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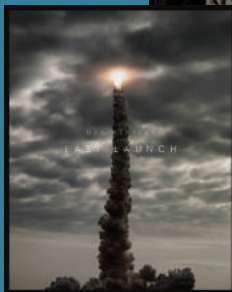
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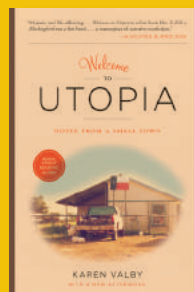
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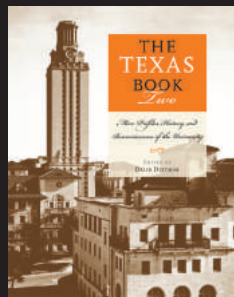
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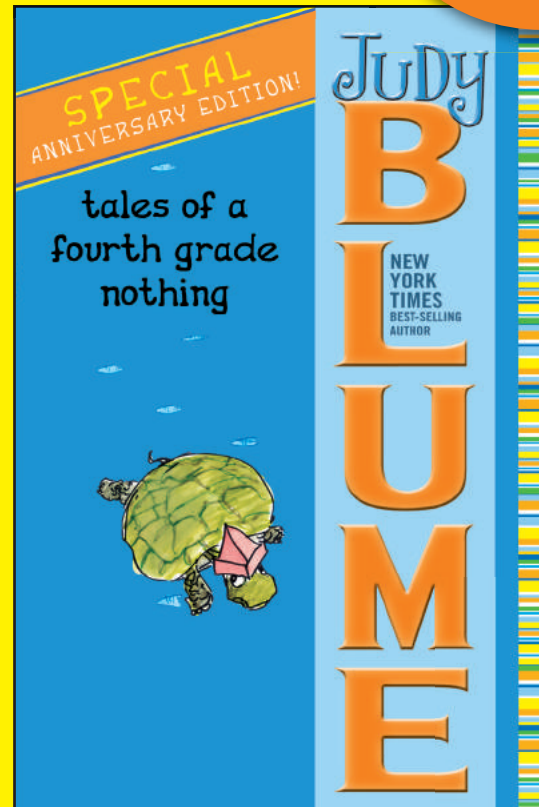
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Meet **JUDY** **BLUME**

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Wednesday, April 18th

Author Signing: 10:15am–11:30am

Hear Judy speak after the Children's Roundtable

Business Meeting: 2:00pm–3:50pm



CHANGE! Do you and your institution embrace opportunities for innovation or do you cling to status quo? Is stability given preference over creativity? Or do predictable routines seem boring while variation equals exhilaration? Whatever the inclination may be, addressing changes in life and work can be challenging.

Library personnel are often stereotyped as change-resistant; however, libraries as entities consistently have adapted, successfully incorporating innovations to meet users' information needs. In doing so, they have accepted that the one constant in life is change.

Marshall Goldsmith noted in his work, *What Got You Here Won't Get You There*, that "people will do something – including changing their behavior – only if it can be demonstrated that doing so is in their own interests as defined by their own values." The true bottom line, he posits, is each person and or entity weighing the choices based upon "What's in it for me?"

The e-revolution presents such a dilemma. Libraries' aspirations to meet customer and member information needs and service expectations are being challenged at many levels. Technology provides opportunities to extend interactions beyond geographical boundaries but also introduces multiple layers of uncertainty. Some previously successful methods that supported equity of sharing are no longer seen as viable in virtual transfers, as stakeholders jockey for position in this unfamiliar race to an uncertain finish line. Digital natives, those who were born into a world with digital devices and have high comfort levels with technology, come with different expectations than those persons still in the learning and adopting/adapting stages, now being identified as "digital immigrants."

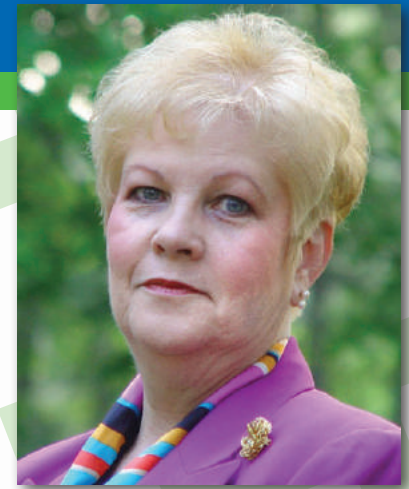
*Make new friends but keep the old.
One is silver and the other gold.
Silver shines, gold does too.
Keep them both. They will shine for you.*

These stanzas from a Girl Scout song learned long ago may hold the key to addressing one of libraries' ongoing challenges: attempting to balance technological advances and rapid access

to electronic resources with traditional services and availability of hard-copy formats.

How and where to find a win-win solution is under lengthy, sometimes heated, discussion. Viewpoints on the e-revolution will be presented at General Session II during Annual Conference in Houston. Led by moderator Stephen Abram, a panel of nationally-recognized library experts will provide perspectives of current conditions and future possibilities. ALA President Molly Raphael will update us on recent discussions with major publishers. Librarians are well-known for their information-gathering skills. The harvest awaits you.

As this article is being prepared, the 2012 Annual Conference is just weeks away. Members of the conference planning committees were charged with making it the BEST conference ever. Under the leadership of program committee co-chairs, Meller Langford and Karen Wielhorski, and local arrangement co-chairs, Ty Burns and Cathy Threadgill,



there can be no doubt that these groups have met their objectives. My thanks to each and every one who contributed time, energy, and ideas over the last 18 months. We are ready to roll with R4L in responsive, relevant, revolutionary ways, right now, for Libraries and for Life! And now, it is up to you – TLA members, library staff, vendors, and advocates/supporters. Your attendance and participation are the final elements in determining whether these groups have truly succeeded. ★

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BY GLORIA MERAZ

The Shifting of Our Professional Focus

As an information profession, are we concerned most with “the thing” (i.e., information in and of itself) or the framework for understanding “the thing”? To a large extent, the way we answer this question will describe the kind of profession we will be in the not-so-distant future.

In the past, getting “the thing” was hard. It required effort and usually the assistance of an intermediary. At the very least, information sources had to be physically attained. That premise no longer holds true. Quite the contrary, getting “the thing” can be surprisingly easy (although not always). The difficulty now is making sense of the massive number of “things” available.

It seems the more technology allows us to drill down to bits and bytes and the more we are able to offer discrete chunks of information, the more acute is the need to provide broad context that allows consumers to build meaning, relationships, and deeper understanding.

Human nature follows at least two intrinsic and seemingly diverse patterns at least in the search for information: 1) We tend to look for the path of least resistance; we want answers as quickly and as easily as possible. We want to focus on the thing we need. 2) The human mind craves context; we want a narrative for understanding something. We want information, but we want to absorb it in a way that is meaningful and memorable and that connects with other things we know.

We’ve all heard the debate about the need for information institutions to move beyond a custodial role. We read that our future is about helping connect the consumer to what they want – to add value and create the means for dynamic information interactions. But how do we do that? What is the North Star that will help us navigate to that future? “Value-added” sounds great, but what does it mean exactly?

Context is, if not the single Polaris above, a part of the constellation by which we must steer. Context is central to learning and understanding. Knowing how to identify, understand, and find context is critical thinking at the highest level.

Facilitating an individual’s capacity to contextualize is the province of educators and information innovators. In short, it requires expertise far beyond the technological ability to parse facts.

Marketplace technology and commercial information providers, at their best, can offer access and connections to resources similar to those consumers have already accessed. By building a profile of past tastes, providers can offer additional related targets. That evolution is a great step forward, but that extension is one of quantity (i.e., more of similar) not necessarily quality; and, it by no means moves the consumer toward a progression and transformation of awareness.

As library professionals, our interest in the far more complex task of learning is what separates us from marketplace providers. And while making “the thing” available no longer relies exclusively on professionals, a new and more pressing gap has been

created: making meaningful sense of the universe of information. Context is king, and no group is better suited to deploy both the technical and content skills to create exciting and effective ways for achieving comprehension.

We are the profession of Melvil Dewey, after all. Dewey set up the incredible task of dividing up the universe into “categorizable” chunks to allow for descriptions, access, and relationships among areas of knowledge. While we have outgrown that marvelous initial invention, the skill set of librarians in conceiving the universe in that capacity – with an eye toward generating a means for emerging and shifting pathways to knowledge – remains our strength.

This is the expertise – built on patience, collaboration, and an unflagging devotion to the consumer’s best and most meaningful experience – that should be the hallmark of our professional future. ★

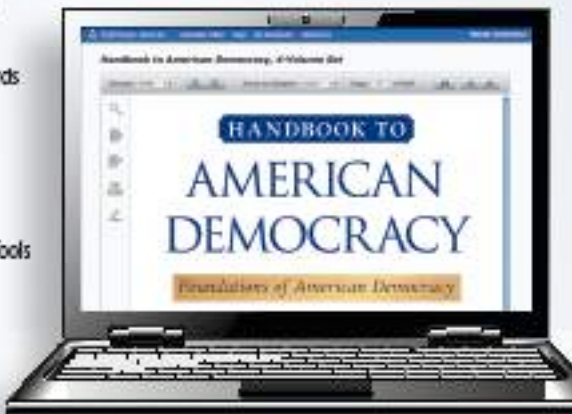
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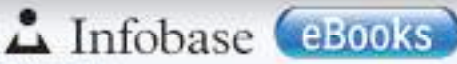
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QR CODES: *Providing Unique and Value-Added Information to Library Users*

BY MONICA NOREM

QR (Quick Response) codes serve as a unique way to engage library users in upcoming events, readers advisory, programming, and point-of-use instruction through their mobile devices. With a free code generator such as Delivr, libraries can create and track usage of customized QR codes that connect to text, a phone number, a text message, an Internet address, a calendar event, or an email (Schottmuller 2012). QR codes work with the most popular smartphone operating systems such as iOS, Android, and BlackBerry (Wylie 2011). A smartphone or other Web-enabled device with a camera and a free QR code scanning application (app) such as RedLaser or QR Code Scanner Pro allows a user to “read” QR codes. Alternatively, QR codes can be deciphered with a Web tool such as ZXing Decoder Online (Chapman 2011).

QR code scanning requires a steady hand but no significant technological expertise. Smartphone users open their QR code scanner app, position their phone in front of the code so it is framed in the app window, and hold it still while the app scans the code. Then the app will either ask if the user wants to open the link or cancel the operation.

Scanning QR codes for information eliminates the need for library users to input data themselves. Denso Wave, the Japanese company that created QR codes in 1984 to assist with inventory control, allowed free use of the codes while keeping the patent rights (“Inventor of the QR Code” 2010). The company asks that QR code users make mention of the company’s registered trademark on the term, QR Code (“QR Code Patent FAQ” 2011). Since QR codes are open source, they can be made and scanned with a variety of tools (Judkis 2011). Hence, they are currently more popular than proprietary codes like SnapTag or the Microsoft Tag. Also, QR code generators and readers do not require registration to use. With some QR code data, no active Internet service is needed to display scanned information on mobile phones such as lists, dates, or phone numbers (Kato, Chai, and Tan 2010, 45).

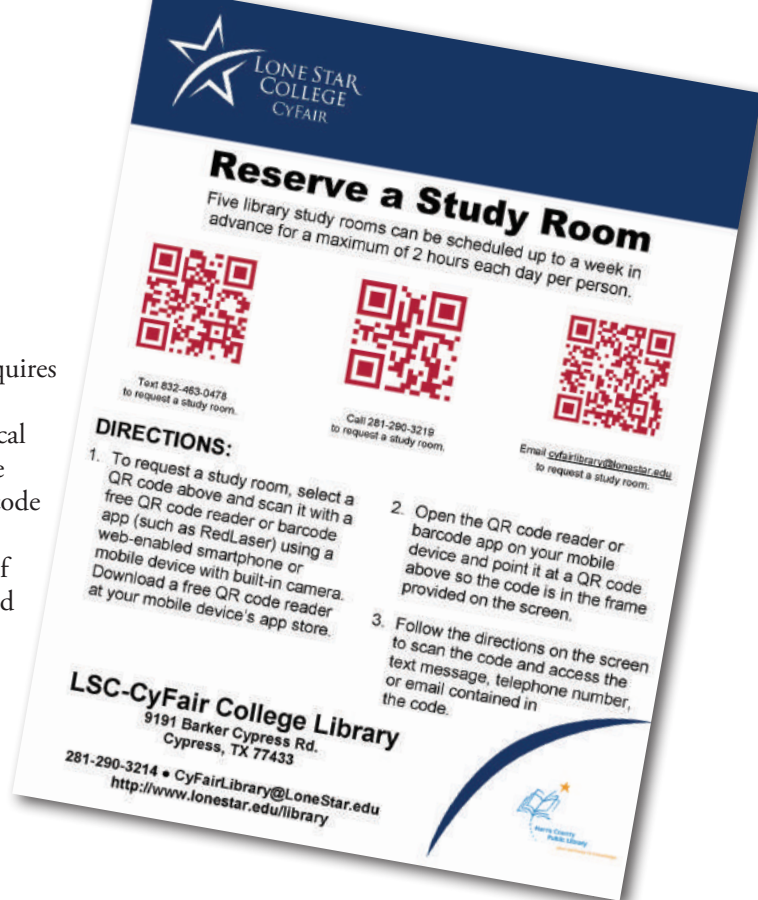
Since the free QR code generators and reader apps are readily available, how many potential users exist for this technology? Pew Research Center’s Internet and American Life Project recently published results of smartphone ownership showing that one-third of adults owned such a device (Smith 2011). College student smartphone

ownership is even more robust; 81% of Archival marketing agency’s survey respondents on 24 campuses have the devices (Aguirre, Johnston, and Kohn 2011). Further good news about QR codes finds that people with smartphones increased their usage of scanner apps by 10% over last year based on Forrester Research results (Mitchell 2011).

Using QR Codes

In the background, challenges with QR codes still persist. Detractors suggest that they are problematic to scan (Aguirre, Johnston, and Kohn 2011), link to information that is not valuable (Patel 2012), or connect unsuspecting users to malware. However, with simplified instructions and demonstrations, scanning becomes more familiar and less intimidating. Library users will be more likely to scan QR codes if relevant content compatible with mobile devices is developed with the needs of the public in mind. Scanning QR codes only from well-known sponsors will prevent most scams or hidden charges to a smartphone bill (Shannon 2011).

