter and enthusiasm for trying new ideas showed me the joy of librarianship.

persons along the way who influenced my decision. Gloria Hoegh was the first librarian I remember knowing. She was a bookmobile librarian with the Oshkosh Public Library and the quintessential librarian. I was a grade-schooler, yet she allowed me the freedom to browse the entire collection without, I thought, any apparent supervision. Little did I realize that the conversations we had about the books I was reading and her suggestions of "well if you liked—then you'll probably like—" were just that. At the same time, Leonard Archer became the director of the library. Mr. Archer was pretty exotic for a fairly conservative community. My gosh, he came from New York—that hotbed of way-out, liberal ideas. He began a collaboration with the local college to develop a "peoples' university." The really



neat thing about this was that his vision did not limit it to adults; youth were included and indeed often seemed to be the focus. His laughter and enthusiasm for trying new ideas showed me the joy of librarianship. Peter Hamon came to Oshkosh in the 80's as extension services librarian. Talk about learning management techniques! Can you think of anyone who would let a bunch of pages run around the library decorating all the plaster busts with crowns of holly and felt eyeballs? And he was pretty tolerant of the time we managed to set a marble stand for one of the statues on another page's foot! At the same time, he taught me that the quality of service provided is one of the greatest measures of effectiveness. They all quietly led me to the career of librarianship through their own actions and guidance. I owe them all a debt of gratitude for leading me to a profession that gives me great joy and excitement.

Well, all of this led me to ask my colleagues why they chose librarianship. Here are some bits and pieces of their responses:

- My first influence came from Miss Long, a public librarian who came to my school once a week.... In high school I worked in the school library and learned that not all librarians were old ladies. I thought briefly about it as a career but forgot about it until after college when I worked in a bookstore.... After suggesting to many customers that maybe they should “try the library” for what they needed, I decided to take my own advice and go to library school.
- My “fall into it” began in grade school when I started working at my local Kansas library after school at six cents an hour.
- My mother was a school librarian, and she probably influenced me the most. She didn’t pressure me, she seemed to enjoy the work and I thought I would too. Our family always read—books or magazines. The thought of being surrounded by so many books and magazines was too much for me! I...became a school librarian and worked at that one year. In 1984 the library board decided to hire a librarian.... I was hired because I had some experience, but it was with the understanding that I would get my MLS. They, the library board, were my push to get the MLS. I would say I owe them so much because they encouraged me to get my degree.
- My mother was a paraprofessional in charge of the music library of my university.... I was fascinated with what went on in music librarianship, though not as much with the rest of the library field.... It seemed a bit boring, in fact! ...I was TOTALLY surprised by how much I loved working in the library.... I’ve been here ever since. Mostly loving it....
- I lived in an area that had good libraries and even the high school library was open evenings. It was a great place to meet people and then go out. My older brother was going to the University of

Maryland, and I used to go to the campus with him. I would hang out at the library while he was taking care of his business. It was a blast playing around in the open periodical stacks.

- Becoming a librarian was the last thing I ever wanted to do. But, as often happens in personal relationships, I sort of fell into it, and then I fell in love with it. I took a temporary job as a circulation clerk but soon decided to get my MLS. I didn’t much care for the library school courses, but luckily in my library system there was a woman named Jane Hirsch, who gave mandatory classes for readers’ advisors. I learned more from her than I ever learned in library school, and that’s when I really decided to make this my life’s work.
- Being in love doesn’t exempt you from difficulties or occasional heartache, so there are days when I wonder why I am still here. But this job makes me happy and gives me a sense of fulfillment and pride.
- I always loved books and learning. I carted multiple boxes of books with me...after I graduated...to teach English with the Peace Corps. When I was home and working in a plywood factory...a friend was working at the Duke University Library. I began working there as a clerk-typist.... I decided to go to library school to try it out, with the idea of working in a reference department, which I did for seven years....
- Mrs. Moll, my junior high school librarian, pointed me in the right direction. I volunteered in 7th grade and she let all the volunteers do more than shelve. I learned to weed, process books, and understand the Dewey Decimal System at age 12. I then became a page at my hometown library and Mrs. Whitney made sure that I saw a bit more than just shelving books during my four-year tenure.... During college Mrs. Moll (now ac-

tually Dr. Moll) made sure I had a summer job doing research in several special and college libraries. I headed right to Drexel University after college.... My thanks go to all the librarians who helped me along the way—including Fran Freimarck—who saw the public librarian in me and helped me find the best job of all.

- I think the deciding factor in my life was my job at the University of Wyoming Library while I was a student. I started as a shelve, became a circulation clerk, and was in awe of Director Ray Frantz. My supervisor encouraged me to pursue a library career....
- My next-door neighbor was offered a job at Fine Hall Library, the graduate library of math and physics at Princeton University (Princeton’s my hometown), but she didn’t want it and offered it to me. Things were that casual back then! I worked there every summer and so backed into the field—I found I loved it.... I’d never wanted to become a librarian because I didn’t want to become the stereotype of the librarian....
- Interestingly, the issue for me was never why I became a librarian but why I was challenged to stay a librarian. A day hardly passes that someone doesn’t question why I am still a librarian. With so many info tech jobs, and city admin jobs, even school jobs paying much higher salaries...why stay a librarian? ...Why? The rewards of being a librarian...at the end of the day feeling like we have made a difference in the lives of the citizens, providing a service, a product that is tangible and valuable...together with an intrinsic belief that leveling the playing field in technology is so critical to the success of our community and that an informed citizenry is the only hope for this community to survive....

Let’s hope that we can instill that same love of and excitement for librarianship in others. **VI**

A Dialogue with Dabney Stuart

An Interview by Cy Dillon

Dabney Stuart has published eighteen books of poetry, fiction, and criticism. Twice nominated for the Pulitzer Prize, he has won awards including two fellowships from the National Endowment for the Arts, the Virginia Governor's Award for the Arts, the Dylan Thomas Award of the Poetry Society of America, *Poetry* magazine's Bess Hokin Prize and a Guggenheim Fellowship. A college teacher for forty years, he has been a member of the English department faculty at Washington and Lee University since 1965 and currently serves as the S. Blount Mason Jr. Professor. Stuart read at the Author's Luncheon during the 2001 VLA Annual Conference.



**I don't think about
"audience," in any sense
of the word. I never have.**

If some kind man would
thrust his heart
Into these lines.

I would add "or woman," which troubles the meter only slightly. This is a reader like Frost's winter man in "After Apple Picking," or Yeat's fisherman, "A man who does not exist/ A man who is but a dream," Henry Vaughan became Herbert's "kind man," followed by many others in the past 370 years. Even this imagining strikes me as mightily ambitious, but it is in keeping with the solitude of the writing, and is an affectionate way to extend that toward another person.

I also return sometimes to Santayana's saying (in *The Realm*

of Matter, I think; I am quoting from my daybook), "I am addressing only those who are willing, for the time being, to accept my language."

In these two suggestive contexts, though, I think even the modest wish for a modest reader involves imagining someone very like one's self, someone who, in Herbert's terms, can enter the net and wind of making. In ways that can be overwhelming to study on too closely, we create our readers (plural!) as we go. In Herbert's conditional happiness, the lines *precede* the possible reader.

Over the years I've heard questions of this kind—all versions of "Who do you write for?"—and early on they puzzled me. I've developed an answer by now, though I don't quite understand what this sort of question means, or why it recurs as a kind of betraying refrain. I say to myself in reply, "I write for the angels of air, and the sweet dark."

VL Then you would continue to write if you knew there were no audience at all?

DS Yes, of course I would write if I knew "no one would ever read my words." I always have written under this necessary condition. I still do. Perhaps this section from my poem "Well Being" will help put my perception of the audience question in perspective:

Currently,
here at the bottom

VL Listening to you read during the author's luncheon at the VLA Annual Conference, where the audience was completely absorbed in the reading, made me wonder about your consciousness of audience or need for an audience when you write. Do you imagine yourself writing for any person or group in particular?

DS I don't think about "audience," in any sense of the word. I never have. As with so much else that is peripheral to the work itself, such a concern is a deflection. Hallmark cards have an audience.

I have, however, thought often of a reader, after the manner of George Herbert's wish in "Obedience":

How happy were my part,

of the well-tuned channel, my vistaed O, I shoot off into the little mike various degrees of hyperarticulate gibberish thrilling its perforate domette. They climb the cord whose upper end, unconnected, frays into the dark, a wild tuft giving names to airy nothing. Wondrous. The voice winding in its lines. A version of root and bole and branch, the spirit's photosynthesis, by which we breathe each other, and ourselves.

