LIBRARY AIDE BASICS

Training Modules and Resources for School Library Paraprofessionals

Library Aide Basics: Training Modules and Resources for School Library Paraprofessionals

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And from the Wyoming State Library.

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Introduction

Welcome to LAB! Library Aide Basics. If you're a school library aide, a paraprofessional, or a library supervisor, we're here to provide you with the basic skills and knowledge you'll need to run a successful school library. LAB is an online training program designed to help make elementary school libraries run more smoothly to better serve the teachers and students in your school. It's important to know that LAB is not an endorsement or certification program. It's also not district specific. However, what we can provide you is training to help clarify your role within the school community and resources to help you run a successful school library, in line with national standards. Because we recognize that each state, district, and even school has unique needs, polices, and patrons, we've licensed this training under Creative Commons Attribution-NonCommercial-ShareAlike, meaning your district can take this training, adapt it, revise it, and share the material we provide to meet the local needs of your community. We know you're busy, so we divided this training into small pieces, so you can work at your own pace and complete the modules whenever you have time. Our hope is that LAB will make your job easier, help you improve library procedures, and most importantly, help you realize your potential to impact the students in your school community.

Guide to Graphics and Symbols

LEARNING OBJECTIVES

These boxes indicate in broad strokes the material covered by each lesson.

Any box with a best practice symbol indicates research-based recommendations that will align your library with best practices in the field of school librarianship. If there is an "AASL" indicator in the bottom of the box, that particular best practice is excerpted with permission directly from AASL's National School Library Standards.
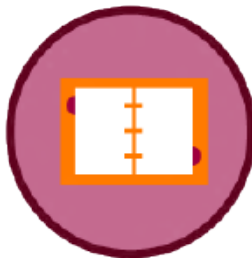
This symbol is used to indicate materials that might be beneficial if they are kept in a physical or digital file for future reference.

This symbol marks boxes containing questions you might consider while wading through the content of a section to apply your learning to the school library you run.

Any recommended tasks are indicated by this check mark symbol.

Every quote offset from a text will appear in an orange box with quote marks indicating that the content is quoted directly from the individual or organization noted in the bottom of the box.

For your information

The AASL Roles of a School Librarian include Teacher, Leader, Administrator, Information Specialist, and Collaborator. These roles appear throughout the modules both separately and paired to help you associate the LAB content with the official roles you are fulfilling when following the recommended practices. These symbols are introduced in Lesson 1 of Module 1.

All links embedded within the text will be underlined, and depending on the kind of link, the text will also be color coded. Text is blue when it links you to an outside source, text in orange links you to resources included within the LAB modules, and text that is **rose-colored** and bold represents terms included in our glossary and will link you directly to their definitions.

The Basics of School Librarianship

Module 1

What are the basics of librarianship? It's so much more than just checking books out to patrons, although it remains a people-centered career. In our increasingly digital age, librarians play a more critical role than ever in ensuring equitable access to all by helping patrons locate reliable information and navigate new technologies. A school library requires a very particular kind of leadership. It combines the regular role of a librarian with the additional role of providing support for the school curriculum. In the first lesson of this module, you'll be introduced to the roles of a teacher librarian and paraprofessional as they are defined by the American Association for School Librarians. As a library paraprofessional, you play a vital role in your school. The goal of this module is to help you define that role. You will learn how you can best serve your students, your teachers, and your administrators. The more resources you have at your disposal, the better able you will be to help the library serve its primary purposes. These include protecting intellectual freedoms, hosting school library services, supporting instructional design, providing quality resources, accommodating diverse users, and showcasing best practices. Each of these roles will be outlined in lesson two and featured in future modules. As you implement what you learn from the resources here, you will find many wonderful ways to improve the effectiveness of the library.

Lesson 1: Understanding Your Role

LEARNING OBJECTIVES -
- Define your role as a library paraprofessional.
- Describe the roles AASL uses to characterize a school librarian.
- Articulate a personal philosophy for your role in the school library and your place in the overall educational goals of your school.

Overview

What is your job title, and what are your specific job duties? Working in your school's library as a **paraprofessional** positions you to fulfill many different roles. Your practices and attitudes, not your title, will determine your value within the **learning community**. While you may not be a certified or endorsed school librarian, working as a library paraprofessional in an elementary school may often ask you to do much of what a teacher librarian would have responsibility over if he worked at your school. If you do work closely with a teacher librarian, she may choose to delegate some of her tasks to you. This module is designed to help you understand the important role you play at your school and consider the vision you have for the library.

The Many Roles of a School Librarian

School librarians wear many hats. The 2018 **AASL** National Standards highlight five roles that will help school librarians empower students to think, create, share, and grow. These roles include being a Leader, an Instructional Partner, an Information Specialist, a Teacher, and a Program Administrator. While you may not be a certified school librarian, often your position working in a school library (especially if you are on your own) will require you to perform these roles and maybe even serve in two or more of the capacities at the same time.

Leader: As a leader you not only set an example, but learn from those around you and strive to incorporate the ideas of your peers, other educators, and students into your practice. Leadership requires being active in the library learning community locally and globally. Your efforts to connect with others outside the walls of the library will help you **advocate** for student learning and build a more effective library at your school.

Instructional Partner: At all stages in the learning process, a school librarian can impact student learning by collaborating with other educators to develop or support assignments that teach skills in information literacy and critical thinking. Strategize with classroom teachers how (together) you can better help students grow in technological, social, and cultural competencies.

Information Specialist: Being an information specialist has three key components. First, become aware of new technologies and how technology can help students engage in learning tasks, connect to library resources, and communicate information. Second, know how to find, assess, and use information when researching and then instruct students to do the same. Third, model the practical application of **copyright** and **fair use** laws so that students and colleagues can also use information ethically.

When considering the tasks you have to complete, make sure to prioritize activities that will focus your efforts on fulfilling each of these roles.

Teacher: Without a teaching certificate it is best that you avoid stepping into the role of a teacher. However, paraprofessionals will still impact student learning by inspiring students to love reading, research effectively, and use information ethically. By guiding students to read, research, collaborate, and assess their own work and the work of their peers in a variety of different formats, you will help students deepen their understanding of the world and themselves.

Program Administrator: This last role is a catch-all role and includes everything from managing the library budget, to hosting events, to developing the school library's mission, policies, and procedures. Administering the school library, like instruction, should be a collaborative effort that draws on the expertise of professionals, peers, educators, and building and district administrators. The library should impact and reflect the broader educational goals of the learning community and provide resources that meet the needs and interests of students.

(Resource 1)
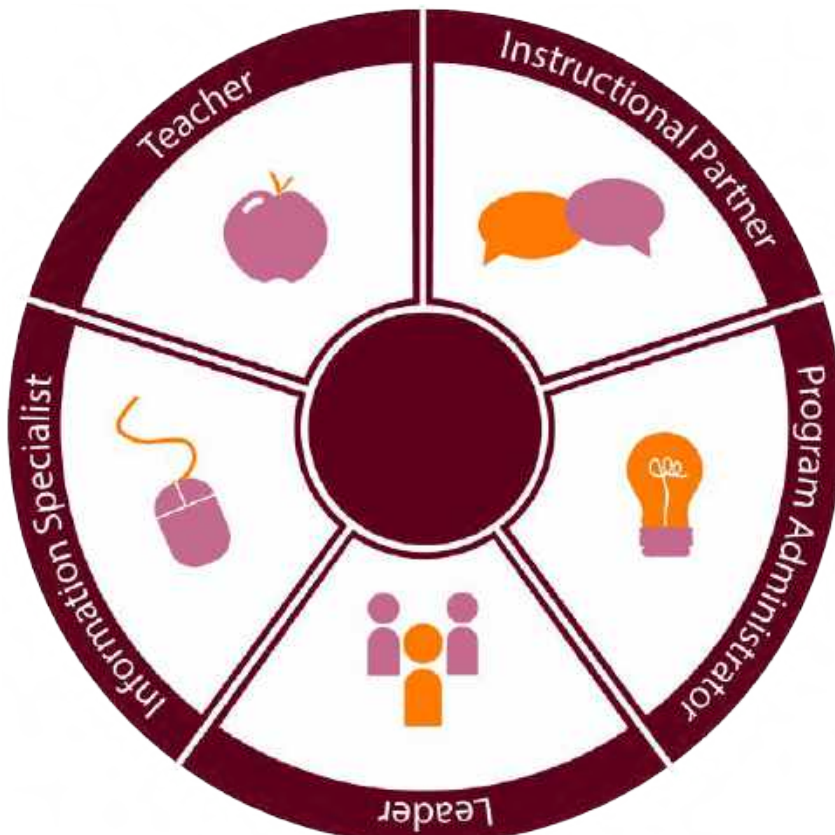
Certified School Librarians

Numerous studies have shown that highly qualified libraries and librarians benefit students' reading, test scores, critical thinking skills, and internet safety practices. The earlier students receive these benefits the greater the impact will be on their overall academic success. In Utah, we have certified librarians working in some of our secondary schools and universities but few school districts provide certified teacher librarians to our younger students.

Our state's elementary schools rely on you, our library paraprofessionals, to manage their school library's resources and services.

The 2018 AASL Standards include the position statement that all students deserve certified school librarians paired with qualified paraprofessionals (2). While this is a worthy goal, it is not the reality for most elementary schools in Utah. Those of you who are employed as school library paraprofessionals can make great strides towards this goal by becoming educated on AASL standards for school librarianship, as well as advocating for improved library funding. Library Aide Basics (LAB) does not replace a library endorsement program or a Masters of Library Science. These modules are intended to give an overview of basic skills and tips (with additional readings available) that will help you to structure the library to meet curriculum requirements and implement up-to-date AASL standards. To become a certified school librarian, further education and training will be necessary.

The Utah State Board of Education has said, "In the absence of a licensed school media teacher, the classroom teacher must take the lead in the implementation of the Library Media Core Standards with the support of school library media personnel and resources. The responsibility for achieving the purpose of the School Library Media Standards resides in the collab-

> " Library support staff, or library paraprofessionals, are involved in all library operations at all levels. They may manage libraries or they may contribute very specialized expertise in some specific field. They may engage in routine activities or supervise and direct other staff. Generalizations about them are difficult to make, and to find an all-encompassing job description, nearly impossible. The range and complexity of their duties varies with each position, the size and type of the library in which they work, and each library's specific needs, goals, or mission.
>
> The one distinction usually drawn between "support staff" and "librarians" is that those in the latter group typically have a Master of Library Science degree (MLS). In practice, however, that distinction is not always clear. Staff lacking the MLS may be found in the uppermost levels of library management, and MLS holders may be found in positions that normally do not require the degree.
>
> -American Library Association

orative efforts of the school library media teacher staff, classroom teacher, student, support staff, administrators, board of education, and communities" (3). If curriculum goals are to be met, a unique relationship needs to be established between the school library paraprofessional and the classroom teachers.

Whatever your situation, these modules will provide an overview of basic techniques to help you make the school library the best it can be.

(Quote box: Resource 4)

Your Personal Library Philosophy

How you view your role as a school library paraprofessional will determine your approach to helping students and enriching the learning community. How you respond to and meet expectations from your learning community become your philosophy. When someone enters the school library, what do you want them to see? How do you want the space to feel?

Write down your personal philosophy and post it somewhere you can see it. This philosophy will become ingrained in your decision-making process if you see it every day. Make sure a copy of your philosophy finds its way into your binder.

To the best of your ability, try to align your personal philosophy with the Common Beliefs that the 2018 AASL Standards identify as central to the school library profession and with your district's mission and vision. To read the AASL Common Beliefs, please follow this link.

Once you have read through the AASL Common Beliefs and your district and school's mission or vision statements, begin to formulate your own philosophy. Who do you serve? Which communities? What values reflect your unique learning community? Imagination? Exploration? Creation? There are so many possibilities. This is an ongoing process, and it is acceptable to adjust your personal philosophy as you deepen your understanding of your purpose. In fact, you should *expect* your philosophy to evolve over time; a library today looks very different from libraries in the 80s and 90s (or at least it should!). Creating a personal philosophy will help guide your priorities and practices as you develop the school library's services.

Lesson 2: Roles of an Effective Media Center

LEARNING OBJECTIVES -
- Describe the scope of the six roles of effective school libraries:
    - Protecting Intellectual Freedoms
    - Hosting School Library Services
    - Supporting Instructional Design
    - Providing Quality Resources
    - Accommodating Diverse Users
    - Showcasing Best Practices

Overview

School libraries provide many activities that are common to all types of libraries. However, school libraries have the added responsibility of helping schools meet state curriculum requirements. Elementary school libraries serve young students who are often still forming their opinions about reading and research. The school library can play a critical role in their development as lifelong learners. According to ALA Standards, minors have the same rights to **access** information that adults do (5). How you manage school library services and collections will determine how well you meet the needs of your students and your learning community.

Protecting Intellectual Freedoms

A primary purpose of all libraries is to protect individuals' intellectual freedoms. The **American Library Association** (ALA) defines **intellectual freedom** as "The right of every individual to both seek and receive information from all points of view without restriction. It provides for free access to all expressions of ideas through which any and all sides of a question, cause or movement can be explored" (6). Understanding how the rules and procedures in the school library enhance or limit the intellectual freedoms of your students is vital to building and evaluating your program.

Promote the American Library Associations' Library Bill of Rights and the concept of intellectual freedom.

- AASL

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Loretta M. Gaffney, MLIS, MA, Ph.D., identifies access, **diversity**, and **privacy** as the three key components of intellectual freedom (7). Each of these components must be taken into consideration when working with your students.

To protect Intellectual freedoms ALA created the Library Bill of Rights in 1939 (8). Since then, the Library Bill of Rights has been amended to include a range of interpretations defining how libraries uphold these ideals. This document and its interpretation are allies to you in your **selection** and **circulation** processes as you build and manage the library's **collection**. For further discussion of intellectual freedom, please see Module 2.

Hosting School Library Services

The school library is far more than shelves full of books—your influence can extend beyond circulating materials. Circulation is important, but so is budgeting, scheduling, collaborating, and programming. Consider what activities will best help you meet the needs of your students. Manage your time and collaborate with the faculty and administrators at your school as well as groups in your community to fulfill those needs. As you learn more about your role as a manager, you will be able to devise new and better strategies to run the school library. Managing the school library is discussed in more detail in Module 3.

(Photo: Resource 9)

Supporting Instructional Design
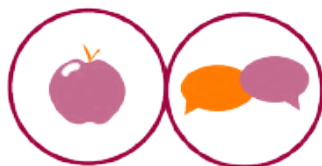
Supporting instruction should be an integral part of any school library. Module 4 is designed to outline the basics of instructional design. Pursuing a teaching certificate will allow for greater depth, breadth, and mastery of these concepts

than LAB intends to provide. However, as a library paraprofessional, understanding the basics of these concepts as well as familiarizing yourself with the educational jargon will help you better serve the school community. The foundations of instructional design include:

- AASL Standards, **Frameworks**, **Domains**, and **Competencies**
- Integrating the state **curriculum**
- A variety of instructional strategies
- Different learning styles
- Diverse interests and needs
- **Multiple literacies**
- Inquiry-based approaches to learning
- Collaborative instruction
- Critical thinking
- Curriculum development
- Available digital and online resources
- Creative processes
- Assessment methods and tools measuring student achievement
- Stages of human growth and development
- Professional development

Keep in mind that serving students is the basis for all of your responsibilities. One of the best ways to serve students is by collaborating with their teachers. The AASL Framework for Learners and inquiry-based learning will be powerful tools for you as you seek to support the curriculum through collaboration. Other methods emphasized in the AASL Standards are focusing on learner competencies and personalizing student learning. As you work closely with teachers and students, it is important to reflect on the services you offer and find ways to improve on those essential services over time.

Providing Quality Resources
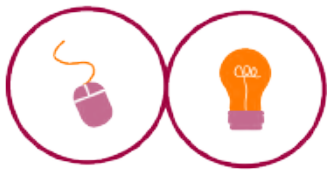
Providing a selection of books and media for students and in support of the curriculum is an important role of the school library. Nowhere are the objectives and philosophy of the school and the needs of patrons more visible than in building the school library's collection. The effort and research required to meet these needs are seldom visible. Consequently, the expertise and research time needed for these functions are either unknown or underestimated by patrons and administrators alike. From time to time, this role should be communicated to those in your school. Your objective is to maintain an up-to-date, balanced collection acquired in a cost-effective, well-researched manner. In order to accomplish this objec-

tive, you should also find ways to constantly update your knowledge of available materials and your ability to evaluate them.

In addition, the information needs of the school library have changed a great deal in the last ten to twenty years as the Information Age has progressed. More information sources are available today than ever before and, consequently, much more training is expected of librarians and paraprofessionals. Helping teachers and students create successful research projects involves many kinds of resources today. Ten to twenty years ago, most resources were either print, microforms, or videos (VHS). Today the VHS has been replaced by DVDs which, in turn, are disappearing as digital streaming moves forward. Most microfiche has also been replaced with online search resources such as EBSCO. This changing technology requires school libraries to adapt as well.

Methods for building the school library's collection are discussed in more detail in Module 5.

Accommodating Diverse Users

The more accessible the school library is, the more likely it is for students to have a positive experience during their visits. Some helpful reflection questions to ask yourself might include:

- Is the school library user-friendly?
- Can patrons easily and quickly gain access to what they need?
- Does the organization of materials require an orientation, or can anyone walk in and figure out where most things are located?
- Do I know how to enter purchased materials into the computer?
- Do I know how to edit those entries to make sure materials end up where they should be housed in the school library?

The way you process and organize materials in the school library impacts your students' experiences and learning. There are many different **cataloging** and **classification systems**, most of which are designed to help patrons easily locate an item according to title, author, and/or subject(s). However, these catalog systems are only as good as the information entered. Although books can come pre-cataloged, you should take the responsibility to ensure the cataloging is consistent with other similar books in the collection.

The larger a collection grows, the less realistic it is to "find a book" by walking around

and looking for it. Consider ways you can prepare your students to be independent, lifelong learners as they progress throughout their schooling. When you set up the school library according to standardized classification systems, your patrons are likely to have a more enjoyable experience in the library. All students should be able to access materials they need in a variety of formats. Techniques for circulating, **inventorying**, repairing, and **weeding** the collection are discussed in more detail in Module 6.

Showcasing Best Practices

The school library exists to serve its patrons. Who are "patrons" in the school library? Your patrons include the principal, teachers, students, and sometimes parents. One element of serving your patrons is to know who they are and in what order you should help them when many are demanding your attention at the same time. At times, teachers need your immediate attention while at other times the principal is your most important patron. However, students are always your primary patrons. Serving all other patrons should be done with the students and their needs in mind.

When you have identified your different patrons, you can then decide what services should be available in the school library and when. Everything about the library schedules and procedures should be tailored to your patrons. Library time can be dedicated to digital citizenship, storytelling, research, book check-out, or a variety of other activities. You can provide training in electronic resources as well as printed works. Helping students one-on-one through reference interactions is another key piece of providing support in the library. Scheduling classes so that meaningful activities can take place in the school library is an important part of showcasing best practices.

How you schedule as well as any guidelines for library operations should be detailed in your policies and procedures. Taking the time to reflect on existing guidelines and adapt them to meet the needs of an evolving library will benefit you and your patrons. When library rules reflect library values they will support library operations.

Whether you are helping students learn information skills or hosting club meetings, the hardest part of serving patrons is defining the most important services and being consistent in offering those services to all patrons. To decide which services you can and cannot commit to in your unique situation is not easy. Much thought and discussion with others in the school may be needed to complete this task.
Reflecting on overall school library operations and how to market the services you offer is discussed in more detail in Module 7.

Module 1 Recommended Tasks

Now that you have read through Module 1, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

Review and Practice

1. Identify and define in writing what you feel is the *most important* service you provide to your students and explain:
- Why it is of value to you?
- Why it is of value to them?
- How does this service fulfill the new AASL standards (as you understand them)?

2. Describe the responsibilities you see as most important in each of the following areas as you currently understand them:
- Protecting intellectual freedoms
- Managing the library
- Instructing
- Building and maintaining the collection
- Making the collection accessible
- Reflecting on library operations

3. Imagine at your desk you have four users who all need your attention. You have your principal who needs to ask a question, a teacher who needs to find materials for their class, a parent who has come in and needs to talk to you about a lost book, and a student who wants to find a reading book. In writing tell what order you will help these four users. Explain your answers.

Reflection and Application

1. Read at least two articles of your choice on any of the media center roles listed Lesson 1. Write a short summary for each article. Explain how the article validates your current practice or how you plan to adapt and or apply what you have learned to improve your management skills in your school's library.

2. Discuss in writing which of the five roles you feel is most important at your particular media center. Address the following questions.
- Have I identified a certain role as important because it is an area I especially like or feel competent in?
- Is this role truly an area that best serves patron needs and school objectives?
- Is this a role that is more important this year than it might be next year?
- Should I plan to rotate through different areas of emphasis according to yearly needs assessments?

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3. Create a brochure or handout that will help teachers realize what types of services you offer in the media center. OR Make a handout, bookmark, or brochure for your students that explains the various services available to them in your media center. Make sure all your students or teachers get a copy of your project, or that they are made available in your library.

Resources and Further Readings

1. *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 14-15.

2. *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 221.

3. "Utah Core Standards" (2016). *Welcome to Library Media,* Utah State Board of Education, https://www.schools.utah.gov/curr/librarymedia.

4. "Overview of Library Support Staff" (Mar. 29, 2007). American Library Association, http://www.ala.org/aboutala/offices/hrdr/librarysupportstaff/overview_of_library_support_staff. (Quote box)

5. *Access to Library Resources and Services for Minors: An Interpretation of the Library Bill of Rights* (Jul. 26, 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/access-library-resources-for-minors.

6. *Intellectual Freedom and Censorship Q & A* (May 29, 2007). American Library Association, http://www.ala.org/advocacy/intfreedom/censorship/faq.

7. Gaffney, Loretta. "Intellectual Freedom and Youth: Practical and Philosophical Considerations" (Apr. 12, 2018). *Knowledge Quest,* https://knowledgequest.aasl.org/intellectual-freedom-and-youth-practical-and-philosophical-considerations/.

8. *Library Bill of Rights* (Jun. 30, 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill.

9. Photo by Howard County Library System on Foter.com / CC BY-NC-ND.

Intellectual Freedom

Module 2

Libraries exist, at least in part, to protect the intellectual freedom of their community. A person's intellectual freedom is his or her ability to access information that presents multiple perspectives, without restrictions on those points of view based on the censorship of another. Just as freedom of speech allows for the free expression of ideas, intellectual freedom protects people's rights to explore ideas or questions or topics from a variety of sources. Intellectual freedom even protects people's rights to explore ideas that may conflict with personal belief systems. Encountering a variety of world views will help your students to learn empathy and critical thinking skills. Lesson one will help you understand the rights your students have to diversity, access, and privacy when using materials in the library. Your students should always be able to find representations of themselves, and their classmates, and their neighbors when using the collection. According to the American Library Association, children have just as much of a right to library services as adults do. In this lesson, we'll discuss censorship and labelling and talk about how you can support intellectual freedom in the library. Lesson two is all about copyright law. Understanding the ins and outs of copyright can help you become a leader for legality on your campus and help you understand how to use library materials without legal ramifications. Lesson three is about plagiarism and offers ways you can help your students to understand the ramifications of plagiarism, even at a very young age. Lesson four offers tips and tricks you can use when items in the library are challenged by the school community. Properly responding to challenges is important to protecting intellectual freedom, just like avoiding plagiarism is important to protecting intellectual property. These lessons are also full of extra reading materials so you can further explore subtopics and ideas that are interesting and important to you and the library.

Lesson 1: Access, Diversity, and Privacy

Overview

What rights do students have to intellectual freedom? According to the Library Bill of Rights, students have the same rights as any adult. Intellectual freedom is the right to **access**, **diversity**, and **privacy** when seeking information. This lesson is intended to help you consider ways you can protect your students' intellectual freedoms in the school library. *Access* means not creating barriers that might inhibit students from using certain materials or restrict their privileges in certain formats. *Diversity* means representing more opinions and biases than the accepted cultural norms so that students can gain valuable insight from a variety of perspectives and have the resources necessary to form educated opinions. And *privacy* guarantees that students will be able to seek information without fearing that their interests or reading abilities might be used against them. Providing and safeguarding intellectual freedom should play a part in nearly everything you do as a leader and information specialist.

Providing Services to Minors

The Library Bill of Rights advocates that minors be given the same access to library resources and services that other patrons are given. Article V of the *Library Bill of Rights* reads "A person's right to use a library should not be denied or abridged because of origin, age, background, or views" (1). If any of your policies or procedures obstruct this sort of equitable access for minors to the resources and services available in the school library, it is important to update your practices so that

you can provide more equal access. Students should have the opportunity to explore a wide variety of opinions on many subjects so they may decide for themselves which ones to incorporate into their own belief system. They should also be allowed the chance to choose what they would like to read for pleasure. It becomes the librarian's responsibility to make sure that this diversity of choice is available.

Part of our First Amendment right to free speech is the implied right of others to listen to that free speech and decide for themselves whether to agree or disagree with the speaker. A library's **collection** should include varying points of view on various topics, even those that might make some patrons unhappy or uncomfortable. Allowing minors access to multiple viewpoints, at their level of understanding, is one way for them to learn how to think critically. Unless a student has two or more ideas to compare, their ability to evaluate and to choose wisely will be stunted.

Library policies on intellectual freedom should be entirely separate from personal politics, though encountering challenges to materials related to patrons' personal politics is a common occurrence requiring adherence to these carefully crafted policies. There are many divergent opinions regarding what items belong in a school library. At one end of the scale are the free-access purists who think every idea should be placed in the hands of students. They believe that young people can learn the ability to choose information wisely while they are reading or researching topics. On the other hand, social responsibility advocates assume the responsibility of protecting young people from all kinds of "unwanted" information. However, they often neglect to specify whose ethics should be imposed and whose "unwanted" information is targeted. It is vital for the school library to maintain a neutral position of providing equitable access for all information needs, protecting patron privacy regardless of what information is sought, while endorsing none in particular.

Who Gets to Decide What is Appropriate?

Selection in a school library is the process of choosing specific items for the collection. These items should enhance the curriculum, meet every individual's needs, encourage learning, and develop equitable representation. A good selection policy will give support to choices of the school librarian and will help prevent accusations of **censorship** from members of the school community.