Before launching QR codes, testing of generators and readers is essential to ensure that library users receive the expected information without fail. Library users frustrated by QR codes that



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To enhance scanning success, avoid putting too many codes on one page, because it will cause difficulty in knowing which codes have been scanned. Similarly, adding codes without thinking how and why someone might use the data contained in them is counterproductive. The situation is similar to limiting the number of clicks an individual needs to reach a desired webpage. If the library user will benefit

Novel applications of QR codes took two forms in 2011. Children's librarian Krissy Conn wrote the script for a two-minute video explanation of "QR Codes for Kids" where she and fellow children's

[illegible]

To promote the traveling exhibit, “Lincoln: The Constitution and the Civil War,” reference librarian Tracy Williams designed a Tagxedo word cloud in the likeness of the 16th President. Under the cloud, she added a QR code link to items in the library catalog associated with the display. Also, she placed a QR code on the Lincoln publicity posters that led to webpage information on related campus events.

To educate library users about QR codes, a multiple panel display designed by reference librarian Dorrie Scott directed viewers to various types of library information including a webpage discussing how to create and scan QR codes. In the same display, readers advisory suggestions linked from QR codes included titles on dystopian young adult fiction, African-American adult fiction, and historical romances. In the adult fiction collection, some of these same QR codes were placed on



end panel signage to help browsers find new authors.

Other QR codes added to selected end panel call number signs led to a library catalog link in case a user needed to double check an item location or find additional titles. Further QR code signage by very popular study rooms was posted to remind library users how the rooms can be booked: text, email, or phone.

Conclusion

Could QR codes be replaced by a new technology and render all the checkerboard-like square codes obsolete? NFC (or near field communication) in which portable devices are touched to convey information is touted as the next big change coming in smartphones, but it may be a few years before it is widely adopted (Thompson

2012). In the meantime, get creative with brainstorming ideas on strategic implementation of QR codes in your library. It could position your library to catch the next wave of smartphone enhancements to expand outreach to tech-savvy library users.

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Resource Links:

1. Examples of QR Code Generators
 - Delivr – <http://delivr.com/QR-Code-Generator>
 - Bit.ly – <http://bit.ly/>
 - Kaywa – <http://qrcode.kaywa.com>
 - QR Stuff – www.qrstuff.com
2. Examples of QR Code Reader Apps and Tools
 - QR Code Scanner Pro – <http://appworld.blackberry.com/webstore/content/13962>
 - RedLaser – <http://redlaser.com/>
 - i-nigma Barcode Scanner – www.i-nigma.com/i-nigmahp.html
 - ZXing Decoder Online – <http://zxing.org/w/decode.jspx>
3. Other Two Dimensional Codes
 - Microsoft Tag – <http://tag.microsoft.com>
 - SnapTag – www.spyderlynk.com/snaptag/what-is-a-snaptag/
4. Additional Tools and Links Mentioned
 - Tagxedo – www.tagxedo.com/
 - QR Codes for Kids – www.youtube.com/watch?v=--OSUDGoH1o
 - QR Codes: Quick Facts – www.lonestar.edu/library/qrcodes ★

BRANDING You!

I have been on several search committees and the number one thing that makes

me skip over résumés and cover letters is that they are not specifically targeted to the job description. Make sure you read and understand what is being asked for and don't apply for a job if your qualifications don't fit the criteria listed for the position. It's also imperative that you research the company or organization. Your cover letter should convey how your skills will help and enhance the organization, and your résumé should list your qualifications in depth to back it up. (If you are applying for several jobs and using the same basic cover letter, make sure you change the name of the company to which you're submitting your résumé.) Please make sure to proofread your résumé and cover letter or have someone else look them over. Typos are never a good thing.

Always keep your résumé updated, even if you have been working in the same job for a long time or are just starting out. Also, in the event that you lose your job or decide to pursue another one quickly, having an updated résumé really comes in handy. If you have done presentations, are active in professional organizations, hold leadership roles in your organization or others, have taken continuing education courses, or have other achievements, add them to your résumé as soon as you can. Also include links, if you have them, to your blog and/or website, LibGuides, articles, or other electronic resources and make sure the links are still live. Most potential employers these days ask that résumés be submitted online, so having electronic resources ready to view is very important. To avoid losing your résumé and cover letter files, make sure you back them up using software such as Dropbox or Google Docs or put them on a flash drive. This is important stuff!

Submitting a video résumé is a growing trend in some professions, in particular for Web services, online technology, and graphic design careers. If a prospective employer asks for this type of résumé, find someone who can help you put it

together and see what kind of online tips are available.ⁱⁱ As with a face-to-face interview, you still need to be polished and professional.

Hone your presentation skills

You may think you can't possibly get up in front of people and do presentations, but like anything else, it takes practice and preparation to achieve success. Most audiences are friendly and want you to succeed. They also want to learn something from you, so if you know your stuff and can convey it enthusiastically and succinctly, they will leave happy. Here are some tips on how to do that:

- Join Toastmasters Internationalⁱⁱⁱ or a similar organization to help you learn to speak and present more clearly – it's not very expensive. If you can't afford it, try videotaping yourself or have someone else do it. You may be surprised to find that you have vocal tics ("um," "er," "so," "well," "like," upward inflection at the end of sentences, etc.) or that your voice projection isn't very strong. Once you're aware of what you need to work on, it will be easy to fix with practice.
- Learn how to own the room. Body language helps convey your message as much as your oral presentation. Time your presentation and practice it until you can do it as much as possible without notes. Connecting to your audience through eye contact is very powerful, and it encourages your audience to interact with you, especially during the question and answer period. If you can, try out your presentation in the room prior to your actual session. You'll be able to test out the equipment, too.
- Create compelling PowerPoint presentations. How many times have we all sat through face-to-face and webinars sessions, where the presenter is reading what's on the slides, with no graphics or visual interest of any kind? Don't let this be you! Look at presentations that you've found compelling and use those ideas to jazz up your own. There are a lot of places to get free images – clip art and stock photography through Microsoft, Flickr, Creative Commons, and more. You can also organize and edit your

Creating a professional appearance doesn't mean you have to become someone you're not. . .

Why branding? In a tough job market, differentiating yourself from others with skills and backgrounds similar to yours is a necessity. For those of you just entering the job market after obtaining your library and information degree, how do you build a compelling story and effective résumé? For those of you in a second (third or fourth) career, how do you tie in your past job skills to your new career path? For those who want to move ahead professionally, how do you enhance your credentials and name recognition? The key is understanding how to brand yourself – becoming a more polished and professional version of you. Developing your brand helps you focus on how to best present your skills and talents, how to establish your professional credibility, and how to effectively network on a personal and professional level.

Developing your brand

Before you begin, ask yourself: What am I passionate about? What are my strengths and weaknesses? Am I an introvertⁱ or an extrovert? What jobs and situations do I like and dislike? What is my ideal job? How prepared am I to make changes in order to move ahead in my career? By honestly addressing these questions, you'll get a better idea of where to focus your efforts. If you've taken the Myers-Briggs type indicator assessment, or a similar personality test, look at the career options suggested for you. You can also ask family, friends, and work colleagues for their insights on where your skills and talents are best suited personally and professionally. Now let's get to some of the building blocks of creating your brand.

Your résumé and cover letter

Your résumé and cover letter are your one chance to introduce yourself to potential employers, so carefully crafting both of these documents is a must.

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images using Picasa and Picnik software. There are books and online resources available to help you, too. I recommend Lee Hilyer's *Presentations for Librarians*.^{iv}

A good way to get more comfortable with presenting is to do it as part of a group, such as a panel discussion at a local conference. Good presentations lead to good word-of-mouth and more opportunities to build your reputation as a leader in your field.

Create a professional image

This is a tough topic, because you may think that your appearance doesn't matter if you're smart and well-spoken, but you can be sure that potential employers, work colleagues, and anyone you happen to meet in the course of your professional life does notice what you wear and how you present yourself overall. Creating a professional appearance doesn't mean you have to become someone you're not; it just means presenting *a more polished and professional you*. Trust me, you will feel much more confident and powerful during interviews and presentations when you know you look sharp.

Investing in a basic suit, coordinated separates, nice shoes, and versatile accessories doesn't have to cost a fortune. To get the most professional look, get your clothes altered to fit and make sure everything is clean and pressed (many department stores and dry cleaners offer low-cost alterations). If you have a friend or relative whose style you like, ask if they can go shopping with you or find a personal shopper to help you (this service is free at many department stores). There are lots of books and online guides to help you, too. As with anything, practice and be patient!

Personal grooming says a lot about you, too, so find a hairstyle and makeup (if you use it) that conveys your individuality but looks polished. Once you achieve the look you want, have a professional photographer (or talented friend) do some head shots, either in color or black and white. Make sure they are scalable for use with a variety of print and online resources.

Word to the wise, keep your tattoos and piercings out of sight during the interview process. Once you get the job,

find out if the organization is fine with them or not and proceed accordingly.^v

Networking

Networking enhances your brand, connects you with others in your field, and gets your name out as an expert in your field. I highly recommend the following:

- **Join professional organizations** and be an active participant in them. Promoting your organization also promotes you, so take leadership roles on committees and find opportunities to do presentations on the local, state, and national level.
- **Carry your business cards at all times** but especially at professional meetings and conferences. You never know when you'll meet someone who wants to know more about you and what you do. Contacts often come after you've done presentations, leading to more opportunities. Make sure you update your contact information, including blog and website addresses if you have them.
- **Set up separate personal and professional social networking accounts** if you are using Twitter, Facebook, etc., and even with your professional accounts, always be mindful about what you comment on and link to – prospective employers and others can and do check to see what you've posted. A social networking account such as LinkedIn is a great way to reach out to other professionals, so make sure you keep it updated, the same way you would with your résumé. Use Hoot Suite or other software to put all of your accounts in one place, and use Twitter Counter to find out who's following you if you use Twitter.
- **Maintain a professional blog or website** using free blogging software, such as Blogger or WordPress. The caveat here is that you need to keep it updated. If you started a blog in 2009 and the last entry was in 2010, don't put the Web address on your résumé or business cards.

Final thoughts

- **Be positive and passionate!** You are your own best advocate, and if you are enthusiastic, your target audience – whether it's one person or a group – will be, too.

- **Keep your skills fresh**, no matter what your age or stage of your career. If you can't afford to go back for more formal education, programs are often available online and through libraries and community and professional organizations.
- **Keep your eyes and ears open** for new opportunities to market your expertise and ideas. Collaborating and networking with colleagues can really expand your horizons.
- **Build a "resource bank" of books and online resources** you can refer to when putting together your résumé, presentations, and professional image. Get RSS feeds from sites you use frequently.

Most of all have fun! Seriously.

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Notes

- ⁱ Petrelli, 2012
- ⁱⁱ Elliott, 2011
- ⁱⁱⁱ Toastmasters, 2012
- ^{iv} Hilyer, 2007
- ^v de Stricker & Hurst-Wall, 2011

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BE YOUR OWN ARCHITECT:

MANAGE RENOVATION PROJECTS INTERNALLY – PART I

BY ERIC C. SHOAF

EDITOR'S NOTE: *Part II of "Be Your Own Architect" will appear in the summer issue of TLJ. Part II will discuss laying out furniture, working with vendors and designers, and addressing infrastructure issues.*

Architects on television always seem to be designing buildings – big buildings. Remember Mike Brady sketching buildings at his drafting table? The character Ted Mosby, an architect on *How I Met Your Mother*, designs new city buildings. Architects may appear to work only on designing new buildings, except that they do much more. They design and arrange interior spaces; oversee construction and building projects; specialize in concepts such as adjacencies, entryways, and exits; interpret fire and safety codes; and do it all with creativity and style. It may not be as glamorous as conceiving new edifices, but it is still interesting and fun.

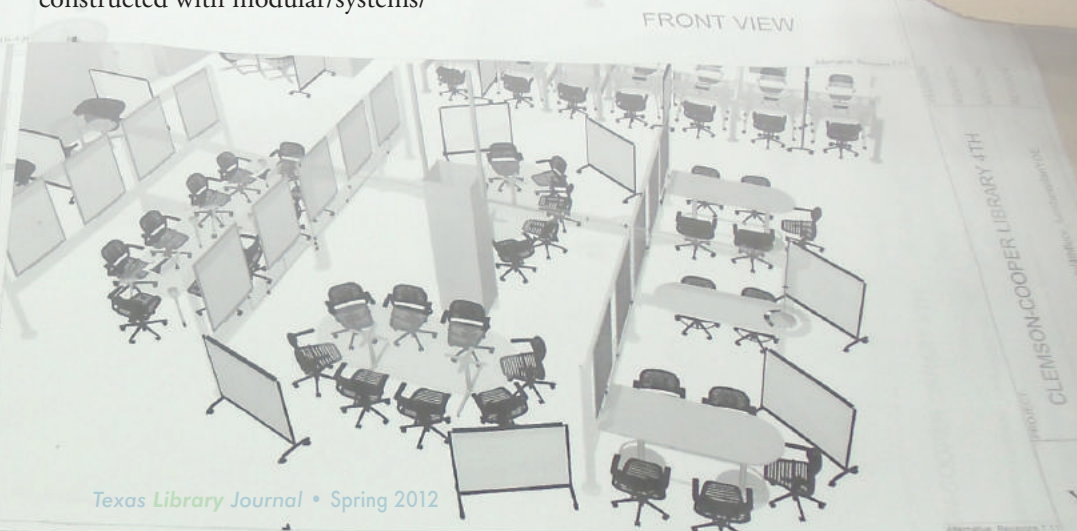
Larger library building projects usually require an architect to manage design and construction, but these days many libraries find that the results of space planning often are implemented in smaller, less-expensive initiatives rather than a single large project. Many of these projects involve re-purposing space freed from shelving or other uses, where the total of the project is to remove the shelves and place new furniture. Further, many have realized that architects and engineers are expensive; and when it comes to renovating an open space, it may be possible to use internal library staff to complete the project.

NO WALLS

A project that can be managed internally generally involves minimal demolition and will not include the destruction or construction of walls. If walls are involved, it is a signal that the library should probably not try and manage the project on its own but rather call in the architects. Walls are sometimes structural carriers that bear loads. They provide a medium for electrical and data cabling, and they usually have doors for entry/egress. Also, if constructing new walls, there can be issues with heating, ventilation, and air-conditioning (HVAC) that complicate the project and require the use of specialty engineers in order to meet building codes. Floor to ceiling walls are semi-permanent structures that are not easily changeable to meet evolving needs. Further, fire and safety issues will have to be addressed, including any fire alarm and suppression system. These tasks are definitely not a job for amateurs. Temporary walls or partitions are easier to manage for the do-it-yourselfer.