VL A related question about why a person writes is motive. Do you think poetry has to be useful in a social sense?

DS It's probably a mark of the popular and critical focuses of our pragmatic culture that one would raise the question of whether or not poetry is useful. It's a non-issue to me. A screwdriver is useful. Perhaps an automobile is, too. But poetry, by a fundamental kind of contrast, is necessary.

W.H. Auden's famous assertion in his elegy for Yeats—always quoted out of context as if it were a proclamation—is only half of his consideration in that poem. "Poetry makes nothing happen" plays against the later lines, "It is a *way* of happening, a mouth" (my italics). Auden had, of course, a facility with aphorism, which intensifies the temptation to excerpt the first of these assertions and let it stand on its own. Even if one does that, however, I think we're not dealing with "usefulness"; I think it's not a true assertion, either, in terms of the effect of poetry on history (we might say), since we have no

way of measuring the effect a word, a line of poetry, or a poem might have on a person's behavior over an extended period of time. There's always a potential of absorption whose transformation into action may be untraceable. But Auden was probably less interested here in truth than in friction.

"Poetry is a way of happening" is one way of hinting at its primacy in our lives. Poetry is also a way of knowing, different in kind from

"Poetry is a way of happening" is one way of hinting at its primacy in our lives.

other, important ways, like mathematics, or quantum theory. One of my distresses, not entirely professional, has been the compartmentalization of these ways. I see them as complementary, or potentially so. A poem may be, metaphorically, an isotope, or a surd. Conceptions may cross boundaries where language may seem to thicken them.

VL You take on some very difficult challenges in writing, dealing with some of the very difficult regions of the self as well as attempting demanding forms in both prose and poetry. In fact, you are drawn to risk as surely as a rock climber or whitewater enthusiast. This need for excellence has haunted many writers. Henry Miller used to sign his letters "The Failure." How do you think about failure?

DS Primo Levi, in *The Monkey's Wrench* (a horrible translation of *La Chiave a Stella*), says perhaps the most appealing things about failure I've read. He was a practical chemist as well as—after his experience at Auschwitz—a writer; the combination is fascinating.

ee cummings, as part of his ongoing melodrama, said, "I am a man, a poet, and a failure." Samuel Becket, leaner of aspect and more terse, said, "Fail. And fail better." We all dance with this partner. I think, however, that our measurements are against a standard, an imagined possibility we reach for and rarely, if ever, touch to our satisfaction. For me, failure is opportunity. Levi is grateful, as we all are, for the chance to revise, an advantage a writer has over an architect, for instance, or, in Levi's book, a rigger—one who builds derricks, bridges, towers and the like. But the music I'd like to make—that I hear teasing me just out there in the next line, or stanza, or poem—I never quite measure out the way I hope to. Approaching it, though, is a joy. Being able to approach it and live in its slow modulations over a period of 40 years is a gift I never dreamed of. Perhaps "failure" is the wrong term for all this, since coming up short means continuing, "failing better." Maybe the most striking instance of this in my work is the story "The Egg Lady" that appeared in *No Visible Means of Support* this year. That began as a novel, written over an eight-month stretch in 1968–69. I put it through revisions of various sorts over the next 30 years, each time believing I had finally finished it. *Wrong*, the little voice kept murmuring through the binder. It was always right. It was a happy time when we came to an agreement late in 1999.

I've heard Shakespearean actors speak of "playing the contradictions" in a character. Perhaps that's a way to express what the dance of revising and rehearsing entails—the ability to note the discrepancy between what we imagine and what we actually compose, and then composing *that*.

VL Over the course of your career as a writer you have tried and mastered an exceptional variety

of forms in poetry, fiction, and criticism. Most notably, you have avoided writing book after book of the same kind of poetry that led to your early recognition. Do you see yourself as restless?

DS My use of a variety of forms doesn't involve restlessness, or at least I don't experience restlessness. But, of course, a madman doesn't feel mad. I have begun only a few poems knowing ahead of the first line what verse pattern they would take. The same is true for my procedure in fiction; if the story isn't a continuing discovery I tend to lose interest. The process is mostly *ad hoc* for me, a matter of finding what best enables the need to say the thing of the moment. (Sometimes "the moment" extends over several years.) I've tried most verse patterns except Byron's *Childe Harold* stanza, and Spenser's famous seven-line pattern. I've invented different approximations, played with various structures for the sonnet, used what I called "skinny odes" for a while (perhaps too often), and written, less interestingly, poems in what some editors call "open forms," one of those problem phrases that contradicts itself, like "free verse," though in the latter case I have written many poems whose rhythm does not include metrical regularity. I remember a lovely sense of freeing accompanying my "discovery" of half rhymes, and then, in the ensuing years, realizing how much richer music can accompany their subtleties. I suppose this variety is partly a matter of not wanting to repeat the same formal challenges, but it has more to do with finding what best suits a given poem's possibilities. I think, too, in the manner of Borges' story about Pierre Menard's *Quixote*, that sonneteers, like Sidney or Shakespeare or Hopkins, never use the same form twice.

Besides the poets I've already mentioned in various contexts, a partial list of others whose

Dabney Stuart at the 2001 VLA Conference with Cy Dillon and President Iza Cieszynski.



work I've attended includes John Donne, Andrew Marvell, Elizabeth Bishop, Geoffrey Hill, and, more recently, Seamus Heaney. There are single poems as well that are marvels: Robert Lowell's "A Quaker Graveyard in Nantucket," Thomas Traherne's "Salutation," Philip Larkin's "Church Going." What involves me isn't so much the verse patterns these poets challenge themselves with *per se*, so much as the tension—evocative, provocative—between the pattern and the voice playing within and against it, needing its controls and restrictions for solace and the illusion of stability, as well as a resistance it may break through into discovery. The vitality of Herbert's lists disguised as verse is stunning. So are Donne's leaps and Marvell's apparent diversions. In the most engaging work of this kind one *hears* resilience, a voice embodying it. (How can a voice "embody" anything? How about "a voice *transposing* it?")

VL Both your fiction and poetry often address family relationships and sometimes you include family members, such as your father, as a subject or character. Some passages draw, at least from me, intense emotional response from the reader, but you manage to avoid the sentimentality that so of-

ten intrudes when writers consider family. Can you describe how you write about family?

VL I have used family as one of my materials, in both poems and stories, for most of my writing life. None of the figures I've invented since the early 1960's exists apart from the pieces I've made them in. I use aspects of "real" people, of course, but I remember fewer details than I invent, and the composites don't exist prior to their appearance on the page. This seems a commonplace procedure to me, but then I work inside it. Its mysteriousness resides in the relationship of the procedure to the psyche of the writer—my psyche, in this case. I compose my self's need, so to speak, in the family "members" I create. The father I keep returning to in my work is the father I need, not someone who had a historical existence that I try to commemorate. It's dynamic, ongoing (so far, anyhow), perhaps the most complex of the needs I make characters of. The "truth," then, that my family work elicits has to do with my "psychology," as we say—half-perceived, half-created, though I mean that quantification less literally and in a different context than Wordsworth did, a hint at what transpires in composition. **VI**

The Virginia Heritage Project: An Update

by Tonia Graves

The Virginia Heritage Project (VHP), a union database of Encoded Archival Description (EAD) tagged finding aids, began in 1998 as a collaborative project among Special Collections departments from eleven VIVA institutions. Backed by a \$250,000 grant from the National Endowment for the Humanities and Edward Gaynor's staff at the University of Virginia (UVA), the project commenced with the Special Collections of Perry Library of Old Dominion University (ODU Special Collections) as one of the eleven first-year participants. Rather than detail the history of the VHP, the intent of this article is to share experiences of a first year VHP participant and perhaps provide advice to institutions that are planning to participate in a collaborative or individual digitization project. For more information about the VHP and its origins, please see Gail McMillan's article, "Virginia Database for African-American History and Culture" in the April-June 2001 issue of *Virginia Libraries*.¹

ODU Special Collections houses the University Archives, Manuscript Collections, books and printed material relating to Virginia and Tidewater History. Our Manuscripts consist of over fifty collections that include correspondence, diaries, legislative and mayoral files, campaign files, family papers, scrapbooks, photographs, business



papers, and legal files. The content of each collection is described by a finding aid that is created by an archivist or librarian. Nearly 40 finding aids have been entered into the VHP database. Perry Library staff participating in the VHP project includes the Acquisitions and Preservation Services Librarian, the Electronic Resources Cataloger, the Special Collections Coordinator, and a student assistant. The Acquisitions and Preservation Services Librarian's position was vacated early in the VHP project, and the VHP responsibilities associated with that position were absorbed by the Electronic Resources Cataloger and the Special Collections Coordinator.