When selecting materials for the school library, it is vital that you avoid censorship. Censorship is the act of limiting access to items because of their content. The extent to which you censor or do not censor the collection may be found offensive by certain groups or individuals based on their political, religious, or other biases. Some may

welcome the idea of having only certain types of books available for their children to read. Arguments in favor of censorship are often presented in such a way that the logic behind them seems to be in the best interest of the one whose access is to be limited. However, limiting access rarely affects only one person, and the person who wants to censor usually should not have the authority to limit anyone but members of his or her own family. Remember that representing the values of the majority of your school community is not enough. Excluding unpopular and misunderstood minorities is censorship and should be actively avoided. *Individual restrictions may be enforced at the home and family level, not by the school library.*

Promoting intellectual freedom does not mean requiring that people be exposed to everything (loneliness, suicide, drugs, abuse, sex, foreign ways of thought), but it is refusing to restrict the access that people seek out on topics outside of mainstream thought without making hasty assumptions. Though you work with children as an elementary library paraprofessional, be careful to select materials based on whether they meet the criteria of your selection policy and not to exclude relevant perspectives. Though your students may be young, you do not know what they are dealing with in their personal worlds; they might have a sibling who committed suicide before they moved to your school, a gay uncle, a father that abuses them, a mother who is from another country, or live in other situations that would make you cringe. Do not try to predict what students will need and want to read because you think some material is "safe" according to your personal values and experiences.

If you can be open-minded and choose quality literature that meets other criteria, you will be able to promote the intellectual freedom of students at your school. Usually, if a child finds herself reading content that is too mature for her, she will return the book without further thought. Here you are not the gatekeeper of knowledge, but a valuable guide when approached. Remember the tactic that if a child has picked up a book for checkout that you think might be too difficult or mature for him, don't simply tell the child to put it back, but recommend that he also check out another book that might be more on his level. Use your judgement and always respect your students' intellectual freedoms.

To learn more about your role in selection, please proceed to .

Keep in Mind

School libraries play an important role in promoting, protecting, and educating

> **?** What is the range of beliefs, attitudes, and maturity of your patron group?

minors (and the entire school community) about intellectual freedom. Libraries serve as points of voluntary access to information and ideas. The school library can be a learning laboratory for students as they acquire critical thinking and problem-solving skills needed in the **pluralistic society** we live in (2). How you design the collection will impact the growth, development, interests, and recreation of your students, so be mindful that they have access to a variety of resources that will allow them to thrive.

You do not need to believe every opinion that may be found in your collection. Just because a book is in the school library does not mean you personally endorse the content. Students have the right to be exposed to all kinds of ideas, including ones they (or you, or their family) do not agree with, and decide for themselves what they will read. Exposure to new perspectives should not be threatening. Students will develop empathy for others as they learn about different cultures than their own. Often this

exposure will allow for at-home conversations that instill family values.

Also remember that every student is an individual with different abilities, tastes, and attitudes. Each one (at every level of maturity) has the right to see his or her beliefs represented on your shelves and to find information that meets his or her needs.

Available Access to Information

Once you have selected books and other materials, and have them in the collection, you must then decide who gets to use what. Your selection and **circulation** policies will determine your patrons' potential to access information in the school library. Can younger students check out chapter books or other books they clearly cannot read themselves? Can older students check out picture books? May teachers impose restrictions on specific items? The answers to these questions often come as you consider the difference between being an access provider rather than a gatekeeper.

Gatekeeping means controlling or limiting general access to something. In school libraries, gatekeeping can apply to a variety of policies and procedures that control your patrons' access to information. This control can range from book or reading restrictions for students to reserving materials exclusively for one teacher without consideration of other patrons. Instead of gatekeeping, your policies should strive to provide access to information as equitably as possible.

Be careful not to create unnecessary barriers for students when they seek to check out information that interests them. One interpretation of the *Library Bill of Rights* outlines specific barriers to avoid. The policy states: "Major barriers between students and resources include but are not limited to: imposing age, grade-level, or reading-level restrictions on the use of resources; limiting the use of interlibrary loan and access to electronic information; charging fees for information in specific formats; requiring permission from parents or teachers; establishing restricted shelves or closed collections; and labeling" (2). As you set up your own policies, ensure that individual needs are not overlooked because of the perceived need of a larger group. Each patron is different, and his or her needs should be considered independently. Your role is to provide every patron with fair access.

To learn more about Accessibility, please continue reading in .

Contributions to Diversity

Article II of the American Library Association's *Library Bill of Rights* reads: "Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval" (3). In short, policies promoting intellectual freedom protect diversity.

> **"** Failure to select resources merely because they may be potentially contoversial is censorship, as is withdrawing resources for the same reason.
>
> -American Library Association

The school library collection should represent the diversity of people and ideas in your community. There are always many sides to an issue and many ways issues may be expressed, discussed, or interpreted. Try to select and support access to as many perspectives as possible. Your collection should represent, to the best of your ability, the needs, interests, and capabilities of your patrons (4). When the content of the library's collection accurately represents your diverse community—including (but not limited to) the languages, disabilities, ethnicities, cultures, races, and philosophies with which your patrons identify—your entire community will benefit from access to your collection. Try to include viewpoints or biases that may be traditionally marginalized or overlooked. You never know what a student's reality is outside of school—they deserve the materials to help them cope, see themselves, or better understand the world around them.

Your work as a library paraprofessional can increase the equity, diversity, and inclusion embraced at your school, giving voice to groups that have been disadvantaged. Your collection development responsibilities include selecting materials in different formats that come from authors with diverse experiences and backgrounds. You may need to look beyond mainstream publishing to locate materials that include diverse viewpoints (2). In order to identify areas of improvement in the school library's collection and perform this task effectively, reflect on your answers to the following questions:

> Provide up-to-date print and digital collections that reflect the diversity of the larger global community.
> - AASL

- Do you know the demographic makeup of your school?
- Does the collection represent your diverse student body?
- Are students of various cultures able to see themselves in the books on your shelves?

Aim not just to be diverse (if only we had the budget to include every viewpoint!), but specifically try to represent the demographic of your school and local community. Evaluate your student body during each new school year. Has a student with a new disability begun kindergarten? Has a family moved into your school from elsewhere with a unique cultural heritage? The more you know your patrons, the more you will be able to respond to their needs.

Further tips for collection development practice that support intellectual freedom and diversity can be found throughout Module 5.

Commitment to Privacy

Privacy is a major part of protecting intellectual freedom. Libraries need to stay committed to protecting the privacy of their patrons. The **American Library Association** (ALA) strongly recommends that you include a statement in your official policies and procedures that defines circulation records (and any other records with identifying

information) as "confidential." This recommendation comes from Article III of the *Library Bill of Rights,* which reads, "We protect each library patron's right to privacy and confidentiality with respect to information sought or received, and resources consulted, borrowed, acquired or transmitted" (5). Unfortunately, a lack of privacy can make students hesitant to borrow books or use the library services available to them.

Make sure that your principal is on board with your policies protecting student privacy. Your principal's support will be invaluable, especially when teachers seek to know what their students are reading. In most cases, it is *only* appropriate to let the student's parent or guardian have access to their child's circulation records, and in some states even discussing circulation records with a guardian is against the law without court jurisdiction or subpoena (6). Children in elementary schools will often need help keeping track of their books, and it is okay for a parent or guardian to help them, but as much as possible this should happen in a natural way with parents discussing the book with their children and looking at the physical books, rather than by parents accessing the school library records (7).

The best rule of thumb is to always keep student information as private as you can. Helen Adams, who wrote *Protecting Intellectual Freedom and Privacy in Your School Library* (2013), states, "Students should have two expectations of privacy. [First] They should be able to come in and use the library's resources and have no one looking over their shoulder. [Second] Whatever information they seek on that topic should remain private" (8). It is important that you educate your students on their rights to privacy and respect those rights. Your actions will help students develop an appreciation for their privacy and learn to respect the privacy rights of others (9).

As you check out items to students, help them find the information they need, or direct them to a book they might want to read, you may be tempted to draw conclusions about students' social situations or home life based on their interests and at times you may feel concerned about why they are reading certain subject matter. Sometimes the topic itself may not be sensitive in nature, but the reading level will concern you. There may even be times you feel compelled to report the students' reading choices to someone. There are occasions when the law requires action. However, often taking action could be disastrous. Weigh your responsibilities to a student's welfare against his or her rights to intellectual freedom very carefully. If you have specific concerns, it may be appropriate to approach the student, speak with a school counselor (who is also bound to confidentiality and better trained to address potential concerns), or in extreme situations you may choose to speak directly with your principal (6).

Some suggestions to promote student privacy at your school from *School Library Monthly* (10) include:

- Do book check ins and checkouts individually. Perhaps duct tape an X on the floor where you want the class to wait and call the students up one at a time. This is an excellent opportunity to greet all of the students and preserve their privacy.

- Celebrate Choose Privacy Week, which is generally the first full week of May. If you would like ideas for potential programming or simply wish to learn more about advocating for privacy, you can follow this link.
- Remind students that they don't have to explain to you *why* they are checking out specific books. Let them know you are happy that they are checking books out and that they can do so without judgement from you.
- When a book is requested that has already been checked out, don't say, "When Sarah returns the book, you can check it out." Say instead, "I'll let you know when the book is returned and then you can borrow it."
- Orient students at the beginning of the year on privacy. Let them know that it's no one's business what they read (with the exception of their parent or guardian).
- Consider providing book covers to students who might feel uncomfortable with others seeing what they are reading. Let students know book covers are available. Market this as something that is available to everyone, not as a protection from embarrassment.
- Protect students' digital privacy as well by not releasing search histories.

> It is important for libraries to develop privacy policies for student use of library resources that are adopted by both the library and the school's policy-making body. Students should be notified about library privacy policies when borrowing materials or accessing resources for the first time and as appropriate when there is a change in services, policies, or access. Library privacy policies should be made easily available and understandable to students in an age-appropriate manner.
>
> -American Library Association

Labeling Materials

New AASL Standards reiterate their past position that labeling and shelving books with reading levels displayed on the spines violates students' confidentiality because their peers can see their reading level (11). If teachers ask for reading level appropriate books, it would be best to direct them to your catalog or provide them with a list of books in the level they seek. This will protect students' privacy because their peers will not be aware of the student's reading level. If a student is embarrassed about their reading level, having it noticed by their peers may turn them off from reading. As much as possible, school libraries should encourage students to become readers by helping them find books that interest them.

Let students read what they want regardless of Lexile level.

A student's reading level may not match their interests. For example, students with advanced reading levels may qualify for books with content that is beyond their maturity and would make them uncomfortable or bored (12). As Kiera Parrot, Reviews Director for *Library Journal* & *School Library Journal*, points out, "Most educators and researchers agree that student choice is a huge part of reading motivation" (13). One such educator is Donalyn Miller, author of *The Book Whisperer* and its sequel. Both books have excellent tips for how educators can benefit students by giving them choices about what they read (14). Rather than relying on reading levels for book recommendations, learn techniques that will help you advise student book choices and teach students to find books they will enjoy.

- One tool recommended by authors Jessica Wutz and Linda Wedwick is to use the **Bookmatch** technique. Rather than finding books that are "Just Right" because of the relative reading level assigned to students, the authors argue that it is most important to help kids match themselves to a book that is just right for them (13). The nine criteria described by Wedwick and Wutz are spelled out in this printable file (Posters-Bookmatch). Should you want to learn more about the BOOKMATCH method, you can read *Bookmatch: How to Scaffold Student Book Selection for Independent Reading.* This method is perhaps the most thorough in its considerations.
- Another simple tool you can use with children is the **Five Finger Rule** by Kathleen Rogers. This particular method goes by many names but it works in three simple steps:
  - First, ask the student to open the book they have chosen to a page somewhere in the book.
  - Second, suggest the student read the page to themselves, preferably out loud.
  - Third, instruct the student to raise a finger every time they encounter a word that they don't understand, then use this guide (Posters-Five Finger Rule) to help the child decide for his or herself if the book is a good fit!
  - You can also access this rule in Spanish! (See Canvas for link)
- A third method that can be used is the **I PICK method**, which was first published by Gail Boushey and Joan Moser in their book *The Daily 5.* An explanation of the I PICK method is given in this YouTube video. In short, I PICK is an acronym to help kids choose books for themselves (that is the first "**I**"), by considering their **P**urpose for reading the book, why they are **I**nterested, and determining if they **C**omprehend the book and **K**now most of the words. To access a poster displaying this method, click here (Posters-IPICK).

Your job is to get to know your students and help guide them (or help them guide themselves) to books that will get them excited about reading, rather than discouraged. Help your students find ways other than their reading level to determine whether a book is a good fit for them. Most of all, help students avoid labeling themselves (and each other) based on their reading levels (15).

The best way to ensure that kids don't define books by their reading level is by not labeling or shelving books according to their level. The American Library Association clarifies that organizing books by reading or grade level should not be used as a **classification system** (16). The American Association for School Libraries further adds that non-standard shelving practices can make locating specific books difficult for patrons and inhibit students from understanding how other libraries organize and label

their materials (17). School libraries serve as training grounds for children to learn how to find books for the rest of their lives.

So what do you do if your administrator has requested that you label the books in the school library by reading level? Most administrators are eager to support the students they serve and will recognize the potential harm that could be caused by sorting children into groups based on their respective reading abilities. Students' progress, self-esteem, and engagement can be negatively affected if labeling practices persist. Help your administrators understand that relying on reading levels to help students choose books ultimately restricts their opportunities (15). Intellectual freedom is all about expanding students' opportunities through information access. You can safe-guard your students' intellectual freedom beginning with the way you label and shelve school library materials.

Lesson 2: A Quick Look at Copyright Law

Overview

Understanding copyright law is crucial in any professional position. **Copyright** law is a far reaching legal issue and is frequently confronted in public schools. In recent years, there have been cases of copyright violation taken to court throughout the nation. It is important that you, in your role as the library paraprofessional, learn where to find answers to copyright questions so you can help educators understand what they can and cannot do under the law. However, you should not take on the role of the "enforcer." This lesson is intended to help you understand what materials are copyrighted and become familiar with some basics of copyright law and **fair use** as they apply to educators. Though we have made every effort to assure the accuracy of the information in this module, we do not offer it as counsel or legal advice. Consult an attorney for advice concerning specific situations that call the legal use of copyrighted materials into question.

Copyrighted Materials

What is covered by copyright laws? Anything produced by authors, artists, or inventors (or really any creator) can be considered copyrighted unless otherwise licensed. Even emails you send or receive are protected under copyright. The founding fathers first included the basis for copyright in the Constitution, Article 1 Section 8, which states that congress has the power "To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries" (18). This single statement has bloomed into an evolving Copyright Act that protects authorship of any kind by granting the author a limited monopoly (the power to make, use, or sell their own work). Including a copyright symbol on the copyrighted material was necessary from 1909 to 1989 in the United States.

However, since 1989 no official copyright notice needs to be posted with an author's creation for the work to be considered copyrighted.

Works protected by copyright according to the Copyright Act fall into eight distinct categories (19, 20):

1. **Literary Works**- This category includes not just books or periodicals, but anything that is embodied by letters or numbers. Literary works range from computer programs to blog posts to databases of information. Anything on a website or in print, any software you use, and even clever social media posts are considered copyrighted materials in this category.
2. **Musical Works**- The **notation** of a song as opposed to an audio recording of it is considered a copyrighted musical work. For this category, think sheet music and lyrics.
3. **Sound Recording**- Audiobooks and other audio recordings like songs on CDs or mp3 players are covered under a sound recording copyright. This is especially important for teachers to note when they hope to record themselves reading for a student. To see the exceptions for educators, visit the page in this lesson on fair use.
4. **Dramatic Works**- For this category think of productions you would see on a stage like *Hamilton*, *The Sound of Music*, *Shakespeare in Love*, or your favorite musicals and plays. This copyright protects more than just the scripts and can cover everything from staging to costuming to set pieces.
5. **Pantomimes and Choreographic Works**- Any choreographed or pantomimed performance is protected as a copyrighted work of art.
6. **Pictorial, Graphic, or Sculptural Works**- Works of art in any medium, advertisements, pictures on websites or taken by your family photographer, graphics, etc. are protected under the Copyright Act.
7. **Motion Pictures**- Movies, television, you name it—audio-visual materials are considered copyrighted and therefore subject to legal action if used inappropriately.
8. **Architectural Works**- Though stealing blueprints is not a likely crime you will encounter in your school, it is valuable to note that this is also a category under copyright protections.

This list may seem broad, but understand that it is intended to be broad because technologies are changing more quickly than the copyright laws governing their creation (19). While an idea cannot be protected by copyright, a creation that embodies the expression of an idea can be protected. The Copyright Act states that it protects any "original works of authorship *fixed in any tangible medium of expression*, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device" (20). Essentially, if you didn't create something yourself (or if you did and you want to know your own rights with that creation), make sure to investigate how the work is licensed and your rights within that license.

Copyright Law

Educators have unique opportunities to model ethical behavior and integrity as they carry out their assignments with students. One such opportunity occurs frequently with issues surrounding copyright law. The creation of new curriculum materials, more efficient means of sharing ideas (i.e. the Internet), and pressures to compose more elegant performances and multimedia presentations are all current topics which require an understanding of the copyright law.

Copyright law protects **intellectual property** from being freely copied for the commercial or non-commercial use of another and provides the owner of the copyright with rights to distribute, reproduce, sell, and create derivatives of their own creative work. Copyright protections cannot be applied to facts, mere ideas, procedures, systems, processes, titles, principles, or discoveries. Short phrases, slogans, familiar symbols, coloring, or other typographic ornamentations, etc. are also not protected by copyright law (21). These exclusive rights granted to the author currently extend for the life of the author plus seventy years. Once a copyright expires, an item is categorized **public domain**, which means no intellectual property rights apply to the work. Works may also enter public domain if the creator waives or forfeits all rights, fails to register for copyright protection in a country that requires a registration, or if the work falls into a category outside of copyright protection (like facts) (20).

Keep a copy of your district guidelines on hand and refer to them whenever copyright legality is in question.

In general, copyright law prohibits *using* a work without 1) a legally obtained copy 2) **attribution** (within the bounds the owner and the law have set) or 3) *sharing* a legally obtained copy without first also obtaining the proper license (20). Because educators have special rights when it comes to copyright materials, this lesson will focus on the details of fair use for educators, but a *Crash Course* on Intellectual Property may answer some any general questions (22). Feel free to follow this link to learn more.

Your district's copyright policy should always meet and, in some cases, exceed the legal copyright requirements. Be familiar with your district's copyright guidelines and help educators be aware of them, also. If you are not sure about where the guidelines can be found for your district, contact your district office. Most school districts have policies that spell out copyright law and other guidelines that affect school libraries. If you are concerned with the

legality of the guidelines or practices at your school, speak with an administrator and recommend more current copyright standards.

One resource that may help you learn some more straightforward copyright law basics is Matt Miller's 2016 podcast and blog post with Kristina Peters called 14 Copyright Essentials Teachers and Students Must Know. Though the post is aimed at teachers and students, Kristina Peters is the Digital Learning Specialist for the Nebraska Department of Education and has worked in elementary libraries. The tips and insights she shares in the podcast are directly applicable to libraries in schools.

Creative Commons

One of the exceptions to copyright law are works granted a **Creative Commons** (CC) license. Creative Commons licenses allow the owner of a work to retain the copyright for their work while permitting others to use it according to standardized terms and conditions. Each creator is given the choice of which conditions they would like to apply to their work and Creative Commons then provides the copyright holder with a free license. The benefit Creative Commons provides to authors and patrons alike is flexibility within the bounds of the law. Depending on the specific license terms, patrons can copy, edit, distribute, adapt, and build upon existing creative works (23, 24).

You can find millions of pictures, music, and videos available for your use through Creative Commons. As a library paraprofessional, the resources available to your school through Creative Commons is invaluable. So long as you attribute the works you find through Creative Commons with any license other than a **CC0** (which is essentially the equivalent of giving a work to the public domain), Creative Commons is the best (and cheapest) way to stay within the restrictions of copyright law. The basics of how to attribute Creative Commons works is simplified by the acronym TASL. An example of what this attribution looks like is the last resource at the bottom of the page. To understand a little more about what each license allows, please see the attached file (Supplemental Materials-Creative Commons Attribution), watch this video, or visit creativecommons.org.

When attributing creative commons photos, here are the basic guidelines:

T - Title of the work
A - Author (with link to their profile page)
S - Source (where you found it)
L - License (with link to license deed)

 (TASL box: Resource 25)

Fair Use

Educators, researchers, reporters, scholars, and critics often argue that copyright law is too limiting. In particular, educators tend to argue that because they use copyright material for non-profit purposes they should be able to use materials without violating copyright law. However, the courts have held that non-profit use, in and of itself, is insufficient rationale for the use of copyright materials in a classroom. The good news for educators is that copyright law includes a fair use clause allowing *limited* uses of copyrighted material for the purpose of instruction. Even with fair use, not everything can be used, especially with frequency.

In an attempt to define what is permissible under the fair use clause, a set of guidelines (Copyright Act, Section 107) has evolved attempting to balance the interests of the copyright owners and the needs of educators and other groups to have fair use access to various kinds of materials. Keep reading this lesson to learn how fair use may or may not apply to school libraries.

Fair Use and the Classroom

Each type of copyrighted material used in the classroom comes with a different set of permissions and expectations. Though the official code of the United States has not been substantially updated since 1976, the types of technologies and materials protected by copyright law have evolved. To account for new technologies, the Digital Millennium Copyright Act was passed in 1998 and is revised on a three year cycle. However, copyright cases taken to court have created case-based practices that account for technologies and attitudes that change more quickly than the law. How judges rule on fair use in court determines current best practices and has set the precedent that every use of copyrighted materials is evaluated on a case-by-case basis. The fair use clause in copyright law is an attempt to balance the rights of the author with the needs of society. Teaching face-to-face grants educators some protections against copyright violations. To help teachers evaluate appropriate use of copyrighted materials, the following five requirements define the circumstances necessary to claim a face-to-face teaching exemption:

- The work must be shown in a classroom or other similar place devoted to instruction. *(This excludes the auditorium and the school library, unless the space is being used for classroom instruction with a certified teacher present. Activities with more than one classes or the whole student body do not fall under the face-to-face teaching exemption.)*
- The work must be shown by a teacher, a student, or guest lecturer.
- The work must be part of a regular instructional activity, not reward or entertainment activities, and the teacher must be present with the students face-to-face.
- The work must be a lawfully obtained copy.
- The work must be shown in a non-profit institution.

If the situation does not fall under a face-to-face teaching exemption, the following four criteria will help you determine whether the work can be used fairly and how much of the work can be used (20):

- **The purpose and character of the use:**
  - Criticism, comment, news reporting, teaching, scholarship, or research are purposes generally covered by fair use.
- **The nature of the original copyrighted work:**
  - Materials designed primarily for educational use like textbooks, consumable

workbooks, student periodicals, etc., *cannot* be copied to be used for instruction according to the fair use exemption. Copies should be purchased. An exception is workbooks designed with pages intended to be copied *as indicated by the publisher.*
- o Factual works enjoy fewer copyright protections than creative, original, or fictional works and therefore may be used more liberally under the fair use clause (e.g. atlases, books of facts, etc.). Facts themselves are not protected by copyright law, but the way an author presents those facts is protected by copyright. Be sparing in how much of the original text, images, or media you copy from a single factual work.
- o Works of diligence have more liberal fair use guidelines than works of originality (catalogs, indexes, directories, etc. are considered works of diligence). The leeway granted with such works does not justify blatant copying of an entire work or even substantial portions of a work without permission.
- o Creative works of an educational nature, e.g. histories and documentaries, are more likely to fall under fair use than copies of works created to entertain like popular comic strips or Disney movies. *Please* don't show movies for entertainment unless the school has purchased a license and watching the show doesn't infringe on valuable instructional minutes.
- **The amount, extent, or portion used in relationship to the whole copyrighted work.**
  - o If the entire work is used, typically fair use cannot be claimed. The amount that is considered reasonable to take from a copyrighted work is always proportionate to the entire work. Five minutes of a seven minute video may not be fair use whereas five minutes of a two hour film might be considered "fair." However, there is no exact percentage of a work that is considered "fair" in every case. Besides amount, the **substantiality** of what is borrowed from a work might call into question to determine whether the excerpt of the work is protected by fair use. For substantiality, ask yourself (or an expert) whether the "heart" of the work is being borrowed. Sometimes it is easy to know what the heart of a work is, but in other instances you may not be able to easily identify the "heart". When in doubt, it is always best to ask copyright holders directly (2).
- **The effect of the use upon the potential market for or value of the copyrighted work.**
  - o Will viewers be less likely to purchase the original work because of the way you used it? If so, the market value is decreased and therefore the use is not considered "fair."
  - o The work should also be used spontaneously. Using the same copyrighted work from year to year is not permissible under the fair use clause unless the permission is obtained from the copyright holder. Repeated or long-term use is more likely to affect the market value.

The more of these criteria that are met, the more likely it is for the use to be considered "fair." Use this [guide](#) from the University of Minnesota Libraries to help you evaluate for yourself whether or not you feel that the use of a copyrighted material is fair. While this guide is a useful tool, it is meant to help you or teachers at your school evaluate if a use is fair according to existing criteria. For a LAB-adapted printable version of this fair use guide, click [here](#) (Supplemental Materials-Fair Use Worksheet).

Specific fair use rules are often misleading because of the broad number of interpretations available with any given use of a work. Recently, courts have been inclined to weigh in favor of transformative use. A transformative use means changing how a work is used in new and often unexpected ways. Typically, how the author intended a work

to be used in the first place has to be determined before a court can decide whether the use was transformative. A lot of room for interpretation exists when evaluating transformative uses because the original intent of the creator for their work may not always be clear (26). The new measure of "transformative use" helps explain why fair use does not protect educators copying items like textbooks or workbooks. Because these materials were created to educate, transformative use cannot justify copying them for "educational purposes" without permission. The same goes with films that are created for entertainment purposes. If those films are shown in class for entertainment then the use is *not* transformed and therefore not protected by fair use. In fact, most courts will not protect any use of original/creative works with high entertainment value *unless* they are justified as an integral part of the curriculum. Justifying the use of someone else's work may be much more difficult in court that simply obtaining the proper license in the first place. When you do obtain permission or a license, make sure to keep that on record.

Avoid Violations of Fair Use

Swank is one company that provides licenses to show films either to a class or the whole school. Obtaining a movie license will satisfy the demands of copyright law if films are being shown to students. You can direct teachers and administration to Swank if they have questions or intentions to show films at your school.

In Utah, eMedia is a statewide resource provided for educators to supplement instruction. eMedia provides high-quality digital resources. Ask someone at your school how to log on if you are unsure. Another resource that provides archives of educational programs is Safari Montage. When memberships are obtained with resources like eMedia or Safari Montage, classroom use of these resources is included in the licensing agreement. While it is okay to use these educational programs with a class, the resources are not to be shared freely online or outside of the classroom. For eMedia resources, students in Utah have a separate log in they can use at home if they want to explore the programs available to them.