It is possible to make some changes to space that includes temporary walls constructed with modular/systems/

landscape furniture, as it is variously called. This familiar type of flexible furniture is also sometimes derisively referred to as "cubes," but it has proven efficient for use in changing organizational environments, then later providing flexibility in changing the space again as needed. Not all modular furniture is necessarily cube-shaped or used only for creating office environments. Modular walls can frame areas or sub-divide rooms. The walls created by modular furniture typically do not extend to the ceiling and do not carry loads though they may have doors. Therefore they do not affect HVAC requirements and generally do not require a revision of any existing fire suppression equipment when specifications are within applicable codes. Modular furniture has several advantages for the do-it-yourselfer and can be designed and selected without an architect. Such furniture is not perfect for every application, and the cost is not insignificant; but, it may be useful in the library where a large room is re-purposed for office space, new reading spaces, or collaborative learning environments.



It is also possible to use modular partitions to create targeted small spaces within a larger room. For example, a bank of printer/copiers can be partitioned in order to minimize noise in a study room. Collaborative work tables may be partially surrounded by a half-wall of modular pieces and taller modular walls might have a marker board feature that would further improve utility of the space. In short, load-bearing walls are beyond the scope of being your own architect, but other lower modular walls and partitions are useful and cost-effective. Furthermore, they are reconfigurable for other future uses and are, therefore, ripe for consideration.

DO IT YOURSELF

Reworking a reading room, a large study area, or stacks space is something that can be undertaken by library staff with some planning and prudent use of vendor expertise. Library staffers wanting to do such work need to be able to conduct research, engage specialists when necessary, and know their limitations. The first step in planning this sort of

project is the programming stage where the specific uses of the re-purposed space are articulated and understood. This documentation of intended use is very important as it will affect how the space is created and ultimately functions. Every type of use for the space to be re-purposed should be defined. In addition, planners should carefully describe the users expected in the space and any services (e.g., equipment or furniture) required. Any and all uses and users of the space should be included in the analysis. As a result of this “space programming,” a meaningful specification of desired spaces and use is developed to guide the planning process. For example, assume that book shelving stacks are being removed from a 30’ X 30’ area in an academic library. The space will be re-purposed for study. In the programming stage, a series of queries are made with a range of possible answers. Some examples in this specific case are:

What kind of study space? – quiet study, lounge study, collaborative study, learning commons

Who will use the study space? – students, faculty, community users, others

Is special lighting required? – natural light, existing lighting, new fixtures

How is the room to be accessed? – adjacent open space, doors, separate room

What are competing goals for the space? – lowest cost, highest number of seats, comfort, usability

Are there other potential uses of the space? – staff meetings, events, collaboration

Upon completion, information gathered in the programming phase is used to develop criteria for use of the space. Architects often refer to this documentation as the design brief for the project. The purpose of this activity is to ensure that the specific use of the space drives the design of the finished project. In the example above, the programming phase leads to a brief describing a quiet study space of 30’ x 30’ for use primarily by students. This space is to retain existing lighting

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in the room with a door as entrance/exit point, provide the highest number of seats available for the space, and contain furniture that would be reconfigurable on occasion for library events.

In developing the criteria for use and integrating it with the design, it is helpful to acquire or produce an accurate architectural plan or floor map of the space. The best choice is to obtain copies of the original architectural drawings that were used to construct the facility. These can often be acquired from the facilities and planning unit at an academic library or the city planning office if at a public library. In some cases, specialized software is necessary to view the CAD (computer assisted design) drawings, but these can be converted to PDF files for the purposes of printing out and making analog copies. It is also possible to use a tape measure to self-produce floor plans. If making your own, it is important that all the drawings be made to a specific scale and that accurate measurements are taken and noted for all the spaces. If plans include installation of shelving rather than removal, it will be necessary to have copies of the original construction documents in order for a structural engineer to determine the floor loading capability of the space.

With a floor plan in hand, the layout of the space can proceed. Architects use the concept of adjacency to inform their space planning, and it is a useful way of thinking about how best to plan space in a functional way. Certain functional areas or types of furniture make sense when adjacent to one another. Group study tables in the middle of the room, computers lined up next to a wall, comfortable chairs near the entrance door, and quiet spaces in a nook are examples of adjacency that accomplishes the brief of the sample project. A vending machine by the quiet study space, stacks blocking windows, or group study furniture haphazardly placed are examples of what not to do. In developing the proposed new floor

Photos courtesy of Eric C. Shoaf



plan, use input of stakeholders from the library who have expertise in the area being designed: reference librarians, circulation staff, facilities personnel, and others. Also, if the institution will be purchasing new furniture for the space, take advantage of the resources offered by library furniture vendors. They employ designers with experience in space use, adjacency planning, and can recommend types of furniture that will provide efficient use and meet the needs of the design brief.

Working with a floor plan can be somewhat difficult without a drafting table, and CAD software is expensive plus requires a fair amount of knowledge to use. Alternatives do exist for an affordable software that is relatively easy to use, although it will require some practice. One is called Visio, part of the Microsoft

suite of office products, and there is also SmartDraw or EZblueprint. These are similar as they allow novices to make scale-able drawings, place furniture, and plan for egress pathways. Technology is now so inexpensive that it is not necessary to enlarge the floor plan on a photocopier and use scissors to cut and place the sample furniture.

Software to design floor plans is fairly easy to learn and can provide accurate plans that can easily be changed during the design phase.

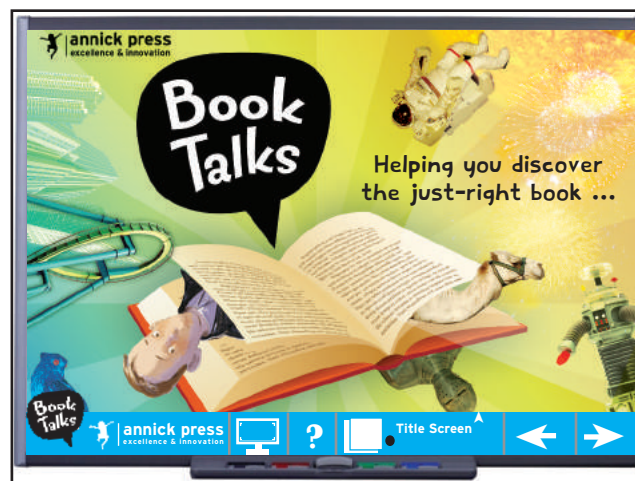
Using the example noted previously (30' X 30' study area), a sample room design might show seating for 30 students at tables of two different sizes with comfortable furniture. The precise selection of furnishings is up to the library and may be dictated by design elements in the library, available funding, or a combination of both. While librarians may not feel comfortable making selections of fabric type, colors, material, or style of table and chair, assistance can be close by in the form of the local furniture vendor.

Part II of "Be Your Own Architect" will appear in the summer issue of TLJ. Part II will discuss laying out furniture, working with vendors and designers, and addressing infrastructure issues.

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School Librarian Advance CE Initiative

TASL and TLA have partnered to develop an intensive and high quality continuing educational experience for school librarians. The goals of this program are to:

1. Increase the ability of school librarians to develop highly collaborative instructional programs that are TEKS related and improve collaboration between school librarians and teachers.
2. Promote school librarians and their role as education specialists using the skills and products (i.e., examples of collaborative lessons) developed/enhanced through this special CE experience to school leaders (principals, administrators, and superintendents).

Dr. Mary Long is serving as the project coordinator and is working in concert with TASL and project task force chairs Marty Rossi and Mary Woodard. Long is completing development of this interactive educational curriculum for school librarians that will be available as online learning modules.

Preliminary List and Description of Modules

i-DO-make-a-difference: Take charge of your professional future. Using an interactive online learning environment, enhance your skills and find out how to convert your expertise in delivering concrete curriculum-related services to marketable outcomes that will help demonstrate your influence in the educational process.

- **i-DO-lead:** Find the leader in YOU. Learn how to prepare to take your seat at the instructional and leadership table.

- **i-DO-collaborate:** Connect standards to curriculum implementation and learn to design curriculum you can use.
- **i-DO-manage:** Establish and meet the "big picture" of administering a strong school library program.
- **i-DO-teach:** Unpack the standards and identify the fit for school libraries in the classroom. Learn how to develop and promote your role as an instructional expert.
- **i-DO-tech:** Find out how to become tech savvy, convert that skills into quality instructional tools and infrastructure, and learn to become recognized for you technical leadership.

This series of advanced training for school librarians will be available starting this summer, via TLA's online CE program.

MEET OUR STARS!

David L. Harrison

Tues., Apr 17 ★ 6:30 – 8:30 pm

Wed., Apr 18 ★ 10:30 am – Noon
and 2:00 – 3:30 pm

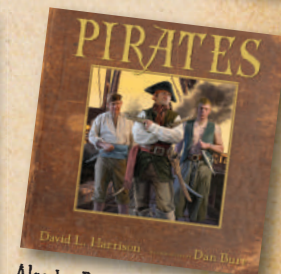
Thurs., Apr 19 ★ 10:00 – 11 am

Dan Burr

Wed., Apr 18 ★ 10:30 am – Noon

and 2:00 – 3:30 pm

Thurs., Apr 19 ★ 10:00 am – Noon



Also by David L. Harrison
and Dan Burr

Booth 1307

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TLA is planning several webinars over the coming months. Visit www.txla.org/CE for details and registration information. CPE credit will be available for these webinars. Presenters and topics include:

- John Huber – *Lean Library Management*
- Ron Pollock – *Finding a Job, Keeping a Job*
- John Sandstrom – *Diversity in Collection Development*
- Julie Todaro – *Grantwriting*

Amarillo PL's Families of the Year

Every year, the Amarillo Public Library honors families that use library services. The Families of the Year program is a long-standing tradition that recognizes the important role libraries can play in family life. Each of APL's five libraries nominates one family that makes use of the library as a family, visiting the library together, and using a wide variety of library materials and services.

This year's honorees include:

- Garland/Petty Family (Downtown Library),
- Faye Schmidt & Amanda Lewis (East Branch),
- Villarreal Family (North Branch),
- Kreusel Family (Northwest Branch), and
- Beck Family (Southwest Branch).

Library Director Donna Littlejohn says the program recognizes all kinds of families who place a high priority on education and family time. "The Amarillo Public Library offers so many services that improve and enhance the quality of life for those citizens who take advantage of them," says Littlejohn.

Families of the year is sponsored by Friends of the Amarillo Public Library, Amarillo Globe News, Barnes & Noble Booksellers, and by the Amarillo chapter of American Association of University Women, a national organization dedicated to advancing equity for women and girls through advocacy, education, and research.

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La Joya ISD Jumpstarts Literacy Campaign

La Joya ISD is committed to ensuring every child in the district reads. On Saturday, January 28, 60 students, along with school board members and staff members, climbed atop a 35-foot parade float to jumpstart the district's "La Joya ISD loves to Read" campaign at the 75th Annual Texas Citrus Fiesta Parade in Mission.

The district's cabinetmakers constructed five foot wooden books that were then covered with vinyl replicating eight popular children's books, including *Harry Potter*, *Diary of a Wimpy Kid*, and *Curious George*. The float was dressed in full Mardi Gras colors, which was the overall theme of the parade. The float was created and decorated by a committee of staff members who worked tirelessly to

make sure that the district's vision was showcased.

One student from each campus was chosen as a top reader and invited to participate in the parade. Each student was given a book and a shirt that included the "La Joya ISD loves to Read" logo. Students also donned Mardi Gras masks and beads as they waved at the onlookers throughout the three-mile parade. Dancers from La Joya High School accompanied the float down the path and danced to Cajun music as the attendees looked on and joined in on the excitement.

La Joya ISD was awarded a 3rd place ribbon in the general theme category and was hailed as one of the best in the entire parade that included over 150 floats.

Texas Library Conference Literacy Award 2012

Better World Books collects and sells books online and helps fund literacy initiatives worldwide through its discards and donations program. A percentage of every sale from a library's surplus stock goes back to that library.

To date, Better World Books has raised over \$11 million for literacy and education, donated more than 6 million books, supplied over \$200,000 in grants, and reused or recycled over 70 million books.

Better World Books will be awarding a \$1,000 literacy award to a Texas literacy program at the Texas

Library Association Conference in April and is currently accepting applications from Texas literacy programs. TLA attendees will help determine the recipient

of the award by stopping at booth # 1906 to read about the top four programs in the running for the literacy award. Attendee votes will determine which library receives the \$1,000 grant.

To learn more about grant opportunities, go to <http://www.betterworldbooks.com/librarygrants>. Applications are

now being accepted for the 2012 LEAP Program, and the deadline is April 9.



Federal Benefits to Go Electronic

The U.S. Department of the Treasury recently announced that all federal benefits will be paid electronically. Anyone applying for federal benefits will need to choose an electronic payment method at the time they apply for their benefit, while anyone currently receiving paper checks must switch by March 1, 2013. People already receiving benefit payments electronically do not need to take further action. They will continue to receive their payment as usual on their payment date.

This change makes it more important than ever organizations to encourage people to sign up for electronic payments now.

Bank or credit union account option: Americans can sign up for direct deposit of their benefit payments directly into their checking or savings account by going to www.GoDirect.org, calling (800) 333-1795, or visiting their local bank or credit union.

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People who do not choose an electronic payment option by March 1, 2013, or at the time they apply for federal benefits, will receive their payments via the Direct Express® card so they will not experience any interruption in payment.

The Treasury Department's Go Direct® campaign provides free materials to help information professionals share this important information. For more details or to order free materials, visit www.GoDirect.org.

SPOTLIGHT ON A PARTNER IN LITERACY

Bound To Stay Bound Books, Inc.

FOR OVER A CENTURY,

Bound To Stay Bound Books, Inc. has served the library community in partnership to promote reading, libraries, and literacy. Part of the company's mission statement reads:

To provide through constant improvement, the best juvenile books, media products and related services to the libraries of North American, as closely matched to their needs as possible and as economically as possible.

Bound To Stay Bound's history is one of innovation and broad participation in the industry. The company early on moved from the traditional binding-on-order method to purchasing large numbers of titles directly from publishers so as to bind many copies at once and increase efficiency.

The company's founders were involved with the American Library Association and binding industry representatives to develop early standards for library binding. This collaborative approach has remained a driving philosophy for the company.

Bound To Stay Bound has supported Texas libraries for over 20 years by sponsoring TLA events and door prizes at TLA meal functions. BTSB Division Sales Manager Milton Van Dusen, Sr. began a wonderful tradition of supplying homemade baskets for the Texas Bluebonnet Award (TBA) luncheon. The

family enterprise of Van Dusen Baskets hand-crafted thousands of baskets for the event which were eagerly anticipated gifts by children's librarians. Van Dusen is also one of three named contributors to a TLA scholarship given once every two years.