Our first step as a VHP participant

was completing a survey designed by the Virginia Heritage Project Task Force (VHPTF) to obtain information about our collections. **Advice**—Evaluate your collections and be familiar with the conditions and formats of your finding aids. This information will be invaluable further into the project.

The next step was attending a two-day training session at UVA. This session was led by Daniel Pitti, Project Director from the Institute for Advanced Technology in the Humanities at UVA, and provided participants with project goals, time lines, tools, and hands-on EAD markup training. Two ODU Special Collections staff attended this training session. **Advice**—Send relevant staff to all training sessions and take copious notes.

After the UVA training session, ODU Special Collections staff began to draft a local procedure based on the Retrospective Conversion Guidelines, a 49-page document adapted for the VHP by Edward Gaynor and Jodi Koste. Our local procedure underwent multiple drafts and grew to be 11 pages long. Included in the local procedure is information about how to properly use the tools designed and selected by the VHP management staff at UVA. This article would not be complete without mention of project manager Bradley Daigle, who oversaw the design of the VHP's toolbox, which includes the encoding templates, the track-

ing database, the administrative website, and the word processing software. He also had the ability to answer most questions on the same day they were asked. **Advice**—An innovative and responsive project manager is critical to a successful digitization project.

Writing the local procedure gave the ODU Special Collections Staff an opportunity to clarify information learned during the UVA training and poised them to begin designing workflows and assigning tasks. Questions raised during the workflow design and task assignment stage of the project included: Who will select the finding aids and decide the order in which they are encoded? Will we start with our existing print finding aids, and if so, will we scan them into an electronic form, or will we rekey them? Who will scan or rekey and proof the electronic format? Who will remain focused on creating new finding aids to contribute to the VHP because we may finish encoding our existing finding aids? Who will proof the encoded finding aids? Who will address the parsing errors? If necessary, who will communicate with UVA about the parsing errors? Who will train the student assistants and ensure that they are paid? **Advice**—It is crucial to have an accurate and precise procedure before training others to encode.

We decided the Special Collections Coordinator would manage the selection and encoding order of the finding aids, be responsible for reformatting existing finding aids if necessary, coordinate the ongoing creation of new finding aids, train student assistants, ensure that the student assistants received their wages, encode, and troubleshoot parsing errors. The Electronic Resources Cataloger was responsible for editing the local procedure, encoding, proofing, and solving parsing errors. Both the Special Collections Coordinator and the Electronic Resources

Cataloger communicated with UVA about parsing errors as necessary. A student assistant was responsible for encoding a particular segment of the finding aids called the container list, using VHP-approved word processing software. **Advice**—Appoint a project secretary who will record all local decisions. It is important to document local decisions for historical purposes, as well as personnel changes.

With our training, local procedure, and workflows in place, we

**The VHP provides
researchers around the
world with the ability to
conduct online searches
of standardized
finding aids.**

began to encode. Despite their being in place, the learning curve was steep and initially our rate of parsing errors was high. A substantial challenge encountered early in the VHP was the numerous template design changes. The templates are part of the VHP toolbox designed by UVA for use by all participating institutions when encoding particular segments of the finding aid. The numerous template changes early in the project were the results of UVA listening to suggestions from all first-year participants and then implementing those suggestions into the template design. **Advice**—Maintain a file of error messages and the actions taken to resolve them.

Additional challenges included student assistant turnover and the recognition that some of our existing finding aids were inconsistently and incompletely written. Overcoming student assistant turnover is likely to be a challenge in any project. We addressed this by train-

ing our student assistant to work with encoding just one segment of the finding that required using a stable word processing software rather than having the students encode entire finding aids. As our knowledge of finding aids increased, we were better able to revise existing ones and create others of consistently high quality. We crafted an Access Restriction, User Restriction, and Preferred Citation statements, and established preferred headings and fonts. **Advice**—Identify each team member's strength, and apply knowledge gleaned from the project in other areas of your Special Collections' services whenever possible.

The VHP and other similar projects improve services provided by Special collections and archival repositories by increasing access to unique, historical resources. Prior to the VHP and other web-based union databases, researchers would rely on correspondence with an institution's archival staff and travel to various institutions to determine the contents of a particular collection. The VHP provides researchers around the world with the ability to conduct online searches of standardized finding aids.

The VHP experience was a learning opportunity for ODU Special Collections. Future plans include increasing our knowledge of emerging digital library standards and technologies, expanding the network of contacts we developed during the VHP, and further integrating digital resources into our collections and services.

VHP Website—<http://www.lib.virginia.edu/vhp/>

I would like to thank Janice Halecki, Perry Library Special Collections Coordinator, for contributing to this article.

Endnotes

¹ McMillan, Gail. "Virginia Database for African-American History and Culture." *Virginia Libraries* 47 (2001): 5-7. **VI**

Monet, Manet, Mayonnaise: Is the Art Worth the Controversy?

by Taylor Fitchett

It was early December. The cold gray skies enveloped the law school library and added to the gloom of the students who were preparing for exams. I was sitting at my computer when I heard a female voice in the outer office asking my secretary if the library director was available. This is never a good question to hear at exam time when tension is high. There was a pretty high probability that I was going to receive a complaint about food, noise, library hours, or people with chemistry books sitting in law students' carrels. The door opened and a young African-American law student came in and sat down in the chair next to my desk. I saw immediately that she was upset, and I could tell that whatever her problem was it was going to spew out in tears. I was prepared to bolt to her carrel, throw the trespassing medical student out, and give her an all-night library pass. It should have been so simple. She was there to protest what she perceived to be a racist painting that was hanging in the library art exhibit.

Each year during the summer break the library hangs an art exhibit to greet the new and returning law students at the beginning of the academic year. Local artists often do the shows and we usually find some theme to represent the exhibit. This particular year we had on display the works of Fabienne

Christenson, an artist who had done some unique interpretations of classical masterpieces. The piece that had brought the student to my office in tears was called, "*It's Manet's*" and was a play on Edouard

**In the painting rendered
by our local artist, the
composition is the
same but the courtesan
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Manet's *Olympia*. In Manet's *Olympia* a nude courtesan relaxes on a bed. At the foot of the bed stands a black cat, and beside the bed hovers a dark-skinned handmaiden carrying a bouquet of flowers. In the painting rendered by our local artist, the composition is the same but the courtesan is holding a jar of Hellmann's Mayonnaise. In the piece "*It's Manet's*" the intent is to draw a distinction between the work of Claude Monet and Edouard Manet, who confused even their contemporaries with the similarity of names. It's Manet's, it's mayonnaise. ...get it?

In 1865 when Manet's *Olympia* hung in the Salon of Paris, it was

considered vulgar and caused a mighty public uproar. Manet had modeled his nude after Titian's classical work, *Venus of Urbino*, but he had put a real woman of his time in the painting, as opposed to a mythical or historical figure. Over a hundred years later Christenson modeled her nude after Manet, put a jar of mayonnaise in her hand, and rekindled controversy. Who could have guessed that the young woman who sat beside me would be outraged that I had hung a painting that depicted slavery in her library? To her the dark-skinned handmaiden in the background of the picture was there to remind everyone of the unfortunate history of the African-American. She told me that by allowing this work to be hung, I had created a hostile environment. She demanded that the painting be removed from the library. It had been hanging there with the rest of the exhibit for almost five months. My first impulse was to ask her if she had considered the exhibit in its entirety, but I knew the answer.

In the 1980s, soon after I began curating art displays for libraries, I learned that if you cannot tolerate the controversy, you'd best stay away from art curation. It is not for the timid. Art has a powerful effect on us. It can educate and enrich, as well as provoke and enrage. It is extremely hard to predict what

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Left, staff and visitors enjoy the annual Artists' Reception.



Above, Gary Stottlemeyer and Severyn Hanusz tend bar at the reception.

people will find offensive. Viewers have complained about a photograph of a raccoon in a salad bowl and not said a word about a photograph of a young South African boy who was a victim of a tire burning. I received a complaint about a large charcoal portrait of a man in a plaid shirt, which hung in the atrium of the building, and no comment on a Rubenesque nude that hung in the computer lab. In the fifteen years that I have curated art shows for libraries, I have tried to guess, prior to each opening, which pieces would draw fire. I have seldom gotten it right. Art invites controversy, and in trying to create a show that will appeal to all people, a curator is sure to fail. Now, I consider exhibits that receive few remarks from patrons to have been less successful than those that have created a

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little stir. Still, it has never been my desire to *so offend as to make offense a skill*, and it was not pleasant to have one of our students weeping in my office. When common sense suggests that a particular piece of work might be offensive to many people, I do not hang it. For example, I remember one such piece done by a local female artist. She had delivered five or six pieces for my review shortly before we were

ready to hang our fall show. One rather large painting was a mass murder scene that she had painted as a result of a nightmare. It would have been my nightmare had I hung it in the library. The Christenson piece by contrast was humorous, maybe even silly, but created without provocative intent.