Storyline Online is a free online resource featuring well-known actors reading illustrated children's books. The videos feature cleverly animated illustrations, captions, and ways to tie stories to the **Common Core State Standards** in classroom lessons and activities. Often teachers will want to record themselves reading stories out loud for their students. Using Storyline Online will not infringe on the copyright of the authors and illustrators because the SAG-AFTRA Foundation has already obtained the rights to present the work on recorded video.

If a student has a certified disability that impairs their vision or handicaps them from holding a book, they can access the National Library Service for the blind and physically handicapped that provides free audio and braille reading materials to eligible students. Teachers should not be recording themselves or students reading copyrighted materials. One way the school library can support educators and the curriculum is by purchasing audiobook versions of stories taught during regular instructional minutes.

For access to online periodicals, eBooks, music, and many more resources search Utah's Online Library. These materials are available for classroom use and subscriptions are purchased by the state so that they can be used and repurposed in the context of instructional minutes and assignments. However, as with eMedia these resources should not be posted on teacher's personal blogs or other web-platforms where anyone in or out of the class could have access to them.

For pictures it is probably best to direct teachers to search [Creative Commons](). Images uploaded on Creative Commons can be used in digital and print class materials without fear of retribution from the creators. Just remember that Creative Commons images and animations will always need to be properly attributed and the license determines what actions are allowed after the image is downloaded. Refer teachers to the Creative Commons supplemental if they are not sure what the licenses mean. There is also much more than images available on the Commons. These resources can be used in and out of the classroom.

(Photo: Resource 27)

Internet Acceptable Use Policy

Copyright law applies to any created item that is fixed in a tangible form. This includes the internet. Unfortunately, many people, through ignorance or willfulness, ignore copyright when it comes to their computers and the internet. There are many illegally copied images and sound clips on the internet which are easy to capture for use on a local computer. However, just because it can be done, it does not mean it should be done or is legally allowed. When you, your staff, or students plan to copy an item from the internet, the rights to that item should be determined.

Your school likely has already created a network and internet **Acceptable Use Policy (AUP)**. Become familiar with this policy. The AUP will help you inform students and teachers about ethical internet use and digital citizenship. Identify the code of conduct and consequences in your school's AUP. If your local Acceptable Use Policy is difficult to find or seems outdated, suggest to your administration that it may need to be more readily available or updated.

Read your school's Acceptable Use Policy and print a copy for your binder so it is always readily available.

Advising Your School About Copyright Law

Teachers often forget or tend to ignore copyright law when they are strapped for funds and know there is a copy machine readily available in the building. They may look on the law as restrictive and feel that if "it is for the kids" it's alright to bypass any restrictions or laws. While exemptions in copyright law give more leeway to educators than to any other group of consumers of created materials, there is still much teachers need to be aware of when it comes to [fair use]() restrictions.

Work closely with your principal in all aspects of copyright, since he or she is the district's designated leader in your school. It is important that teachers are periodically (at least yearly) informed of copyright information by the principal or, if designated, by you. This is usually done in the beginning meeting of the year or in a regular faculty meeting. If, after the copyright presentation, you become aware that a violation is

> What resources can you make available in your school library to inform students and staff at your school about copyright law and fair use?

taking place, a second general or specific reminder is in order. If you receive new information or gain a new understanding of some aspect of copyright law, it is appropriate to pass it on. Just remember that you are not the enforcer, you are in the position of adviser in these issues.

While you must inform the staff at your school of their responsibilities regarding copyright, you are not required to pull items from their walls or stop them from showing videos which violate copyright law. You should, however, keep a record of your attempts to inform them of copyright law information. Make sure you give good and accurate information, as ignorance is not an excuse for violation, and never give others "permission" to violate copyright law.

When it comes to students, you can also do a great deal to help them understand how copyrighted works and why it is so important to follow copyright law. Become familiar with the basics of the law and the tools available to students, then find moments to model correct behavior. One resource that lays a nice groundwork for how to instruct students about the concept of copyright is [Common Sense Education](). Feel free to explore the suggestions from Common Sense Education and do some research of your own.

Consider creating an online tool box of links or videos you think do a good job explaining fair use and copyright law, perhaps buy or create posters or bookmarks for students, or print out guidelines and have them on hand for teachers or administrators to reference. Find and review your district's copyright summary statement at least yearly and either present it or arrange to have it presented to the staff. You may also want to include a statement supporting copyright law in your school library philosophy.

You will not be able to master every detail of the law during this lesson, but you should gain an awareness of its basic structure. There may be times when it will be necessary to remind your building staff of their legal responsibilities. Other ways to get more information about copyright law include:

- **Check with your district** library coordinator or district technology director to help interpret specific areas or rules. Your district specialists may have resources available for you.
- **Check the internet**. There are websites, podcasts, and videos listed in our Resources and Further Readings that can provide more answers about current copyright standards.
- **Read About it**. One book that may help you gain further insights and understanding is *Copyright for Schools: A Practical Guide, 5th Edition* (2010) by Carol Ann Simpson. Try looking for it in your local public or district libraries or on Amazon.

If a copyright violation is reported, you are one of the possible parties to be named in

any pending lawsuit, along with the violator, the principal, the district library coordinator, and the district superintendent. If you have made an effort to inform the staff, given them accurate information, and not given them inappropriate permissions, your obligation will have been fulfilled. It is always a good idea to document conversations you have with teachers and/or administration regarding copyright issues. It is better to err on the side of caution. Written documentation will be helpful to you in cases that could become part of any type of legal actions.

Lesson 3: Understanding Plagiarism

Overview

Plagiarism is frequently an issue in schools. Some may not understand that their teacher isn't interested in learning facts about the research topic, but wants to know what the students themselves have learned. Or perhaps students forget to credit their sources or use those sources incorrectly. These mistakes break copyright law, which makes plagiarism a big deal. Students need to understand what it means to plagiarize and be taught how to avoid this kind of cheating. The best way to help students have academic integrity is to model it for them, and the school library is the perfect place to start.

Plagiarism

Sometimes students put off writing a report and think no one will catch them turning in a page from an encyclopedia or the internet if they change a few phrases. Sometimes the problem is simply that students do not know how to put information into their own words. The internet has made plagiarism even easier. There are internet sites from which students can download complete reports and turn them in as their own work. Because these reports are done in student-level writing, it can be difficult to determine if a local stu-

dent has not written the paper. Even forgetting to cite a source the student intended to use properly is plagiarism!

Plagiarism is defined as taking ideas or writings from someone else and passing them off as one's own, either intentionally or accidentally (28). This form of copyright infringement represents only one aspect of copyright law, but like taking other copyrighted materials, plagiarism is wrong on many levels. For one, it is against the law. When someone presents the work of someone else as their own, the person who created the original work is not given credit due to her. The owner of the work should fairly and properly be acknowledged for the work that he accomplished. But perhaps more importantly, students really do know and understand something if they can explain it to someone else in their own words (29). Copying work cheats the student out of thinking about what is being learned, and applying that knowledge to other situations. In an educational setting it is usually the student who suffers most when they plagiarize.

Students in elementary school are not often held to the stringent consequences that older students or adults may have to deal with after plagiarizing. Even the Common Core doesn't suggest teaching children citation styles until 6th to 8th grade, when suddenly students are supposed to "Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others *while avoiding plagiarism* and following a standard format for citation" (30, emphasis added). Teaching students to understand the basics of plagiarism when they are young will help them avoid failing assignments in the future, potentially getting kicked out of college, or losing their job (31). LAB recommends to start small and help students learn to respect intellectual property.

Teaching Students to Avoid Plagiarism

A general rule to follow in avoiding plagiarism is to treat others' ideas as just that—another person's work. Using quotation marks and citations properly will help students obey the rule. One of the hardest concepts for students to understand is that, even if they write someone else's idea in other words, it is still the first person's idea and should be cited. The idea of respecting and honoring the work of others is important for students to learn, perhaps even more important than the information they are gathering for the required report.

Citation is the antidote to plagiarism. Many citation styles exist and so do pre-made lessons on plagiarism. This may be an appropriate subject for instruction in the school library. As always, defer to teachers for when or how much should be taught to their students. When you collaborate with teachers and explain the resources you have in the school library, their classes will benefit. Try not to teach students things they will have to unlearn. You can easily avoid making mistakes by communicating with their teacher, providing resources to supplement their lesson plans, and presenting together.

Keep a copy of your school's policy on academic honesty in your binder.

It's not likely that children in elementary school will need to know the specifics of MLA, APA, Chicago, or other citation styles. However, it would be wise to instruct them on good note-taking strategies; how to paraphrase, summarize, or quote properly; or why it is important to give authors credit for their work and other principles of academic honesty. Your school's policy on academic honesty can be a helpful resource as you try to define the basics every student should know. Make sure to simplify these basics to a level that the students can understand.

Some resources you may want to consider using or adapting include:

- There are several note-taking tools which can help a student think about what they are reading and put it into their own words. If students would: (1) write down what they know about a topic before they begin their research, (2) keep note cards with quotations and paraphrases from their readings, and (3) write down their own reactions to what they discover, they will better be able to discern which is theirs and which is someone else's idea.
- During Plagiarism Education Week in 2017, Turnitin hosted Stephen Fox (an instructor of Psychology at the University of Hawaii and Maui College). In this [pod-cast](), Professor Fox explains one method of teaching about plagiarism to students using Dr. Seuss. Though his ideas were originally intended for older students they could easily be transformed to serve the needs of younger students.

> " Determine upper elementary learners' understanding of acceptable and unacceptable behavior in scenarios related to ethical information use. This understanding can be assessed by administering a survey in kid-friendly language. Create a more comprehensive voluntary survey for second-level learners. Use the results to modify instructional efforts. Develop a similar voluntary survey for educators. For each learner behavior addressed by the survey, include a question eliciting the educator's perception of how often learners have engaged in that behavior, and a second question asking how often the educator has had to confront a learner about the same behavior. Use the results to develop collaborative instructional units that address areas in which learners need to develop their understanding.
>
> -American Association of School Librarians

- Another idea is to search the web or YouTube for different visual aids to help kids understand plagiarism, like this [video](). Just make sure to use materials you did not create yourself according to fair use guidelines.
- The Online Writing Lab at Purdue University (better known as OWL Purdue) has put together many teaching [resources]() and activities to help kids of all ages better understand plagiarism, citations, and other techniques like paraphrasing and summarizing that will help students understand how to use information ethically. Keep in mind that most of these activities will need to be adapted to meet the needs of the age group you are working with, which is why **collaboration** will be key.

Lesson 4: Book Challenges

Overview

Understanding intellectual freedom and information access will inform your response when a parent or community group challenges items in your collection that have been properly selected according to the library **collection development policy**. Because individuals' needs and beliefs differ, a wide variety of information sources should be found on school library shelves, including items that may offend some patrons or even run contrary to your beliefs. This lesson will help you deal with such situations.

Challenged Resources

Often a resource is challenged based on a single passage or image of a text or video, disregarding the total impact of the item in question. Challenges may also focus on book themes. In 2017, the majority of challenged books were singled out because of themes of gender identity, same sex relationships or LGBTQIA+ characters, violence (sexual or otherwise), suicide, sex education, religious themes or racial slurs, and profanity (32). Even children's books may be found containing some of these themes, but that does not mean that you should avoid selecting those materials. Challenges to materials should not be feared to the point of restrictive selection.

A balance must be struck between placing only "safe" materials on the shelves and allowing access to various ideas that will encourage students to think for themselves and make educated decisions. Given the variety of patrons' backgrounds and beliefs, the only way to have a school library collection that would not possibly be offensive to someone would be to have nothing on its shelves at all. Challenges are, therefore, highly probable sometime during your career in the school library.

After studying intellectual freedom, we hope your intention is to have a diverse collection that provides students access to a range of perspectives. Sometimes parents or other patrons may find some perspectives threatening. **Book challenges** differ from disagreeing with the content because the challenger hopes to remove a book from

school library shelves. If a challenge is successful and the book is removed from the school library, the book is then banned and any library patrons who might have used the book will lose access (33). Ideally, this sort of censorship never takes place, but it is best for you to be prepared in the event that a challenge does occur.

Your Role in a Book Challenge

It may be difficult to defend an item that presents a controversial point of view. However, remember that, unless students are exposed to more than one idea, they will never learn to think for themselves or become able to make wise choices. It is also true that one person's accepted truth may not be the same as a second person's because of differences in background, belief systems, or experience. Both truths should still be presented in order to preserve basic human rights of free speech. As you use the appropriate district procedures to deal with controversial issues, the concepts you learned in the lessons on intellectual freedom and information access will help you avoid allowing one person or group to censor your collection for all patrons.

If you don't know what procedures to follow, talk with your local administrators. Often included in these procedures are questions the challenger is asked to consider. It can help those who challenge materials to think about the item more thoroughly. Some policies ask the challenger to read the entire text to ensure that they are not reacting to a small piece of the work taken out of context. Becoming familiar with the questions challengers will be asked to answer may help you as you choose items for the collection and as you prepare to defend a selection, if a hearing is held. See an example of a reconsideration form here (Supplemental Materials-Re-Evaluation Request Form). Often a respectful discussion or email response can help you avoid having the challenge brought to an official hearing. One exceptional example of how you could respond if a challenge is made against one of your selected books is on this blog post from the Director of ALA's Office for Intellectual Freedom. Though you may not respond in this exact way or with the same tone or level of detail, this article highlights some key things to remember in the face of a challenge:

If an item is challenged DO NOT take it immediately off of your shelves.

- You have a vast array of resources at your disposal from sources like the American Library Association and American Association of School Librarians. Check out their Challenge Support page to find the ALA hotline and tons of other opportunities to find a network of support.
- Consider each concern and validate the patron's feelings. Try not to sound patronizing.
- Respectfully weigh the matter against the needs of other library patrons and the community.
- Know your practice and your collection. If you are familiar with the range of books, genres, categories, and topics readily available on your shelves (and the reasons why they were selected and shelved as they were), you will be more confident when you are approached with a book challenge.

> Find your district and school policies and forms for challenged materials (sometimes listed under "Controversial Issues" or by some other name) and put copies in your binder. Be familiar with proper procedures so you are prepared when the time comes to use them.

• At times, the challenger may already be familiar with the [Library Bill of Rights](#) and other resources. Don't be intimidated by their counter arguments (34). Rather than fight back about protecting freedom of speech, call on your community. If you have taken the time to make your collection well rounded and responsive to different community needs, you will find you have good support in most challenges. Start now and cultivate positive relationships with community members by adding books and topics to your collection requested to meet the needs of families and individuals.

Banned Book Week

Every year in the last week of September your school's library could join in celebrating Banned Books Week. When you celebrate Banned Books Week, you celebrate the freedom to read (35). You may want to check with your administrators before beginning Banned Books Week activities. Checking in first will help you ensure that your administrators are comfortable with what you have planned and you can also adjust and advocate accordingly. Celebrating Banned Books Week can help students at your school understand censorship and gain a greater appreciation for information access. ALA posts tons of content each year on their [website](#) with ideas about how you might celebrate Banned Books Week. Don't forget either that there is also a day dedicated to advocating for banned website awareness. You can also find fun display and advocacy ideas on *Knowledge Quest*.

Module 2 Recommended Tasks

Now that you have read through Module 2, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

Review and Practice

1. Have a discussion with your principal regarding the need to post copyright warning notices near copy machines. Upon approval, post copyright warning notices near all the copy machines in your building. Make the copyright policies (district and school) available for teachers, parents, etc. to read.

2. Explain in writing how the students currently use the internet in your school library. Explain how the Acceptable Use Policy for internet use is administered for students and staff at your school. Be aware of any students who have not signed the AUP.

3. Draw a line symbolizing a spectrum with one end representing unfettered access and the other end representing sanitized materials. Place yourself as a school library paraprofessional on the line. Next place yourself as a person on the line. Make sure you label your two "selves." In writing answer the following questions using your diagram:
• Is your personal view different than your professional point of view? How?
• Defend your professional position.
• Defend your personal position.
Upload a picture of your diagram and your answers to the questions above.

4. Comment in writing about different ways you would handle a teacher that requires students to pick books from only one area of the school library each week.

5. Explain in writing how you could use position papers such as "The Student's Right to Read," "The Library Bill of Rights," which includes access to resources and services in the school library and various "Interpretations of the Bill of Rights" to support your decisions to place certain items in your collection.

Reflection and Application

1. Ask the principal for permission to give the faculty a presentation about copyright and copyright laws based on your district and school policies. (Best to do at the beginning of each school year). Upload your presentation materials to complete this assignment and indicate the date and time of your presentation somewhere on your presentation materials.

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2. Challenged Materials and Books- Conduct an internet search to find an example of a school that has undergone a materials or book challenge. In writing, answer the following questions about the article.
- What was challenged?
- Did the school have a challenge policy in place?
- Was the school's challenge policy followed? Why or why not?
- What changes would they have made (or have they made) in their policy since the incident?
- What did they learn from their experience?
- Any other relevant items?

In writing outline the steps you would follow if someone were to challenge a book/item in your school library. Put a copy of this in your Binder.

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3. Use the internet to do a search on "banned books." Choose at least three of the book titles you discover that could be part of your elementary collection. Try to identify reasons why the books might be challenged and prepare convincing reasons for leaving each item on the shelves. Fill in the table provided (Recommended Tasks-Challenged Materials Evaluation). Then explain what you would do if the book were on your shelves and you received a complaint. Defend your stand in writing, taking into consideration your selection policies and your procedures for dealing with controversial issues.

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4. Write a short defense (it might be in the form of a letter) for including books about divorce, drug abuse, race relations, puberty, etc. in your school library collection. Assume that your audience is a parent who wants to know why you buy books like "that." Use official ALA documents.

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5. Draft out your policy for dealing with challenges to materials in your library. You can use LAB's template (Recommended Tasks-Sample Controversial Issues Policy) for inspiration. You should use existing district policies to guide what you write and then bring your draft to the principal for his approval. OR Evaluate the existing school policy for dealing with challenged or controversial materials. Check to see if the policy is aligned with ALA standards and make any changes you feel are necessary. If you make changes, bring your recommended changes to your administrator's attention. Submit your school's policy on challenged or controversial materials.

Resources and Further Readings

1. *Access to Library Resources and Services for Minors: An Interpretation of the Library Bill of Rights* (Jul. 26, 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/access-library-resources-for-minors.

2. *Access to Resources and Services in the School Library: An Interpretation of the Library Bill of Rights* (May 29, 2007). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/accessresources.

3. *Diversity in Collection Development: An Interpretation of the Library Bill of Rights* (Jul. 26, 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/diversitycollection.

4. *Equity, Diversity, Inclusion: An Interpretation of the Library Bill of Rights* (Jul. 5, 2017). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/EDI.

5. *Policy on Confidentiality of Library Records* (Jul. 7, 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/statementspols/otherpolicies/policyconfidentiality.

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11. *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 216.

12. Dawkins, April. "The Problem with Reading Levels" (Aug. 15, 2017). *Intellectual Freedom Blog*, American Library Association, https://www.oif.ala.org/oif/?p=10625.

13. Parrot, Kiera. "Thinking Outside the Bin: Why labeling books by reading level disempowers young readers" (Aug. 28, 2017). *School Library Journal*, https://www.slj.com/2017/08/feature-articles/thinking-outside-the-bin-why-labeling-books-by-reading-level-disempowers-young-readers/.

14. Miller, Donalyn. *The Book Whisperer* (2009). Jossey-Bass. **OR** Miller, Donalyn. *Reading in the Wild: The Book Whisperer's Keys to Cultivating Lifelong Reading Habits* (2013). Jossey-Bass.

15. Parrot, Kiera. "Fountas and Pinnell Say Librarians Should Guide Readers by Interest, Not Level" (Oct. 12, 2017). *School Library Journal*, https://www.slj.com/2017/10/literacy/fountas-pinnell-say-librarians-guide-readers-interest-not-level/.

16. *Questions and Answers on Labeling and Rating Systems* (May 29, 2007). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/qa-labeling.

17. *Position Statement on Labeling Books with Reading Levels* (Aug. 2, 2011). American Association of School Librarians, http://www.ala.org/aasl/advocacy/resources/statements/labeling.

18. *The Constitution of the United States: A Transcription* (Oct. 23, 2017). America's Founding Documents, National Archives, https://www.archives.gov/founding-docs/constitution-transcript.

19. Muller, Stan. "Copyright Basics: Crash Course in Intellectual Property 2" (Apr. 30, 2015). *Crash Course*, written by Raoul Meyers, executive producer John Green, CrashCourse, https://www.youtube.com/watch?v=Tamoj84j64I.

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24. "About the Licenses" by Creative Commons is licensed under CC BY 4.0.

25. TASL Box: "How to Give Attribution" by Creative Commons is licensed under CC BY 4.0.

26. "Copyright Services: Understanding Fair Use" by the University of Minnesota Libraries is licensed under Creative Commons BY-NC 3.0.

27. Photo by Kathy Cassidy on Foter.com / CC BY-NC-SA.

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34. Gaffney, Loretta. "Contemporary Book Challenges: What You Need to Know Today" (Feb. 14, 2018). *Knowledge Quest*, American Association of School Librarians, https://knowledgequest.aasl.org/contemporary-book-challenges-need-know-today/.

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Managing School Library Services

Module 3

LIBRARY AIDE BASICS

How do you manage a school library? How do you know what resources to use to make the space inviting and conducive to learning? In Utah, it's common for an elementary school library to be completely staffed by paraprofessionals. Even if you're working with a certified teacher librarian, it's still likely you'll be responsible for some of these tasks. This module is designed to be an outline of the duties you may have as you manage a school library. Lesson one in this module asks you to consider some of the different administrative duties that will help you optimize the school library. These activities include networking, program design, communication, delegation, and advocacy. The second lesson discusses cultivating public relations. You will do this through programing and promoting the school library. The better you design your services and your space, the more your school will use the resources available to them. The third lesson will focus on budgeting matters and will give you some tips on how to manage the money that is allocated for the school library. We'll also give you some ideas for how to generate additional income because there is never enough money. This module can't cover every possible task you will do in a school library, but keep good records. This will help you remember what works and what doesn't work. Good records will help you create a library that meets your school's needs, as well as evolves with additional requirements that may be placed on you and the students and the faculty. Good luck!

Lesson 1: Management Basics

LEARNING OBJECTIVES -
- Understand the types of resources you manage in the school library.
- Design school library services tailored to needs of your school community.
- Learn strategies to communicate with others more effectively and advocate for the school library.
- Identify appropriate tasks to delegate to student aides or adult volunteers when they are helping in the school library.
- Connect with other school librarians (or paraprofessionals) to discover researched-based best practices to implement in the school library.

Overview

Sometimes running a school library may feel like being stranded on an island. You may find yourself in administrative roles that take up unexpected amounts of time on top of performing the day-to-day services offered in a school library. Providing vibrant school library services may begin to take a back seat to just staying on top of daily operations. Above all, management requires finesse and self-care that will help you avoid burnout. Entire books have been written on school library management. This module will introduce you to some of the ideas and tools you may find useful when designing your program, and like the other modules direct you to helpful resources like the titles listed below for a more in-depth understanding:

Managing the Successful School Library: Strategic Planning and Reflective Practice by Lesley S. J. Farmer (2017).

Leading for School Librarians: There Is No Other Option by Hilda K. Weisburg (2017).

Renew Yourself: A Six-Step Plan for More Meaningful Work by Catherine Hakala-Ausperk (2017).

The Innovative School Librarian, Second Edition by Sharon Markless, Elizabeth Bentley, Sarah Pavey, Sally Todd, Sue Sharper, and Dr. Carol Webb (2016).

Becoming a Media Mentor: A Guide for Working with Children and Families by Claudia Haines, Cen Campbell, and the Association for Library Service to Children (ALSC) (2016).

New on the Job: A School Librarian's Guide to Success by Hilda K. Weisburg and Ruth Toor (2015).

What Does it Mean to Manage?

Management is the act of organizing and coordinating the activities of an enterprise to achieve defined objectives (1). School libraries require middle management, which means simply that they are run by someone who serves to implement policies coming from administrators in charge of the whole school or district program. Teacher librarians plan, organize, lead, implement, control, and assess the school library services (2). In the absence of a certified librarian, these duties often fall to the paraprofessional in charge of school library services.

Like certified school librarians, library paraprofessionals get direction from and report to school and district administration. Look to your job description and ask your principal about her expectations to get a better understanding of your role. The more proactive you are in managing school library services, the more likely it is that you will have increased support from your administration and impact a greater impact on the students at your school.

One basic principle of management is that in order to manage your resources you have to know them. Resources include a variety of things: people, funding, curriculum, facilities, services, your own health, all of your books and other holdings (both physical and digital), the library's web presence, and the list goes on. Lesley S. J. Farmer defines five categories of resources to consider when managing school library services. She calls these categories inputs to the program and lists them in her book on school library management as following (2):

- **Facilities**: These are the physical means that make up your school library's space, including land, buildings, furniture, staging, decor, and utilities.
- **Material Resources:** Your holdings range from equipment to software, textbooks to your collection, and includes any other supplies available in your school library.
- **Fiscal Resources**: Financially the school library may be supported by a variety of means including funding that trickles down from the national, state, district, or school levels, fees, tuition, **grants**, donations, awards, or maybe even sales.
- **Human Resources**: Any staff working in the library (including you) are a resource to the school library. Students, volunteers, friends, families, and potentially consultants are also part of the human resources that make the library great. People may contribute in surprising ways when you are organized and welcoming in your man-

Jot down a quick inventory of your resources (Not necessarily every title in your library! That's why you have a catalog). Are there any resources you have been neglecting or under-utilizing? How might those resources be put to better use to support the school's mission? How might you compensate for missing or outdated resources? Add your inventory and any thoughts you had on better using your resources to your binder.

agement style.

- **Intellectual Resources**: Your own experience is an invaluable resource, along with any academic preparation you have had, expertise you or your team members and volunteers have developed, and the policies and procedures that structure the program's functions.

Every school library has unique space, resources, and collections. When you more closely consider the library at your school, your management style will project the value of those resources out to the entire school community because their awareness and access will increase. Organize your resources to meet the needs of your school community and coordinate those efforts with the school's mission and you will be well on your way to managing a successful school library.

Design Your Services

When you understand the specific power and responsibilities you are assigned, the next step of management is to familiarize yourself with the school's mission and compare it to the school library's services and mission. If the school's mission statement drives decision-making at your school, then it will benefit the school library to align with that mission as much as possible. Sometimes, however, schools will have priorities that differ from their stated mission. Identify the real values at your school because those values usually serve as the basis for resource **allocation** (2). The more the school library aligns with these values, the more your school and district administration will be inclined to support your efforts.