In 2006 BTSB signed on as the official and exclusive sponsor of the TBA luncheon. Through this sponsorship, BTSB has helped TLA offer a truly exceptional celebration of literacy and reading to our TBA luncheon attendees. Continuing its role as official sponsor of the TBA luncheon, BTSB is now the longest running sponsor of this conference event.

On the national scene, BTSB offers many conference travel stipends to the American Library Association, multiple scholarships for students working toward an MLIS focusing on children's librarianship, and the Robert F. Sibert Award. This recognition is offered to an author for a distinguished information book that presents, organizes, and interprets verifiable factual material for children. Robert Sibert was one of the founders of BTSB (known then as New Methods Book Bindery) in 1920 and a major supporter of cultural institutions in Illinois.

The BTSB Foundation also supports programming and the production of literature aimed at promoting school libraries and librarians.



BTSB is the longest tenured exhibitor at the TLA conference. This year will mark the company's 64th anniversary with TLA. ★

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This year's annual conference offers over 300 sessions, events, programs, and training opportunities covering all areas of interest to library staff and lay supporters. The topics selected for TLA 2012 reflect the library community's interest in

- learning the latest technology trends;
- finding out the most current research in delivering quality instruction and information services;
- exploring best practices in management, leadership, and career development;
- discovering what's working today to promote the value of library services and increase budgets;
- getting hands-on training in library-related technology and applications; and
- participating in the profession-wide discourse on the hot trends and topics (such as e-publishing, copyright and privacy, and social media) shaping our practice.

As a reminder, the full conference program schedule was published in the winter issue of *TLJ* and is available online. Be sure to take your winter and spring issues with you to conference.

In addition to the wonderful slate of featured speakers, authors, and presenters, here are some suggestions for sessions.

EDITOR'S PICKS:

Some Program Highlights

GENERAL SESSION I: Brad Meltzer



New York Times bestselling author **Brad Meltzer** is serving as this year's Honorary Chair and spokesperson for National Library Week 2012. A true advocate for libraries, Meltzer had recorded PSAs for library funding and promoted the role of libraries in education and assistance in job seeking activities.

He is the author of *The Inner Circle*, *The Tenth Justice*, *Dead Even*, *The First Counsel*, *The Millionaires*, *The Zero Game*, *The Book of Fate*, and *The Book of Lies*. His first non-fiction book, *Heroes For My Son*, is a collection about inspiring people ranging from Jim Henson to Rosa Parks. He is also the host of Brad Meltzer's *Decoded* on the History Channel. His works are a combination murder and historical mysteries. His research has been facilitated by former Presidents Clinton and H.W. Bush.

His plots have included finding the murder weapon that Cain used to kill Abel and uncovering the still-existent spy ring created by George Washington. Not surprisingly, this fertile mind was recruited by the Department of Homeland Security to brainstorm different ways terrorists might attack the U.S. In addition to his literary work,

Meltzer also manages a charitable website www.ordinarypeoplechangetheworld.com.

GENERAL SESSION II: EBooks/ ERevolution

On February 10, 2012, Penguin Group USA informed stakeholders that it was restricting library access to eBooks.

Few topics are of greater concern today than the impact of the eRevolution on libraries. The demand for eContent is greater than ever before, but libraries face some tough delivery challenges: the refusal of several large publishers to offer library-friendly eBook access models, the perennial difficulty of meeting the needs of both the tech haves and have-nots, and reconciling the profession's capacity with public expectations.

Quite simply, every librarian and library advocate must be aware of the challenges we face as we are all being called up for action. And more often than not, we are increasingly finding ourselves questioned about the future of our collections, services, and institutions.

Librarians and library supporters are invited to attend a provocative and timely conference-wide event. General Session II (Thursday, April 19, at 4 pm) will feature ALA President **Molly Raphael** and *Library Journal* Movers and Shakers **Eli Neiberger** and **Richard (Ric) Hasenyager**.

International library expert **Stephen Abram** will moderate the event. *Library Journal* has named Abram one of the



RAPHAEL



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top 50 people to influence the future of libraries. Known as much for his humor as his provocative insight, Abram never fails to energize and elevate his audience with bold and innovative thinking.

EDITOR'S PROGRAM HIGHLIGHTS

New York Times bestselling author **Judy Blume** discusses the 40th anniversary of the Fudge books. Note change in program time: Wednesday, April 18, 2-3:50 pm (was previously scheduled on Thursday at 8 am)

Robie Harris addresses the need for honesty in books, particularly in those works for young children. Note change in program time: Wednesday, April 18, 10:15-11:50 am (was previously scheduled on Wednesday at 2 pm).

AASL President-Elect **Susan Ballard** describes how persistence of vision can empower learners and how librarians can use the AASL initiative Learning4Life. Tuesday, April 17, 4 pm.

Janice Welburn discusses academic library leadership in a climate of social change. Wednesday, April 18, 10:15 am.

Knowledge Management is **Toby Brown**'s area of expertise. Join him as he shares how to apply KM theories and strategies to achieve results in your library. Wednesday, April 18, 1 pm.

Syracuse's **Bruce Kingma** addresses the hard facts of measuring Return On Investment (ROI) in libraries. Wednesday, April 18, 4 pm.

David Shumaker offers insights on how digital content is freeing librarians for new roles. Wednesday, April 18, 4 pm.

Susan Benton of the Urban Libraries Council, **Ron Carlee** of the International City/County Management Association, ALA's **Mary Hirsh**, Texas State Librarian **Peggy Rudd**, and Texas librarians discuss the Public Access Technology Benchmarks Initiative, an effort to create national guidelines to help libraries assess and improve the quality of public access technology. Thursday, April 19, 2 pm.

Wikileaks and the Age of Transparency promises a provocative session examining the role of active interest groups and their use of social media and the Internet to report on political and financial institutions. Thursday, April 19, 10 am.

TLA's Lariat List of adult fiction is a huge success. Join authors ReShonda Tate Billingsley, Tom Franklin, and Gwendolyn Zepeda as they announce the new 2012 list. Thursday, April 19, noon (ticketed event).

SLA President **Cindy Romaine** details how you can Make Your Library FutureReady. Thursday, April 19, 1 pm.

Author **Andrea White** and Texas YA librarians introduce the new Spirit of Texas Reading Programs, which help librarians have better contacts with

Texas authors and provide grab-and-go programming. Friday, April 20, 8 am.

Embedded Academic Librarianship moves librarians onto the frontline of education. This timely session examines how to implement such program and engage faculty and students. Friday, April 20, 10 am.

EVENTS

HANDS ON LABS take place in HPL's Mobile Discovery Labs at Discovery Green, right in front of the convention center. Thanks to HPL's generosity in

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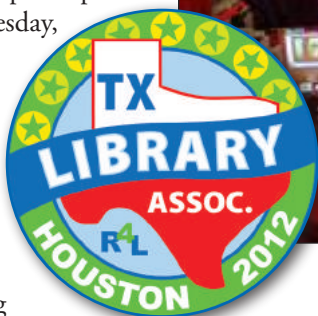
allowing TLA to use its lab, Hands On training is available this year at no cost to participants but requires online preregistration.

BATTLEDECKS is a popular competition in which speakers give five-minute presentations on humorous slides they've never seen before – an absolute fun and instructive way of honing your presentation skills either as a participant or audience member! Wednesday, April 18, 2 pm.

GEOCACHING: For the first time, TLA will host a conference-long Geocache Challenge. Find hidden treasures as you learn about the craze that libraries and other organizations are using to attract and teach people of all ages! The Geocache Challenge Table – in the Exhibit Hall foyer near Hall C entrance – has the rules and instructions (bring your own GPS units or apps).

The first 250 players to find all ten caches hidden in and around the convention center will receive commemorative pathtags. All players who find at least seven of the ten will be entered into a prize drawing.

Geocaching is a high-tech treasure hunting game played throughout the world. The basic idea is to find hidden containers, called geocaches, and then share your experiences online. Anyone with a GPS can play. There are 1,612,911 active geocaches and over 5 million geocachers worldwide. The prize drawing will be held Friday morning at 10 am at the Geocache Challenge Table.



PARTIES

The **Welcome Party and Exhibits Grand Opening** will kick off conference with a fun and productive start. Enjoy time to network with colleagues, have uncontested time in the Exhibit Hall, and start on your geocaching challenge! Light refreshments will be provided. Tuesday, April 17, 6:30 pm.

President's Party: Hang out at "Jeri's Speakeasy" and relive the heady days of flappers and Prohibition. Bring your "glad rags" – zoot suits, fedoras, flapper dresses, long pearls, and feather boas (some items can be purchased at the TLA Store) – to contribute to the 1920's speakeasy theme. We'll indulge in signature *mocktails*, learn a classic Roaring 20's dance, and gamble at casino tables for chances to win prizes at the end of the night! Wednesday, April 18, 8 pm.

Evening with the Authors serves up a delectable mix of literature at the beautiful and newly remodeled Julia Ideson Building. Authors include Deborah Crombie, Chitra Divakaruni, Steven Fenberg, Cathy Maxwell, and Lynda Rutledge. Thursday, April 19, 6:30 pm (*ticketed event*)

FEATURES

Conference Mobile App: Build your personal schedule, keep up with conference news, shop the exhibits now, and link up with friends - you can do all of this after downloading the TLA 2012 Conference mobile app. Point your mobile web browser to <http://m.core-apps.com/tla2012>, search for "TLA 2012" in your device's app store, or scan the QR code. There are native app versions for iOS (iPhone, iPod, or

Take a Chance on Art!

The annual art raffle, held during Thursday's General Session II, benefits the Texas Library Disaster Relief Fund and features a whimsical masterpiece donated by author/illustrator **Julian Hector**. Raised outside of Austin by two biologists, Hector studied illustration at Parsons The New School for Design in New York. His work has often been praised for its quiet humor. Tickets may be purchased onsite at the Disaster Relief Table on level 3 outside of the ballroom prefunction area, from roving volunteers, or online. Visit the Itsy Bitsy Gallery (www.txla.org/gallery) for details.



iPad) and Android (phone and tablet), plus mobile web versions for all other web-enabled devices. Receive real-time updates to sessions and author events. It will also offer Twitter and photo stream for conference-related events, exhibitor information, and show documents.

Placement Center (<https://secure.txla.org/secure/jobs/jobplacement.asp>) Located in Exhibit Hall D. All registered conferees may use the Placement Center as either prospective employers or job seekers. The Placement Center hours are: Tuesday, April 17: 11 am – 5 pm; Wednesday, April 18: 10 am – 5 pm; Thursday, April 19: 8 am – 5 pm; and Friday, April 20: 8 am – noon. Work with a pro to get your résumé critiqued or for interviewing techniques at the Placement Center.

Blood Drive: In TLA's campaign to give back to our communities, we will be hosting a blood drive at conference. The Gulf Coast Regional Blood Center will set up a special area on the third level of the convention center on Wednesday, April 18, from 12:30 – 5:00 pm and Thursday, April 19, from 9:00 am – 1:30 pm for donors who want to offer hope and a chance for life to those in need. Additional information, including a sign-up sheet, will be posted on the TLA conference website by March 15.

Conference Previews!

Wondering whether to attend a particular program at the 2012 Conference? Check out teaser trailers of assorted speakers, authors, and contests: www.txla.org/conference-previews. ★



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The business of libraries occurs on many levels, and the industry component of library work is integral in a successful operation. The exhibit hall at annual conference is a key venue for many of the decisions on how that money is spent.

TLA partners very closely with our vendor community to deliver a tradeshow that is first rate. We make a commitment to our vendors to provide strong programming so that attendees will take the time to come; and vendors play a vital role in helping support the activities and costs that make conference happen.

From small things to big, the TLA tradeshow offers the chance to get great savings and to take care of library business while attending conference. TLA thanks our library vendors for their support of TLA and the library community.

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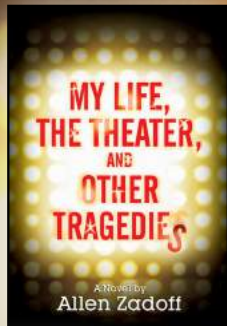
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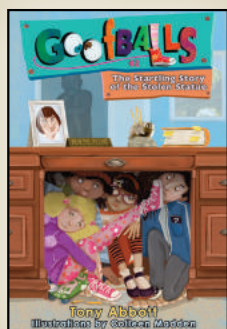
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The Butterfly Clues

Program: New YA Authors

Thursday, April 19th, 1:00pm-1:50pm

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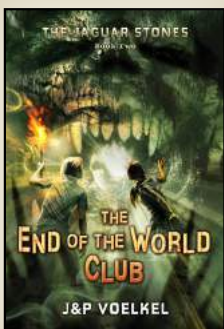
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The Goofballs Series

Program: Calling All Guys

Friday, April 20th, 10:00am-11:50am

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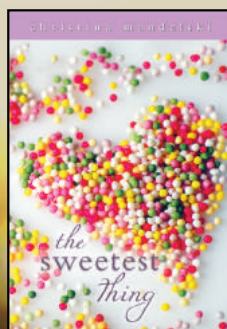
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Wednesday, April 18, 10:15am-11:50am