Although for many reasons I disagreed with the student's assessment of the piece called "*It's Manet's*," she had at least two valid points. It was hanging in a library, not a museum, and she was exposed to it every day. The fact that viewers must live with the art that is hanging in the library is usually a positive experience. They can notice how different a piece looks as the natural lighting changes during the day. Sometimes they pass by a painting they have seen dozens of times and find



*A sampling of
this year's art.*

something unexpected in it, and they really see it for the first time. I have heard students who study in the same spot in the library say that they look up from their books and jump into the painting for a small break from their work. I had also heard a few others complain that a piece hanging close to a preferred study area was distracting. But the positive publicity for the library, the opportunity to educate through art, and the enthusiasm of the majority of the students have outweighed the complaints of the few and motivated me to continue the exhibitions.

The accusation that I had created a hostile environment for a student was not one that I could brush aside lightly. At the very least I would have to decide whether or not to remove the painting in question from the exhibit. This solution had its appeal. The student would leave my office gratified, and I could avoid seeing in the headlines of the weekly law-school paper: *"Library Director Promotes Hostile,*

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Racist Environment." But the voice of expediency was muffled, and I calmly began to give the young student some history of the exhibits and my objectives in bringing art to an academic library, particularly a law library. I began by telling her that the discipline of law is sometimes isolated from the rest of the academy and that the exposition of art within the law school not only enhances our experience in an institute of learning, it draws people from the larger community, thus

integrating the law school with the rest of the university. The annual shows are publicized in newspapers and magazines, and many people receive postcard invitations to the opening reception.

I went on to say that students returning from their summer breaks look forward to a new show each year. It is a way of renewing and refreshing the space. It is a considerable amount of work to select artists, review portfolios, prepare for hanging and labeling the work, design and mail postcards, and plan the opening reception. But all members of the staff have the opportunity to participate and feel a sense of ownership in the exhibition. Often in the midst of the process we ask ourselves whether it's worth all the labor, but on opening night, as musicians play in the background and the appreciative viewers stroll around the library with wine in hand looking at the new show, we each know that this is the way we want to kick off the academic year. Art is a cultural

privilege and certainly embodies the mission of higher education: to broaden the lives of those who travel there.

Finally, I told the student a little about the past decade of exhibitions that the library had sponsored. Many came from local artists, but we made an effort to draw from the larger community of artists, as well. One year we displayed the works of Russian and Ukrainian artists. It was about a year after the dissolution of the Soviet Union, and artists were free to express religious, political, and sexual themes in their work—unheard of during the Soviet period! Another year we had a solo show by a sculptor from Utah, who featured children at play. Life-size bronze statues of children skipping rope, doing handstands, and reading books were placed in the lobby and in various locations throughout the library. The show was a relief to those who prefer representational art and had *endured* the blobs of color in some of the more abstract pieces in past exhibits. And then there were the shows created around current social topics, both at home and abroad, such as human rights, homelessness, and the civil rights movement. The human rights exhibit featured the black and white photography of Dr. David Parker, a physician who traveled the world to document child-labor abuses. On the walls of the library were the faces of children picking through garbage in Bombay, India, transporting bricks in Kathmandu, Nepal, and tanning leather in Dhaka, Bangladesh. Through his photography he explored the nature and circumstances under which children work and the nature of their work. He hoped the viewer would give some thought to how we draw boundaries between what we do and do not allow children to do. The exhibit on homelessness was largely the work of Professor Terry Hitt from the University of Dayton

School of Art. He had received a grant from the government to go into homeless shelters and sketch the residents. While he was working on this project, he discovered the artistic talents of some of those who resided in the shelters and incorporated their art into his. Our show on the civil rights movement featured a collage of newspaper clippings from the days of Martin Luther King, Jr. Faces of prominent leaders of the movement and their bios hung throughout the library.

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To be sure, the student who had come with her complaint about one piece of art was not persuaded by my presentation, but she did not doze off. My lecture bought the time I needed to determine how best to resolve the situation. I invited her to meet with Tarrence Corbin, the African-American artist and art professor who taught Fabienne Christenson, creator of “It’s Manet’s,” and me. He knew both his student and her work well, and I thought he could offer a more objective interpretation of the piece. She declined the meeting, but the tears had dried and we parted amicably. I suggested that we have lunch sometime and continue our conversation. She agreed, but I never saw her again after that day.

Reflecting on my experience with this young law student, I realize how important it has been to the library’s exhibit program to represent a broad spectrum of art in this diverse world of academia. Art

exhibits sometimes generate the type of controversy described here, but diversity issues are less likely to arise if there is fair representation of artists and if the curator selects the highest quality of work available. It is wise to have a well-articulated policy for dealing with censorship. I have always relied on the language in the Library Bill of Rights. In curation of exhibits, the policy is the same as for the selection of other library materials:

Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.

And, in addressing patron complaints about art, the language in the Bill of Rights is also fitting:

Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.

It is also crucial to have the support of the parent institution of which your library is a part. There is at our institution a Buildings and Grounds Committee, which has oversight for all parts of the facility, including art that hangs on the walls. They are apprised of the content of the shows well in advance of their hanging and have veto power, which they have yet to exercise. Routine communication with the committee increases the likelihood that we will receive their support if censorship does become an issue.

I encourage librarians to use art to enhance the aesthetics of their buildings, to enrich the experience of patrons who use the libraries, and to bolster public relations. Despite the considerable time that goes into the preparation of these gala events and the predictable complaints that accompany them, the effort is worth every drop of sweat! **VI**

In-Service Day: An Award-Winning Formula for the University Library

by Ladd Brown, Ellen Krupar, Nicole Auer, Chris Peters, Brenda Hendricks

Introduction

Two years ago the Southeastern Library Network (SOLINET) created the Outstanding Library Programs Awards, designed to “recognize the exceptional efforts of libraries and groups of libraries in the Southeast” in the areas of Continuing Education and Staff Development, Preservation and Electronic Information, and Multi-Type Library Cooperation.

Last spring, the University Libraries (UL) Staff Training and Development Program at Virginia Tech was named an Outstanding Library Program in the Continuing Education and Staff Development area. The largest and most ambitious—and arguably most fun!—part of Virginia Tech’s training and development program is the In-Service Day (ISD).

The ISD was developed as a biennial opportunity for UL faculty and staff to participate in one daylong event structured around activities and sessions both educational and entertaining. The ISD is a com-

plex happening: it can be a staff development, team-building, continuing education, and personal development “fair” interspersed with a social event or two. It is also

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a chance for a library staff to relax, take a step back from the frenetic pace of work, and see where their roles and accomplishments fit into the bigger picture.

Background

In 1996, the focus of ISD1 “Fundamental Skills” was acquiring and sharpening workplace computer

skills. In 1998, ISD2 “Making Connections” provided an opportunity for attendees to “get connected” to various library departments and functions, as well as exploring how the library “connected” to the rest of the campus. ISD3 “Branching Out” centered around Virginia Tech’s past and future, with sessions ranging from tours of historic Smithfield Plantation to lectures on futuristic vehicles. This year’s ISD4 is “It’s Your University!” and invites the library staff to explore areas of the university that they may not be familiar with, such as the veterinary hospital and the agricultural farms, and to discover how Virginia Tech is using the latest in educational technologies to serve its remote students and faculty.

The ISD Team

The formation of the ISD team is the first step in the process. One or all of these traits characterizes the potential team member:

- Experience: Knowledge of library operations, of campus or institution, and of contacts throughout

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both the library and institution

- **Creativity:** Ability to envision and evaluate ideas and to harness ideas into themes, maybe a little “outside the box” thinking
- **Organization:** Ability to manage several assignments at one time, communicate with the team on status of assignments, and exercise independent judgment, if needed
- **Teamwork:** Dedication, positive attitude, dependability, positive attitude, flexibility, positive attitude
- **Sense of Humor:** Essential

Ideally, the ISD team ends up being a balanced, innovative, and focused group. The team should think about holding standing meetings a year in advance, normally on a weekly basis. Organized weekly meetings with systematic input and feedback are realistically the only way to accomplish the goal. Team members are responsible for all aspects of planning, preparation, and implementation, including establishing a theme and creating relevant session tracks, contacting and handling speakers, food arrangements, transportation, budget, and contingency scheduling. The only thing the ISD team does not control is the weather, but that’s not for lack of trying.