What questions keep your administrators up at night? What measurable objectives is he working towards? Finding out the answers to those questions will take some investigation on your part. You can begin your investigation by looking at the framework and curriculum in place at your school.

- How is the school run?
- Are you a STEM school? Or do you host some other major program?
- What competencies is the curriculum designed to support?
- How does your school manage behavior?

For example, if your elementary library is in a charter school catering to instruction in performing arts, your collection could reflect that theme in the books you select. If your school has a dual language immersion program then your students will benefit from access to good reading materials in both languages. When it comes down to it, your job is to support the school system you are in. That means aligning school library services with school-wide curriculum goals and themes.

Curriculum Knowledge

Part of your job is to help the school run more smoothly by providing resources that support the curriculum. The same is true of helping students find information. If resources are readily available and the students have adequate training in how to find what they need, your efforts will seamlessly facilitate learning.

Being familiar with the state curriculum in many different subject areas and providing information sources that support it is one way to help your teachers with their informa-

tion needs. It is also important to talk to teachers and understand how they implement the curriculum. While most elementary teachers are generalists and teach all subjects, they still have special interests and unique ways of teaching each subject. Having the information and the tools they want to use is helpful to both them and you because you learn how you can help fulfill their curriculum needs.

Of course, many types of curriculum exist beyond what is explicit in official program explanations or course objectives. Accompanying the explicit curriculum is often an implicit **bias** to the ways teachers present the subject matter (e.g. varying perspectives) or a school norm that may influence the presentation (e.g. if students are placed in a competitive atmosphere). There is also the **null curriculum** that represents what subjects are left out (skipped by teachers or administration or never written in). Null curriculum can be skills or knowledge that are not included in any classes (e.g. playing instruments, environmental consciousness, typing, or sexual education). Extracurricular curriculum is often taught outside of school hours and could be something like a chess or yearbook club, and integrated curriculum simply blends concepts or skills across subject areas (2). These different types of curricula create some ambiguity in how to support everyone, so talk to the educators at your school to get a better idea of what your program can provide for them. This helps you identify information you already have in your school library or know what materials you need to purchase to support your teachers' curriculum needs. Some ways to approach gathering curriculum information include:

- Visit your state's curriculum website or read the equivalent state standards.
- Create a notebook containing a page for each teacher in your building and list their teaching preferences and ways they would like to utilize information.
- If teachers hesitate to share their curriculum maps with you, you might create a bulletin board or Google doc on which they can request materials covering specific subject areas.
- Post a list of the Dewey numbers (even by 100's) and note the materials in your collection that support curriculum topics by grade level.
- Still another way to approach this area of reference work is to make lists divided by curriculum areas (e.g. science, social studies, lifestyles, etc.) for each grade level.

Your knowledge of the curriculum and the school's culture will help you design your program around the needs of your patrons.

Story Time and Book Talks
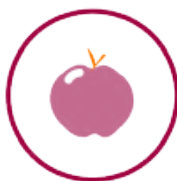
Beyond just supporting curriculum-based learning in the classroom, the school library can bring the curriculum to life. Story time and book talks in the library should be carefully planned to 1) introduce students to new lesson units, 2) reinforce skills taught in the classroom, like listening or reading maps, 3) provide new (or minority) perspectives on

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a topic 4) help students get more excited about reading in general, 5) pair primary sources with nonfiction picture books, 6) supplement parts of the curriculum the teacher doesn't have time to cover, and 7) serve many other purposes. Most importantly, talk to your teachers and plan with them what they would like to see happen in the school library. Try to know what they are doing in their classrooms so you can present specific suggestions rather than relying on the teacher for ideas. If you ask teachers to come up with everything, you will only be creating more work for them rather than giving their class an extra boost. That boost is felt most when you integrate their curriculum into the activities done in the school library. For more on collaboration strategies, read [Module 4](#).

Some other things to keep in mind with story times and book talks include: both require the ability to hold student interest through vocal inflection and visuals. Picture books are naturals for story time and come with their own visuals. Even older children can benefit from picture books. Book talks may include pictures, three dimensional visuals such as living plants or animals, authors, puppets, volunteer performers (especially during readers' theater productions), or other activities. Your imagination is the only limitation, but remember that the object of these activities is to encourage young readers to discover new knowledge! A reading file could be created on note cards or digitally to record books you have read and evaluated. In this file you might include comments regarding reading level, genre, and a summary which might help you "sell" the book to a student in the future.

Organization is Key

To boost library services you will have to get organized. Getting organized is at the heart of effective and efficient management and includes creating order, managing your time, and mastering yourself.

Order

Your way of organizing your day may look different from your fellow paraprofessionals or school librarians. In fact, your desk may not be organized exactly like their desks. The method you use to create order is far less important than being organized, but there are some things that need to be logical when you design library services.

1. **Track what needs to be done.** If you don't know what needs to be done and you can't remember to do it (or to delegate it), the library will be ineffective at best. There are expectations you need to meet in order to keep your job, update the collection, and maintain positive relationships with stakeholders. Be careful to separate what needs to be done from anything that is simply extra and might take away valuable time from necessary tasks.
2. **Be consistent.** Being consistent is not the same as being predictable or stagnant, rather it means building trust with others and being able to retrace your way through a process if something happens to go wrong.
    1. As best you can, organize your personal space in a way that you will be able

to locate what you need. It doesn't matter if you organize by piling, filing, or post-it notes, but you need to make sure you know where everything is in your workspace. If your system stops working for you, find a better way to keep your space ordered and always try to present a well-managed rather than scatter-brained desktop.

2. Let people know when you are available and where they can usually find you.
3. Follow standard shelving practices so when students change schools they don't have to learn a brand new library system.
4. Offer services equitably to all of your patrons, and have the same rules for everyone.

3. **Communicate when you change something.** Change is healthy and often means improving systems or how you use your space, but make sure you prepare people for the changes that take place. Go into major changes with the administration on board, let stakeholders know that the change is taking place, then train students and teachers on new procedures, and make yourself available for questions. Help people understand not only what the change is, but why you made the change and how the change will benefit them.

4. **Don't replace official standards with your own idea of how things should be.** If there is a school standard issued by the district or the state make sure to respect the boundaries they have set and master the system they want you to use. Rather than avoiding or changing what you have been asked to do, improve upon it in some way. Align yourself as closely with national school library standards as you can, and it will benefit your entire school community.

5. **Eliminate perfectionism.** You work with children, which requires a fair amount of flexibility. Remember that everything you do is about them and helping their education become more complete. Focus on the things that matter most rather than perfecting the details, and use your mistakes as teaching and learning opportunities. When you take the time to prepare, your best is usually good enough.

6. **Keep the library space free of clutter.** Most school library layouts include ancillary offices and work spaces. Take advantage of these spaces to keep ongoing projects such as book repair out of the space used by your patrons. With all of the tasks happening in school libraries, it can be easy to let some of that spill over into the "public" space. Try to enter the library space with fresh eyes, as though you are visiting for the first time. Is the space warm, welcoming, and open? Or cluttered, chaotic, and unappealing? Keeping clutter organized will help the library feel more welcoming.

Time management

Priorities and time management are often discussed together. But how do we determine correct priorities? One way is listing and ranking your priorities based on what needs to happen first. However, running the library ONLY according to deadlines will lead to losing sight of some important things that take more time. For actions that are important, but not urgent, schedule time to complete them and commit to staying on schedule. Don't be afraid to communicate with your supervisor if you are feeling bogged down, ask for help, or consider saying "no" occasionally to avoid heaping too much on your plate (3).

Time management is largely about being effective and efficient in the way you use your time. Marie L. Radford, a professor of Information and Library Studies, described being efficient as doing things the right way and being effective at doing the right things. In her 2015 webinar, called "Tactics for Time Management and Organizational Skills," she includes excellent tips and tricks for any school library manager (that's

you!). Honing your priorities and improving on your organization skills will help you to create a vibrant program at your school. The webinar is structured for self-reflection and improvement and is available on YouTube. However, there are nearly countless resources that will try to teach you how to manage your time better. Use what works for you, but start making specific goals today.

Self-management

In the end, self-care is the foundation of success. Avoid perfectionism and the hours of investment it can take to get something just right rather than good enough. Don't work for free by doing projects off the clock on a regular basis, and take care of your health needs so that you have energy to finish your to-do list when you are on the clock. When you are proactive in managing yourself and not taking on every opportunity that comes your way, you will find that there is enough time to manage a successful school library.

One way to evaluate your actions is not only to ask yourself if your tasks are urgent or important, but if they are significant in the long run. Rory Vaden offers his perspective on this method of measuring your tasks in his TEDx Talk "How to Multiply Your Time." Think strategically about the long term effects of your actions today and how they will affect the school library tomorrow. Whenever there are places you can eliminate, automate, or delegate tasks you are doing, it is best for you to do so. Then you will have the time you need to focus on the things that will make the longest lasting impressions and give you the freedom to spend your time on what you want to accomplish (4). For example, avoid starting extravagant practices (such as elaborate decorations or prizes, etc.) that are difficult to maintain or may strain your budget. Such practices may seem like a good idea, but they are likely to take away from more important tasks or services.

(Photo: Resource 5)

Communicate Strategically
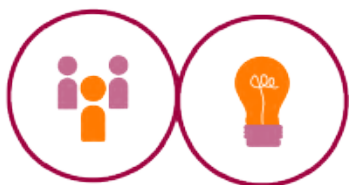
Effective management usually begins with communication skills. Keeping your **stakeholders** informed will ensure that the services available to your school community are utilized to their fullest. When you communicate effectively you will not only be empowered to administer your program, you will be able to lead your school in providing quality educational opportunities.

Strategic Communications Model

Strategic communication in management means beginning with the end in mind. The strategies you set in place to reach that end can be applied formally or casually as you manage and promote the school library. Often it is best to work through each of the seven considerations listed below when first beginning to communicate strategically. Over time these seven considerations should become second nature when you introduce needs, showcase different program initiatives, and seek permission or resources to implement changes in the school library. When first beginning to use these strategies, it may be helpful for you to think through the process on paper. Click here (Sup-

plemental Materials-Strategic Communications Worksheet) for a printable brainstorming sheet outlining the seven steps to strategic communication.

1. **Identify the communication goal.** This goal may be persuasive, informative, responsive, demonstrative, or information seeking. Frequently your goal is an action you want your audience to take.
2. **Determine your target audience**. Your audience can range from your supervisors to the students you serve. It may also include the educators at your school, parents, the local community, or grant funders. Make a point to know as much about your audience as you can before beginning your communication!
3. **Figure out what message you want to send**. Not only words, but visuals can make powerful impressions on your audiences. Try to identify what you want your audience to remember after you communicate the message (or what you want them to do) and then think about what will help them get to that point of understanding or action. When you know what you want to say, you can come up with how you want to say it.
4. **Choose a medium**. Your medium is simply HOW you will communicate the message. Whatever way you choose to communicate, make sure to keep your target audience in mind so that you will engage them on their level. You can also determine several different mediums that you can use as platforms to communicate your message. See the section on Communication Types below for some ideas.
5. **Consider the context of your communication.** This takes into account your available resources and circumstances, be that time, money, space, culture, environment, or situation. Know your constraints before you begin so you don't overstretch yourself.
6. **Prepare for people's responses**. What is the desired response? Are there other possible responses? How will you need to follow up? What other preparations are necessary? What actions might your target audience take? How can you prepare?
7. **Evaluate the effectiveness of your communication**. Analyze how well you fulfilled your goal and if you reached the correct audience. If there are areas for improvement, plan how you will address them in the future and modify your communications accordingly.

Another important aspect of strategic communication is linking your goals to your school library philosophy and vision, as well as your school and district missions. Taking into consideration what you have learned so far in the LAB modules, now might be a good time to revisit your vision for the library.

Communication Types

Almost everything you do communicates a message and can be done strategically. Because the school library represents the entire school community, it is especially important that you practice and promote information sensitivity. Sending positive messages that are representative of your school community will help stakeholders know what resources the school library has to offer and give your community an avenue for feedback.

- **One-Way Communication**
  - Written
    - Memos
    - Manuals
    - Flyers
    - Newsletters
    - Grants

- Visual
  - Displays
  - Pictures/photos
  - Signage
  - Charts
  - Icons
  - Diagrams
- Audio and Multimedia
  - Recordings
  - Podcasts
  - Videos
  - Websites
- **Two-Way Communication**
  - Emails
  - Surveys
  - Chat boxes
  - Discussion or focus groups
  - Suggestion or request boxes
  - Reference Interviews
  - Social Media
  - Presentations and Workshops (webinars or in person)

Communicate with Your Supervisors

As a elementary library paraprofessional, it is likely that your immediate supervisor is the principal of your school. Plan to communicate regularly with your principal and district supervisor. The quality of your relationship with your supervisors is often predictive of the quality of their response when you approach them about the school library's needs. Regular communication is vital. However, from a management standpoint, your school library will benefit most if you strategically plan and assess your communications (2). Make sure to communicate with a purpose and respect your supervisor's busy schedules.

- What data should you share?
  - **Circulation** and **visitation** stats (emphasize the positive use of your space)
  - New Reading Initiatives
  - Ways you are promoting literacy or the **curriculum**
  - Which teachers or grade levels you are collaborating with
  - Share as much positive data as you can
  - Ask your administrator what kinds of updates he would appreciate and how frequently
  - Don't sugarcoat issues, but discuss possible solutions rather than dwelling on the problems

Know When to Delegate

If you are aiding a teacher librarian, it's likely that you are the one being delegated to, rather than the one doing the delegating. And as a paraprofessional it is likely that you don't have any paid assistants (few

school librarians have the number of aides they need!). However, you may have or create the opportunity to work with adult volunteers and/or student aides.

The use of adult volunteers and student aides is a double-edged opportunity. While these workers can free librarians from routine activities, an inadequately trained volunteer/aide can create problems that take hours to correct. *Extra time spent in training these people before they become active volunteers at the school library is well worth the effort.* Effective training with clear expectations and objectives is the key for a successful volunteer program. For purposes of this discussion, the term "volunteer" will be used to include both adult volunteers and student aides unless specifically stated otherwise.

The PTA organization is just one example of volunteering to enrich the educational community and experience. Volunteers, although extremely helpful in relieving you of some of your routine tasks, can *never* replace you, and some of the tasks required of you should never be delegated to a volunteer or an aide. One of your priorities, in fact, is to make yourself indispensable. A volunteer should never be treated as a substitute or a paraprofessional. An adult volunteer is just that—a volunteer who controls his or her hours and task effectiveness. A student aide, on the other hand, is working at a school-related task during school hours. He or she has a different form of accountability. **Your first job is to identify those tasks which can appropriately be completed by a volunteer or aide under your supervision.** For example, school **AUP**s often preclude the use of school computers for non-students or anyone not on staff.

Please Note: The most critical ethical issue that must be understood by any individual who works in a library is that of confidentiality. As you have learned in previous lessons, a library patron's right to privacy is crucial. Therefore, each staff member must be cautious of their own behaviors that they do not violate the students' rights. Of equal importance, however, is the need to keep school information within the walls of the school. It is not unusual for teachers to discuss personal matters or concerns about individual students within the confines of the school library. It is also not unusual for students to confide in library staff, including volunteers, or it is possible for workers to make assumptions about individual students or their family conditions based upon books selected or comments made. Any information "learned" in this manner should be treated with the utmost confidentiality. Only when legal issues are suspected, such as abuse or neglect, or when the child is in danger should such information be reported to school authorities. This is a legal responsibility. It is critically important that the information stay within the legal chain of command so that proper authorities who have been trained to handle such situations have the opportunity to resolve them with the best interests of the student being served. Your school's library should never become a "rumor factory" putting out information about school personnel, including students. Student aides should be reminded whenever necessary of the importance of confidentiality.

Components of Volunteer Training and Supervision

Task Identification and Definition

One of the most important pieces of a successful volunteer program must be careful task analysis. You probably have many tasks in mind already. However, you can gain important insights by visiting other school libraries, reading professional materials, and talking with other librarians. Choose carefully what tasks you want done, remembering that the list may be different for an adult volunteer than a student aide. You can use

this [supplemental](#) (Supplemental Materials-Potential Tasks for Volunteers) to organize what tasks your volunteers can do.

Recruitment

Once you have identified specific tasks you wish to undertake and the number of volunteers you can effectively use, you will be ready to begin the recruitment process. This can be as informal as word-of-mouth recruitment or as formal as a personal letter sent home. The PTA can be a valuable resource and may even provide a volunteer co-ordinator if you request it . A flyer or poster on back-to-school night or parent visiting nights may also be helpful in recruiting.

The number of adults who express interest will be determined by the degree of meaning in the tasks assigned and the enthusiasm expressed by library patrons. In as many ways as possible, try to include positions for adult males. Our society has changed sufficiently, and we must begin to recognize both men and women outside of the traditional mindset, and see them as potential volunteers. **Remember, however, that the volunteers will only be as successful as the librarian is organized. Before you accept volunteers make the library environment well organized.**

Training and Supervision

This is, perhaps, the most difficult part of using volunteers. You must train carefully, giving adult volunteers the respect they deserve. At the same time, however, you must hold them accountable for the tasks they have agreed to complete. It is crucial that you work closely with them, especially at the beginning of the process or whenever a new or unfamiliar task is assigned. It is much easier to correct errors at the beginning rather than after an extensive amount of time and effort have been devoted. It is often helpful to provide a step-by-step set of instructions and/or a list of the essential criteria needed to meet your standards. Consider creating a handbook with all the essential tasks in it which can be used by each volunteer. It will take a little time in the beginning to prepare such documents, but it will save many mistakes and, perhaps, preserve the goodwill of your volunteers. It is also suggested that you prepare a similar list for any student aides and share your expectations with the parents of your aides.

Recognition

A volunteer or student aide should never leave your school library without having received a word of thanks or appreciation or some other recognition of their contribution. Formal recognition is appreciated, but not nearly as much as a sincere thanks for a job well done. Journals such as *School Library Journal* often contain suggestions for recognition prior to National Library Week, or some schools hold an annual recognition day for school volunteers. Encourage individual students or classes to write thank you notes for some special service rendered. Recognition and appreciation should be frequent and sincere. This also provides opportunity for you to give feedback on the work being done successfully.

In summary, many of the decisions you make regarding use of adult volunteers and student aides will be dictated by your own management style and comfort zone. Depending upon your educational community, you may need to start with small undertakings and build on every success. Remember that your success will be determined in large measure by your preparation and organization. Do not invite more volunteers than you can use, or they will go away feeling unneeded. It is always wise to have some tasks on hold for an unexpected worker. An important way to validate your job

is to make others aware of your many responsibilities. An enthusiastic volunteer is your best recruiter for additional volunteers.

Advocate for the School Library

What does it mean to advocate? When it comes to the school library, **advocacy** is not marching up and down the carpool lane or camping out in front of the offices. Though some may see current library standards as a radical shift from their old ways, the methods you use to advocate for your school library will probably work best if they are not so radical. Librarians know that often they are not the decision-makers or stakeholders, so advocacy becomes their avenue to instigating change.

To make a real difference through advocacy, librarians largely aim at educating key stakeholders so that those stakeholders understand the benefits of the school library. **AASL** defines advocacy as: "The on-going process of building partnerships so that others will act for and with you, turning passive support into educated action for the library program" (6). Stakeholders include more than just the teachers and students. Other stakeholders in the school library are administrators, parents, the PTA, the school board, and community members.

Before you begin to advocate, you may wish to analyze your school culture. Knowing your audience is as important when advocating as with any other form of strategic communication. In her 2017 **_Knowledge Quest_** post about Advocacy and Leadership, Sedley Abercrombie suggested eight specific tactics for influencing your school culture. Positive changes can start for the whole school when the school library becomes a collaborative and forward-thinking environment.

So what does advocacy look like in your school? There are ways to advocate every day, and there will also be special occasions or events that can provide advocacy opportunities. Without explaining the role of modern school libraries, many people will fail to recognize how important they are. Helping people understand why the services you offer are valuable is at the heart of advocacy. Mostly this means speaking up with teachers and administrators so that they can share the vision you have for school library services. Advocacy can also become part of your book displays or events, include

Share with educators the ways in which you collaborate in your next monthly, quarterly, or annual report. Showing administrators and the broader school community a collaboration rubric that shows how you collaborate with educators can help tell the story of exactly how you and the school library impact learning.
— AASL

Know your priorities and prepare 30 second "elevator" pitches that summarize the school library's needs and successes so that you are always prepared if an administrator or potential donor asks how they can support your program.

writing a regular newsletter for parents or educators, and is only limited by your own imagination.

As you manage the school library, you will need support from the outside. When you identify an area that needs more support, whether that be promoting intellectual freedom, fixing low circulation stats, or overcrowding in the library space, then you need to find ways to advocate. There may also be external circumstances like new laws or standards being passed that will affect school library hours and budgets. Make sure you are in the know so that you can respond accordingly by advocating for the school library with the right people before you lose any say in the matter. For ideas about how to advocate, AASL provides an online [toolbox](#) that is full of resources or you can [watch](#) an example from the Washington Library Media Association.

Continue Professional Development

Just as we encourage students to become lifelong learners, so too must school and library staff be continually learning, improving, and growing. Many resources are at your disposal when you begin running a school library, but experience is often the best teacher for overcoming learning curves. If you lack experience in a specific area, the next best option is to seek someone who has experience. Though other people's experiences usually will not translate directly to your situation, others may be able to lend insight that will help you deal with the tasks at hand. Talking with other professionals or paraprofessionals in your field will be an invaluable source of direction as you begin to manage (or improve management) at your school's library.

When you begin working as a library paraprofessional, you may have a mentor assigned to you or a direct helpline to the library supervisor in your area. Even when you have been in the school library for years, don't forget to network, act as a mentor yourself, or be flexible when school, district, or national school library standards change. Truly, it is better to adapt your program to benefit the children than to stay stagnant and send students off to their next school at a disadvantage. Information and technology needs are always evolving, which means that the requirements placed on you, a library paraprofessional, are also in flux. Network with others to continue to grow and keep your program developing.

> Engage in professional learning by reading library- and education-related social media posts articles and books as well as attending webinars workshops, and conferences. Seek sources that will help you gain new ideas for ways learners can demonstrate their learning and explore technologies and activities for multiple literacies.
> - AASL

Professional learning communities (PLCs) exist to support you when operations or standards change or you are still trying to master school library operations. Your district or region supervisor is likely the one organizing PLCs in your school district. Take advantage of the opportunities your supervisors provide for extra training (whether or not they are mandatory). Avoid being passive in your participation and start valuable conversations even outside of the official PLC

meetings. The connections you make will help you identify your top priorities, inspire new plans, improve your management methods, and refine your leadership style.

Frequently statewide and national trainings are also available. In Utah, the **Utah Educational Library Media Association** (UELMA) facilitates professional development opportunities and holds an annual conference for school librarians and paraprofessionals. **Southern Utah Media Specialists** (SUMS) is an annual regional conference that provides resources to school libraries across southern Utah. You may also access resources through memberships with national organizations like the **American Library Association** (ALA), the American Association of School Librarians (AASL), the **Association for Library Service to Children** (ALSC), **Future Ready Librarians** (FRL), or others. Voluntary membership and participation in any of these professional organizations will become a support system for you as you manage a school library.

Management doesn't begin until you know where to start and PLCs or other professional development organizations are an incredible resource to help you shape your vision and the potential of the library at your school. Don't be shy about asking questions and exploring solutions with your local and national PLC groups.

Lesson 2: Public Relations

Overview

The information explosion of our digital age has created interesting dilemmas for school librarians. On one hand, there are so many different ways to access and find information it is difficult to keep up with it all. On the other, there are those who think that, because of all the electronic access, human librarians are on their way out. This view is shortsighted, not just because the need for expert information finders has never been greater, but also because there are so many other aspects to the school library's roll. It is this **Public Relations** (PR) part of the job that keeps others informed of everything we do. Most important here is to make certain that this is done in a positive manner. Continually complaining about the amount of work we have to do to anyone who will listen, though it is very true, is not in the best interest of being able to garner support for your position in the school setting.

Cultivate a Positive Learning Environment
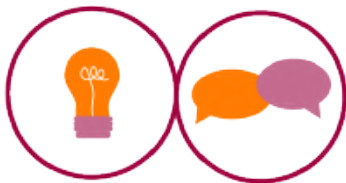
School libraries are often misrepresented. They are sometimes considered nothing more than book warehouses. Some people mistakenly believe that materials can only be used within a school library, that the only material available to students is located within the library itself, or that the school library can only be used at certain times each week. Others think that only language arts or English units can utilize its services, that a librarian "shushes people," or the typical role of the school librarian is to "check out books." However, the school library should be the heart and hub of learning in the school. It should support all areas of the curriculum and offer something to all patrons in their quest for a quality education. Information can now be gleaned world-wide within the school's own library using available resources and technology.

With the changing roles and capabilities of the library facility, we need to remember that the patron is still most important. If that is true, we need to gear our efforts toward making the school library an inviting place where students want to be and a place where they can find information quickly and efficiently. Unfortunately, even the greatest informational collections in the world, on their own merit, will not entice many patrons. Unless the students feel welcome enough to enter the school library, they cannot take advantage of the many services there. Without skills to find and use the wonderful materials available, the students will go away unfulfilled.

Make sure the library space includes conversation areas containing comfortable seating as well as books and magazines that spark and support exploration of personal interests.
- AASL

Inviting Place

The visual appearance of the school library is part of an inviting learning environment. Is the library clean or cluttered? Is the room visually inviting? Are there points of interest for students to look at? This can become an overwhelming task if careful organization is not followed. Look for lists of themes for each month that can be used in bulletin boards and displays. Different themes can be used each year, or better yet (to save time and money) pick a theme that will last for several years that the students will not be bored with. This will help you recreate successful displays and help keep you from repeating yourself too often. Also, keep copies of useable graphic organizers or activities that help reinforce library concepts. If these are filed appropriately as they are collected, they will be easy to locate at just the right moment.

Create a picture book or photo album containing illustrations/pictures of the bulletin boards and displays you have used in the past along with the dates you use them. Add general notes of successes and failures to the display descriptions.

The use of colorful displays and bulletin boards, the physical configuration of shelving and seating, neatness and cleanliness, and particularly the school librarian's attitude all play an important part in whether patrons will feel welcome in the school library. It is easy for "comfortable" to become "boring" unless variety exists to continually sparks interest.

Music may also influence learning, provided it fits the activity you want to encourage and is not distracting. Mozart has been shown to increase ability in mathematics. High energy music like John Philip Sousa marches can excite. Softer, slower themes like waltzes and lullabies can have the opposite effect.