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Barbara Knotts

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Kelly Brouillard

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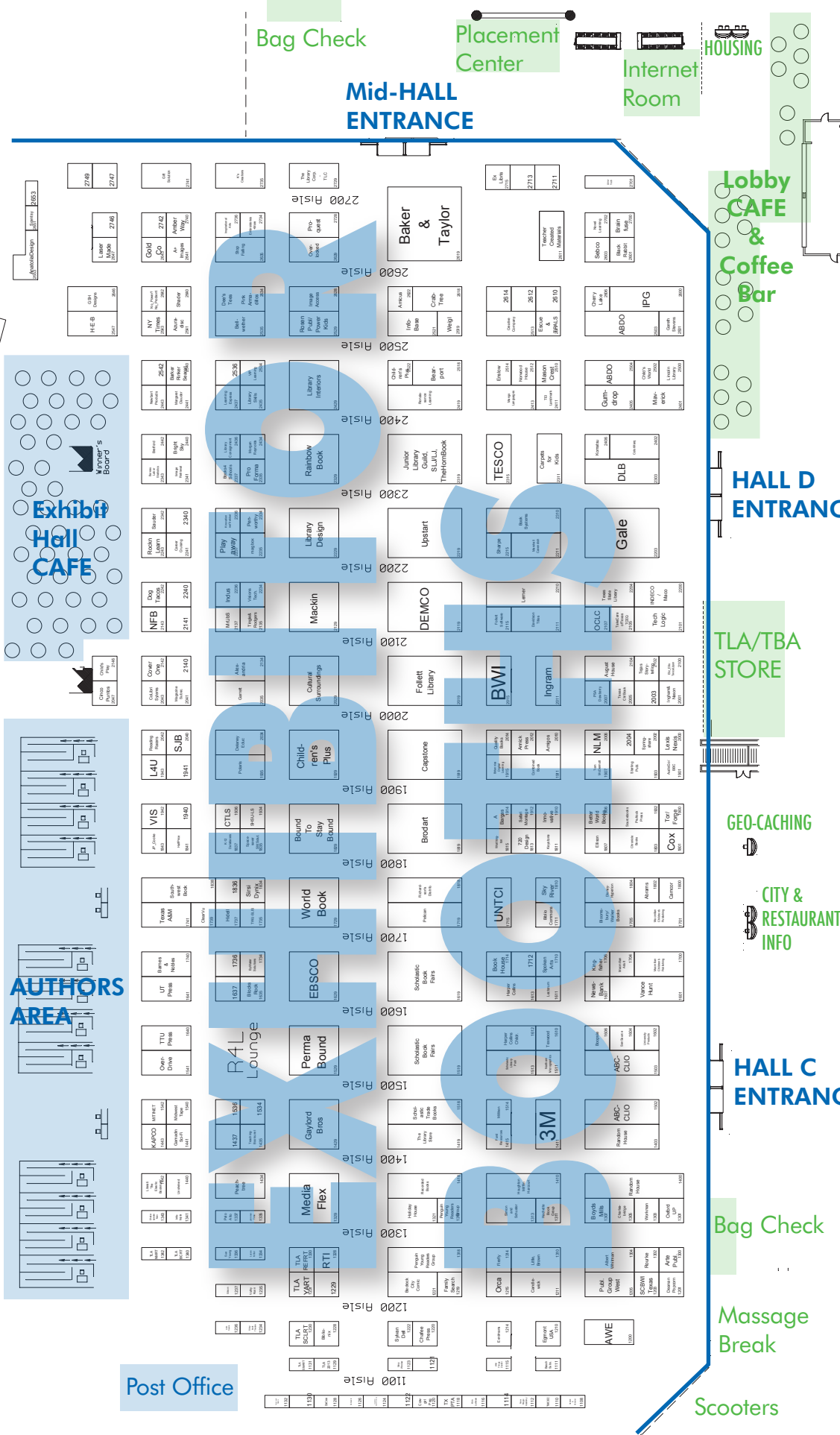
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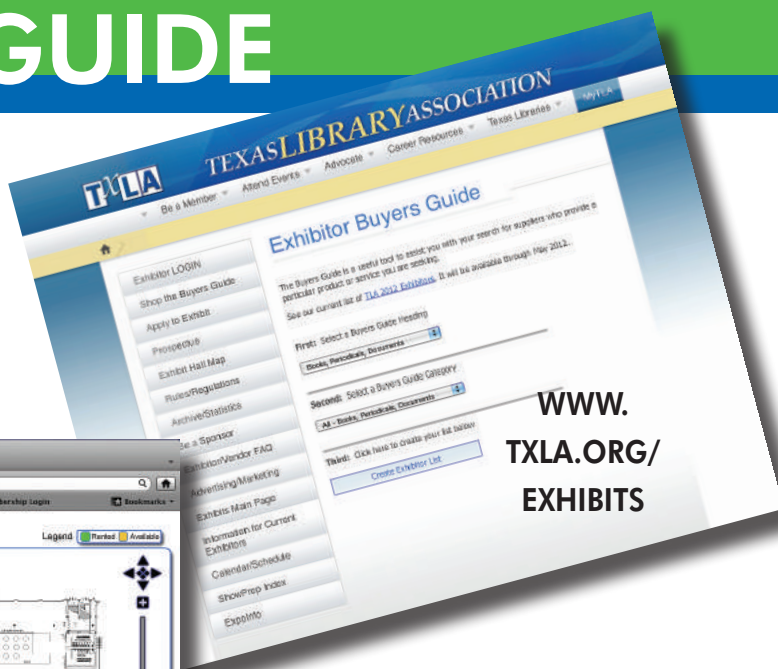
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<i>TLC - The Library Corporation</i>	2729	<i>Knovation/netTrekker</i>	1807	<i>K-12 Databases Program /</i>	
CD-ROM		<i>L4U Library Software</i>	1943	<i>Digital Knowledge Central</i>	1837
<i>Azuradisc Inc.</i>	2541	<i>Newbart Products</i>	2443	<i>Mango Languages</i>	2413
<i>NewsBank, Inc.</i>	1607	<i>Polaris Library Systems</i>	1935	<i>Marshall Cavendish Corporation</i>	2211
<i>ProQuest</i>	2728	<i>Renaissance Learning</i>	2419	<i>Media Flex - OPALS - CERF</i>	1329
Circulation Systems & Procedures		<i>SAFARI Montage</i>	1912	<i>Mitinet Library Services</i>	1542
<i>Book Systems, Inc.</i>	2310	<i>SenSource Inc</i>	1604	<i>Polaris Library Systems</i>	1935
<i>Clear-Vu</i>	1739	<i>Springshare</i>	2002	<i>Scholastic Library Publishing</i>	1513
<i>ColorMarq Shelf Management ID Systems</i>	2402	<i>Visions Technology in Education</i>	2234	<i>Sharpe Reference</i>	2215
<i>Cover One</i>	2142	<i>WT.Cox Subscriptions, Inc.</i>	1801	<i>TeachingBooks.net</i>	1435
<i>Media Flex - OPALS - CERF</i>	1329	Databases – Bibliographic		<i>Texserve (DCS)</i>	1712
<i>TLC - The Library Corporation</i>	2729	<i>Baker & Taylor/ YBP Library Services</i>	2619	Databases – Full Text	
Computer Hardware		<i>EBSCO</i>	1629	<i>Amigos Library Services</i>	2010
<i>3M Library Systems</i>	1411	<i>K-12 Databases Program /</i>		<i>Career Cruising</i>	2241
<i>AWE</i>	1200	<i>Digital Knowledge Central</i>	1837	<i>EBSCO</i>	1629
<i>SenSource Inc</i>	1604	<i>LexisNexis</i>	2000	<i>K-12 Databases Program /</i>	
Computer Software		<i>National Library of Medicine</i>	2006	<i>Digital Knowledge Central</i>	1837
<i>3M Library Systems</i>	1411	<i>SkyRiver Technology Solutions</i>	1810	<i>National Library of Medicine</i>	2006
<i>Alexandria by Companion Corporation</i>	2134	Databases -- Electronic		<i>NewsBank, Inc.</i>	1607
<i>AWE</i>	1200	<i>ABC-CLIO</i>	1502 & 1503	<i>ProQuest</i>	2728
<i>BiblioCommons, Inc.</i>	1711	<i>Biblionix</i>	1228	<i>Sharpe Reference</i>	2215
<i>Boopsie, Inc.</i>	1606	<i>Britannica Digital Learning</i>	1915	<i>Texas State Library & Archives Commission</i>	2204
<i>Britannica Digital Learning</i>	1915	<i>Career Cruising</i>	2241	Digital Book Scanners	
<i>ByWater Solutions</i>	1734	<i>EBSCO</i>	1629	<i>IImage Retrieval, Inc.</i>	2341
<i>Career Cruising</i>	2241	<i>Gale Cengage Learning</i>	2203	<i>Indus International, Inc.</i>	2236

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Document Delivery Systems	
<i>Cover One</i>	2142
<i>Northern Micrographics</i>	1511
Electronic Imaging Systems	
<i>Image Retrieval, Inc.</i>	2341
<i>DLSG at Image Access</i>	2628
<i>Indus International, Inc.</i>	2236
<i>Newbart Products</i>	2443
<i>ProQuest</i>	2728

Internet Services	
<i>AWE</i>	1200
<i>Brainfuse</i>	2700
<i>FamilySearch</i>	1219
<i>Infotopia.info</i>	1341
<i>K-12 Databases Program / Digital Knowledge Central</i>	1837
<i>Knovation/netTrekker</i>	1807
<i>Mango Languages</i>	2413
<i>National Library of Medicine</i>	2006
<i>SirsiDynix</i>	1834

Library Automated Systems	
<i>3M Library Systems</i>	1411
<i>Alexandria by Companion Corporation</i>	2134
<i>Biblionix</i>	1228
<i>Book Systems, Inc.</i>	2310
<i>Boopsie, Inc.</i>	1606
<i>ByWater Solutions</i>	1734
<i>Clear-Vu</i>	1739
<i>CoLibri System North America Inc.</i>	2043
<i>Cultural Surroundings</i>	2029
<i>Ex Libris Group, Ltd.</i>	2715
<i>Innovative Interfaces, Inc.</i>	1910
<i>L4U Library Software</i>	1943
<i>Media Flex - OPALS - CERF</i>	1329
<i>Multi-regional Library System Consortium (MrLibS)</i>	2137
<i>Polaris Library Systems</i>	1935
<i>SirsiDynix</i>	1834
<i>Tech Logic</i>	2101
<i>TLC - The Library Corporation</i>	2729

Multimedia	
<i>Britannica Digital Learning</i>	1915
<i>OverDrive Inc.</i>	1541
<i>ProQuest</i>	2728
<i>Rock 'N Learn</i>	2243
<i>Tech Logic</i>	2101
<i>Texserve (DCS)</i>	1712
<i>Visions Technology in Education</i>	2234

Online Search Services	
<i>Amigos Library Services</i>	2010
<i>BiblioCommons, Inc.</i>	1711
<i>Boopsie, Inc.</i>	1606
<i>Britannica Digital Learning</i>	1915

<i>Infotopia.info</i>	1341
<i>K-12 Databases Program / Digital Knowledge Central</i>	1837
<i>Knovation/netTrekker</i>	1807
<i>Mitinet Library Services</i>	1542
<i>ProQuest</i>	2728
<i>Sharpe Reference</i>	2215
<i>SirsiDynix</i>	1834
<i>TeachingBooks.net</i>	1435

OPAC	
<i>Alexandria by Companion Corporation</i>	2134
<i>BiblioCommons, Inc.</i>	1711
<i>Biblionix</i>	1228
<i>Book Systems, Inc.</i>	2310
<i>Boopsie, Inc.</i>	1606
<i>ByWater Solutions</i>	1734
<i>Media Flex - OPALS - CERF</i>	1329
<i>Polaris Library Systems</i>	1935
<i>SirsiDynix</i>	1834
<i>TLC - The Library Corporation</i>	2729

Retrospective Conversion	
<i>Alexandria by Companion Corporation</i>	2134
<i>Biblionix</i>	1228
<i>Book Systems, Inc.</i>	2310
<i>ColorMarq Shelf Management ID Systems</i>	2402
<i>L4U Library Software</i>	1943
<i>Mitinet Library Services</i>	1542

Web Products	
<i>Amigos Library Services</i>	2010
<i>BiblioCommons, Inc.</i>	1711
<i>Brainfuse</i>	2700
<i>Infotopia.info</i>	1341
<i>Innovative Interfaces, Inc.</i>	1910
<i>Knovation/netTrekker</i>	1807
<i>Lincoln Library Press, Inc.</i>	2500
<i>NewsBank, Inc.</i>	1607
<i>OCLC</i>	2107
<i>OverDrive Inc.</i>	1541
<i>Renaissance Learning</i>	2419
<i>SirsiDynix</i>	1834
<i>Springshare</i>	2002
<i>TLC - The Library Corporation</i>	2729

Books, Periodicals, Documents

ADA	
<i>National Federation of the Blind of Texas, Newsline</i>	2143

Art Books	
<i>Abrams Books for Young Readers/Amulet Books/ Abrams Appleseed</i>	1802
<i>Chronicle Books</i>	1803
<i>Sterling Publishing</i>	1903
Antiquarian	
<i>Better World Books</i>	1906

Book Jobbers	
<i>Bound To Stay Bound Books</i>	1829
<i>Children's Plus, Inc.</i>	1929, 2522
<i>Davidson Titles, Inc.</i>	2111
<i>Garrett Book Company</i>	2035
<i>Gumdrop Books</i>	2405
<i>Keystone Books & Media</i>	1811
<i>Mackin Educational Resources</i>	2129
<i>Perma-Bound Books</i>	1529
<i>Rainbow Book Company</i>	2329
<i>Richardson's Distribution & Books Inc.</i>	1818
<i>Scholastic Book Fairs, Inc.</i>	1519 & 1619
<i>Sebco Books</i>	2603

Business Books	
<i>HarperCollins Publishers</i>	1613
<i>Visions Technology in Education</i>	2234

CD-ROM	
<i>ABDO Publishing Group</i>	2503, 2504
<i>the Book House, Inc.</i>	1714
<i>Combined Book Exhibit</i>	1911
<i>LibrarySkills, Inc.</i>	2435
<i>World Book, Inc.</i>	1729

Children's Books	
<i>ABDO Publishing Group</i>	2503, 2504
<i>Abrams Books for Young Readers/ Amulet Books/Abrams Appleseed</i>	1802
<i>Albert Whitman & Company</i>	1304
<i>Amicus</i>	2622
<i>Annick Press</i>	2012
<i>Arte Publico Press</i>	1300
<i>August House Publishers, Inc.</i>	2104
<i>Authors Sherry Garland and Melanie Chrismer</i>	1108
<i>Authors Tim Tingle and Greg Rodgers</i>	2135
<i>Barnes & Noble Booksellers</i>	1740
<i>Bearport Publishing</i>	2518
<i>Bellwether Learning</i>	2535
<i>Bellwether Media</i>	2535
<i>Better World Books</i>	1906
<i>Black Rabbit Books</i>	2601
<i>Bloomsbury/Walker Books for Young Readers</i> ..	1705
<i>Books4Schools.com</i>	2337
<i>Bound To Stay Bound Books</i>	1829
<i>Boyd's Mills Press</i>	1307
<i>Bright Sky Press</i>	2440
<i>Candlewick Press</i>	1211
<i>Capstone</i>	1919
<i>Charlesbridge</i>	1305
<i>Cherry Lake Publishing</i>	2606
<i>Children's Plus, Inc.</i>	1929, 2522
<i>Child's Play</i>	2146
<i>The Child's World Books</i>	2502
<i>Chronicle Books</i>	1803