Three years ago, the Dean of the University Libraries, the Training Coordinator, and the Director of Instruction collectively put the ISD3 team together. They decided to keep two carryover members from ISD2 to provide continuity of process, and the other members were selected for certain skills and the ability to work in a team environment. Throughout the process, the team depended on the knowledge and experience of the two veterans. The five new members were introduced to the team concept, and then the entire team began team training. The team leader for both the second and third ISD teams was the Training Coordina-

tor, who was able to provide formal team training.

For ISD4, the entire ISD3 team remained intact except for one vacancy. It was decided not to fill the vacancy because the team was confident in their abilities to successfully produce another ISD event, even though it meant added duties for each team member. (See “Teamwork” above.)

The only thing the ISD team does not control is the weather, but that’s not for lack of trying.

Team Approach/ Meeting Skills

To instill a sense of formality and insure that team activities progress toward the final goal, it is recommended that the team adopt the principles and practices of the team approach and be familiar with basic meeting skills. Developing meeting skills is currently a very popular training topic; many resources are readily available. For the team approach, the ISD team adopted these roles:

- **Timekeeper:** Keeps team to the time allotted for starting and ending the meeting and monitors the time allotted to discussion of each topic
- **Gatekeeper:** Insures that the team discussion stays on agenda topics and maintains the Parking Lot
- **Scribe:** Takes minutes (using team-minutes form), which include actions taken and decisions made
- **Judge:** Enforces team rules
- **Recorder:** Uses flip chart or some other graphic display
- **Team Leader:** Acts as chairperson

Some roles can be combined, depending on the size of the team and the agenda. Roles are rotated, except

for the Team Leader, and assigned in the meeting agenda. ISD teams at Virginia Tech have eliminated the role of Gatekeeper and given his duties to the Judge, whose role is often the most difficult since it involves enforcing the ground rules in a friendly manner and reminding members when they have violated the agreed-upon rules. The Judge is also responsible for identifying issues that surface during meeting discussions but are not on the agenda. These items are “parked” on the minutes to be revisited as agenda items in future meetings.

In the spirit of fun and in order to remind the group of the rules it has set, the Judge reads the recorded rules out loud (in a judge-like voice) at the beginning of each meeting. Some common rules are:

- Be on time
- Be prepared
- Participate: say what you think
- Constructive criticism only
- Stick to the topic
- Respect confidentiality

Adhering to the team model and using meeting skills has made group decision-making, task assignment, and communication easier during the lengthy planning and realization of the event. An added bonus is the bonding and team synergy—being able to share in small successes throughout the project while the big picture slowly emerges. This synergy carried over from the ISD3 team when we decided not to add another member to the ISD4 team.

One major advantage for the ISD4 team is the creation of a shared computer-file folder where all team members can see meeting minutes, timetables, graphics, updates and announcements, and other important documents.

Creativity: Brainstorming the Theme

Once team skills are in place and practiced, brainstorming for top-

ics, speakers, and sessions that might be of interest to staff comes next. In the case of ISD3, both the Dean of the University Libraries and one of the ISD team members had mentioned that exploring our campus and moving outside of the library environment might be an interesting way to distinguish ISD3 from previous ones. This suggestion helped to shape that particular brainstorming session.

Past ISD program evaluations are another source for future ISD topics and can help jump-start the brainstorming session. Brainstorming “rules” say that all ideas, no matter how wild or improbable, are valid. The team member with the fastest and the neatest printing should be the Recorder, using a flipchart or other projected or graphic display.

Once the ideas are gathered, dominant themes should begin to appear. If there is exciting research going on nearby, and it has been in the news or publicized, then it should suggest field trips or the possibility of extending invitations to researchers to give a presentation to the library. If a cluster of ideas begins to center around acquiring basic, advanced, or even complex computer skills, then there is the possibility for a training or continuing education track. For ISD3’s “Branching Out” theme, there were “futuristic” sessions about the Virginia Tech Transportation Institute’s multimillion-dollar test bed called the Smart Road and the “Future Truck Zeburban,” a 4-wheel drive all-electric vehicle. These cutting-edge sessions were balanced out or softened by historical walks through the original town squares, a genealogy lecture, and a visit to the horticultural gardens.

To “visually” organize the event, it is advisable to create several team tools. One is a table of the speakers, sessions, and breaks. At right is a sample table with morning group activities (registration and keynote speaker) and slightly lon-

ger sessions in the morning. Breaks should be built in between sessions to allow for boarding transportation, travel to session locations within the building, or comfort stops. Note that Session 15 in the example is used to represent a tour or field trip that would take travel time.

Logistics

Once the creative phase of planning is completed and the theme, sessions, and tracks are taking shape, the team must shift its focus and begin to piece together the pieces of the logistics puzzle. Several key areas that need detailed planning and contingencies are:

- Budget

- Date
- Speaker-related (arrangements, token/honorarium)
- Food-related (breaks, lunch)
- Transportation-related (rental, scheduling)
- Participant-related (marketing, registration, “door prizes”)

Without financial support, the ISD would still be possible, but not on any wide scale. The director of the institution or someone with fiscal authority should be involved early on in budget discussions to allow the maximum time for monetary decision-making and reaching consensus on large expenditures. The person who controls the purse strings is known as the Sponsor.

Food costs are nearly unavoidable and lunch is by far the biggest

Sample Table

8:00-8:30	Registration and Breakfast Break				
8:30-9:00	Keynote Speaker				
9:00-10:20	Session 1	2	3	4	5
10:30-12:00	Session 6	7	8	9	10
12:00-1:30	Lunch with Speaker				
1:30-2:30	Session 11	12	13	14	15
2:40-3:40	Session 16	17	18	19	
3:45-4:15	Wrap-Up				

Another team tool is a grid of responsibilities that is basically a who-what-when-where checklist for team members to use:

Session	Team Member	Contact Info	Room	Notes
Bioterrorism	Johnny	Prof. Smith	Classroom A	Needs PC
Wind Tunnel	Sally	Prof. Jones	Physics Lab	Limit 20
Plagiarism	Billy	Ms. Smith	Classroom A	

Needless to say, these tools are dynamic and in a constant state of flux. The wise ISD team always anticipates the worst: What will we do if Prof. Smith cancels at the last minute? Will we be able to walk to the Physics Lab if it is raining? Remember: you cannot control the weather, but you cannot let the weather control you!

expense. Both the noon meal and the breakfast breaks usually involve commitment to a catering contract. Food may or may not be the main attraction for events such as this, but its importance should not be underestimated. Another common cost is transportation. Even if there are no field trips or tours schedule, bringing in an outside speaker may result in parking or mileage costs. Besides the obvious costs, there may be hidden costs. What is the cost of closing a library for a day? More on these "closing costs" below....

Ideally, you want the entire staff to participate in the ISD and that means that the library will have to be closed to users for that period of time. Choosing a date for the event can sometimes be controversial. For Virginia Tech, it means selecting a day in between "warm weather" semesters and not at a time when other major events are taking place (inside the library or on campus) that would affect transportation, session space, or speaker availability. These dates are relatively few and far between, but closing a major academic library even for one day every two years is a serious matter, and reaching a harmonious agreement between all those involved can be a sensitive process.

Another selling point for the ISD is the quality of the sessions. In the process of developing the program, ideas will form around a "session in search of speaker" or "speaker in search of a session." Keynote lunch speakers have the added pressure of being riveting while the audience is distracted by food. Speakers should have a reputation for engaging an audience and generating interest in their particular topics. Tours and field trips must also be attractive enough to stimulate participation. Offering tours and field trips as ISD sessions means site visits to calculate travel time, meeting the personnel involved, and assessing

the viability of the remote or "external" session. The ISD team must take pains to secure commitments from these presenters, speakers, and tour guides and devote time to establishing working relationships with them. One of the primary reasons for starting the planning process so far in advance is to get the ISD date onto the crowded calendar of a popular speaker.

Speakers should always be invited to lunch and, if possible,

Often the part of training that people remember the most, either good or bad, is the food.

given a token of appreciation. The same courtesy should be extended to those at the remote or external location who facilitated the tour or visit. Honoraria should be discussed by the team and the Sponsor so that there is a clear understanding of what the team can do to express gratitude for speaker time and effort. Thank-you letters to the speakers and tour guides must be promptly composed and sent. In writing these letters, do not forget to thank the Sponsor and others who contributed to the day.