Changes to the atmosphere and layout of the library do not always have to wait for a bigger budget. Your warm and welcoming attitude will make a much bigger impact on how people feel in the library than any amount of money you put into renovations. There are many steps you can take to transform the library space by simply weeding not only unused reading materials but extra furniture and shelves that make the space cluttered. Start with dreaming up the ideal—Is that makerspaces? Round tables? Moveable furniture? More wall space and bulletin boards—then get creative. Diana Redina gives excellent tips and tricks that will help you make your dream for the library space a reality in her *Knowledge Quest* post "How to Transform Your Library Space on a Budget." She gives more suggestions for changing your space in her book *Reimagining Library Spaces: Transform Your Space on Any Budget* and other helpful posts like,

"[How to Identify & Reframe Design Problems in Your Library Space](#)." In her article on reframing design problems, Redina gives some practical ways to approach administration about changes you may want to make and how to showcase the educational benefits in the way you frame your request.

Most of all, remember the big picture. Running a school library is about the kids. When the workflow of the school library and the signage and space are interesting and inviting, then it will be the kind of environment that helps students engage in learning.

What Kind of Learning

So many learning styles exist. Creating spaces for different sorts of study and **collaboration** is one goal to keep in mind when designing both your school library's space and your program. It is helpful to have active learning spaces in the library including small group discussion areas, large group areas, community areas, technology-rich areas, quiet solitary areas, and, if appropriate, even makerspaces (6). The more flexible your space, the more you will be able to accommodate different activities and learning styles.

> Create physical and/or virtual "gallery" space within the school library where learners can share creative products that illustrate their personal interests. If possible, this space should be frequently updated and images of the products curated. Provide means for participants' comments and input.
> - AASL

Once you have prepared the environment for learning and have concentrated on making the appearance of the school library interesting and inviting, the next question is, "How can the space be used to facilitate learning?" It is sometimes easier to find information for patrons than it is to show patrons how to find that information themselves and how to distinguish between "good" and "bad" information. *However, if our goal is to create lifelong learners, we must begin to empower them to find information rather than having students always depend on others to supply the information for them.* School libraries can serve to bolster information skills and connect ideas across the curriculum. Working with teachers to determine what should be taught is covered in greater detail in Module 4.

Summary

Your level of control over your space may vary from year to year (increasing or decreasing), and that's okay. But be prepared in the event that a donation is made to the library or grant monies or budget monies increase. Always have a "wishlist" on hand of purchases or changes that would improve your space and make it more inviting when money does come along. Your preparation will pay off when you can show you have a plan that will improve learning outcomes for the whole school.

> Choose furniture and physical structures for the library space that are moveable and able to be arranged for independent research and reflection as well as for collaborative work and easy access to the collection.
> - AASL

Until then, there is no greater influence for learning in the school library than your own contribution. Respect, trust, friendliness, and helpfulness are traits that will serve all school library paraprofessionals well in their position. The "human" part of the job can and should be the most rewarding of all.

Host Events

Managing a vibrant school library includes being active in hosting programs and events that draw your school community into the school library. Many resources are available as you consider the task of informing patrons about the services your school library offers. Several of the large library supply companies such as Demco offer promotional ideas, including treasure hunts, reading passports, etc., that can be adapted for your students.

One way of creating a positive image of your position and responsibilities is through organizing and hosting special events. If the event can be combined with a fundraiser, the combination can be not only fun, but beneficial in a monetary way as well. The American Library Association frequently offers information on special events such as the announcement of the year's Caldecott and Newbery winners. This would be a great time to develop something that would inform the school and the community about your school's library.

- **Book Fairs**- Sponsoring book fairs in your school can bring in new titles, excite children about reading, and bring in funding for the library.
- **Battle of the Books**- Consider organizing student teams for this reading competition. Battle of the Books encourages children to read nationally chosen book lists and work as teams to answer trivia about those books. Competitions can happen on various local and regional levels.
- **FIRST LEGO League**- Lego League is an international program for 9-14 year olds to spark excitement about science, technology, and computer programming. This is great STEM/STEAM school competition to pair with makerspaces. Participating teams are sent materials and objectives to build a Lego robot for competitions.
- **Book Buddies**- Both students benefit when older students are paired with younger students for reading times.
- **Beehive Books**- Many states have regionally popular events. In Utah Beehive Books is one such event that asks children to read and vote on nominated books for this children's choice honor.
- **Family Activities**- Programming that invites family members into the library can be a great way to build community, support, and foster a love of reading. Rather than focus on specific roles, like mom, dad, or grandma, this can an opportunity to be inclusive to non-traditional family units.
- **Celebrate-** You may also host promotional events featuring special celebration weeks in the library following suggestions from ALA or themes like women's history, black history, or Native American history months.

Knowing your patrons' likes, dislikes, and habits can help you plan programs and events which will more likely be successful at the most favorable times of the year.

Remember, the timing of any event is critically important to the event's success. If you choose to do a book fair before Christmas, your PR should encourage gift buying. After Christmas, students may have gift money to spend. If the fifth grade classes have just held a readathon, having another reading event after school the same day is probably not a good idea. Try to host events that are relevant by combining with larger programs in the school, world events, or national holidays, and communicate to make sure that you're not clashing with other events. If too much is already going on, you may want to reconsider adding another thing to be done. For example, if it is the end

of a quarter or state testing season it may be more difficult to garner teacher support for your book fair.

But not every program has to be a big event. Children like to have their opinions considered, so ask them to review books and post their reviews on a bulletin board or an online/catalog platform. You also could have students produce artwork based on a favorite book to be displayed. Programs like this that bring students into the library after school or at lunch time and help them feel like they are contributing to the school library. Making contributions can encourage students to take ownership of their reading habits and information skills. Whatever you choose to do, the key here is to get excited about the program or event, and get others excited about it, too.

Provide programs that appeal to a variety of audiences and interests.
- AASL

Sharing Books with Students

As an elementary library paraprofessional, you have the wondrous opportunity to get children excited about books and reading. Be a reading role model for your students and share your experiences with them. If you read a good book, tell them about it. They love to know that you (and their teachers!) think children's books are worth your time. Requests for what to read become opportunities for short book talks. Tell them about the book but don't give away the ending. Put up displays that highlight all genres of books that appeal to a variety of interests and consider involving students in creating displays.

However you choose to extend the experience of a story, keep it light and lively. Some ideas include the following:

- Read Wanda Gag's *Millions of Cats* and have students make stick puppets of cats. Reread the story with students holding up their puppets during the repetitions of "hundreds of cats, thousands of cats," etc.
- Use **trade books** as a catalyst to learning about the reference section. Do this by taking a topic of interest and then modelling how you might seek for more information on that topic from various reference books.
- Read *Q is for Duck* (because they quack) then have students create their own alphabet book as a class using the encyclopedia to find facts about animals.
- Find picture books that present two sides to a story or event then discuss why the differences exist.

Some school librarians or paraprofessionals even organize promotional activities as incentives for reading. Some have contests to see who can read the most books or pages. Some schools have a reading auction. Students read all year to gain "book bucks" that they spend in May at the auction for all sorts of things. When it comes right down to it, if the program is well planned out and organized, you don't even need the prizes to get kids to want to do it.

Promote Your School Library: The "Why" Behind Publicity

All of your hard work to create a vital, pleasant school library means very little if you do not promote it. The beauty of Public Relations (PR) is that you get to design the image you want people to see. It starts in the learning environment you cultivate and is part of every event or program you host, but that image really comes out in the way you publicize the work you are doing. Whenever possible, tell people about the services the school library provides. The way the school library is perceived will also determine the way that it is used. If it is publicized as a place to read or find a book, that is what patrons will expect. But the library's image can be anything: a place to imagine, create, learn, use technology, inquire, or countless other things. Why does it matter to brand yourself? Because then people will get a clear idea of what to expect from you and the school library when they are there. It is helpful to adjust branding as school missions and objectives change or when national organizations announce new standards. Year to year you might choose a different library theme: Escape, Grow, Explore.

No matter what program you choose to develop and promote, it will not be widely used if it is not publicized. This is where newsletters, newspaper articles, announcements, brochures, flyers and emails (to mention a few ways), can be helpful. No one will know what is going on if you do not tell them. Do your principal and your teachers know what you are planning? How well informed are your students? Is your program of a nature that parents need to be informed as well? The more questions you can answer about your program, the better you will be able to advertise it. Often, people like to know as much as they can about an event before they go. Many editable templates exist in Microsoft word to create things like newsletters and brochures. An example of the kinds of information a school library might put in a newsletter can be found here (Supplemental Materials-Newsletter Instructions or Editable Newsletter). Suggestions about HOW to publicize your school library can be found in Module 7.

Finally, don't be afraid to blow your own horn. A large part of Public Relations (and good advocacy) is a general information campaign which gives general information about the library, your goals, your services, your programs and your hopes for the students. This general PR does not need to wait until a special occasion or annual program to be effective. Your own enthusiasm for your program, your work, and your kindness and caring for your school patrons are all daily PR tools that are available for you to use.

It is a good idea to keep a record of any and all promotional activities held. Included in the record could be names of volunteers, a schedule detailing each planning phase, various aspects of the activity, photos, reactions of your patrons, things that went well, and things that went wrong. If the project went well, you will want to refer back to your record if you repeat the activity again. If the activity didn't go well, your written lists and thoughts, completed right after the program is finished, will be very helpful to refer back on and to learn from at the future planning session. Another folder could contain flyers and newsletters and ideas you have saved for new programs. All of these ideas should be filed in one place for future reference.

Lesson 3: Budgeting Basics

Overview

Money mismanagement can come in many forms. One is the mad rush to meet "use it or lose it" deadlines, which is something that can and should be avoided. Just as bad is the "Oh well, I'll do better next year" attitude for not spending the allotted funds. Then there is the "I-have-no-idea-how-much-money-I-have-left" problem because no ledger has been used. Mismanagement can usually be avoided if you create a budget plan, use your district's purchasing system to help in **acquisitions**, and monitor your expenditures with simple ledgers. Being responsible for someone else's money can be intimidating, but it can also be fun, once you have learned how to do it well. This lesson deals with how to develop your budget plan, discovering your district's purchasing system, and ways to find more funding.

Budget Planning

To budget means to allocate and spend monies within cost restrictions and quality goals by appropriate deadlines. Learning the financial ropes of budgeting can help you build credibility within your school. Developing a sound plan for purchasing, wise purchasing decisions, and accurate accounting are inseparable. It is not enough to commit to the purchase of quality books, media materials, and/or equipment if you find, because of inaccurate record keeping, you have no funds left to pay for the items you ordered. Nor is it always justifiable to make purchasing decisions based on the "cheapest" or "bottom-line" prices. Also critical to consider when spending taxpayer funds is the ability to connect the item(s) to be purchased with your school's goals and to curriculum needs.

Peter Drucker, a management consultant and educator said it best: "The financial plan tells your money where to go so that you don't have to spend your time finding out where it went." First, acquaint yourself with the general process of budgeting,

with the processes for purchasing and accounting for funds within your school and with the various funding accounts that provide money for your school library. Another key part of budget planning includes making a needs/wants list (Supplemental Materials-Budget Planning Worksheet) and prioritizing the items listed. Since you cannot possibly purchase everything you'd like, making and prioritizing a list of items to be purchased before starting your purchasing is critical. Keep it "fluid" in case you have a budget "windfall" or, more likely, a budget "shortfall." For more information about **selecting** materials to purchase, see Module 5.

As needs come up add them to a wish list to track items that you would like to add to the school library. Don't let the budget govern what is on your needs inventory!

The process of dividing up your prioritized needs and wants into defined accounting numbers should be a simple process. Learn how to plan and manage the budgeting process so that the way you use the money provided for the school library can benefit students the most (8). As soon as you can, determine how much money is in each account for the library and record it in your budget ledger. Understand that these figures change yearly. Also remember that accurate figures are not available for some accounts until after certain dates in each new budget cycle. However, you do not have to wait until every penny is known before you start purchasing items. Funding amounts should be similar from year to year in your district library accounts if your enrollment is similar.

You will feel good about your purchases if you know you have purchased the most important items first. If you have your needs/wants list written down, and if you monitor it throughout the year, the process of budget planning will be more successful each year. As you discuss the plan with your principal, other funding sources may also be found for some of the items on your list. Good budgeting practices may also determine whether you pass a financial audit when that time comes.

Purchasing Procedures

Once your budget plans are set, the next thing to concentrate on is the process of actually purchasing the books, media, supplies, etc. Almost every district has policies and procedures governing when you can use account funds or paperwork that must be completed for large purchase orders. It is in your best interest to study the district guidelines and follow them as carefully and completely as possible. For instance, large purchases will likely require you to send out a Request for Proposals to gather bids from several different vendors. With careful attention to district guidelines and your own particular school's purchasing procedures, your assignment to buy materials for the library will be much less stressful,

and you will expedite the fulfillment of most orders.

Your Principal

Often the principal is the administrator held accountable for all budget accounts within the school. Keep this clearly in mind as you work on your budget plan and strive to follow appropriate purchasing procedures. The more completely you can keep your principal abreast of your budgeting plans, your spending record, and the school library's real needs, the more the principal will be supportive of the library. Therefore it is important to prioritize your needs, put your plan in writing, and present your requests to your principal in an organized manner. Support your presentation with how your plan will affect the students in your school and how the purchases will support the curriculum.

Your Administrative Assistant

Every school administrative assistant should be trained on district purchasing procedures and has worked out their school's financial system within district guidelines. Seek out your administrative assistant to discover district-specific procedures and to learn the process for spending within your school. Take steps to work positively with your administrative assistant, and be careful to meet deadlines. The administrative assistant, just like you, has times that are busier than others. Avoid adding stress to already stressful times. Do not delay making purchases until it requires "crisis spending" and "panic" accounting measures.

Financial Accountability

Learning the financial ropes of budgeting, purchasing, and accurate accounting are all part of the process of financial accountability. Once you have created your overall budget plan, identify the different accounts available to you, and how to make purchases according to your needs lists, you are ready to start ordering items. Terms or titles to become familiar with are: **vendor**, **jobber**, **supplier**, **sales representative**, **publisher**, etc. Needless to say, unless you order directly from the internet or you visit a store personally to purchase items, you will be in contact with these "middle men."

Keeping close tabs on the money you have spent is a critical part of your budgeting responsibilities. Knowing how much money you have left to spend is as important as knowing how much you have already spent. It is somewhat the same as balancing your own personal checkbook. The biggest difference with a library budget comes when you realize that if money is not spent by a certain deadline you may lose the ability to spend it at all.

Make sure to check with your administrative assistant to see if there are specific financial accountability standards you need to keep attached to your different accounts. For example, your school account may have different documentation procedures in place than your district or state money allotments. Regardless of who the accounts belong to, *one of the most important things that you do as a library paraprofessional is to have your own account **ledger** to keep track of your yearly expenditures.*

Ledgers are used to 1) set your annual allocations 2) record expenditures that you make and 3) to help you balance your accounts at the end of each month. There are many ways to set up the account ledger depending on your needs. You can create a paper or handwritten ledger to record expenditures on printed column paper or on plain paper on which you draw lines. Ledgers can be made on a computerized spreadsheet like Google Sheets or Microsoft Excel. The advantage of this type of ledger is that it is accessible any place you have an internet connection and will do the calculations for you. You can also share this document with your administrative assistant and principal if needed.

A library account ledger works much like your own checking account record. When you write a check on your own checking account, it is important to record information on the check such as to whom it was written, how much was spent, the date the money was spent, etc. The same is true of your school library's ledger. Also, you do not want to overspend the library funds any more than your own personal funds. While there may be no "bounced checks" with the library accounts, there are consequences that could be just as unpleasant and can be as complicated to clear up. The ledger helps you balance your accounts. To see an example of a school library account ledger, click here (Supplemental Materials-Budget Example).

Another dimension to monitoring library accounts, different than your own personal account, is that often the estimated cost when items are ordered may differ from the amount that is actually charged to you by the company. These differences can take place when items ordered were not in stock and not shipped, when shipping and packing charges were not added to the estimated total, or when price changes occur. When you record a total on the official ledger, be sure to record the amount on the invoice that comes with your order. The amount on the order invoice should always match the amount taken by the companies from your accounts. You may choose to initially record the estimated cost in your budget and then correct the ledger when the order and its invoice arrive, or you might also add an extra column to your budget sheet that indicates the original estimate of the order cost as well as a separate column that indicates the actual invoice amount. Because invoice charges vary so often, careful monitoring of the account ledger is important.

Another strategy that will help you monitor the budget is to keep track of your funds separately. On both the Example Budget Sheet (Supplemental Materials-Budget Example) and the Budget Template (Supplemental Materials-Budget Template), there are tabs to different budget sheets representing school accounts, district accounts, and legislative accounts. If you have more than one account in any of these areas you may wish to add a columns to your own budget that will let you indicate the precise account number from which the funds were taken. Monitoring each budget area separately like this will be advantageous because you have separate stewardships over each account. It will be far easier to be accountable to the different governing bodies if you have kept track of the expenditures. It is also likely that monies in the different accounts need to be handled differently and may have limits set for what they can be used to purchase. See to it that you keep these guidelines clear in your mind and spend from each account as directed.

The more steps you take to be financially accountable and keep your ledger up to date, the easier it will be to report on budget expenditures at the end of the year or respond if a specific inquiry arises.

Finding Grants

There is rarely enough money to do everything you wish you could accomplish! Fortunately, the money allotted to the school library in the yearly accounts is NOT the only funding available to you. While fund-raising with activities like Book Fairs is an option, a much more effective resource is applying for money through grants. Many organizations (including the government) have grants available to educational institutions or libraries. If there is a specific need for new computers, furniture, updated reference books, online periodical access, or technology/makerspace materials at your school, there is probably a grant to help meet that need. Our only caution with grant writing is to keep your principal and district administrators in the look. Some school districts have very specific policies to follow when applying for grants so they can track the money and make sure the funds are handled legally.

If you can attend a professional development workshop on grant writing, you will learn helpful tips and tricks for writing successful grants. When you write a grant, the most important things to remember are 1) Find a funder and demonstrate how your request matches the type of causes they want to support 2) Pay attention to the deadline 3) Take your time writing and revising—make sure to double-check word limits, refer back to the prompt, and read your words out loud before submitting the grant. Most grants will tell you what sections and data you need to write up for the final proposal. The more you can support your request with a pressing need, reliable data, and a well-thought out plan, the more likely you are to receive the funds. Most grant organizations also ask for a report once the funds are spent, so be careful to document your work and your results so you can provide an accurate report on the project.

You may also want to consider putting together a grant team so that you don't have to do all of the writing yourself. Find team members with good connections to community resources or experience crunching statistics. Though coordinating a group effort may be difficult, often the product is better in the end. Some potential resources to consider when beginning your search for grant money include:

- http://www.scholastic.com/librarians/programs/grants.htm
- https://www.renaissance.com/resources/funding/
- http://www.ala.org/awardsgrants/awards/browse/grnt?showfilter=no
- https://thejournal.com/grants
- https://www.imls.gov/
- https://www.grants.gov/web/grants/home.html
- https://tlcdelivers.com/library-grants/

Module 3 Recommended Tasks

Now that you have read through Module 3, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

Review and Practice

1. Visit at least one elementary and one secondary school library to observe the physical facilities and dialogue with media personnel about practices that you might not have considered. In writing tell about your experiences.

2. Arrange with teachers to display student work in the school library. This can be a general art show, the best work of different grade levels, or other projects. It need not directly relate to reading, though that is an option. (The goal here is to let teachers know you are willing to interact with them, and to draw patrons into the school library for whatever reason.)
- Create a book display that will compliment and enhances the student work while on display in your school library.
- Take pictures of the displays to share with other school librarians or paraprofessionals.
- In writing tell what you did and how successful it was.

3. In writing, make a list of tasks appropriate for adult volunteers. Indicate which are ongoing and which can be completed as special projects. Include a copy in your Binder for quick reference and submit a copy with this assignment.

4. Write at least one goal in each of the resource areas – facilities, materials, intellectual, fiscal, and human. Share those goals with your mentor or your administrator. Explain in writing how you intend to meet these goals.

Reflection and Application

1. Do one thing to make your school library *more user friendly*. Share the change you made and the results of that change in writing. Continue the practice of making at

least one change yearly to make your school library more user friendly.

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2. Take pictures or make drawings of at least three bulletin boards and displays currently in your school library or ones that have been up during the year. Note when you used the display, or a reminder of changes you would make in the future. Turn in your pictures and reflection for this assignment. Continue to document your displays with notes to help you reproduce or improve the display in the future, and keep these in your Binder.

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3. Create at least two book talks that are new to you and present them to a class. Ask the teacher in the class to offer feedback (positive and constructive). Stretch yourself to be creative in a way you have not tried before. In writing, restate points from your conversation with the teacher.

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4. Identify a need in your library that is beyond your budget. Find a grant using one of our recommended websites that might fund the kind of need you identified. Write and apply for a grant to the organization of your choice. Submit a copy of the grant you wrote to go with this assignment.

Resources and Further Reading

1. "Management" (2018). *BusinesDictionary.com,* WebFinance, Inc., http://www.businessdictionary.com/definition/management.html.

2. Farmer, Lesley S. J. *Managing the Successful School Library: Strategic Planning and Reflective Practice* (2017). Neal-Schuman.

3. Radford, Marie L. "Tactics for Time Management and Organizational Skills" (2015). *YouTube*, Association for Library Collections and Technical Service, https://youtu.be/mn3zCG_To5s.

4. Vaden, Rory. *Procrastinate on Purpose* (2015). Perigee.

5. Photo By daveparker CC BY 2.0 via Wikimedia Commons

6. *What is Advocacy?* (Apr. 26, 2007). American Association of School Librarians, http://www.ala.org/aasl/advocacy/definitions.

7. Rendina, Diana. "6 Active Learning Spaces Your Library Should Have" (Jan. 27, 2016). *Knowledge Quest,* American Association of School Librarians, https://knowledgequest.aasl.org/6-active-learning-spaces-library/.

8. "School Library Budget." *National Library of New Zealand,* New Zealand Government, https://natlib.govt.nz/schools/school-libraries/leading-and-managing/managing-your-school-library/school-library-budget?search%5Bpath%5D=items&search%5Btext%5D=school+library+budget.

Instructional Strategies

Module 4

The library plays an important role in all of the teaching and learning happening at your school. As a school library aide or paraprofessional, you may not have a teaching license yet. However, you still play a crucial role in all of the education processes happening in your learning community. In fact, some of the teachers, or the school principle, may have already approached you about bringing classes to the school library. Or maybe at your last professional development training, they talked about turning school libraries into makerspaces. Or maybe you have fifteen minutes of reading time, followed by a whirlwind book checkout. Just like classroom teachers faced with meeting state curriculum standards, there are many demands on your time. However, student learning must always be the top priority. Regardless of the time you have with classes or the age of the students, when you understand curriculum standards, the students will benefit. Lesson one in this module will help you evaluate the services you offer to students and teachers in your school. The first lesson will also introduce you to the basics of the new AASL Learner Framework. By being familiar with AASL standards, you'll be better able to support the teachers in your school and communicate effectively about their curriculum needs. By the time you complete this module, we're confident that you'll understand just how much an effective library can impact the students in your school.

Lesson 1: Serving the Teachers and Students

Overview

As you begin managing your school library, you may have an adverse culture to overcome, large shoes to fill, or simply different patterns to establish that better fit your own abilities and personality. Any time you attempt to update or improve your services, it may be challenging to make those changes. Keep in mind that serving students is the basis for all of your other responsibilities. One of the best ways to serve students is by collaborating with their teachers. While this is traditionally the responsibility of certified school librarians with a teaching license, we want to familiarize you with the terminology used in the field so that you can more effectively communicate with the teachers in your school. The *AASL Standards **Framework for Learners*** and inquiry-based learning are powerful tools for meeting curriculum expectations. As you work closely with teachers and students, it is important to reflect on the services you offer and find ways to improve on those essential services over time. If you are new on the job and wondering where to begin applying all of these instructional strategies, here is a useful ***Knowledge Quest*** article about the most important things you can do in the first week of your new school year.

Collaborating with Teachers
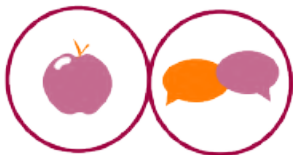
The profession of teaching is demanding, not only intellectually but in time and energy. Consequently, a good teacher with high expectations learns very quickly how to recruit help for her different projects. When a teacher comes to you for help for the first time on any project, understand the differences between serving as a *helper*, which is something just about anyone could do, and serving as a *collaborator*, which requires extra skills. **Collaboration** is more like a partnership than an exercise in delegation and is often most successful with **flexible scheduling**.

The school library, by virtue of the vast amount of information it contains and the broad audience it serves, naturally empowers you to collaborate with teachers to create innovative approaches to curriculation. As a school librarian/paraprofessional, it is important that you become familiar with the core curriculum taught at the elementary level. When you are working with teachers on specific projects, knowing the curriculum will help you tie available information sources to students' curriculum needs. Today's information explosion can be very distracting if you do not have the guidance, justification, or skills to buy appropriate curriculum related materials or to help teachers when they ask for help.

Be proactive by studying the curriculum guides online, observe teaching in the classrooms, attend faculty and grade level meetings, and conduct interviews with teachers to find out what they need to help them teach. Another way to become an active participant in the school's curriculum is to keep records of teacher requests for materials, review the textbooks used in your school, and notice the kinds of materials teachers and students are borrowing. Even if you cannot be a member of the school's curriculum committee, ask to attend their meetings as an observer. The more you know about what is being taught at your school, the better you will be at providing support materials.

Because every grade level is required by Utah Core Standards to do research in some way, many librarians find research to be a natural way to collaborate with teachers (1). But for any collaborative effort, whether it be instructional, inquiry, or literacy based, **Future Ready Librarian** Suzanne Panter (2) identifies four important components of collaboration:

Training- Before approaching teachers for opportunities to collaborate, it is important that you understand what you can offer to an instructional partnership. After reading the provided LAB modules, don't be afraid to research the topic in more detail as well as share ideas and concerns with other librarians in your district.

Time- Instructional partnerships take a lot of time. Before any collaboration can take place you will need to schedule time to meet with teachers. Try to build time into your schedule specifically for collaborative efforts. You can meet with teachers one on one or in groups (grade-level groups are a great option). Consider joining the teachers in their lounge and eating lunch together. If you get to know each other as people then discussing instructional partnerships will get easier.