<i>Cinco Puntos Press</i>	2047	<i>Rosen Publishing/Power Kids</i>	2529	<i>Rainbow Book Company</i>	2329
<i>Combined Book Exhibit</i>	1911	<i>Rourke Publishing Group</i>	1302	<i>Richardson's Distribution & Books Inc.</i>	1818
<i>Cowgirl Peg Books</i>	1120	<i>Scholastic Book Fairs, Inc.</i>	1519 & 1619	<i>Rosen Publishing/Power Kids</i>	2529
<i>Crabtree Publishing Company</i>	2618	<i>Scholastic Library Publishing</i>	1513	<i>Sylvan Dell Publishing</i>	1222
<i>The Creative Company</i>	2513	<i>Scholastic Trade Books</i>	1518	<i>VIP Learning</i>	2534
<i>Davidson Titles, Inc.</i>	2111	<i>School Library Journal/Library Journal</i>	2319	Foreign Language Books, Other	
<i>Delaney Educational Enterprises, Inc.</i>	2034	<i>Sebco Books</i>	2603	<i>Child's Play</i>	2146
<i>Disney-Hyperion</i>	1804	<i>Simon & Schuster Children's Publishing</i>	1313	<i>Mackin Educational Resources</i>	2129
<i>DLB Educational Corporation</i>	2303	<i>Sourcebooks, Inc.</i>	1902	<i>Overlooked Books</i>	2629
<i>Dog Tacos/Powerslide Publishing LLC</i>	2242	<i>Southwest Book Company</i>	1838	General Books	
<i>Eerdmans Books for Young Readers</i>	1214	<i>Spoken Arts</i>	1710	<i>Barnes & Noble Booksellers</i>	1740
<i>Egmont USA</i>	1210	<i>Sterling Publishing</i>	1903	<i>Bayou Publishing</i>	2536
<i>Enslow Publishers, Inc.</i>	2514	<i>Storyteller, Author, Singer Tom McDermott</i>	1907	<i>Better World Books</i>	1906
<i>Escue & Associates</i>	2511	<i>Storytellers, Donna Ingham and</i>		<i>Bright Sky Press</i>	2440
<i>Firefly Books, Ltd.</i>	1314	<i>Bernadette Nason</i>	2001	<i>Brodart Company</i>	1819
<i>Gareth Stevens Publishing, Inc.</i>	2501	<i>Sylvan Dell Publishing</i>	1222	<i>Cherry Lake Publishing</i>	2606
<i>Garrett Book Company</i>	2035	<i>Teacher Created Materials Library</i>	2611	<i>Chronicle Books</i>	1803
<i>Groundwood Books</i>	1205	<i>Texas Municipal Courts Education Center</i>	1110	<i>Combined Book Exhibit</i>	1911
<i>Gumdrop Books</i>	2405	<i>Tor/Forge Books</i>	1900	<i>Firefly Books, Ltd.</i>	1314
<i>Half Price Books</i>	1841	<i>Townsend Press</i>	1124	<i>Hachette Book Group</i>	1311
<i>HarperCollins Children's Books</i>	1612	<i>Upstart</i>	2219	<i>Half Price Books</i>	1841
<i>Hillary Goes to The White House</i>	1122	<i>Vuthy Kuon, Author Visits</i>	1235	<i>HarperCollins Publishers</i>	1613
<i>Holiday House</i>	1321	<i>Weigl Publishers Inc.</i>	2519	<i>Independent Publishers Group</i>	2600
<i>The Horn Book, Inc.</i>	2319	<i>Workman Publishing Company</i>	1303	<i>Ingram Content Group</i>	2011
<i>Houghton Mifflin Harcourt</i>	1410	<i>World Book, Inc.</i>	1729	<i>Keystone Books & Media</i>	1811
<i>Independent Publishers Group</i>	2600	Children's Books – Asian, Indian		<i>Macmillan - Adult</i>	1704
<i>Ivey and the Airship</i>	1122	<i>Authors Sherry Garland and</i>		<i>Mason Crest Publishers</i>	2510
<i>Junior Library Guild</i>	2319	<i>Melanie Chrismer</i>	1108	<i>Morgan Reynolds Publishing</i>	2434
<i>Keystone Books & Media</i>	1811	Comic Books		<i>Penguin Young Readers Group</i>	1318, 1319
<i>Kingfisher</i>	1706	<i>Bedrock City Comic Co.</i>	1221	<i>The Penworthy Company</i>	2334
<i>Lectorum Publications, Inc.</i>	1611	Cookbooks		<i>Publishers Group West</i>	1205
<i>Lerner Publishing Group</i>	2210	<i>Books4Schools.com</i>	2337	<i>Quality Books, Inc.</i>	2014
<i>Lincoln Library Press, Inc.</i>	2500	<i>Chronicle Books</i>	1803	<i>Random House, Inc.</i>	1400 & 1403
<i>Little, Brown Books for Young Readers</i>	1310	<i>HarperCollins Publishers</i>	1613	<i>The Road Runner Press</i>	1114
<i>Lucas Miller, Singing Zoologist</i>	1334	<i>Pelican Publishing Company</i>	1719	<i>Simon & Schuster Children's Publishing</i>	1313
<i>Mackin Educational Resources</i>	2129	<i>Sterling Publishing</i>	1903	<i>Sourcebooks, Inc.</i>	1902
<i>Macmillan Children's</i>		<i>Workman Publishing Company</i>	1303	<i>Texas Tech University Press</i>	1640
<i>Publishing Group</i>	1700 & 1701	Foreign Language Books - Spanish		<i>Tor/Forge Books</i>	1900
<i>Marshall Cavendish Corporation</i>	2211	<i>Arte Público Press</i>	1300	<i>University of Texas Press</i>	1641
<i>Maverick Books, Inc.</i>	2401	<i>Child's Play</i>	2146	<i>Workman Publishing Company</i>	1303
<i>Morgan Reynolds Publishing</i>	2434	<i>Cinco Puntos Press</i>	2047	<i>World Book, Inc.</i>	1729
<i>Norwood House Press</i>	2512	<i>DLB Educational Corporation</i>	2303	General Magazines	
<i>Orca Book Publishers</i>	1215	<i>Escue & Associates</i>	2511	<i>Boyd's Mills Press</i>	1307
<i>Peachtree Publishers, Ltd.</i>	1434	<i>Groundwood Books</i>	1205	<i>Combined Book Exhibit</i>	1911
<i>Pelican Publishing Company</i>	1719	<i>Independent Publishers Group</i>	2600	<i>Ingram Content Group</i>	2011
<i>Penguin Young Readers Group</i>	1318, 1319	<i>Keystone Books & Media</i>	1811	<i>WT.Cox Subscriptions, Inc.</i>	1801
<i>The Penworthy Company</i>	2334	<i>Lectorum Publications, Inc.</i>	1611	Government Documents	
<i>Perma-Bound Books</i>	1529	<i>Lerner Publishing Group</i>	2210	<i>Bureau of Labor Statistics</i>	2343
<i>Publishers Group West</i>	1205	<i>Marshall Cavendish Corporation</i>	2211	<i>NewsBank, Inc.</i>	1607
<i>Quality Books, Inc.</i>	2014	<i>Overlooked Books</i>	2629	<i>Texas State Library and Archives</i>	
<i>Rainbow Book Company</i>	2329	<i>Peachtree Publishers, Ltd.</i>	1434	<i>Commission</i>	2204
<i>Random House, Inc.</i>	1400 & 1403	<i>Perma-Bound Books</i>	1529	Graphic Novels	
<i>Richardson's Distribution & Books Inc.</i>	1818	<i>Publishers Group West</i>	1205	<i>ABDO Publishing Group</i>	2503, 2504

<i>Abrams Books for Young Readers/Amulet Books/Abrams Appleseed</i>	1802
<i>Bedrock City Comic Co.</i>	1221
<i>Bloomsbury/Walker Books for Young Readers</i> ..	1705
<i>Capstone</i>	1919
<i>Crabtree Publishing Company</i>	2618
<i>Disney-Hyperion</i>	1804
<i>Houghton Mifflin Harcourt</i>	1410
<i>Lerner Publishing Group</i>	2210
<i>Macmillan Children's Publishing Group</i>	1700 & 1701
<i>Orca Book Publishers</i>	1215
<i>Publishers Group West</i>	1205
<i>Rourke Publishing Group</i>	1302
<i>Simon & Schuster Children's Publishing</i>	1313
<i>Unshelved</i>	1440

Instructional Books

<i>Crabtree Publishing Company</i>	2618
<i>Escue & Associates</i>	2511
<i>Novel Learning Series</i>	2706
<i>Upstart</i>	2219
<i>VIP Learning</i>	2534
<i>VIS Enterprises</i>	1942
<i>Visions Technology in Education</i>	2234

Journals

<i>Cover One</i>	2142
<i>EBSCO</i>	1629
<i>The Horn Book, Inc.</i>	2319
<i>The New York Times</i>	2543
<i>Oxford University Press</i>	1301
<i>School Library Journal/Library Journal</i>	2319
<i>University of Texas Press</i>	1641

Large Print Books

<i>Gale Cengage Learning</i>	2203
<i>Gareth Stevens Publishing, Inc.</i>	2501
<i>Random House, Inc.</i>	1400 & 1403

Library Science Texts

<i>ABC-CLIO</i>	1502 & 1503
<i>Enslow Publishers, Inc.</i>	2514
<i>OCLC</i>	2107
<i>Unshelved</i>	1440

Literature & Criticism

<i>Arte Público Press</i>	1300
<i>Cinco Puntos Press</i>	2047
<i>Enslow Publishers, Inc.</i>	2514
<i>Gale Cengage Learning</i>	2203
<i>The Horn Book, Inc.</i>	2319
<i>School Library Journal/Library Journal</i>	2319
<i>Workman Publishing Company</i>	1303

Literacy Kits

<i>World Book, Inc.</i>	1729
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Manga

<i>Bedrock City Comic Co.</i>	1221
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<i>Little, Brown Books for Young Readers</i>	1310
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Microfilm/fiche

<i>Indus International, Inc.</i>	2236
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Music, Music Reference

<i>Texas A&M University Press</i>	1741
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Mystery Books

<i>Albert Whitman & Company</i>	1304
<i>Orca Book Publishers</i>	1215
<i>The Road Runner Press</i>	1114
<i>Tor/Forge Books</i>	1900

Nonfiction

<i>ABC-CLIO</i>	1502 & 1503
<i>ABDO Publishing Group</i>	2503, 2504
<i>Amicus</i>	2622
<i>Annick Press</i>	2012
<i>Arte Público Press</i>	1300
<i>Bayou Publishing</i>	2536
<i>Bearport Publishing</i>	2518
<i>Bellwether Learning</i>	2535
<i>Bellwether Media</i>	2535
<i>Better World Books</i>	1906
<i>Boyd's Mills Press</i>	1307
<i>Bright Sky Press</i>	2440
<i>Capstone</i>	1919
<i>Charlesbridge</i>	1305
<i>Cherry Lake Publishing</i>	2606
<i>The Creative Company</i>	2513
<i>Enslow Publishers, Inc.</i>	2514
<i>Escue & Associates</i>	2511
<i>Gareth Stevens Publishing, Inc.</i>	2501
<i>Garrett Book Company</i>	2035
<i>HarperCollins Children's Books</i>	1612
<i>Houghton Mifflin Harcourt</i>	1410
<i>Infobase Learning</i>	2521
<i>Kingfisher</i>	1706
<i>Lerner Publishing Group</i>	2210
<i>Macmillan Children's Publishing Group</i>	1700 & 1701
<i>Marshall Cavendish Corporation</i>	2211
<i>Mason Crest Publishers</i>	2510
<i>Morgan Reynolds Publishing</i>	2434
<i>Pelican Publishing Company</i>	1719
<i>Richardson's Distribution & Books Inc.</i>	1818
<i>Rosen Publishing/Power Kids</i>	2529
<i>Rourke Publishing Group</i>	1302
<i>Sebco Books</i>	2603
<i>Sharpe Reference</i>	2215
<i>Sterling Publishing</i>	1903
<i>Teacher Created Materials Library</i>	2611
<i>Weigl Publishers Inc.</i>	2519°

Out-of-Print Books

<i>Half Price Books</i>	1841
<i>Northern Micrographics</i>	1511

Paperbacks

<i>Albert Whitman & Company</i>	1304
<i>Bellwether Learning</i>	2535
<i>Better World Books</i>	1906
<i>Bloomsbury/Walker Books for Young Readers</i> ..	1705
<i>Boyd's Mills Press</i>	1307
<i>The Creative Company</i>	2513
<i>Disney-Hyperion</i>	1804
<i>Dog Tacos/Powerslide Publishing LLC</i>	2242
<i>Firefly Books, Ltd.</i>	1314
<i>HarperCollins Children's Books</i>	1612
<i>Holiday House</i>	1321
<i>Houghton Mifflin Harcourt</i>	1410
<i>Kingfisher</i>	1706
<i>Lectorum Publications, Inc.</i>	1611
<i>Little, Brown Books for Young Readers</i>	1310
<i>Mackin Educational Resources</i>	2129
<i>Macmillan Children's Publishing Group</i>	1700 & 1701
<i>Orca Book Publishers</i>	1215
<i>Peachtree Publishers, Ltd.</i>	1434
<i>Penguin Young Readers Group</i>	1318, 1319
<i>Sylvan Dell Publishing</i>	1222
<i>Teacher Created Materials Library</i>	2611
<i>Tor/Forge Books</i>	1900
<i>Weigl Publishers Inc.</i>	2519

Poetry Books

<i>Boyd's Mills Press</i>	1307
<i>HarperCollins Children's Books</i>	1612
<i>Simon & Schuster Children's Publishing</i>	1313
<i>Sourcebooks, Inc.</i>	1902

Political Science Books

<i>Texas A&M University Press</i>	1741
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Reference

<i>ABC-CLIO</i>	1502 & 1503
<i>Bayou Publishing</i>	2536
<i>Britannica Digital Learning</i>	1915
<i>Career Cruising</i>	2241
<i>The Child's World Books</i>	2502
<i>Delaney Educational Enterprises, Inc.</i>	2034
<i>DLB Educational Corporation</i>	2303
<i>Firefly Books, Ltd.</i>	1314
<i>Gale Cengage Learning</i>	2203
<i>Gareth Stevens Publishing, Inc.</i>	2501
<i>Gumdrop Books</i>	2405
<i>HarperCollins Publishers</i>	1613
<i>Infobase Learning</i>	2521
<i>Infotopia.info</i>	1341
<i>Junior Library Guild</i>	2319
<i>Kingfisher</i>	1706
<i>Lincoln Library Press, Inc.</i>	2500
<i>Marshall Cavendish Corporation</i>	2211
<i>Mason Crest Publishers</i>	2510