It has been said that "often the part of training that people remember the most, either good or bad, is the food." With that in mind, the team should realize that food could make or break the success of the ISD. With a full-day's schedule, a light morning meal should be in place, and the keynote speaker should be made aware that members of his audience may be in mid-bite or leaving their seats to get that second or third cup of coffee. At the end of the day, there should be an assortment of beverages for the wrap-up session.

Lunch is a key occasion. The

lunch during ISD2 received such rave reviews in the evaluations that the ISD3 team very much wanted to repeat the triumph. Now there is a reputation to be lived up to for subsequent ISD luncheons. Decisions have to be made regarding:

- **Location:** Can it be held on the library premises? If not, where? Are there catering facilities, or is there a kitchen nearby? Is there a setup and teardown "labor pool" (student workers) available?
- **Expense:** How much can the budget handle? What is the most reasonably priced menu? Do you have to use an institutionally approved caterer?
- **Speaker:** Is the scheduled speaker dynamic? Is the topic appropriate?
- **Time allotment:** Is 90 minutes enough time? Is it buffet-style or served?
- **Menu:** Is it balanced? Any vegetarian options? What about food allergies?
- **Numbers:** Does your registration process include a lunch RSVP? If you are using student workers, are they invited to lunch or provided for in some way?

As well as pondering all of the above points, the team needs to be mindful of contingencies. What can go wrong, will. Considering failures and "unexpected surprises" beforehand is prudent not only for the lunch, but for all of the other actions, whether important or not, in the course of the ISD.

Transportation logistics demand the same sort of long-range planning as do contacting and securing speakers and tour guides. Transportation plans must also be flexible enough for last-minute changes. "Anticipate your transportation needs as soon as possible, and reserve your transportation early!" has become the mantra for the transportation wrangler on our ISD team. The availability of motor pool or rental vehicles, as well as their capacity, may shape the day's schedule. Travel time and

travel routes must be analyzed to minimize the amount of time en route. Drivers must be recruited and briefed about what is expected of them. For tours and field trips, it is recommended that a member of the ISD team accompany them to act as liaison, on-the-scene decision-maker, and to make sure everything stays on schedule.

Participant-related planning begins by marketing the event. Once session times and places are under wraps and all the speakers and presenters have committed, it is time to create a flyer or brochure to publicize the day and to serve as a handy reference for questions related to the sessions and to the day's schedule.

For ISD3 and ISD4, a web site devoted to publicity, information, registration, and "the baby picture contest" was created. For ISD3, the team submitted baby pictures, and registrants were asked to match them with the current team. The winners received autographed copies of the lunchtime speaker's books. ISD4's "baby picture contest" reflects the theme, "It's Your University!," and is based upon archival pictures of university landmarks when they were "babies" on the campus. The new-and-improved registration for ISD4 has become sophisticated enough to be interactive and let people know that sessions are filling up. For example, 40 people can take the Smart Road tour, but only 10 can visit the veterinary hospital at one time.

No marketing plan is complete without a logo: ISD3 "Branching Out" featured a tree logo, and ISD4's logo is a stylized drawing of the Gothic entrance of the main library. The logo is part of the brochure, the web site, and other literature. For publicity purposes and to generate a little goodwill, the team designs and procures a number of tote bags with the logo prominently displayed. These tote bags are given to all speakers, presenters,

and other significant contributors, such as the Sponsor (!), and a few are reserved for prizes during the wrap-up. In the wrap-up, participants drop their name badges or other ID off at the beginning of the wrap-up because "you must be present to win!" Prizes are awarded with a touch of humor, and everyone leaves feeling good about the event. The goal here is to have each participant leave with a prize—tote bag, flashlight, or free coffee cou-

Prizes are awarded with a touch of humor, and everyone leaves feeling good about the event.

pon. To have enough prizes for the wrap-up session means having team members solicit local merchants and food establishments for free merchandise, gift or discount certificates, and other donated items. This solicitation takes shoe leather and a lot of persuasiveness, but the wrap-up is an important part of the day's activities and well worth the effort.

Traditionally, the Sponsor or other appropriate speaker says a few words at the wrap up session before the prize drawing. This is an excellent opportunity to speak to a captive audience and adds closure to the day's activities.

Just before the event, it is recommended that there be an almost full-dress rehearsal. For our ISD3 several mini-rehearsals were staged in selected areas to ensure that all necessary arrangements had been completed. One of the first things to be double-checked was transportation to external sites. We checked with the motor pool, the volunteer drivers, and campus-parking services to make sure the coast was clear and things were ready. Several days before the actual event, team

members worked with the driver volunteers to make sure everyone was familiar with the van routes and destinations. Routes were driven and estimated travel times were recorded.

Several other items were checked prior to the actual event. The lunch area was pre-assembled and knockdown plans were formulated. Classrooms were double checked to make sure they provided adequate seating. For sessions that required computers, machines were checked to make sure they had proper hardware/software and connectivity—if required or specified by the speaker or presenter. Final checklists were generated, and there were also lists of registrants for each session created in advance so that ISD team members could quickly take attendance and get vehicles filled and moving for the tours and field trips.

The In-Service Day

As mentioned earlier, the only thing the ISD team could not control was the weather. Naturally, it rained the morning of ISD3. Anxious team members watched the windows during the morning refreshments and keynote speaker's address, but the rain tapered off and the 9 AM walking tour was not greatly affected.

In "Building Staff Morale," Dan Connole gives some sage advice on planning events, such as the ISD:

- Plan thoroughly: The more things are planned, the greater the chance for success.
- Have fun planning: Your attitude will carry over into the event.
- Don't be self-conscious: Poke fun at yourself.
- Run things by the boss: Get the proper approval on spending, logistics, and which actions/activities are acceptable and which are not.

The ISD team, and all who attended or presented or assisted, clearly benefited from carefully-laid

plans that were devised, incubated, and then solidified over a long period of time. Meeting months in advance did not make a lot of sense until the team encountered major obstacles or needed to wait several days or even weeks in order to make a certain decision. Despite all the well-laid plans of mice and ISD teams, there were a few unexpected mishaps that occurred just before and during the day:

- A 35-mm film broke during the preview; we found another copy.
- One van driver did not show up; a participant volunteered to be the driver.
- Some sessions ran long; if ISD team representatives attended the session, they tried to remedy the situation using their “time-keeper” skills.
- Some attendees did not show up at their assigned session or “crashed” another session; the ISD team representative tried to correct the situation.
- Some staff wanted to bring their children or other family members; this was a work-related event, and it was explained that our insurance did not cover them.
- Food allergies were not communicated to the caterer; the

participant’s lunch options had to be limited.

- One of the speakers pulled out at the last minute; the team had a couple of session ideas in reserve that could be readily substituted.

Evaluations and the Next Planning Cycle

Getting feedback, constructive criticism, and suggestions or recommendations for future ISDs is

**The old Taoist saying
“the journey is the
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rings true....**

very valuable. The team set an evaluation mechanism in place and allowed plenty of time for all participants to comment. The evaluations were studied at the final ISD team meeting and then were taken up again at the next planning cycle as a stepping-stone or bridge between ISDs.

We are now in the midst of planning for ISD4 and are juggling all the various team roles, tools, and

assignments that involves. Although it isn’t required of them, the ISD4 team enthusiastically embraces this mission of creating a successful day, in addition to the full range of all our daily duties. The old Taoist saying “the journey is the reward” certainly rings true when applied to a successful staff development and training event like the In-Service Day. Some final tidbits of insight, passed on from experience—and not necessarily wisdom—are:

- Establish a good in-service team. Use team tools and meeting skills.
- Be ambitious, flexible, and persistent while staying cool, calm, and collected.
- Recognize and honor the purpose and importance of the event.
- Believe in your own capabilities. Trust your own decisions.
- Have fun!

Bibliographic Notes

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Mary Hansbrough. “FUNdamental Skills: The Library Training Program at Virginia Tech,” *Virginia Libraries* 42 (April-June 1996): 9-10. **VI**



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Internet Reference Resources

by *Scott Silet*

What Is My IP.com

<http://www.whatismyip.com>

This Web site provides an easy way of determining the IP address of any networked (Ethernet or wireless) computer—simply by going to the address above. Particularly useful for authenticated users having problems accessing IP-protected (e.g. ViVA) databases.

Whatis.com's "Every File Format in the World"

<http://whatis.techtarget.com/fileFormatA/>

Browse this alphabetical list of over 3000 file format extensions (also known as suffixes) from .aa (audible audio file) to .zvd (Zyxel Z-Fax voice file). The list includes current and outdated file formats, both standard (like a .gif image file) and proprietary (like a Microsoft World .doc text file). Compiled (and updated irregularly) by users of Whatis.com.