Trust- Collaboration doesn't exist without trust. You
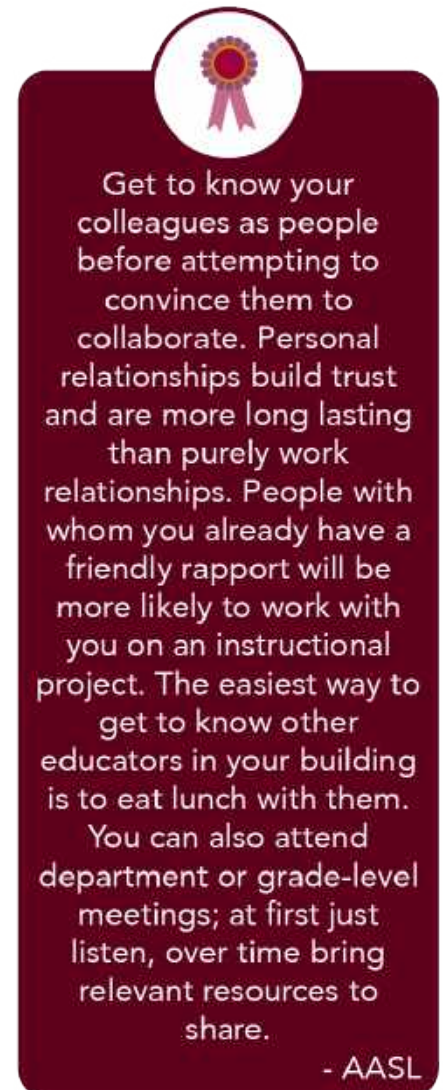
can help classroom teachers and administrators trust you as they begin to understand your role and appreciate your knowledge of library resources. If you know what assignments teachers are giving, you can help them become aware of the ways the school library can support their curriculum. Trust can also be built through public relations and making teachers feel warm and welcome in the school library (3). When teachers know you are prepared to partner with them, they will be more likely to partner with you. Reflecting and sharing ideas for improvement after each collaborative effort will also make teachers more willing to work with you again in the future.

> There would be too much work for any one [librarian] if you actually serviced every single [teacher] in your building in a deep collaboration. So, [be] the best model you can be by showing a teacher what you are doing with other teachers . . . There are definitely going to be [teachers] who aren't going to take what you're offering and that's a shame for the kids and a shame for the teachers because they are missing out on great opportunities, but it's not really your place—you frankly don't have the time to worry about those people. You need to focus on the ones that want your help and that are willing to work with you to grow their students.
>
> -Suzanne Panter, MSEd

Teamwork- Nothing actually happens in a collaboration until you find a partner. Your partnership will likely function a little differently with each teacher. Explain to classroom teachers that you want to work with them, not just take over for 30 minutes while they make copies and use the restroom. Some teachers will be more likely to work with you if they can see that the children are excited about the school library. As a school librarian, you can help open the eyes of your teachers to the potential resources they can use to guide learning in their classes. Your combined efforts can help students grow.

Another Future Ready Librarian, Shannon McClintock Miller, has blogged about ways to create opportunities for collaboration in the school library. Her suggestions are based on how to use Google Docs to successfully provide digital routes for creating partnerships with teachers (4). Check out the specifics on her blog post to get some ideas of how you might start collaborating with teachers in your school!

LAB Modules can provide you with some of the basic training you need for successful collaborative efforts, however, to be successful, you will need to actively work with teachers in your school to find the time and to create the trust that will lead to teamwork.

Applying the AASL Standards Framework for Learners

The *AASL Standards Framework for Learners* found in the 2018 National School Library Standards outlines the **competencies** for students (and other learners). These competencies are curriculum goals designed to measure students' progress towards gaining information and life skills. The AASL *Framework for Learners* focuses on the process of learning, rather than on students' ability to create cookie-cutter end products. Understanding, creating, and presenting are all important parts of the learning

process. In this way, the *Framework for Learners* establishes a **growth mindset**. In addition to the *Framework for Learners*, the new AASL Standards also include **frameworks** for school librarians and school libraries.

To gain access to all three frameworks, you will need to purchase AASL materials (or request that your district purchase them). However, much of the AASL *Framework for Learners* is available for free on the AASL website. To avoid violating the AASL copyright, Library Aide Basics will draw primarily from already available materials relating to the *Framework for Learners*. If you or your school district are unable to purchase the *National Standards* book, there is also an app you can purchase for less than $15 that will introduce you to the standards expected of school librarians and school libraries. If purchasing the app is not an option for you either, we suggest that you use the provided *Framework for Learners* as a foundation for the sorts of actions you will need to take to support students and how you can align school library resources, events, and schedules to provide students the opportunities they need to think, create, share, and grow.

Think, Create, Share, and Grow are the four **domains** at the heart of the AASL *Framework for Learners.* Students are expected to progress through these domains and their associated competencies in each of the six **Shared Foundations**. The Shared Foundations are Inquire, Include, Collaborate, Curate, Explore, and Engage. Each of these Shared Foundations align with general curriculum standards that school libraries are especially adept at supporting. Understanding these Shared Foundations and their Key Commitments will be the best way to begin applying the *Framework for Learners* in your school.

To begin reading the Framework for Learners, AASL has provided a guide to supplement your understanding. However, you if you learn better through audio/visual presentations the following resources are also available: AASL has provided a video summarizing the new structure on their standards portal (https://standards.aasl.org/). A more in-depth webinar overview was done by Jennisen Lucas right after the *Standards* were released. Lucas collaborated with the Wyoming State Library to create a series of webinars explaining the new structure of the AASL *Standards* and each Shared Foundation. Her introduction to the *National School Library Standards* can be found by following this link.

Explanations of each new Shared Foundations can be found below:

Inquire: Inquiry is the beginning of successful information use. Learners who inquire will gain new knowledge through inquiry-based learning strategies like asking mean-

ingful questions, learning to analyze information, sources, and situations, and discovering ways to solve problems that arise during the inquiry process (5). To deconstruct how inquiry might look in your school's library watch this helpful explanation provided by the Wyoming State Library OR read the following optional section on Encouraging Inquiry-Based Learning.

Include: Learners who include will be aware that diverse perspectives exist on every topic. Students will portray balanced perspectives with tolerance, empathy, and respect when they demonstrate an inclusive mindset (6). This webinar from the Wyoming State Library breaks down the ideal of inclusiveness in greater detail.

Collaborate: Learners who collaborate will understand how to work with others to reach common goals. Student collaboration should deepen engagement in an activity and broaden perspectives (7). To learn more about collaboration, watch the Collaborate webinar from the Wyoming State Library.

Curate: Learners who curate make meaning out of the information they gather and exchange by relating it to themselves and others (8). For a deconstruction of how to encourage curation in your school's library watch the Curate webinar from the Wyoming State Library.

Explore: Learners who explore will not only be curious, but motivated, to satisfy their curiosity by gaining new knowledge and experiences. Exploration is a discovery process and students will grow most during that discovery when they must find creative solutions and reflect on their own learning (9).The Wyoming State Library also provides a webinar on the Shared Foundation Explore.

Engage: Learners who engage will be ethical users of information. Students will understand safe and legal ways to create and share knowledge with their local and global communities as independent users (10). One final Wyoming State Library webinar on engaging with information will wrap up the supplemental explanations of how to apply the six shared foundations that are part of the *National School Library Standards.*

An overview of Lucas' deconstruction for each Shared Foundation is included in this supplemental with the permission of the Wyoming State Library. However, much helpful commentary is still to be gleaned from watching the original webinars,

Now put the Shared Foundations into practice for yourself! When trying to figure out where to begin, use this AASL infographic as your guide. Do not expect to master and apply all six shared foundations at once. Take your time to learn what each foundation looks like, identify the needs at your school, and start small. Over time you should be able to incorporate learning experiences that will help students progress through all of the competencies expected in the AASL *Standards for Learners, School Librarians, and School Libraries.* Studying these standards will not be enough—mastery only comes when you start to work with them yourself.

Encouraging Inquiry-Based Learning (optional section)

What is Inquiry?

Inquiry is more rigorous than curiosity, but comes from the same sort of questioning mindset. School librarians and teachers can guide students down the path of inquiry by inspiring them to ask meaningful, authentic questions and seek relevant information from a variety of resources. That information can then be formed into understanding, conclusions, and evidence-based opinions (11). Through the process of inquiry, students can become critical thinkers with the skills to use all the information at their fingertips in this digital age.

An inquiry-based learning style encourages students to ask questions and pursue solutions that require complex thinking. Teachers and school librarians can work together to help students learn these skills step by step. Guided inquiry teaching models encourage students to read for questions, not answers (12). Using inquiry as the basis for learning experiences will give your students the opportunity to ask their own questions, explore new ideas, begin to use information resources, recognize **bias**, draw conclusions, and share what they learn in a variety of formats. This method of learning represents a competency-based learning approach, rather than a content or standards-based approach.

Select and trust in a systematic inquiry process that supports true inquiry—not basic reporting. The process should be research-based, focused on learner developed questions, and embrace exploration, innovation, creativity, invention, reflection, and revision. Find a willing collaborator to implement your inquiry-based process.

- AASL

Inquiry-Based Learning Models

Several different inquiry models exist to explain how the process of inquiry takes place during student learning. Perhaps the most popular among these models is Carol Kuhlthau's Guided Inquiry Design (GID). According to the GID model, students must first **open** their minds and **immerse** themselves in new ideas. In other models, this stage of inquiry is alternately called questioning, appreciation, enjoyment, connecting, and wondering (13). Kuhlthau emphasizes that questions blossom into research during the inquiry process, noting that authentic research questions are not how students begin the research process, but are usually discovered in the middle (14).

The next stage of the GID is the research stage in which students **explore**, **identify**, and **gather** information from a variety of sources. Embedded in this process are the acts of searching, investigating, assimilating, and constructing meaning (13). During the research stage, students will need to be guided not only to locate information and identify their research question, but to also evaluate their resources, then analyze what they know.

The final part of GID asks students to **create**, **share**, and **evaluate** their research. When students move beyond fact-finding or summarizing and begin to interpret their research for themselves and others, their acts of expression and reflection help them to engage with their ideas and their audience in meaningful ways (13). Kuhlthau's research partner, Leslie Maniotes, emphasizes that the inquiry process cannot be rushed. Together they argue that one of the difficulties of moving to a Guided Inquiry Design model of teaching is that frequently teachers have not been trained on how to become inquirers themselves (14). School librarians have the responsibility to help teachers catch the vision of inquiry-based learning.

> When you adopt a research or inquiry model, sharing it with teachers and offering learning opportunities around it really helps to inform their practice and increase your collaborative opportunities.
>
> -Ellen McNair, AASL Standards Task Force

To learn more about the stages of GID and find a plethora of webinars and other resources, explore Leslie Maniotes' website on Guided Inquiry Design by clicking on this [link](#).

If you become familiar with Guided Inquiry Design and learn how to implement it, your efforts to collaborate with teachers will be rewarded through the growth you see in your students. AASL task force member Ellen McNair connects Kuhlthau's model of inquiry directly to the 2018 Standards focused on personalizing learning. She sees GID as an optimal way to encourage students to wonder and explore, make personal connections to content, and then reflect and collaborate (15). Students who understand how to inquire will be benefited every time they encounter information in their education, career, and for life.

Your Role in Inquiry-Based Design

Collaborating on lesson plans is just one way that you will play a role in implementing inquiry-based learning in your school. Your other role is to be an advocate for inquiry. **Advocacy** is part of your administrative role in the library. When you advocate to improve the research and learning model in place at your school, you will need to speak the language of your administrators so they understand why they should encourage collaborative inquiry projects. To learn how to speak their language, ask yourself what your administrators value? STEM learning, test scores, implementing the common core? Think about your school's mission and anchor your advocacy efforts in what matters most to your **learning community** (15). Aligning inquiry-based learning with what matters at your school will empower you to connect with your administration and receive support for collaborative efforts to personalize student learning.

Frequently, meeting **curriculum** standards are a high priority with school and district administrators. School librarians can be the missing link in helping teachers adjust to teaching with Utah Core Standards. Inquiry-based learning is one powerful way of helping teachers achieve the standards set by the curriculum. Often teachers find the new requirements placed on them by updated curriculum requirements to be overwhelming. One major requirement of the curriculum is to help students connect what they are learning to the real world—fortunately, inquiry-based learning is all about

real-world relevance. The best part of moving to an inquiry model is that as you help teachers meet curriculum requirements, you will also be meeting the new AASL Standard Framework for Learners that should be the basis of your efforts in running the library.

Working with Students

Get to know the students at your school. You can conduct interest surveys, assess information skills, confer with their teachers, and observe them in the school library to discover their learning styles. This will help you in selecting the appropriate materials to support the curriculum they are learning.

Know all the students in your school by name.

Take all reference questions from students seriously. You may need to refine the question with them and find out why they want or need the information before you can direct them to the best source. If you do not have an appropriate source, attempt to direct them to an outside resource. While doing this, you, as a library paraprofessional, must walk a fine line. You need to help students learn to use the school library by guiding them to the right information without giving them so much help that they do not learn to do it themselves and without giving so little help that they end up frustrated and disillusioned with the school library.

When working with students, keep four key principles in mind that will strengthen your collaborative efforts and help you shape your school library to serve them:

- **Know your students personally**. Try and find little ways that you can relate to your students and discover what they like. Greeting students by name can help each student feel welcome in the library and makes book check-out easier. Make sure students know they can approach you with their questions. Many management systems allow you to add student photos to their library system records. Including their photo can help you learn their names and faces.
- **Be aware of your students' needs**. Help students choose books that will be appropriate for their research and personal reading. If students have a disability or special interest, try to be aware of how your school library can help them have a positive experience. Work with students' teachers to understand their needs more thoroughly. Though it is inappropriate to tell students they cannot have a book because of reading level, perhaps suggest they perform the **Five Finger Rule** and determine for themselves if the book in question would be too easy or too difficult to read. Students may choose books above or below their reading level for a variety of reasons, and we want to be careful not to dampen their enthusiasm for reading. Another way to redirect students might be to suggest they check-out any book of their choice in addition to a book that is a good fit to challenge them. Guidance should empower rather than restrict.
- **Take your students seriously**. When your students have questions and concerns, be careful not to brush them off or neglect to get back to them. If students want find a particular resource or express a particular viewpoint, support their efforts in the best way you can.

- **Don't do too much for your students**. Most of all, your students need to be given the support they need to navigate school library resources independently. Students with information skills are more likely to be competent and inquiring students. Teaching students self-sufficiency is always more important than getting them what they want quickly by doing the job yourself.

Reference Skills

Reference skills are a combination of knowing your resources, knowing how to use them, and instructing others on how to find the sources they seek and how to use those sources most effectively. When patrons need information, it is important that you provide them with the answers or a way to find the answers. The information that is needed may not always be located in the school library. Be prepared to find other ways to locate that information and assess areas where there may be holes in your school's collection. The skills below are critical to your work:

Reference Interviews allow you to discover how best to help teachers and students. A reference interview is a series of questions that get to the heart of what information is really needed when a student asks for help. Asking open-ended, neutral questions will help you avoid misunderstanding or merely scratching the surface of their inquiry. You will be able to empower students when you figure out what students really want to know. Listening is important here. A reference interviewer must listen carefully to what is *not* being said as well as to what *is* said. For example, a student may ask how to spell a certain term when what they really need help with is finding information about that term. Ask questions until both you and the patron can focus on the real need.

Consider printing the reference interview guidelines provided by the American Library Association.

If a student is going about a search in a cumbersome manner or if they are using an ineffective term with which they can't find anything, you can direct them or suggest terms that will take them to a helpful source. The more you can show them how to be self-reliant in the reference process, the better, but often it takes good modelling for students to learn how things are done.

The **American Library Association** (ALA) and the **Reference and User Services Association** (RUSA) have collaborated to make and update behavioral guidelines for how to conduct a reference interview. The five core behaviors that they emphasize in these guidelines are Visibility/Approachability, Interest, Listening/Inquiring, Searching, and Follow Up (16). How you make yourself available to students and the customer service skills you put to use during a reference interview will help you successfully meet students' needs. The National Archives at Boston made an easy-to-read PDF version of these guidelines that you can access here.

The **Association for Library Services for Children** (ALSC) also lists reference services as a competency expected of librarians serving children. Though these competencies are addressed to librarians serving children in public libraries, school librarians are responsible for following these same principles from ALSC:
- The library should provide children of all cultures and abilities the best possible **access** to diverse physical and digital resources.

- Librarians should be prepared to train children how to use library tools and resources (in both physical and digital formats) so that children are empowered to independently access those materials and services.
- Librarians help children identify and select services and materials according to their interests and abilities using effective reference and reader's advisory interviews.
- Librarians identify and support the digital needs of the children they assist.
- Librarians are sensitive to the culture, background, and developmental stage of the children they assist. In every way, librarians should strive to overcome any existing systems of prejudice that might be relevant to the child and model excellent customer service. Library services should always be appropriate and non-discriminatory.
- Librarians allow children to browse the library without regard to their respective ages and provide non-judgemental, appropriate answers to children's questions.
- Librarians are informed about the resources available elsewhere in the community and refer children to other appropriate and diverse sources of information available to them.
- Every aspect of library services and materials should encourage and model the use of culturally diverse resources. (17)

The extent to which you supply these services will vary depending on your situation, but work towards each of these ideals.

A good way to learn how to conduct a reference interview is by watching other librarians conduct reference interviews. Another option is to practice with other school librarians trying to learn Reference Interview skills and discussing the process. You may also wish to compile a list of frequently used reference interview questions you can ask and refer back to your list from time to time to keep them fresh in your mind. Your list might include questions like:
- How can I help you today?
- Would you tell me a little more about what you are interested in?
- What has your teacher asked you to do for this assignment?
- What kind of information do you need?
- How would you like to use the information?
- Have you used our online catalog before?
- (After finding a call number for an item with a child) Do you know how to find this book on library shelves?
- Would you like me to show you how to find some more resources online?
- Do you have any other questions for me right now?

Keep in mind when you conduct a reference interview that it is important to smile, listen, and paraphrase back to the student what you understand. When you feel that

you have enough information to help the student locate a resource, teach them how to find it for themselves by modeling the process or reminding them how. Reference interviews are typically used as tools to locate nonfiction information. For fiction reading materials, you would use reader's advisory interview skills.

Readers' Advisory Interviews are typically conducted one on one with a student looking for a book recommendation. Typically the aim of a **readers' advisory** interviews is to find material for recreational use, as opposed to research. It can be difficult to know exactly what will appeal to the student, but that is why techniques like **Bookmatch** can help.

For students who like to read, consider asking them what they typically pick and what reasons they have for liking that book. You might consider asking them questions like:
- What genre would you like to read?
- What sort of topic would you like to read about?
- What characters appealed to you most in previous books?
- What things appealed to you about the way the book was written? Was it funny? Did it have pictures? Long chapters? Rhyming text?
- Do you like detailed or fast-paced narratives? Something suspenseful? Something that moves more slowly?
- How much does plot matter to you?
- How much does setting matter to you?

Continue to ask clarifying questions to understand what the student likes about a book rather than just assuming a student's preferences based on a title the student tells you they like.

For students who have not read much or do not like to read, it can be difficult to know what to recommend. Some students may not think they like to read until you help them find something to read that reflects their interests. Sometimes just feeling out their interests is not going to tell you enough to recommend a book that works for them. Elementary students may not know what they like because they have only ever tried to read what their friends like, or never tried to read for fun at all. The book they end up liking may surprise you even more than it surprises them.

Here is an example of a readers' advisory interview conducted with a parent (for their child) using a software called NoveList.

Interest Inventories are another form of the reference work which focuses less on getting to know individual patrons, and more on overall **collection development**. Interest inventories will be helpful when you have to narrow down your wish list of books so you can choose pleasure reading books your school's population will enjoy the most. However, interest inventories need not be restricted only to fiction! An interest inventory is a series of questions asked of your patrons regarding their habits and likes. It is usually a written survey given to a group of students at the same time. (A similar inventory can be conducted with teachers as well.) These formal inventories will often ask a combination of questions about what patrons like to read and about what they like to do or care about.

The trick is to make the interest inventory varied enough to ferret out potential reading interests. An interest inventory formulated for students at your school could be developed and administered, with the results recorded and consulted when ordering

new materials. *Consult with your school or district administration to know if there are any permissions you need before carrying out an anonymous response survey.* However, keep in mind that informal interest questions can be asked as you are working with students one-on-one to help them find exactly the right book for them during readers' advisory interviews. You do not have to wait for a formal written inventory to be done before you can begin building your collection to meet the reading needs students and teachers express to you.

> Maker-centered inquiry has a real-world purpose and is driven by a student's curiosity and motivation to fulfill his or her creative vision.
>
> -Kristin Fontichiaro

Questions to consider when writing an interest inventory:
- What is your favorite fiction genre?
- What is your favorite nonfiction genre?
- Do you prefer books that are part of a series or not part of a series?
- What is your favorite book?
- How many books did you read over the summer?
- What do you like to do in your free time?
- What would you like to read more of this year? (topic, genre, author, series, etc)

With these questions and others you may choose to ask, consider listing possible answers as well as an option for students to write in their answer. This will help respondents remember what kind of options are possible and give them the freedom to expand your ideas of what materials may need to be a part of the school library collection.

Makerspaces in Your Libratory

> Expose learners to a variety of digital tools to describe and organize websites, digital videos, images, and other media.
> - AASL

What does it mean to make the school library into a *libratory*? The term "libratory" combines the words library and laboratory to evoke exploration, research, collaboration, and creation, as well as an opportunity to test and implement what is being taught in the classroom. While school librarians and paraprofessionals want to avoid the sterile feeling of being in a real laboratory, associating school library space with inquiry skills will benefit students and perhaps give you a powerful entry point to begin transforming the school library into an active **makerspace**. Whether or not a makerspace is a good fit for your school's library depends on your schedule, school emphasis, and district direction. A makerspace needs to be purposefully designed and implemented in a meaningful way that does not replace other library services, but adds value to the curriculum. The limitations of a scheduling a makerspace will be discussed in more detail in Module 7.

If you feel that it will be difficult to justify a thoughtfully implemented makerspace, don't worry! Utah Core State Standards have already done the heavy lifting for you by associating the Library Media Core with the Science Core curriculum. Georgia Louten-

sock from the Utah State Office of Education refutes the idea that Library Media Core is NOT tested. She says, "Not tested—don't believe it! The information skills taught in the Library Media Core are an integral part of the research, experiments, and reports required in the Science Core. *The end of level tests for Science include specific questions that test the ability of students to use the Information Literacy skills of the Library Media Core*" (18, emphasis added). So if your school or district cares about promoting the sciences, you can be the first to help them see how supporting the school library will help them support their STEM, STEAM, and other educational initiatives.

The 2018 *National School Library Standards* also encourage making in their **Framework for School Librarians**. In the Shared Foundation of Explore (V.B.II), school librarians are encouraged to "provide opportunities for tinkering and making" that will help Learners practice being self-directed and persisting through failed attempts (19). Makerspaces put students in situations that allow them to grow and develop these competencies.

One of the best ways to integrate an inquiry mindset into activities taking place in the library is to create a makerspace for students and structure the makerspace to meet Utah Core State Standards for Library Media and other disciplines. Makerspaces can be whatever you imagine, ranging from high tech to low tech, but the important thing about any makerspace is that it serves as a place where students can work as individuals or teams to create, tinker, and remix ideas and materials in a variety of formats (20). Makerspaces are a natural way to foster inquiry-based learning in the library. Beyond just the sciences, makerspaces can also supplement the English Language Arts Core, which emphasizes that "students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, [and] to conduct original research in order to answer questions and solve problems" (21). If students are encouraged to write about their making by capturing ideas, recording instructions, blogging about the experience, or creating a short reflection piece, they will continue to practice valuable core skills.

> To encourage choice reflection, and authentic learning in the library, establish formal and informal mechanisms for learners to share their suggestions for and engage with information resources, devices, applications, activities, and other supports for personal curiosity. These mechanisms range from a simple suggestion box or blog to visits to the cafeteria or activity areas to personally solicit input on learner needs.
> - AASL

Creating a makerspace that supports the curriculum, rather than detracting from other library efforts, can be tricky. However, finding the right fit and activities in your school will add a whole new dimension to the curriculum learning, including soft skills like creativity, empathy, and teamwork. Getting started can be tough because the start-up will be a sort of maker-project of your own. Gathering materials, support, and ideas for a makerspace program can be time consuming, but the nature of makerspaces is to make everything about the makers. Help them become independent users of maker-materials. If possible, provide space during their lunch or after school. If there is not a part of the library that could be used as a makerspace, consider making a cart that can travel to classrooms or computer labs or find a place to store the equipment when it is not being used (20). Most importantly, don't try to do this on your own. Seek mentorship and a leadership team to help you have the insights and energy you need

to keep the makerspace going once you get started. Another important distinction to make is that you shouldn't redirect funds from other key areas of the library in order to fund this initiative. To get a makerspace started, you may even need to consider writing a **grant** for funding.

So, what guidelines might be helpful when you begin assembling a makerspace? Kathy Fredrick has three principles she recommends that every school librarian or paraprofessional keep in mind when assembling a makerspace in their school. These consideration are ones that will help you successfully guide any makerspace activities that you choose to host in the school library.

1. **Everything is about the makers.** Adults should step back and not correct students' creativity. Besides initial demonstrations, hands off is the name of the game.
2. **Risking failure is at the heart of making.** Students need to be encouraged, not told that their ideas are wrong or won't work—makerspaces represent a collaborative, supportive community of learners.
3. **Makerspaces are all about play.** It doesn't matter what materials you are working with to make the activity fun. Adjust the appeal of any activity you choose to do so that it serves a wide variety of students and give them options that will keep their interest high. (22)

It's amazing what kind of creativity kids will show when you encourage them in the right way and provide a safe environment where they feel like they can reiterate until something works. But remember, the makerspace should be informed by curriculum. As with everything in the school library, learning is the most important goal. Choosing an idea, figuring out a way to make it happen, making mistakes, and then reflecting on what went wrong is an important part of the learning process. Makerspaces should be ungraded opportunities for this sort of inquiry and exploration.

Some recommended sources from the Resources and Further Readings listed below are:
- https://nysci.org/wp-content/uploads/nysci_maker_blueprint.pdf
- http://makered.org/resources/
- http://sylviashow.com/
- https://www.instructables.com/
- https://www.makerbot.com/
- What is 3D Printing and how does it work?
- https://www.arduino.cc/
- MaKey MaKey - An Invention Kit for Everyone, https://makeymakey.com/
- How To Build A Brush Bot
- http://worlds-of-learning.com/2014/03/24/if-you-let-them-build-it-they-will-learn/
- http://makeitatyourlibrary.org/
- https://makezine.com/
- https://www.sophie-world.com/crafts
- http://www.ala.org/aasl/standards/best/apps
- http://www.ala.org/aasl/standards/best/websites
- Search Twitter for #makered, #makers, #makerspaces, @MakerEdOrg, #tinkering to network with other librarians using makerspaces

Let these sources spark new makerspace ideas for the school library.