<i>National Federation of the Blind of Texas, Newslite</i>	2143	EBSCO.....	1629	<i>Firefly Books, Ltd.</i>	1314
<i>NewsBank, Inc.</i>	1607	<i>Magazine Subscription Service Agency</i>	2041	<i>Gale Cengage Learning</i>	2203
<i>OCLC</i>	2107	<i>WT.Cox Subscriptions, Inc.</i>	1801	<i>Gamadin Sci-Fi Adventure Book Series</i>	1441
<i>Oxford University Press</i>	1301	Texana		<i>Gareth Stevens Publishing, Inc.</i>	2501
<i>Rainbow Book Company</i>	2329	<i>August House Publishers, Inc.</i>	2104	<i>Garrett Book Company</i>	2035
<i>Scholastic Library Publishing</i>	1513	<i>Authors Sherry Garland and Melanie Chrismer</i>	1108	<i>Groundwood Books</i>	1205
<i>Sharpe Reference</i>	2215	<i>Authors Tim Tingle and Greg Rodgers</i>	2135	<i>Gumdrop Books</i>	2405
<i>Sourcebooks, Inc.</i>	1902	<i>Overlooked Books</i>	2629	<i>Half Price Books</i>	1841
<i>Take Care of Texas</i>	2105	<i>Pelican Publishing Company</i>	1719	<i>HarperCollins Children's Books</i>	1612
<i>World Book, Inc.</i>	1729	<i>Recorded Books, LLC</i>	1418	<i>Holiday House</i>	1321
Religion		<i>Rosen Publishing/Power Kids</i>	2529	<i>The Horn Book, Inc.</i>	2319
<i>Eerdmans Books for Young Readers</i>	1214	<i>Texas A&M University Press</i>	1741	<i>Houghton Mifflin Harcourt</i>	1410
<i>GSH Designs</i>	2646	<i>Texas Tech University Press</i>	1640	<i>Infobase Learning</i>	2521
<i>Independent Publishers Group</i>	2600	<i>University of Texas Press</i>	1641	<i>Junior Library Guild</i>	2319
Scholarly Books		<i>VIS Enterprises</i>	1942	<i>Keystone Books & Media</i>	1811
<i>ABC-CLIO</i>	1502 & 1503	Travel Books		<i>Kingfisher</i>	1706
<i>Independent Publishers Group</i>	2600	<i>HarperCollins Publishers</i>	1613	<i>Lectorum Publications, Inc.</i>	1611
<i>Texas Tech University Press</i>	1640	University Presses		<i>Lincoln Library Press, Inc.</i>	2500
<i>University of Texas Press</i>	1641	<i>the Book House, Inc.</i>	1714	<i>Little, Brown Books for Young Readers</i>	1310
Scientific and Technical Books		<i>Oxford University Press</i>	1301	<i>Macmillan Children's Publishing Group</i>	1700 & 1701
<i>the Book House, Inc.</i>	1714	<i>Texas A&M University Press</i>	1741	<i>Mason Crest Publishers</i>	2510
<i>Cherry Lake Publishing</i>	2606	<i>Texas Tech University Press</i>	1640	<i>Morgan Reynolds Publishing</i>	2434
Self Help Books		<i>University of Texas Press</i>	1641	<i>Orca Book Publishers</i>	1215
<i>August House Publishers, Inc.</i>	2104	Young Adult Books		<i>Peachtree Publishers, Ltd.</i>	1434
<i>Lectorum Publications, Inc.</i>	1611	<i>Abrams Books for Young Readers/Amulet Books/Abrams Appleseed</i>	1802	<i>Pelican Publishing Company</i>	1719
<i>Peachtree Publishers, Ltd.</i>	1434	<i>Albert Whitman & Company</i>	1304	<i>Penguin Young Readers Group</i>	1318, 1319
<i>Quality Books, Inc.</i>	2014	<i>Amicus</i>	2622	<i>Perma-Bound Books</i>	1529
<i>The Road Runner Press</i>	1114	<i>Annick Press</i>	2012	<i>Publishers Group West</i>	1205
Small Press		<i>Arte Público Press</i>	1300	<i>Rainbow Book Company</i>	2329
<i>Albert Whitman & Company</i>	1304	<i>Authors Sherry Garland and Melanie Chrismer</i>	1108	<i>Random House, Inc.</i>	1400 & 1403
<i>Bayou Publishing</i>	2536	<i>Authors Tim Tingle and Greg Rodgers</i>	2135	<i>Richardson's Distribution & Books Inc.</i>	1818
<i>the Book House, Inc.</i>	1714	<i>Bloomsbury/Walker Books for Young Readers</i>	1705	<i>The Road Runner Press</i>	1114
<i>Bright Sky Press</i>	2440	<i>Bound To Stay Bound Books</i>	1829	<i>Rosen Publishing/Power Kids</i>	2529
<i>Children's Plus, Inc.</i>	1929, 2522	<i>Candlewick Press</i>	1211	<i>Rourke Publishing Group</i>	1302
<i>Combined Book Exhibit</i>	1911	<i>Capstone</i>	1919	<i>Scholastic Book Fairs, Inc.</i>	1519 & 1619
<i>Dog Tacos/Powerslide Publishing LLC</i>	2242	<i>Chafie Press, LLC</i>	1220	<i>Scholastic Trade Books</i>	1518
<i>Gamadin Sci-Fi Adventure Book Series</i>	1441	<i>Cherry Lake Publishing</i>	2606	<i>Sebco Books</i>	2603
<i>Lincoln Library Press, Inc.</i>	2500	<i>Children's Plus, Inc.</i>	1929, 2522	<i>Simon & Schuster Children's Publishing</i>	1313
<i>Overlooked Books</i>	2629	<i>The Child's World Books</i>	2502	<i>Sourcebooks, Inc.</i>	1902
<i>The Penworthy Company</i>	2334	<i>Chronicle Books</i>	1803	<i>Southwest Book Company</i>	1838
<i>Quality Books, Inc.</i>	2014	<i>Cinco Puntos Press</i>	2047	<i>Sterling Publishing</i>	1903
<i>Vuthy Kuon, Author Visits</i>	1235	<i>The Creative Company</i>	2513	<i>Texas A&M University Press</i>	1741
Sports and Fitness Books		<i>Davidson Titles, Inc.</i>	2111	<i>Texas Tech University Press</i>	1640
<i>Bellwether Media</i>	2535	<i>Delaney Educational Enterprises, Inc.</i>	2034	<i>Tor/Forge Books</i>	1900
<i>Dog Tacos/Powerslide Publishing LLC</i>	2242	<i>Disney-Hyperion</i>	1804	<i>Townsend Press</i>	1124
<i>Norwood House Press</i>	2512	<i>DLB Educational Corporation</i>	2303	Equipment, Furniture, and Supplies	
<i>The Road Runner Press</i>	1114	<i>Dog Tacos/Powerslide Publishing LLC</i>	2242	ADA Equipment	
<i>Rourke Publishing Group</i>	1302	<i>Eerdmans Books for Young Readers</i>	1214	<i>Cultural Surroundings</i>	2029
Subscription Agencies		<i>Egmont USA</i>	1210	<i>INDECO Sales / Maco Manufacturing</i>	2200
<i>Basch Subscriptions, Inc., A Prenax Company/The Reference Shelf</i>	1111	<i>Enslow Publishers, Inc.</i>	2514	<i>Spacesaver/Southwest Solutions Group</i>	1835
<i>Career Cruising</i>	2241	<i>Escue & Associates</i>	2511	<i>Vance Hunt Libraries</i>	1601

Archival Products	
<i>CoLibri System North America Inc.</i>	2043
<i>Gaylord Bros., Inc.</i>	1429
<i>Image Retrieval, Inc.</i>	2341
<i>KAPCO Book Protection</i>	1443
<i>University Products Inc.</i>	1602

Bookmarks & Reading Promotional Gifts	
<i>Ellison</i>	1807
<i>GSH Designs</i>	2646
<i>Laser Made Frames</i>	2647
<i>LibrarySkills, Inc.</i>	2435
<i>ReadingRacers.com</i>	2042
<i>SJB Productions</i>	2040
<i>Upstart</i>	2219

Bookmobiles	
<i>INDECO Sales / Maco Manufacturing</i>	2200
<i>Texwood</i>	1610
<i>Worthington Contract Furniture</i>	1815

Book Repair	
<i>CoLibri System North America Inc.</i>	2043
<i>Cover One</i>	2142
<i>DEMCO, Inc.</i>	2119
<i>Gaylord Bros., Inc.</i>	1429
<i>KAPCO Book Protection</i>	1443
<i>University Products Inc.</i>	1602

Carpet & Floor Coverings	
<i>Carpets for Kids</i>	2311
<i>DEMCO Interiors</i>	2119
<i>Milliken</i>	1514

Clothing	
<i>A+ Images, Inc</i>	2641
<i>Dee's Tees & Pink Armadillos</i>	2634
<i>Embroideries + More</i>	2734
<i>The Gift Solution</i>	2741
<i>Maverick Books, Inc.</i>	2401
<i>Shader Productions</i>	2640
<i>Silpada Designs Jewelry</i>	2653
<i>Stop Falling Productions</i>	2635

Decorative Items (Artwork, Posters, Misc.)	
<i>JP Cooke Company</i>	1843
<i>GSH Designs</i>	2646
<i>Inspirational Arts</i>	2736
<i>Laser Made Frames</i>	2647
<i>LibrarySkills, Inc.</i>	2435
<i>Silpada Designs Jewelry</i>	2653

Furniture	
<i>720 Design</i>	1813
<i>A. Bargas & Associates, LLC</i>	1914
<i>Bretford Manufacturing</i>	2442
<i>Brodart Company</i>	1819
<i>Camcor, Inc.</i>	1800

<i>Cultural Surroundings</i>	2029
<i>DEMCO, Inc.</i>	2119
<i>DEMCO Interiors</i>	2119
<i>Gaylord Bros., Inc.</i>	1429
<i>Hidell Associates Architects</i>	1737
<i>INDECO Sales / Maco Manufacturing</i>	2200
<i>Library Design Systems</i>	2229
<i>Library Interiors Of Texas</i>	2429
<i>The Library Store, Inc</i>	1419
<i>Libra-Tech Corporation</i>	1701
<i>mag box 3Branch Products, Inc.</i>	2235
<i>Sauder</i>	2342
<i>Spacesaver/Southwest Solutions Group</i>	1835
<i>TESCO Industries, Inc.</i>	2315
<i>Texwood</i>	1610
<i>University Products Inc.</i>	1602
<i>Vance Hunt Libraries</i>	1601
<i>Worthington Contract Furniture</i>	1815

Library Promotional Products	
<i>JP Cooke Company</i>	1843
<i>DEMCO, Inc.</i>	2119
<i>Ellison</i>	1807
<i>Lerner Publishing Group</i>	2210
<i>LibrarySkills, Inc.</i>	2435
<i>ReadingRacers.com</i>	2042
<i>Upstart</i>	2219

Microfilm Equipment	
<i>Indus International, Inc.</i>	2236

Micrographic Equipment	
<i>Indus International, Inc.</i>	2236

Mobile Storage	
<i>A. Bargas & Associates, LLC</i>	1914
<i>DEMCO Interiors</i>	2119
<i>INDECO Sales / Maco Manufacturing</i>	2200
<i>Library Design Systems</i>	2229
<i>Library Interiors Of Texas</i>	2429
<i>Libra-Tech Corporation</i>	1701
<i>Spacesaver/Southwest Solutions Group</i>	1835
<i>Texwood</i>	1610
<i>Worthington Contract Furniture</i>	1815

Office Equipment (Copiers, Telephones, Fax)	
<i>No Power? No Problem!</i>	2642

Photo ID Systems	
<i>Newbart Products</i>	2443

Puppets	
<i>Ellison</i>	1807
<i>Maverick Books, Inc.</i>	2401
<i>Overlooked Books</i>	2629
<i>The Penworthy Company</i>	2334
<i>Stop Falling Productions</i>	2635
Rubber Stamps	
<i>JP Cooke Company</i>	1843

Security Systems	
<i>3M Library Systems</i>	1411
<i>Clear-Vu</i>	1739
<i>DEMCO, Inc.</i>	2119
<i>DEMCO Interiors</i>	2119
<i>Library Interiors Of Texas</i>	2429

Shelving	
<i>A. Bargas & Associates, LLC</i>	1914
<i>Bretford Manufacturing</i>	2442
<i>ColorMarq Shelf Management ID Systems</i>	2402
<i>Cultural Surroundings</i>	2029
<i>DEMCO Interiors</i>	2119
<i>Gaylord Bros., Inc.</i>	1429
<i>INDECO Sales / Maco Manufacturing</i>	2200
<i>Library Design Systems</i>	2229
<i>Library Interiors Of Texas</i>	2429
<i>The Library Store, Inc</i>	1419
<i>Libra-Tech Corporation</i>	1701
<i>mag box 3Branch Products, Inc.</i>	2235
<i>Spacesaver/Southwest Solutions Group</i>	1835
<i>TESCO Industries, Inc.</i>	2315
<i>Texwood</i>	1610
<i>Vance Hunt Libraries</i>	1601
<i>Worthington Contract Furniture</i>	1815

Signs	
<i>Cultural Surroundings</i>	2029
<i>LibrarySkills, Inc.</i>	2435
<i>Libra-Tech Corporation</i>	1701
<i>Vance Hunt Libraries</i>	1601

Specialty & Personal Items (Jewelry, Accessories, Misc.)	
<i>A+ Images, Inc</i>	2641
<i>Amber Way Jewelry Company</i>	2740
<i>Anatolia Designs</i>	2553
<i>Chapter Bookmarkers</i>	1131
<i>Embroideries + More</i>	2734
<i>Gold Co.</i>	2643
<i>GSH Designs</i>	2646
<i>Inspirational Arts</i>	2736
<i>K's Creations</i>	2735
<i>No Power? No Problem!</i>	2642
<i>Scentsy</i>	2651
<i>Silpada Designs Jewelry</i>	2653
<i>Stop Falling Productions</i>	2635
<i>Tomorrow's Dreams</i>	1132

Storage Systems	
<i>A. Bargas & Associates, LLC</i>	1914
<i>Library Design Systems</i>	2229
<i>mag box 3Branch Products, Inc.</i>	2235
<i>Spacesaver/Southwest Solutions Group</i>	1835
<i>Texwood</i>	1610
<i>Worthington Contract Furniture</i>	1815