World Time Zones Maps

<http://www.worldtimezone.com>

This site provides users with several useful time-zone maps, including a world map with time zones and local times, sun clocks (which show current day/night areas), and maps of countries observing daylight savings time, including day/date

of time changes. Detailed versions of these maps exist for the U.S., Russia, Canada, Europe, Australia, and Oceania. Site designed and maintained by New-York based digital cartographer, Alexander Krivenyshev.

The Oyez Project U.S. Supreme Court Database

<http://oyez.nwu.edu/>

Search or browse this database of U.S. Supreme Court justices (<http://oyez.nwu.edu/justices>) from John Jay to Stephen Breyer. Entries include portrait, appointment overview (including nominating president, confirmation vote, predecessor/successor) in seat, biography, brief resume, and a very useful listing of Court cases in which that justice has participated—with full-text links to same. Also includes a Case database (<http://oyez.nwu.edu/cases/>) that allows users to search current and historical cases by title, citation, subject, or date. Created by Northwestern University political science professor, Jerry Goldman, with funds from an NEH grant.

The 1911 Edition Encyclopedia Britannica


<http://www.1911encyclopedia.org/>

Online browsable version of the famous eleventh (29-volume) edition of the Encyclopaedia Britannica. This work, compiled by over

1500 scholars from 19 countries, contains over 40,000 entries (44 million words) and gives users a good view of our knowledge of the world at the turn of the nineteenth century. The site contains no images, photographs, or drawings, nor does it contain any linked cross-references. Text was scanned using optical character recognition (OCR) software and does contain some errors and formatting problems, as well as annoying pop-up advertisements. Compiled by the Austin-based Internet subject directory, PageWise, Inc.

ISIHighlyCited.com

<http://isihighlycited.com>

The controversy of citation analysis aside, this useful database will soon contain listings for 250 researchers in over 20 subject areas (currently it covers the sciences and engineering) who have been cited by scholarly journal literature within the last 20 years. Search by researcher name or browse by subject category, institution name, or researcher name/country of residence. Entries can include detailed researcher information, such as contact information, education history, appointments/affiliations, awards/honors, memberships, research interests, research funding/grants, and publications/patents. Most effective as a research tool when used with ISI's companion database, Web of Science. 

Virginia Reviews

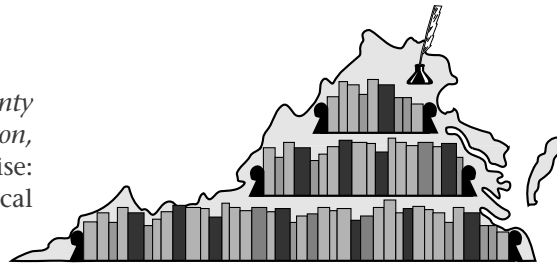
Reviews prepared by staff members of the Library of Virginia
Julie A. Campbell, Editor



The Heritage of Wise County and the City of Norton, 1856–2001, Volume 2. Wise: Wise County Historical Society (P.O. Box 368, Wise, VA 24293), 2001. x + 1133 pp.

Researchers interested in the history of southwestern Virginia will enjoy the newest publication of the Wise County Historical Society. The organization has assembled a wealth of information on the county's inhabitants, past and present, in this second volume of *The Heritage of Wise County and the City of Norton*. The first volume was published in 1993; the second weighs in at a hefty 1,133 pages.

Located on Virginia's western frontier, Wise County was formed in 1856 and named for Virginia's governor, Henry Alexander Wise. Settlers crossed the steep mountains and settled in narrow valleys, clashing with Native Americans and constructing forts. Members of the historical society have assembled materials from both primary and secondary sources on the county's beginnings and include descriptions of early homes, family histories, and old photographs. If you ever wondered who Norton's dentist was in 1900 (Laird McElrath), when the little league was integrated (1951), or how Donkey Town got its name (One-eyed Doc Mullins explains on p. 509), then this is the place to look.



Giles Milton, *Big Chief Elizabeth: The Adventures and Fate of the First English Colonists in America*. New York: Picador USA, 2000. x + 358 pp. \$14.00 (softcover reprint).

In a popular history of the English colonization of North America, author Giles Milton offers a readable account of the efforts to establish settlements in America between 1550 and 1610. For readers familiar with the published accounts by those involved in the adventures, Milton provides no new information and little analysis. The protagonists of the story are the adventurers, explorers, investors, and artisans who were determined to extend English power across the Atlantic in direct competition with the Spanish and the French.

Milton draws heavily from the scholarship of David Beers Quinn but ignores later publications by Karen O. Kupperman (*Roanoke: The Abandoned Colony*) and Ivor Noel Hume (*The Virginia Adventure*), which provide much the same story with more analysis. Perhaps more distressing is the glaring absence of Native Americans. By relying on European accounts of contact and settlement, Milton limits the view of American Indians to "savages" and "primitives," a view that reveals European prejudices toward non-Europeans. His narrative would have been strengthened

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HERITAGE OF WISE COUNTY REVIEW

The Heritage of Wise County is a handy reference book for local history. The interviews with residents who lived through the Great Depression and World War II make for especially interesting reading. The text—twelve chapters in all—is peppered with illustrations, and an index rounds out the volume. The Wise County Historical Society has assembled a useful and appealing source for researchers and browsers alike.

—reviewed by Jennifer Davis Mc-Daid, Archives Research Coordinator

had he consulted the research on early Virginia Indians by Helen Rountree.

Certainly Milton's uncritical inclusion of John Smith's account of Pocahontas' saving his life would have benefited if the author had stressed that the account did not appear until Smith's *Generall Historie of Virginia* in 1624 and that Smith decorated his account of the Jamestown episode to cast himself as the hero of the story.

The history of the Roanoke voyages and the founding of Jamestown are better told in Hume's *The Virginia Adventure* and several of Quinn's publications. The text is accompanied by uncredited, poor-quality images. Strangest of all is the title, since "Big Chief" Elizabeth makes only sporadic appearances. Given those caveats, Milton nonetheless writes a good story.

—reviewed by Barbara Batson,
Exhibitions Coordinator



John K. Nelson, *A Blessed Company: Parishes, Parsons, and Parishioners in Anglican Virginia, 1690-1776*.

University of North Carolina Press, 2002. 477 pp. \$49.95 (hardcover).

The surviving colonial churches often stand in solitary splendor beside Virginia's highways, the sun warming the soft, old bricks and the shadows moving across tombstones, as they have for generations. For the visitor, it is hard to imagine that it was ever otherwise. Actually, the old redbrick churches are the most enduring component of a social system that has almost entirely vanished from the face of Virginia. *A Blessed Company* reveals not just a vista of these substantial edifices dotting the state, but also an entire social network that controlled many facets of colonial life.

Through this analysis, the long-vanished parishioners who once filled these churches speak to us across the years. John Nelson has

retrieved their voices from the church records, court cases, tax rolls, and other original documents, and thereby fleshed out the surprisingly complex social world of the rural parish that sustained Virginians before the American Revolution.

The pervasiveness of the parish-based social system in colonial Virginia is today surprising, but it made perfect sense in a colony whose centers of societal authority were remote and undeveloped. In large Virginia localities, particularly

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NELSON REVIEW

counties like Augusta, whose western borders extended off into the wilderness toward the Mississippi and beyond, the courthouse might be many days' journey away.

In this rural and often remote world, a thin web of churches and connected chapels within parishes ran through the dark woods of Virginia and beside Tidewater rivers. Along these lines of communication moved circuit-riding ministers, committees appointed by vestries, appeals for relief, and officers collecting levies. Orphans were provided homes, the poor supported by substitute families paid by the parish, and the ill tended by appointed laypersons. The post of churchwarden was important to this rural society, and the people who served in this capacity were inventive in their capability to tend to the needs of the parish poor.

Nelson's study relies on a careful combination of statistical data culled from these original sources and narrative history. To present statistical data in an accessible and readable format requires skill. For example, in an exploration of prosecutions for nonattendance in Northumberland churches, the author notes, "between 1700 and 1775 grand juries presented at least 642 persons (an annual average of between eight and nine) for failing to meet the minimum attendance requirements." At no time in *A Blessed Company* does the presentation of statistics become oppressive, and much supportive data intended for the serious scholar has been moved to the 160 pages of appendices, tables, and notes.

Recitations of these carefully gleaned statistics are also leavened by accounts such as that of the Reverend Patrick Lunan, who cut a wide swath through Brunswick and Nansemond Counties in the 1760s. The court record cited Lunan for being too drunk to conduct services, for fighting, for swearing, for fornication, for exposing himself to assemblies of the faithful, for declaring he did not believe in the religion he was paid to promote, and for saying he "cared not of what religion he was so he got the tobacco, nor what became of the flock so that he could get the fleece."