Evaluating Essential Services

School faculty and administration, the district, the community, your budget, and the library facility itself all place requirements and restrictions on the services you can offer. It is important to remember that you cannot be all things to all people in the position you hold in your school. Only when you look carefully at all the things you do for students can you truly evaluate the services you provide and define which ones are being most helpful to your particular groups. Are you giving all grades the same services? Should the younger grades have different services than older grades? Are you giving different services to some students or are you treating all of them alike? Why? Should all students deserve or require the same services?

In truly evaluating your services to teachers and students, you must first try to list all of the services you offer. Next, evaluate the needs of all your patrons. Third, define other services that perhaps would better meet their needs. Finally, determine which services you will not reasonably be able to offer if new services are defined as being more necessary. Remember, your work hours will not increase because different or additional services would be nice or are needed. Also recognize that a service given at a neighboring school, though successful and wonderful, may not be a service you can or should provide at your school. Feel free to use the attached analysis worksheet to consider your services. You may want to fill it out separately for teachers and students.that term. Ask questions until both you and the patron can focus on the real need.

Ensure that learners have time to share ideas and wondering. Build structured and informal opportunities into the school library space and schedule for learners to use personal learning networks, have personal learning networks, have personal conversations, or create products to visualize research and knowledge.
          - AASL

Lesson 2: Instructional Design Basics

LEARNING OBJECTIVES -

- Learn how to read a lesson plan.
- Develop an awareness of the Utah Core Standards for Elementary Library Media.
- Explore what it means to personalize learning within AASL's competency-based standards.
- Consider some basic tactics for classroom management.

Overview

Knowing what activities to do during library time is only part of serving the teachers and students at your school. Communicating with teachers about your plans and how library activities can be tied to the curriculum is also an important part of designing library programming. Beginning with how to read a lesson plan, part two of this module will discuss ways to plan that will engage students in the learning process and provide some basic pointers for classroom management. LAB hopes that this lesson will provide some good vocabulary to you, so that you can speak the teachers' language when trying to collaborate.

How to Read a Lesson Plan
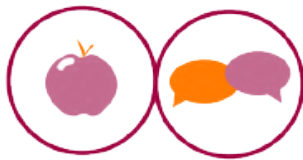
A good place to begin when learning the basics of lesson plans is the Elementary Library Media (K-5) curriculum. Not only will this portal serve as a valuable resource to you as you learn the elements of a lesson plan, but it may also be a perfect entry point for you to begin to get comfortable with the structure of the Utah Core Standards. Knowing the Utah Core Standards for Elementary Library Media (and their **Scope and Sequence**) will help you be a valuable asset in collaborations with teachers at your school. Any knowledge you gain about other subjects will also help supplement your collaborative efforts. An easy way to access the correct curriculum information is to narrow your scope using the Curriculum Search tool and the Scope and Sequence tool available on the Utah Education Network's (UEN) website.

Any time you access Utah's CCSS-based curriculum, there are pre-made lesson plans available that model what a good lesson plan looks like. Look at these lesson plans

to discover which elements can reasonably be supported by the school library. These lessons are helpful because each is linked directly to the Utah Core Standards area they address and include many of the documents and online resources necessary to carry out the lessons. As you browse and print lesson plans, or prepare new lessons in tandem with teachers at your school, it will be vital that you know how to understand the different parts of a lesson. Some teachers may not use all of the same lesson sections as the posted Utah Core Standards lessons, but LAB will focus on breaking down the lesson plan as it appears on UEN's website.

> Share learner outcomes and reflections with other educators and your principal to get other educators interested in your inquiry process.
> - AASL

Every lesson posted on UEN's website notes the Main Core Tie, and often Additional Core Ties. The Main Core Tie identifies the Core Curriculum subject and standard that the lesson is designed to fulfill. The Additional Core Ties (if any are listed) identify other curriculum standards that the lesson also helps fulfill. When you collaborate with teachers to fulfill curriculum requirements, it would be wise to also include which part of **AASL**'s *Framework for Learners* is addressed by the lesson plan. Good lesson plans will also include the time frame (number of class periods/minutes) the lesson will take to finish, a summary of the lesson activities, which grade level the lesson is appropriate for, materials needed, and the intended learning outcome of the lesson, which is usually what students will be able to do, understand, or apply by the end of the lesson. The final part of a good lesson plan is the actual procedures during instruction. For collaborations, the procedures section will also serve to identify which part of the lesson will be carried out by which collaborator.

Other optional lesson plan segments may include life skills addressed by the lesson, recommended group sizes, big ideas, essential questions, what background knowledge instructors will need, prior knowledge students must have, lesson extensions, differentiation strategies for diverse learners, assessment plans, reflection, or bibliographies. Lesson plans can be as simple or detailed as you and your collaborator are comfortable with.

Competency-Based Learning Objectives

The new AASL Standards are designed around helping students, librarians, and libraries achieve competency. Building learning experiences around achieving specific competencies, rather than around reaching specific learning **outcomes** allows for a flexible teaching model that focuses on personalizing student learning. Instead of requiring students to perform a standardized task at the end of a learning experience, competencies measure the behavior of a learner during a learning experience. Competency-based assessments track learner behaviors and determine whether students are

> Create and share self-guided user supports for independent research skills and other information-seeking activities.
> - AASL

beginning, developing, advancing, or competent (23). The flowchart below adapts the stages of competency described in the new AASL Standards.

Stages of Competency

Beginning	Developing	Advancing	Competent
Learner has no expereience and usually has difficulty with this skill or behavior; requires basic information and direction, and close supervision.	Learner has limited experience and may continue to have some difficulty with skill or behavior; requires some coaching, reinforcement, and close supervision.	Learner has additional experience and often performs skills or behaviors effectively in common situations; requires continued coaching/reinforcement and supervision.	Learner almost always performs skills or behaviors effectively; may require assistance in unusual circumstances.

In general, beginners will only be able to do that which is prescribed to them, whereas competent students understand how to personalize the learning experience (23). Students are more likely to get excited about learning when their education is based on improving their personal competencies.

When instructing students on new library skills, like finding a book on the shelf, keep in mind their progression towards competency. Students' ability to perform library-related tasks will benefit them throughout their education. Always aim for competency instead of defaulting to doing the task for students. Allow students to also have the opportunity to help each other, as this will often benefit both the partner and the learner.

As students progress, they will advance from simply retaining knowledge to knowing how to persist through different **iterations**, evaluate an issue from a variety of perspectives, and make real world connections. What do you notice about the learning happening at your school? Are students all expected to download existing knowledge to their brains or create new knowledge? As Jennisen Lucas put it, the difference between outcomes and competencies is the same as the difference between a jigsaw puzzle and building with LEGO ® bricks.

> Scaffold the work of learner teams by providing explicit direction (such as questions to consider) at the beginning of their work and slowly allow groups to take on more decision making over the course of the project and in future projects.
> - AASL

Traditional jigsaw puzzles have just one way they can be put together to be "right." This is like a learning outcome, regardless of the method by which a puzzle is pieced together, the end results are the same because the pieces only fit one way. Whereas, LEGO creations may use the same pieces, but different people using the same LEGO bricks might end up with completely different results. Different results don't imply that the LEGO bricks are being used incorrectly. The tools function the same, but the complexity and creativity of the end product can increase as users become more familiar with the tools and their potential. Learning competencies are like teaching students how to use LEGO bricks. Once students know the concept behind how to do something they will be able to apply those same skills in a number of different ways with different results. Instead of being about the end product, competency is all about learners being able to go through the creation process with an understanding of how they got the results they did (24).

This will make them more independent learners and able to transfer new knowledge.

Regardless of whether your school is still focused on learning outcomes or has already begun the transition to learning competencies, school librarians and paraprofessionals can create opportunities for student engagement. Focusing on helping students gain competencies will bring learning that happens in the school library more into alignment with content-based standards like the Common Core (25). Knowledge is evolving so quickly in this digital age that the ability to use information is far more valuable than the information itself. However, to make this adjustment in schools, Sydney Schaef identifies five key shifts that need to be understood and undergone if competency-based learning is to become a reality (26):

1. **Scheduling** needs to change from **fixed** to flexible.
2. **Instructional Design and Delivery** will respond to individual learning needs and configure learners in new ways based on the students' needs.
3. **Assessments** will become part of the learning process rather than just standard benchmarks.
4. **Grades and Reporting** will measure growth rather than behavior and results.
5. **Promotion and Crediting** will base student advancement on mastery supported by a body of evidence (like a portfolio) rather than on seat-time and a passing grade.

Of these five shifts, the school library will be most affected by the first three (25). Though making changes to methods of scheduling, instruction, and assessment may be largely out of your control, these key shifts can become conversation points with those who can make decisions and changes. How your school arranges for library scheduling will affect how instruction can be given to classes. That instruction will in turn affect possible competency-based assessments. Rather than focusing on what is out of your control when it comes to making the shift towards competency-based learning, find opportunities for **collaboration**, personalization of learning, and meeting local needs and initiatives through AASL's competency-based model.

> In contrast to traditional schools, in which 'time is the constant, and learning is the variable,' in competency-based learning models, 'learning is the constant, and time is the variable.
>
> -Sydney Schaef

Personalized Learning Experiences

Competency-based education is made possible only when learning is personalized. Everything in the 2018 AASL Standards emphasizes the need to personalize learning for every student. Learners are intelligent in different ways and have needs that will arise and require **asynchronous support**. Asynchronous support recognizes that students learn at their own pace and provides students with

the tools they need when need them (27). When school librarians and paraprofessionals match resources to a student's needs, they are personalizing that student's learning. The same is true of providing resources to educators who need to provide differentiation in their class materials. **Differentiation** is the practice of adapting instructional techniques to meet the diverse learning needs of any given group of students that are in the same learning environment (29). Often differentiating available resources means having materials available in a variety of formats (both digital and print) that can be adjusted for different group sizes and individual capacities. This might mean having the audiobook recordings of books that belong to classroom sets or providing access to a database with online video tutorials of concepts taught during class so that **multimodal** learners can watch different demonstrations of how a concept works.

By providing a wider variety of resources that complement student learning styles, the school library can become an ally to differentiated learning. Remember, the school library's first priority should always be to support the curriculum taught in the school.

The AASL frameworks model a personalized approach to learning. The Standards serve as a guide for librarians to support students developing specific competencies at different levels (28). Student growth results when the standards are applied with a personalized approach in mind. There is no prescribed way to get students to be more empathetic to diverse perspectives or construct new knowledge, but thousands of different approaches could help students achieve these competencies. That freedom is both the beauty and the challenge of personalizing learning. School librarians have the freedom to construct specific supports for individuals in their learning community so that they can achieve competency in library standards. However, exactly how these competencies are achieved is left up to the individual schools. As mentioned before, the best first step is to become familiar with the AASL Standards and then target one Shared Foundation and begin to integrate learning experiences that will help students gain these new competencies.

If you take anything away from this section on personalizing learning experiences, remember to find ways not to clump a whole class together and try to break down how you can help learners at different ability levels when they are in the school library.

Classroom Management Basics

Though you do not have a classroom or a class of your own, classroom management techniques will come in handy in the school library as well. This section cannot replace instruction on classroom management or the hands-on experiences you will have with

students over the years, but it may inspire some ideas about how you can intervene on behalf of students in the library. Just like a classroom, the library should be a place of set expectations. When students know you and understand that there is a set of expectations in the school library, reinforcing positive student behaviors will become much easier.

It is not uncommon for schools to have a school-wide behavior management plan, such as Positive Behavior Interventions and Supports (PBIS). Such a system recommends responses to misbehavior and systems for rewards when students exhibit good behavior. If your school has a school-wide behavior management plan, strive to follow that initiative as you interact with students in the school library. Perhaps alongside existing school policies you might also wish to consider some general classroom management recommendations:

- Use a normal, natural voice.
- Ask for one thing at a time and wait until everyone in the class complies before moving to the next step.
- Speak only when students are quiet and ready.
- Use hand signals and other non-verbal communication.
- Establish routines.
- Rehearse transitions and procedures (ask the teachers what they use with their classes).
- Always have a well-designed, engaging activities.
- Build content-related anticipation; get students interested in what is coming.
- Give students voice and choice to direct their own learning when you can.
- Address behavior issues quickly and wisely, preferably without embarrassing the individual. This is best done one-on-one if possible or by using already established consequences.
- Use appropriate consequences instead of unwieldy consequences or idle threats that are difficult to follow-through on.
- Never punish an entire class.
- Publicly announce your classroom management goals.
- Try to have more positive interactions than negative (5:1 is a good ratio).

> " Show what kind of universe you would run, given the chance. Because you have been given the chance.
>
> -Richard Eyster
> *Successful Classroom Management*

Remember with classroom management that it's not you against them. In fact, rarely is an entire class out of control. Each time you meet with a class, it is a new day and a fresh start! So, try to give students your best self and be relaxed and happy regardless of what happened last time or how you feel. If you do have concerns with a particular group of students, consider reviewing your rules and setting goals together for how to keep the rules.

The tips in this section are adapted from the Resources and Further Readings listed at the end of the section (Resources 30-32).

Module 4 Recommended Tasks

Now that you have read through Module 4, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

✓ Review and Practice

1. Visit at least one elementary and one secondary school library to observe the physical facilities and dialogue with media personnel about practices that you might not have considered. In writing tell about your experiences.

2. Arrange with teachers to display student work in the school library. This can be a general art show, the best work of different grade levels, or other projects. It need not directly relate to reading, though that is an option. (The goal here is to let teachers know you are willing to interact with them, and to draw patrons into the school library for whatever reason.)
- Create a book display that will compliment and enhances the student work while on display in your school library.
- Take pictures of the displays to share with other school librarians or paraprofessionals.
- In writing tell what you did and how successful it was.

3. In writing, make a list of tasks appropriate for adult volunteers. Indicate which are ongoing and which can be completed as special projects. Include a copy in your Binder for quick reference and submit a copy with this assignment.

4. Write at least one goal in each of the resource areas – facilities, materials, intellectual, fiscal, and human. Share those goals with your mentor or your administrator. Explain in writing how you intend to meet these goals.

5. Evaluating essential services is an important part of serving the teachers and students at your school. Complete the attached analysis worksheet (Recommended Tasks-School Library Services Analysis Worksheet) in order to walk yourself through an evaluation of several services offered in the school library to support teaching and learning. Though the services you analyze do not have to center on instructional strategies, you might consider reviewing ideas you have had while reading Module 4.

Reflection and Application

1. Develop a teacher needs assessment survey. Your survey should try to determine how adequate your current media collection is when teachers are trying to find information.
- Give teachers room to expand or add subjects that you have not included on the survey. Ask them for lists of book titles that might help them teach the curriculum.
- Create a scale of 1-4 so you can see a range of adequacy rather than "yes" or "no" responses.
- Try to have the survey include about 10 simple questions. Ask questions similar to those listed below:
  o What subjects do you teach which require your students to complete assignments in the school library?
  o When you and your students come to the school library for information, in what subjects is it not adequate?
  o In which subjects is it most important to have current materials available to you and your students.
- Identify areas you feel that are underdeveloped in the school library.

Turn in a copy of the survey used with this assignment and summarize your conclusions in writing. In writing define ways you plan to use the information gathered.

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2. Personalizing learning experiences will help students become competent more quickly. Choose one activity from the last month in the school library and evaluate whether or not you differentiated the activity for different types of learners. Describe the activity in writing and ways that you succeeded in meeting the needs of different learners and ways that you can improve. Then choose one activity you plan to do in the coming week. Brainstorm how you can differentiate the learning experience for different students by offering alternate ways they can participate. Make plans for how you will differentiate the activity. After attempting to put your plan into action, describe this second activity and if your plan worked for you. If it didn't work, try to identify what went wrong.

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3. Part I: (Part II featured in Module 5 Recommended Tasks) Complete an "in-depth" study of one grade's core curriculum (http://www.uen.org/core/) and choose one area within that grade such as math, social studies, science, or language arts for this project. Using the online State Curriculum Guidelines and your knowledge of what is taught in the area you chose, pick seven to ten major subjects and make a list of them. Locate items your library already has in each of those areas.

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4. For one month try to keep a running list of all of the reference questions you are asked by students. Pick one or two memorable experiences when reference interview questions clarified a student's initial question. Describe how your attitude towards the student and approach to their question helped you to identify the information they *really* wanted. You might also share times when you at first did not understand at first what they hoped to find, and how you eventually directed them to the information

they sought.

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5. Create and administer an Interest Inventory with at least one class or grade level. You may use the sample [Interest Inventory](#) (Recommended Tasks-Sample Interest Inventories) link to glean ideas. Put your results into a spreadsheet and organize the results. How can this information can be used to improve the school library's collection? How can the results help you narrow your library wish list to meet student needs and wants?* Attach a copy of your interest inventory to this assignment. *Remember that curriculum needs always come first in collection development. Consider relating some of your inventory questions to the curriculum.

Resources and Further Readings

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5. "Inquiry." *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 67-74.

6. "Include." *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 75-82.

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9. "Explore." *National School Library Standards for Learners, School Librarians, and School Libraries* (2018). American Association of School Librarians, ALA Editions, pp. 103-110.

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Module 5

Building and Maintaining the Collection

Collection development can be nerve wracking at first. How should the funds be spent? What will the children want to read? What do the teachers need to support the curriculum? Which vendors are best to use? It takes gathering a lot of information before you even begin. Selecting good materials for your school library doesn't have to be intimidating. We hope that the lessons in this module will help you feel less daunted about collection development and more enthusiastic about the possibilities ahead of you. Lesson 1 discusses formats, genres, and other methods for evaluating new resources. Lesson 2 is designed to help you create a collection development policy for both print and digital formats. When you create these policies, it's important to keep your learning community in mind. Lesson 3 will give you tips on inventorying, weeding, and even repairing your collection. We saved the best for last. Lesson 4 is about selecting materials. We will also get into some nitty-gritty suggestions for choosing vendors and for creating a purchasing plan. Over time your library's collection will continue to evolve. We hope you will use these tools and come back to them again and again.

Lesson 1: Resource Evaluation

LEARNING OBJECTIVES -

- Introduce the different genres and types of children's literature.
- Understand the different book awards that assess the art and text quality of children's literature.
- Conduct a needs analysis of your school and evaluate your current collection use to aid your collection development process.

Overview

Whether designing book displays, choosing titles for book talks, or finding good read-alouds, you should develop a plan for introducing children to a variety of literature. Providing variety will broaden the horizons of some and spark interest in others. Developing a plan will guard against personal bias. The plan will help ensure that you highlight serious along with funny stories, biographies along with fairy tales, historical fiction along with animal stories, poetry along with fiction, award winners along with trendy titles, and older books along with recently published ones. Sometimes you can develop your plan in conjunction with the teachers' schedules. Be sure to check on titles that are traditionally read by an individual teacher or at a certain grade level. If the kindergartners always do a unit on *The Gingerbread Man*, you could pick another tale that will add variety *and* meets your criteria.

Understanding Formats

How a text is arranged and the medium through which it is made available is a text's **format**. The text may be long or short, written in verse or prose, include illustrations or not, appear in print or multimedia formats. Studying a variety of formats may help you recognize how certain formats might configure information for some readers than others. Realize that most formats can be written as any **genre**, or style, of book. Genres will be discussed in the next section. This supplemental (Supplemental Materials-Selection Brainstorming Worksheet) was designed to help you think about each format and consider what types of materials will be best for your school's library.

Print Formats

Hardbound Books

The binding of hardbound books is typically quite durable. Everything from the covers to the paper to the ink used in publishing hardbound versions of books tends to be of high quality. The cardboard used to make the covers is frequently covered in cloth, leather, or thick paper and highly decorated. Many people prefer the hardbound format because they like how these books look (1). However, for libraries it is often more a matter of choosing a format that will last when heavily circulated. Though it costs more initially, buying a hardbound (particularly a library bound) version of a book will increase the life expectancy of the book.

Paperbacks

One advantage with paperback purchases is that they are easier to carry around because they are lighter than their hardbound counterparts. Usually paperback books are also cheaper than hardbound books, but this is only possible because the materials used to make them costs less. The binding of paperback books is less expensive because publishers often use only glue and no stitching or staples when making paperbacks. Another difference is the recent trend to use recycled materials to make the paper and paperboard used for paperbacks rather than new paper (1). Though more affordable at first, paperback books experience more wear and tear than hardbound books, even when reinforced. These books tend to need replacing more frequently because they are more susceptible to damage.

Periodicals: Magazines, Newspapers

When performing research, periodicals are time-sensitive records of world events, academic research, and popular trends. Unlike books, the stream of information available through news sources, university publications, and magazines of various organizations is current and specialized in specific topics and data. For currency, it is hard to beat periodicals because they are printed more quickly and regularly than books. Many research topics that are constantly changing, like current events or medical research, the data found in periodicals is likely much more reliable than the data found in books. However, the easy access to new information in periodicals must also be weighed against the limited amount of information available in a typical periodical issue. If you are researching a broad topic, a single article from a periodical will likely fall short of the necessary scope to cover the entire topic. Consistency and context may also suffer, making complex topics difficult to understand without previous knowledge on the topic. For a greater understanding of a topic's background, books may be preferable because a periodical might only have a cursory description at best when it comes to providing context. Quality may also suffer in periodicals because of the demanding publication deadlines, but the fact that periodicals are written (and hopefully reviewed) by in-field professionals, usually negates this concern (2).

Picture Books

Elementary media specialists use picture story books extensively as read-alouds and for displays with younger students. Today, the sophistication of picture books also makes them ideal for use with older students. For example, the books of Chris Van Allsburg have one page of text for each picture, along with a hidden dog in each picture, making them ideal for students in grades 4-6.

Art in Picture Books

Just as it is important to provide a variety of genres, it is important to expose children to a variety of artistic styles. It may even be possible to coordinate read-alouds with the art teacher. For example, when students study collage in art class, you could introduce them to Ezra Jack Keat's *The Snowy Day* in the school library. Whatever the style, the pictures should be accurate and integral to the story. The 1996 Caldecott Medal Winner *Officer Buckle and Gloria* by Peggy Rathman is a wonderful example of how the illustrations can support and extend the written story. In it, Gloria, the dog, carries out the safety warnings of Officer Buckle behind his back for the appreciative audience. Without the pictures, the reader misses the humor of the story.

ABC Books

Although alphabet books will not help children learn the alphabet, they can help children learn to distinguish different styles of lettering. The words, letters, and pictures should all match with the best alphabet books using clearly identified objects. With theme ABC books, look at the objects chosen to represent the letters Q, X, and Z as these are often the weakest representations. Many of these books can be used as a starting point for writing or art exercises with older students.

Counting Books

Examine counting books for clear number styles and logical sequencing. Books that count from 1 to 10 then jump to 20 or one hundred will confuse young readers. One book mentioned over and over again as a wonderful example of a counting book is *Anno's Counting Book* by Mitsumasa Anno. It includes the number zero which is rare, has numerous sets of objects to count on each page, and gives readers a chance to count to twelve rather than the customary ten.

Concept Books

These books introduce young children to single, focused concepts. The books may be about size, color, or shapes that are best taught with illustrations, or they may be about more abstract concepts like time or emotions that are best described using words. The best concept books use repetition to teach but do not bore the reader, move from the familiar to the less familiar, and move from the simple to the complex. Concept books help young children see relationships between objects and become aware of similarities or differences.

Pattern or Predictable Books

These books help children develop reading skills with their repetitive and predictable patterns. There are many variations on the tale *The House That Jack Built*. One popular variation is *The Napping House* by Audrey and Don Wood. Steven Kellogg's *Is Your Mama a Llama* gives readers clues that help them predict the next page. The repeated language patterns, story patterns, and other familiar sequences make them fun readalouds as young children recognize the pattern and chime in during the reading.

Wordless Picture Books

Books without words provide enjoyment for all ages. They help orient younger students to the elements of reading; left to right, top to bottom, page turning, story development, etc. They can be used by older students to develop writing and art skills. Most of all, wordless picture books encourage the reader's imagination and enhance the reader's visual literacy of sensory images.

Chapter Books and Novels

Chapter books and middle grade novels are some of the most popular texts among older elementary students. These texts are intended for students who enjoy complex plot and character development or in depth information on a given subject. Because chapter books tend to be longer than other works, a lot more information is provided over the course of the book. Some elementary students may be overwhelmed with the amount of information available to them in this sort of text, but others will be drawn in by the level of detail. Chapter books are subdivided into chapters (and sometimes larger sections) and may include a table of contents for navigation. It is likely that chapter books will require a greater time investment from students than other formats. Though chapter books may include illustrations, the story is told primarily through the words rather than through the pictures, and generally with fewer illustrations the more advanced the text becomes.

Short Stories

Some collections include short stories. Edgar Allen Poe described a short story as a prose text possible to read in a single sitting. These stories could be fairy tales or fables, *The Children's Book of Virtues* or a collection of *The Adventures of Winnie-the-Pooh,* ghost stories for Halloween or *Chicken Noodle Soup for the Soul*. Short stories are typically tightly knit narratives with defined problems, characters, and resolutions and are generally told without relying on significant illustration. They tend to be much shorter than a chapter books or novels and tend to be much less elaborate. The length of these stories leads to a more unified effect and powerful themes at the heart of short stories. This effect tends to create a mood rather than an elaborate plot.

Poetry

Your **collection** will not be complete without poetry books. Most small children love nursery rhymes, jingles, and songs, yet many adults have an aversion to poetry. In numerous studies, children have indicated that they like poetry that rhymes, tells a story, or is funny. They do not like to memorize, find hidden meanings, or recite poems. Guard against future generations losing interest in the lyrical language of poetry by reading poems aloud with them. Poetry is meant to be heard.

Select both anthologies (collections of poetry often by various poets) as well as collec-

tions of poems by single poets for the school library. The best anthologies index poems by title, author, and first line to make location quick and easy. They also group poems by topic so a reader can easily browse through all the nature or monster poems. Provide children with a variety of poetry. Include nonsense verse, humorous poems, poetry of the child's everyday world, traditional ballads, narrative poems, lyric poetry, nature poems, poetry from around the world, and poetry by children.

Graphic Novels

These novel-length stories are told in a combination of art and words that closely resemble comic strip art and is to be read in the same way as comics. Images are used in a sequence to tell a story. This story often has the same complexities as a full-length book, but the images are integral to creating meaning, rather than used as occasional supplements. The graphic novels of Raina Telgemeier provide excellent examples of the depth that is possible when marrying images with the text in a complex narrative. When reading graphic novels the pages and panels are both read left to right and top to bottom. A further introduction to graphic novels can be found at this link.