Supplies			
<i>Brodart Company</i>	1819	<i>BWI</i>	2015
<i>ColorMarq Shelf Management ID Systems</i>	2402	<i>Children's Plus, Inc.</i>	1929, 2522
<i>JP Cooke Company</i>	1843	<i>Davidson Titles, Inc.</i>	2111
<i>DEMCO, Inc.</i>	2119	<i>Follett Library Resources</i>	2019
<i>Ellison</i>	1807	<i>Garrett Book Company</i>	2035
<i>Gaylord Bros., Inc.</i>	1429	<i>Ingram Content Group</i>	2011
<i>KAPCO Book Protection</i>	1443	<i>Junior Library Guild</i>	2319
<i>The Library Store, Inc.</i>	1419	<i>OverDrive Inc.</i>	1541
<i>University Products Inc.</i>	1602	<i>The Penworthy Company</i>	2334
Toys, Games, and Puzzles		<i>Townsend Press</i>	1124
<i>Barnes & Noble Booksellers</i>	1740	Bookfair Services	
<i>Blocks Rock!</i>	1635	<i>Barnes & Noble Booksellers</i>	1740
<i>Ellison</i>	1807	<i>Books4Schools.com</i>	2337
<i>Maverick Books, Inc.</i>	2401	<i>Fund Resources, Inc.</i>	1415
<i>ReadingRacers.com</i>	2042	<i>Scholastic Book Fairs, Inc.</i>	1519 & 1619
<i>Upstart</i>	2219	<i>Southwest Book Company</i>	1838
Services		Collection Development	
Architects		<i>Baker & Taylor/ YBP Library Services</i>	2619
<i>720 Design</i>	1813	<i>Brodart Company</i>	1819
<i>Barker Rinker Seacat Architecture</i>	2540	<i>BWI</i>	2015
<i>Dewberry Architects Inc.</i> <i>(formerly PSA-Dewberry)</i>	2007	<i>CTLS, Inc.</i>	1936
<i>Hidell Associates Architects</i>	1737	<i>Davidson Titles, Inc.</i>	2111
<i>Komatsu Architecture</i>	2406	<i>Follett Library Resources</i>	2019
<i>Pro Forma Architecture, Inc.</i>	2335	<i>The Horn Book, Inc.</i>	2319
Associations		<i>Junior Library Guild</i>	2319
<i>Music Library Association - Texas Chapter</i>	1121	<i>Midwest Tape</i>	1540
<i>Texas PTA</i>	1118	<i>Northern Micrographics</i>	1511
Author Visits		<i>OverDrive Inc.</i>	1541
<i>Authors Sherry Garland and</i> <i>Melanie Chrismer</i>	1108	<i>School Library Journal/Library Journal</i>	2319
<i>Authors Tim Tingle and Greg Rodgers</i>	2135	Consultants	
<i>Bright Sky Press</i>	2440	<i>720 Design</i>	1813
<i>Cowgirl Peg Books</i>	1120	<i>AWE</i>	1200
<i>Gamadin Sci-Fi Adventure Book Series</i>	1441	<i>Barker Rinker Seacat Architecture</i>	2540
<i>Julian Franklin-Library Rat</i>	1236	<i>CTLS, Inc.</i>	1936
<i>Lucas Miller, Singing Zoologist</i>	1334	<i>Dewberry Architects Inc.</i> <i>(formerly PSA-Dewberry)</i>	2007
<i>SJB Productions</i>	2040	<i>Elizabeth Ellis, Storyteller</i>	2100
<i>Society of Children's Book Writers</i> <i>and Illustrators - Texas Chapters</i>	1203	<i>Hidell Associates Architects</i>	1737
<i>The Story Window</i>	1123	<i>Library Interiors Of Texas</i>	2429
<i>Storyteller, Author, Singer Tom McDermott</i>	1907	<i>Libra-Tech Corporation</i>	1701
<i>Storyteller, Decee Cornish, Urban Griot</i>	1128	<i>Pro Forma Architecture, Inc.</i>	2335
<i>Sue Young, Bilingual Storyteller</i>	1336	<i>Scentsy</i>	2651
<i>TeachingBooks.net</i>	1435	<i>Shakespeare Man</i>	1343
Book Binderies		<i>Storyteller, Dan Gibson</i>	1237
<i>Cover One</i>	2142	<i>Texas State Library and Archives</i> <i>Commission</i>	2204
<i>Northern Micrographics</i>	1511	<i>Vance Hunt Libraries</i>	1601
Book Wholesalers		Database Conversion	
<i>Baker & Taylor/ YBP Library Services</i>	2619	<i>L4U Library Software</i>	1943
<i>the Book House, Inc.</i>	1714	<i>Mitinet Library Services</i>	1542
<i>Brodart Company</i>	1819	Database Preparation	
		<i>Mitinet Library Services</i>	1542
		Disaster Recovery	
		<i>Texserve (DCS)</i>	1712
		Facilities Management	
		<i>720 Design</i>	1813
		<i>Pro Forma Architecture, Inc.</i>	2335
		<i>SenSource Inc</i>	1604
		Foreign Language Programming	
		<i>Mango Languages</i>	2413
		<i>Sue Young, Bilingual Storyteller</i>	1336
		Fundraising	
		<i>Anatolia Designs</i>	2553
		<i>Barnes & Noble Booksellers</i>	1740
		<i>Deanan Gourmet Popcorn</i>	1201
		<i>Dee's Tees & Pink Armadillos</i>	2634
		<i>Fund Resources, Inc.</i>	1415
		<i>Gamadin Sci-Fi Adventure Book Series</i>	1441
		<i>GSH Designs</i>	2646
		<i>Laser Made Frames</i>	2647
		<i>LibraryConsignment.com</i>	2436
		<i>ReadingRacers.com</i>	2042
		<i>Rock 'N Learn</i>	2243
		<i>Shader Productions</i>	2640
		<i>Southwest Book Company</i>	1838
		<i>Tomorrow's Dreams</i>	1132
		Libraries and Library Organizations	
		<i>EasyBib.com</i>	1736
		<i>Learning Express LLC</i>	2437
		<i>Music Library Association - Texas Chapter</i>	1121
		<i>Storybook Theatre</i>	1234
		<i>Texas Center for the Book</i> <i>at the Dallas Public Library</i>	2005
		Library Schools	
		<i>Palo Alto College</i>	1337
		<i>Sam Houston State University -</i> <i>Department of Library Science</i>	1934
		<i>Texas Woman's University - School of</i> <i>Library and Information Studies</i>	1735
		<i>University of North Texas</i> <i>College of Information</i>	1715
		Library Promotion	
		<i>EasyBib.com</i>	1736
		<i>JP Cooke Company</i>	1843
		<i>Half Price Books</i>	1841
		<i>H-E-B Read 3: Grow Young Minds,</i> <i>Read 3 Times a Week</i>	2547
		<i>JammerTime Express</i>	1335
		<i>Learning Express LLC</i>	2437
		<i>ReadingRacers.com</i>	2042
		<i>School Library Journal/Library Journal</i>	2319
		<i>Society of Children's Book Writers</i> <i>and Illustrators - Texas Chapters</i>	1203
		Literacy and Teaching Aids	
		<i>ABDO Publishing Group</i>	2503, 2504
		<i>AWE</i>	1200

<i>Bilingual Storyteller, Consuelo Samarraipa</i>	1126
<i>EasyBib.com</i>	1736
<i>H-E-B Read 3: Grow Young Minds,</i> <i>Read 3 Times a Week</i>	2547
<i>Infotopia.info</i>	1341
<i>JammerTime Express</i>	1335
<i>Knovation/net Trekker</i>	1807
<i>Learning Express LLC</i>	2437
<i>Mango Languages</i>	2413
<i>National Federation of the Blind</i> <i>of Texas, Newsline</i>	2143
<i>Recorded Books, LLC</i>	1418
<i>Renaissance Learning</i>	2419
<i>Rock 'N Learn</i>	2243
<i>Storyteller, Author, Singer Tom McDermott</i>	1907
<i>TeachingBooks.net</i>	1435
Moving Companies	
<i>Library Design Systems</i>	2229
<i>Vance Hunt Libraries</i>	1601
Nonprofit Organization	
<i>FamilySearch</i>	1219
<i>National Federation of the Blind</i> <i>of Texas, Newsline</i>	2143
<i>National Library of Medicine</i>	2006
<i>Tejas Storytelling Association</i>	2102
<i>Texas Municipal Courts Education Center</i>	1110
Seminars, Conferences and Speakers	
<i>Amigos Library Services</i>	2010
<i>U.S. Bureau of Labor Statistics</i>	2343
<i>Cowgirl Peg Books</i>	1120
<i>Elizabeth Ellis, Storyteller</i>	2100
<i>JammerTime Express</i>	1335
<i>Kim Lehman - Bee Educator/Storyteller</i>	1116
<i>National Library of Medicine</i>	2006
<i>Renaissance Learning</i>	2419
<i>Shakespeare Man</i>	1343
<i>SJB Productions</i>	2040
<i>Society of Children's Book Writers</i> <i>and Illustrators - Texas Chapters</i>	1203
<i>The Story Window</i>	1123
<i>Storyteller, Decee Cornish, Urban Griot</i>	1128
<i>Storytellers, Donna Ingham and</i> <i>Bernadette Nason</i>	2001
<i>Sue Young, Bilingual Storyteller</i>	1336
<i>Tejas Storytelling Association</i>	2102
<i>Texas Municipal Courts Education Center</i>	1110
<i>Texas PTA</i>	1118
<i>Unshelved</i>	1440
Special Collections	
<i>The Creative Company</i>	2513
<i>FamilySearch</i>	1219
<i>Mango Languages</i>	2413
<i>Northern Micrographics</i>	1511

<i>Texas State Library and Archives</i> <i>Commission</i>	2204
State/Government Agencies	
<i>U.S. Bureau of Labor Statistics</i>	2343
<i>Texas State Library & Archives Commission</i>	2204
<i>TLA 2013 Fort Worth</i>	1129
Storytelling and Entertainment	
<i>August House Publishers, Inc.</i>	2104
<i>Authors Tim Tingle and Greg Rodgers</i>	2135
<i>Bilingual Storyteller, Consuelo Samarraipa</i>	1126
<i>Cowgirl Peg Books</i>	1120
<i>Elizabeth Ellis, Storyteller</i>	2100
<i>Gamadin Sci-Fi Adventure Book Series</i>	1441
<i>JammerTime Express</i>	1335
<i>Julian Franklin-Library Rat</i>	1236
<i>Kim Lehman - Bee Educator/Storyteller</i>	1116
<i>Lucas Miller, Singing Zoologist</i>	1334
<i>Margaret Clauder Presents Mother Goose</i> <i>and THE Bookworm</i>	2441
<i>Shakespeare Man</i>	1343
<i>Society of Children's Book Writers</i> <i>and Illustrators - Texas Chapters</i>	1203
<i>The Story Window</i>	1123
<i>Storybook Theatre</i>	1234
<i>Storyteller, Author, Singer Tom McDermott</i>	1907
<i>Storyteller, Dan Gibson</i>	1237
<i>Storyteller, Decee Cornish, Urban Griot</i>	1128
<i>Storytellers, Donna Ingham and</i> <i>Bernadette Nason</i>	2001
<i>Sue Young, Bilingual Storyteller</i>	1336
<i>Tejas Storytelling Association</i>	2102
<i>Unshelved</i>	1440
<i>Vuthy Kuon, Author Visits</i>	1235
<i>Wild Things Zoofari</i>	1115
STAAR Presentations	
<i>Bilingual Storyteller, Consuelo Samarraipa</i>	1126
<i>Shakespeare Man</i>	1343

<i>The Story Window</i>	1123
<i>Storyteller, Decee Cornish, Urban Griot</i>	1128
<i>Visions Technology in Education</i>	2234
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<i>TLA 2013 Fort Worth</i>	1129
<i>TLA Black Caucus Round Table</i>	1340
<i>TLA New Members Round Table</i>	1342
<i>TLA Reference Round Table</i>	1330
<i>TLA Small Community Libraries</i> <i>Round Table</i>	1230
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<i>TLA Texas Professional Association</i> <i>for Library Sales Round Table (TPALS)</i>	2511
<i>TLA Young Adult Round Table</i>	1231
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<i>JammerTime Express</i>	1335
<i>Kim Lehman - Bee Educator/Storyteller</i>	1116
<i>Music Library Association - Texas Chapter</i>	1121
<i>Renaissance Learning</i>	2419
<i>Rock 'N Learn</i>	2243
<i>Shakespeare Man</i>	1343
<i>Society of Children's Book Writers</i> <i>and Illustrators - Texas Chapters</i>	1203
<i>The Story Window</i>	1123
<i>Storyteller, Decee Cornish, Urban Griot</i>	1128
<i>Storytellers, Donna Ingham and</i> <i>Bernadette Nason</i>	2001
<i>Sue Young, Bilingual Storyteller</i>	1336
<i>TeachingBooks.net</i>	1435
<i>Tejas Storytelling Association</i>	2102
<i>Texas Municipal Courts Education Center</i>	1110

POCKET DEALS, a companion to the popular **POCKET PROGRAM**, is the official coupon book of the 2012 conference. The two mini-booklets will be handed out at registration. Conveniently sized to fit inside badge holders, the publications help attendees find program and event locations and also the best deals in the Exhibit Hall.





Dear Colleagues:

Reflecting over more than three decades of library service, I realize that some in our profession have fallen victim to library mentality. Have you?

As a public entity, it is too easy to become complacent, to assume that we will always be funded, that any budget cuts will not really significantly impact our library, and that regulators will always keep our doors open.

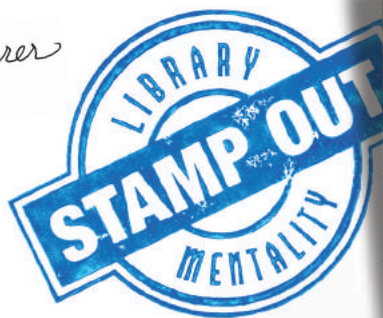
Library mentality threatens our future. What is it? It's thinking that selling the value of a library is done only once a year during budget negotiations rather than on a daily basis. It's reading about a library closure and believing that it could not happen here. It's bragging about hiring marketing, outreach and customer service consultants; yet, implementing few, if any, of their recommendations. It's surveying customers and allowing the data to collect dust. It's thinking that a public library, funded by tax payers' dollars, should not be adhering to business return on investment principles.

The public library is no longer "the" only source of knowledge and information available to our customers. Competition today and in the future is too intense to let library mentality handicap our profession. Public libraries are always only a one vote majority away from closing their doors.

We must continually remind and demonstrate to others that our core mission remains of value to society. I encourage each of you to take the lead within your library to stamp out library mentality.

Sincerely,

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