Lunan was an appalling exception to what in some cases were entire dynasties of capable and devoted colonial churchmen. The story of the civilian bureaucracy that supported these men and the remarkable institution they all served is ably explored in *A Blessed Company*. Nelson's examination of this vanished Virginia is an important step in understanding our pre-Revolutionary past and imaginatively filling the grand old colonial churches with names and faces.

—reviewed by Selden Richardson,
Senior Archivist for Architectural
Records



John Michael Vlach, *The Planter's Prospect: Privilege & Slavery in Plantation Paintings*. Chapel Hill: University of North Carolina Press, 2002. 216 pp. \$49.95 (hardcover), \$24.95 (softcover).

The genesis of this book can be traced to the author's previous publication, *Back of the Big House: The Architecture of Plantation Slavery* (1993), a cultural study of plantation settings featuring over 200 photographs and drawings depicting what he called the "physical landscape of slavery." Interest in *Back of the Big House* inspired questions from readers about plantation life in the earlier period, when little outdoor photography was done and when any reproduction of plantation life necessarily emerged from artists' drawings and paintings. His curiosity aroused, Vlach, a professor of American studies and anthropology at George Washington University, began a search for images that predated the scope of his first book. This second venture—out the back door and around the grounds of the Big House—resulted in *The Planter's Prospect*.

A splendid addition to the Richard Hampton Jenrette Series in Architecture and the Decorative Arts, the book contains 122 images collected from more than thirty public and private collections. Although the works of some forty-one artists are represented, among them such well-known painters as Charles Willson Peale and Winslow Homer, Vlach focuses in particular on artists Francis Guy, Charles Fraser, Marie Adrien Persac, William Aiken Walker, and Alice Ravenel Huger Smith, as well as the artists of Currier & Ives. Although most of them were relatively unknown outside the South, they made important contributions to the popular perception and interpretation of plantation life. Taken together, their plantation scenes span the years 1800 to 1935 and geographically

cover the entire South during a period of great social transformation.

As might be expected from this survey of Southern artists, their treatment of plantation life differs little from the treatment given it by Southern men of letters. The influence of Sir Walter Scott's novels on the Southern temperament was pervasive and is well documented in the popular books of antebellum novelist William Gilmore Simms of South Carolina and in the stories of the postbellum Virginia writer, Thomas Nelson Page. Their senti-

...this artistic view of tranquil plantation life became ... a "pleasant propaganda," behind which lay the ugly fact of slavery.

VLACH REVIEW

mental works depict an aristocracy of the Old South populated by noble ladies and knightly gentlemen, with societal arrangements not unlike those of medieval England. Their romantic vision is perpetuated on canvas in this collection of dreamy pastorals and lush landscapes.

Although appealing, this artistic view of tranquil plantation life became, in the words of the author, a "pleasant propaganda" behind which lay the ugly fact of slavery. Vlach explores in telling fashion the disparity between the ideal and the reality, and readers will benefit from his incisive analysis. Librarians will want to add *The Planter's Prospect* to their bookshelves, both for its provocative artwork and for its compelling narrative.

—reviewed by Don Gunter, Assistant Editor, Dictionary of Virginia Biography



Charlene M. Boyer Lewis, *Ladies and Gentlemen on Display: Planter Society at the Virginia Springs, 1790-1860*. Charlottesville: University Press of Virginia, 2001. x + 293 pp. \$55.00 (hardcover), \$19.50 (softcover).

The springs located in the mountains and valleys of Virginia served as the summertime getaway for elite Southern society. Well-to-do planters, lawyers, and merchants and their families traveled there to restore their health and renew the bonds tying Virginians to South Carolinians to Kentuckians. *Ladies and Gentlemen on Display* offers an informative view of this society at rest and at play.

Many Southerners traveled to the Virginia springs to renew their health. The springs often advertised their waters' power to cure a variety of ailments. Bathing in or drinking the waters were often preferred medicinal alternatives to the medical practices of the time—practices that often consisted of bleeding, cupping, leeching, and inducing vomiting. Lewis writes that the popularity of the springs was one reason why doctors reconsidered early nineteenth-century medical practices.

Wealthy Southerners also visited the springs to renew old acquaintances and make new ones, thereby strengthening their social and political ties with each other. Unlike Northern resorts, they rarely worried that someone outside their elite circle would visit the springs. Conversely, a trip to the springs also allowed Southerners to step outside their traditional roles. Women especially enjoyed the freedom that the springs gave them to frolic and gossip and step outside their proper place. For example, Lewis portrays Southern ladies uncharacteristically diving and splashing about the bathing pools. She also describes how the springs were organized and run and how relations between blacks and whites were altered,

if only temporarily. For instance, slaves found they had a bit more room to maneuver to their advantage in earning wages.

The detailed work of Lewis, an assistant professor of history at Widener University, covers much more ground than a brief review can cover. *Ladies and Gentlemen on Display* offers valuable insight into an important Southern social institution.

—reviewed by Trenton Hizer, Senior Finding Aids Archivist



Mary W. Schaller, *Papa Was a Boy in Gray: Memories of Confederate Veterans Related by Their Living Daughters*.

Thomas Publications (P.O. Box 3031, Gettysburg, PA 17325), 2001. x + 161 pp. \$14.95 (softcover).

In 1994, the United Daughters of the Confederacy conducted oral histories with 130 descendants of Confederate soldiers. "To these elderly women," writes Mary W. Schaller, "the War Between the States was not an event buried in the pages of a thick American history book." For this slender volume, Schaller, who lives in Burke, Virginia, chose the accounts of twenty-one women whose fathers fought in the Civil War, then rounded their words out with additional research.

As might be expected of old women alive in the 1990s, most of the interviewees were the offspring of marriages between Civil War veterans in their golden years and much younger women. The fathers of five of the subjects hailed from Virginia, and they and the other men passed down to their daughters accounts of life during the war. The women related their personal memories of their fathers together with their fathers' own recollections.

An intriguing Virginia connection emerged as two women told the story of their Kentucky-born

father, Peter Vertrees. His white mother, Mary Elizabeth Skaggs, was a great-niece of Patrick Henry. His mulatto father was the Rev. Booker Harding. Skaggs indentured Vertrees as a child to his white grandfather—Harding's father, Jacob Vertrees. Grandfather Jacob raised his grandson Peter as a freeman. Then young Peter accompanied his white step-uncle, Dr. John Vertrees, to the battlefields as cook and assistant. In later years, he received a Confederate pension from Kentucky.

Photographs of the women and

**...this book provides
raw material for future
studies that will help
us better understand
library history in the
United States.**

McMULLEN REVIEW

their fathers add to the historical record and make this a nice second-generation memoir to include in a Civil War collection.

—reviewed by Julie A. Campbell, Editor, Virginia Cavalcade



Haynes McMullen. *American Libraries Before 1876*. Westport, Conn., and London: Greenwood Press, 2000. xiv + 179 pp. \$67.00 (hardcover).

This book is the capstone of a distinguished career in librarianship. Haynes McMullen was head librarian at what is now James Madison University more than a half century ago and taught for many years at the Indiana University Library School and at the University of North Carolina at Chapel Hill, where he is Emeritus

Professor of Library Science. In 1985 he returned to Virginia, and in his preface to this book thanks the reference department of the Hampton Public Library for research assistance.

The year 1876 is important to the history of libraries in the United States. It marks the professionalization of librarianship since the American Library Association was founded that year. It is also associated with the emergence of the modern public library movement since the U.S. Bureau of Education's two-volume report, *Public Libraries in the United States of America*, was published the same year.

That report included a thirty-page table listing 3,647 public libraries in the country, owning more than 300 volumes. McMullen admits in his preface that long ago he "fell in love" with that table, which he thought could tell him about the libraries that existed before 1876. Since then, he has gradually accumulated information about libraries not listed in the table, and in this book identifies 10,032 American public libraries that existed prior to that date. McMullen devotes his first two chapters to the history of pre-1876 libraries and the remaining nine chapters to an analysis of the various types of libraries he identified. A separate glossary helps explain the differences between, for example, religious college society libraries, religious historical society libraries, religious social libraries, and religious society libraries.

Rather than the final word on American libraries before 1876, this book provides raw material for future studies that will help us better understand library history in the United States. Haynes McMullen's half century of dedicated information gathering will prove valuable in that endeavor.

—reviewed by John T. Kneebone, Editor, Dictionary of Virginia Biography VI