Multimedia Formats

Don't forget that a lot of accessibility in the your library can come from hosting e-books and other digital and non-print resources in your collection. These resources are a great way to make sure that students can **access** library resources at home and become more familiar with digital formats. Consider what sort of reading devices you may also need to make available for students to provide have full access to your digital collection. Remember that a digital divide often exists between students in different socioeconomic situations. The library can play a vital role in bridging that gap and providing access to technology to students who do not have access at home.

eBooks

It is safe to assume that any ebook in the school library will have the same text and illustrations available to readers in its printed counterpart, but with extra features like adjusting the text size, searching the text, and maybe even audio supplements. Not only are eBooks significantly cheaper than printed books, they are also more environmentally friendly and portable. Being portable means that the digital storage of eBooks does not require space on shelves or in your bag, so long as a device (and memory) is available for reading materials. One potential disadvantage is the difficulty people have reading eBooks on screens, though some devices, like Kindles, try to negate the effects of reading on a computer screen, reading paper-printed books remains more gentle on the eyes (3).

Mp3 (Audio Book, Music)

Music and audiobooks can provide great entertainment and learning opportunities, however, listening to materials published in an mp3 format requires listening devices capable of playing mp3 files. If such devices are available to students at your school, providing access to audio materials in an mp3 format will empower students in their language acquisition skills. Many mp3 devices can play sound recordings faster or slower as students read along, provide pronunciation guides for difficult or unfamiliar words, and can increase engagement with a text, particularly if students read along with audio book recordings. Students who rely solely on audiobooks may struggle with

reading competence or absorbing all of the important details. It is also more difficult to review specific passages or segments in an audio format, when compared with print formats.

CD (Music, Audio Book)

The advantages and disadvantages of CDs are similar to those of audiobooks. But depending on your school's population and access to technology, you will need to decide whether it is to provide either CDs or mp3s to students. Mp3 recordings tend to be less expensive than CDs because there is a lower cost of production, but the use of CDs does not require internet access or specialized softwares.

DVDs

Movies and other videos have entertainment, research, and information value. These audio/visual productions tend to benefit visual learners and cover a wide variety of topics. DVDs as well as other video and movie formats require specialized licensing to use them in public settings, however, the rules are different for private use. When watching a DVD, students will need access to equipment that will play the DVD, and if taking notes, it may be more difficult for them to mark useful passages than in print or written media (4).

Streaming (Movies, Videos, Music)

Most streaming services are only available via subscriptions, and depending on the subscription agreements, library patrons may be limited in how they can use those materials. Beyond the rules governing streaming services, having internet is an indispensable part of accessing these services and not all patrons will have equal access. Though the quantity of information available through streaming services exceeds most sources, the quality of the sources available through streaming services may be unknown and require more research by the user to determine the authority of the source (4).

Online Services (Databases)

The benefits of online databases much resemble those of printed periodicals: many topics are discussed by leading authorities and professionals, certain databases can be trusted to be peer-reviewed and scholarly, and coverage is often time-sensitive and specific. Unfortunately, access to these databases is restricted only to authorized users, not all databases have updated archives or include periodicals specific to every research project, and the subject matter may be very focused and therefore not widely applicable (4). Online subscriptions should be compared with print subscriptions for both quality and quantity of information. Some types of magazines and newspapers may be best in print formats, whereas scholarly journals may be best pulled from large subject databases. One especially large advantage to online databases is the search feature enabled through

> Bring learners' attention to and demonstrate collection-creation and citation tools built into periodical databases.
> — AASL

virtual access.

Maps, Globes, Government Documents

The information available on maps, globes, and government documents is often very specific. Details on maps and globes can easily become outdated and no longer feature correct information after a time. Government documents cover a wide variety of topics and can be a good source of statistics, but you should consider the needs of your patrons before investing, as well as the online accessibility of most government records. Maps and globes are also available in online formats such as Google Maps or Google Earth. These programs are updated frequently and present a scale of detail that is difficult to match in physical materials, but physical maps and globes have their own charm in communicating important concepts like the shape of the earth and seeing relative locations.

Realia (Games, Toys, Models, Kits, Specimens, Mixed Media, etc.)

Realia can be used to create learning experiences that cater to a wide variety of learning styles. The costs and time associated with buying and using realia items like games, models, and other mixed media may deter purchasing large amounts of these materials for library and classroom use. Check with your district to learn what sorts of kits are readily available for rotational uses before investing. If kits are available through the district or the school library, consider offering a training to teachers about how the kits might be used to supplement the curriculum being taught in classrooms. Though new instructional strategies or technologies can be challenging to learn or integrate, they have an incredible capacity to enhance learning activities.

Pictures and Art Print

Some learners are visual and so seeing pictures or art prints of ideas and concepts they are studying will make all the difference in their comprehension. Pictures have the potential to communicate much more quickly than words, evoke emotional responses, and help learners form real world connections. Having physical copies of images and art prints on hand can be an expensive investment, not to mention the fact that a visual collection can be difficult to store. As with every part of your collection though, if you choose prints that specifically support the curriculum, the prints you have on hand can be a valuable resource to students studying specific eras or subjects and worth the extra expense and space.

Considerations for Selecting Nonprint Materials

For all of the advantages which can be listed for selecting non-print materials, cost is perhaps the biggest disadvantage. When considering non-print materials, ask yourself if technology would enhance learning. If not, buy the less expensive alternatives. If multimedia is a better choice, find out if the material can be provided by an outside resource, for example the district library or eMedia on Utah's Educational Network (UEN). Do not use your limited funds if you can refer the patrons to another library for occasional use of materials. Sometimes new materials have hidden costs such as equipment, maintenance, supplies, or facility alterations. Be aware of the true cost of providing new technologies. Your school's population may also suffer from a **digital divide.** These considerations should be made when purchasing technology.

The comfort and skill of your faculty is another major concern. You may be able to conduct training for new technologies, but your faculty has to be willing to devote the time and energy to learn new skills. If a few of your teachers resist change, you may choose to accommodate them until they are no longer in your school or to privately demonstrate the wonders of newer technology to them. This often happens when moving from older formats to newer media, etc.

Due to the high cost of most media, you should try to preview materials whenever possible. Technical quality needs to be considered to make sure the audio is audible and the background music appropriate. Visual concerns such as color and authenticity to the original work should be taken into account. Some practical considerations when purchasing for the school library include the needs of the collection as a whole and the material's relevancy to the selection goals of the school library. The material in question should have flexibility in use. If it can be used by a number of teachers, it will be a wise choice.

Understanding Genres

Children's literature can be considered according to **format** as well as subjects (death, race, family matters, friendship, etc.). However, the most common method of studying children's literature is according to genre. Genre is a style and content-based evaluation of an artistic work and, depending on the details that are taken into consideration, multiple genres can often be applied to the same work. Helping students understand this grouping books by genre allows for discussion of available literature in an organized manner. Being aware of the different genres helps school librarians and paraprofessionals provide a variety of literature for students and teachers as well as providing cultural literacy to students.

The different genres and subgenres vary somewhat depending upon the text you read. For the sake of these modules, LAB is dividing genres into the following groups:

- Fiction
  - o Science Fiction
  - o Realistic Fiction
  - o Mystery
  - o Historical Fiction
- Fantasy
  - o Traditional Fantasy and Retellings
  - o High Fantasy
  - o Low Fantasy
- Nonfiction
  - o Reference Books
  - o Biography
  - o Informational Books (How-tos)

Types of Fiction

Fiction is always grounded in reality, but the stories (and usually the characters) are

made up by the author. Every detail in a fiction piece must be plausible. If not, the text wanders into the realm of fantasy. In fiction stories, sometimes the truth about history or what readers know about technology is stretched, but never broken. Fiction comes in a variety of formats.

Science Fiction

Science fiction is a type of modern fantasy, but excludes ANY magical elements. The magic of science fiction is the exploration of scientific fact and scientific potential. So long as the mechanics of the science fiction universe are realistic, the book is not considered fantasy. The power of science fiction is that it can pose ethical questions about current scientific trends and predictions. Typically, science fiction for children focuses on the adventure of exploring the unknown and the wonder of discovering new worlds and peoples. Closely related to this genre is the subgenre of dystopian fiction. Dystopian works focus on possible future realities that have gone wrong. However, most dystopian works are YA and cover many mature themes. Some typical children's science fiction includes *Boy and Bot* by Ame Dyckman and Dan Yaccarino, *If you Decide to Go to the Moon* by Faith McNulty and Steven Kellogg, *Mrs. Frisby and the Rats of NIMH* by Robert C. O'Brien, *The City of Ember* by Jeanne DuPrau, or *A Wrinkle in Time* by Madeline l'Engle.

Realistic Fiction

Realistic fiction includes both classic literature and fiction that takes place in non-magical contemporary settings. These types of stories are realistic because they are plotted with characters and events that are believable in the world as we know it (or as it was). The characters and their circumstances are often relatable and reveal existing cultures and norms throughout the work. Some of these works would include *Diary of a Wimpy Kid* by Jeff Kinney, *Wonder* by R.J. Palacio, *Ghosts* by Raina Telgemeier, and any picture book that tells a realistic story.

Contemporary realistic fiction is the most popular of all genres of children's literature. These novels present a problem to be examined that could be from anybody's life in the modern day. They concern family situations, peer relationships, growth and maturity, and acceptance of cultural differences. In general, as the age of the reader increases, the focus of the story can broaden from home life to address problems they may face at school or in their community. Realistic fiction for teenagers (young adults) often addresses taboo subjects such as premarital sex, pregnancy, and child abuse. In spite of dealing with everyday problems, realistic fiction does not have to be serious or controversial. Children need to read modern fiction because it gives them a sense of not being alone, a sense that someone else is going through the same thing.

Since realistic fiction deals with problems, it is especially important to avoid books that are melodramatic or that have formulaic plots and loose story lines. Be sure to include books with strong main characters. When choosing multicultural titles, consider the portrayal of the characters as real people rather than stereotypes, even if it is a flattering stereotype. Be careful about recommending titles that deal with a specific problem to a student because you think it will help. A student may be better served by a book about a different topic altogether. It is best to stick to recommending books for their moving, engaging stories rather than their therapeutic values.

Mystery

The mystery genre is built on suspense, crime, and solving puzzles. A crime often

serves as the inciting incident of the story. Typically, the main character of these books is a detective (or a group of sleuths) who may or may not be placed in danger themselves when they set about trying to find clues and solve the crime. Whether murder, theft, or some other crime, these stories revolve around finding the solution and the climax is often followed by a debriefing of how the detective figured everything out. Known for its red herrings (misleading details), this genre is great for kids who like to solve puzzles and like to have a bit of page-turning tension as they read. A few good kid mysteries include *The Great Pie Robbery and Other Mysteries* by Richard Scarry, *A Day with Wilbur Robinson* by William Joyce, *Bill and Pete Go Down the Nile* by Tomie de Paola, *Book Scavenger* by Jennifer Chambliss Bertman, or *The 39 Clues* mystery series that features many different authors.

Historical Fiction

While historical fiction is typically reserved for use with older students, it can be used quite successfully with younger ones as well. This genre may supplement textbooks to bring history alive. A historical novel takes the readers back to a particular time period where they learn about the everyday life of a person. It is very important that these novels be based in fact. With younger students, the author should provide all of the background knowledge about the time period because those students do not have a knowledge base upon which to draw. The novels should also be simple and focus on one to three people and one event. For older elementary students, historical fiction often stresses courage and problem solving. As students mature, the novels can be more complicated in covering social movements. *The Wheat Doll* by Allison L. Randall, *Henry's Freedom Box* by Ellen Levine, *Number the Stars* by Lois Lowry, *Bud, Not Buddy* by Christopher Paul Curtis, or *The Lions of Little Rock* by Kristin Levine are all examples of historical fiction written for children.

Types of Fantasy

Fantasy is a subset of fiction, however what happens in a fantasy does not need to be possible according to existing history or laws of time and science. In fact, fantasy doesn't have to be connected to the "real-world" at all! Fantasy allows children to live in an imaginary world where anything is possible. It cannot be successful, however, unless it is grounded in logic. The author must provide strong characters and explain the fantastical world in enough detail that the reader is willing to suspend disbelief and believe in the magic. A fantasy also cannot break its own laws once it replaces the laws of reality. Books of the fantasy genre often involve lengthy quests, complex (and magical) characters, and a hero or heroine from unexpected origins. The best fantasy books cast light on the realities of life by allowing the reader to contemplate realistic dilemmas within the realm of a magical world. Though fantasy has MANY more subgenres than what are listed here (urban, paranormal, portal, etc.), we have simplified the genres to what you see below.

Traditional Fantasy and Retellings

Folk tales, tall tales, fables, myths, epics, ballads, legends, fairy tales, and religious stories are all considered part of traditional fantasy. As such, they are not judged in the same way as modern writings. The plot and character development are sparse. Continuations and rewrites of old favorites, such as *The True Story of the Three Little Pigs* or *The Land of Stories* series, are popular with older students and provide opportunities to teach writing techniques. Many, many variations and modernizations exist of any given tale. When considering collections of fairy tales and other traditional fantasy,

try to include collections and variations from different countries.

Fables, myths, and epics are part of our literary heritage. Children may not appreciate the didacticism of fables, but they can be made to see the universal morals that fables illustrate. Myths may also be a significant part of your collection depending on the curriculum at your school. While students may enjoy myths much as they would fairy tales, myths give them a chance to understand why the people created them and to explore the culture of those people. Epics may also be part of the curriculum. They allow students a chance for in-depth study of characterization and symbolism and are strongly national in nature.

Children benefit from being exposed to these old tales because it gives them a common ground for communication, a chance to suspend disbelief, and encouragement for their hopes and dreams. While the violence may concern some critics, most tales involve the punishment of evil but with no detailed descriptions of violent acts. The frightening characters are far removed from everyday life. Overall, traditional fantasy sends the message of hope as the characters triumph over evil in spite of the bleak outlook at the beginning of the story. Try to choose tales from different countries to fit a variety of moods and find retellings of the same story. For the students, single-tale books work best. Almost all types of fantasy pull from the rich heritage of traditional fantasy in some way, whether that means including talking animals, magical swords, or witches.

High Fantasy

This version of fantasy takes place in an entirely made up world with its own rules and magical elements. Think of stories like *The Hobbit* by J.R.R. Tolkien or *The Ranger's Apprentice* by John Flanagan. The characters in these tales can also be transported from our realm into another in a subgenre of high fantasy known as portal fantasy which would include classics like *The Chronicles of Narnia, Peter Pan,* or *The Wizard of Oz,* or other children's books like *The Secrets of Droon, The Paper Bag Princess,* or *Where the Wild Things Are.* The important distinction between high fantasy and traditional fantasy is that the world itself is unique to the creator and operates separately from reality as we know it. These fantasy worlds are the least likely to resemble traditional fantasy.

Low Fantasy

Don't think that low fantasy is any lesser of a genre than high fantasy—this type of fantasy includes popular titles like *Harry Potter* and *Aru Shah and the End of Time* by Roshani Chokshi. Frequently, low fantasy takes place in contemporary time and blends fantasy elements with an already familiar reality. Magical creatures and secret magical forces often converge on reality or make the impossible possible with a sudden twist of magic or supernatural character. Some popular modern fantasy includes *Cloudy With a Chance of Meatballs, Charlotte's Web*, the *Fablehaven* books, or almost any Rick Riordan series. Low fantasy is not a direct retelling of classic tales, though it may include archetypal characters and draw details, objects, or creatures from existing stories. Part of the power of low fantasy is that it uses what is already known to its contemporary audiences (an encounter might take place in a 7/11 or at a bus stop) rather than having to create an entirely new world. The popularity of modern fantasy is tremendous with students demanding sequel after sequel from their favorite authors.

Types of Nonfiction

Nonfiction is set apart from other genres because the content is research-based, intended to inform, and (ideally) true. The facts used to create works of nonfiction can be told as a narrative, but usually the tone and organization of nonfiction works differs from the narrative fiction style. However, if a work is nonfiction, that does not imply the writing is "uncreative." For example, some poetry is considered part of the nonfiction genre. The best nonfiction is well-written and engaging, rather than dry.

Reference Books

Reference books include encyclopedias, dictionaries, atlases, and other fact-based works intended to be used to instruct on specific topics. These works are to be consulted for information when a need arises, and they are designed to be navigated without needing to read the work from beginning to end before getting an answer. Because information changes so rapidly, it can be difficult to keep school library reference books up-to-date. Online reference resources and subscriptions can be a good way to supplement print materials and ensure that students are able to find the most accurate information. Remember, sometimes having severely outdated information (misinformation) in your collection can be more damaging than having none at all.

Biography

Biographies are a type of informational book that focuses on people. They can be about scientists and inventors, political leaders, entertainers (in music, art, and literature), sports personalities, explorers and frontiersmen, humanitarians, people who overcome tremendous odds, villains, and ordinary people. In biography the facts are documented and few liberties are taken. Biographical fiction, on the other hand, uses an historical figure as the basis for a semi-historical story. With either type, the author should provide bibliographical references and treat the person as a whole with strengths and weaknesses. Biographies should be authentic to the historical period with the subject's rather than the author's views coming through the words. When purchasing biographies, be aware of the differences in quality among titles in the same series. Whenever possible, review individual titles rather than series.

Informational Books

Information books cover every conceivable topic that would be appropriate for an elementary school library (and then some!). At their best, they strike a balance between the need for information and the art of storytelling. These books should stir the reader's interest in the subject and contain current and accurate information. Your evaluation should be based on the accuracy of the information as well as the presentation of

that information. The material should be organized in a logical manner and should be limited in scope for the intended audience. Illustrations should enhance the text. Look at the author's credentials to determine if this is an expert view on the topic. The author also needs to present the material responsibly. For example, science experiments should include safety information as well as follow the scientific method.

Book Awards

Award-winning books are a good place to start if you are unsure about sharing literature with children. Be wary, however, that some award winners or "best books" do not meet the standards of every community. The Association for Library Service to Children (ALSC) offers updated [descriptions and lists of awards](#) given to children's literature. Perhaps the best known awards are the Caldecott and Newbery medals. The Caldecott medal is awarded by ALSC and given to the illustrator of the most distinguished picture book for children published in the U.S. in the preceding year. The Newbery medal is also awarded by ALSC and given to the author of the most distinguished contribution to children's literature published in the U.S. in the preceding year. The committees also have the option to name honor books, and those lists are included on the ALSC website highlighting awards as well.

Other awards to notice include the ALA Notables for Younger, Middle, and Older Readers, Coretta Scott King Awards for outstanding writing and illustration by African Americans, the Scott O'Dell Award gives recognition to exemplary historical fiction, the NCTE Excellence in Poetry for Children Award, and the NCTE Orbis Pictus Award for outstanding nonfiction for children, and the Pura Belpré Award that recognizes authors and illustrators who celebrate Latinx culture. In addition, many journals publish annual best books lists that can assist you in developing a quality collection. You may want to put a special label on award books to help students locate them quickly.

The **Children's Literature Association of Utah** (CLAU) also sponsors the Beehive Book Awards for picture book, children's fiction (grades 3-6), and informational book (grades 3-6), children's poetry and young adult books. Visit the [Children's Literature Association of Utah](#) homepage to find out the current nominees and information on voting.

Collection Assessment

In general, all items in your collection should be assessed for **authenticity**, currency, age-appropriateness, **bias**, interest, coverage, and any other criteria relevant to the school's mission. A **Collection Use Evaluation** provides a picture of how often the school library holdings have been used (the past). A **needs analysis** shows how well the collection is meeting the goals and objectives of the school library. This includes determining what the curriculum needs are for the school (the present). Once all of this information is gathered, it can help in making a collection development plan listing what materials and equipment should be purchased (the future). Since funding is always limited, a purchasing plan will help determine how you will be able to acquire

all of the needs you defined in the order of priority (the reality). Once you know how to look at current collection patterns and you can determine needs or "holes" in your current collection, the responsibility of selecting materials will be more organized.

Collection Use Evaluation

A collection use evaluation analyzes how the collection is being used. The goals of the evaluation are 1) to identify the collection's strengths and weaknesses, 2) to determine the collection's usefulness in relation to the curriculum, and 3) to ensure the availability of leisure reading materials (5). Conduct an evaluation in order to develop an intelligent purchasing plan. When your purchasing plan is based on a thorough knowledge of the collection, it will be easier to justify increased funding demands for specific subjects and increase the staff's familiarity with the collection. Evaluation is not an annual event, but a continual process. As you review your collection with patrons in mind, you will be able to support their interests and maintain an active library collection (6).

Consider a number of questions while conducting your evaluation. Answering the questions below in the various curriculum areas taught at your school will give you a good idea of how well developed your collection is.
- Does your collection support and enhance specific curriculum courses and units of instruction taught in your school?
- For any unit of instruction, does the collection include a variety of materials?
- Are there enough materials for the number of patrons?
- Are the materials of interest to the students?
- Do the materials span the reading, viewing, listening, and comprehension levels of students?
- Do materials span the opinion, cultural, or political spectrum required?

You can ask teachers with subject expertise to help evaluate the materials available on specific subjects in the school library. Usually, the teachers have a checklist of what to look for in terms of titles, copyright, format, and condition of materials.
Another method is to compare your collection with collections at similar school libraries or use **subject bibliographies** and best books lists. When you check the school library's holdings against holdings of other libraries or suggested book lists, be careful when using lists of specific titles. While you may not have a specific title, you may have a comparable one.

It is also possible to analyze your annual **inventory** records and **circulation** statistics. Breaking the nonfiction section down by Dewey numbers helps identify high and low use areas of use. The breakdown is more useful if done by the Dewey "tens" such as 520's or 590's than by the Dewey "hundreds" such as the 500's. You will need to decide if low use is a result of a lack of quality materials or low student interest. Consider, too, that some items may be used mainly in the school library rather than being checked out.

The best tool available for collecting circulation statistics is the online catalog/circulation system. Often helpful circulation reports can be printed directly from the circulation program. The most helpful way to approach collection mapping is to work carefully with state curriculum guides to define curriculum areas that are taught and grade level objectives within those curriculum areas. Analyzing computer-generated reports alongside state curriculum guides should give you a good idea of high and low numbers of titles by specific curriculum areas. For information about how to run statistical reports on your school's circulation program, ask a mentor or district supervisor for help!

If your curricular study indicates a high need for titles in an area and the circulation numbers or total holdings is low in that matching Dewey area, this may indicate a collection weakness. Keep in mind that these statistics are dependent upon how completely you use your circulation system. If you do not include in-library use of materials these statistics will not be generated on report printouts.

Lastly, you can design patron surveys for teachers and students that will help you determine how they are using the collection. Design the survey identifying specific topics so you can pinpoint areas where the collection is deficient. The results should be analyzed in context: if the teacher or student is unaware of some of the materials available, the problem may lie with the cataloging or publicizing of the collection rather than with the collection itself.

Needs Analysis

While a collection use evaluation helps identify how much the collection is used, whereas a needs analysis helps to identify current deficits in the school library collection. A needs analysis can identify what materials students and teachers expect to find and whether or not they are finding those materials. As always, the school library's goals and objectives will guide how you fulfill the wants and needs of teachers and students. When conducting a needs analysis, you should look at the community you serve (teachers and students, possibly administrators and parents), the curriculum you support, and the patrons' reactions to the collection.

Several techniques can be used for conducting a needs analysis. Surveys are perhaps the best way to determine the needs and wants of teachers and older students. You will want to know why a person does or does not use the school library or specific materials or resources within it (books, magazines, internet, etc.). Also, you might want to know *how* they use it (research, personal reading, to hang out, etc.). Ask questions concerning how satisfied they are with specific aspects of the school library (books, magazines, electronic resources, service, etc.). You might also ask for suggestions for improvement (some of the suggestions will be beyond your goals and budget, but others may identify a weak area that you can fix). Additional information about the person being surveyed will help you keep the answers in context. A new student who

never uses the school library for research may give inaccurate answers about the non-fiction or reference section. Always ask for permission and be aware of ethical concerns, especially when surveying minors.

Conducting short, informal interviews may be easier to complete with younger students and busy teachers. During check out time, talk with students about what they are reading and want to read. If you notice that a student always brings a book to read that is not from your collection, find out if it is something other students would want to read as well. Ask teachers if they feel the materials their students use during their visit are adequate and, if not, what would help improve their experience.

Being aware of books that are circulating, the community, and the interests of your patrons are also important. When students are standing in line to go back to class, glance at the books they have chosen and chat about their interests and hobbies. Knowing what sports and entertainment opportunities are available in your community will help you predict hot topics. Being aware of what titles are in high demand helps you predict when you need to order duplicates. Remember to respect patron privacy within these interactions.

Suggestion boxes for students and for teachers (perhaps placed in the lunch room and teacher lounge) also help identify needs. Informal purchase request cards that you have on hand for patrons is another way of offering a more structured suggestion box but will help you know the unfilled desires of the school library patron, be it teacher or student.

Then what? The information gleaned from the collection use evaluation and needs analysis benefit the school library as a whole. Through an increased familiarity with collection use and unmet needs and wants, a sound **acquisitions** strategy can be developed. It also helps to know this information when justifying requests for additional funding.

While you may have had a vague idea of which areas were meeting the patrons' needs and which areas needed improving, the processes discussed here pinpoint specific deficiencies. You should also be able to predict with greater certainty the areas that will continue to be high use and the areas that are likely to see a decrease in circulation due to lowered interest. Continue on to the next lessons to learn more about creating **collection development** policies and **selecting** (and **deselecting**) appropriate materials for the school library.

Lesson 2: Collection Development

Overview

Collection development policies determine appropriate guidelines and procedures for how collection development will be handled in the school. Who makes the final purchasing order? When is it okay to weed books? What kind of materials will be prioritized during the selection process? A good collection development policy takes into account the big picture of what is needed in the school library and clearly outlines who will respond to meet those needs, which budgets are appropriate to use for which items, and which formats will meet the collection's needs. When school libraries make long-term collection development plans based on sound policies the entire school benefits.

Collection Development Policies

One would not think places as service-oriented as the school library would ever run into problems with patron expectations, but they do. Teachers, administrators, parents, and even students have differing expectations of what good collections look like. The needs and expectations of students vary from individual to individual. Sometimes conflicts between these different needs and expectations arise. Consequently, if a school library does not have a Collection Development Policy in place which defines selection criteria, processes, and the role of the school library in ensuring a balanced, curriculum-based collection, many decisions can seem to be made impulsively, even if they are actually well considered.

The lack of an appropriate Collection Development Policy with clearly stated selection criteria can also allow various groups free reign in criticizing, challenging, and winning challenges of materials that should hold a legitimate place on the shelves and could

offer needed balance in a spectrum of ideas for your patrons. In contrast, a school with a well-defined, well written Collection Development Policy has a basis from which to make and defend decisions regarding the selection and deselection of materials for their school library. The key element in both extremes above is a well written Selection Policy that has been approved by the school and the district.

What is a Selection Policy?

A selection policy is a written document with appropriate policies in place to guide you in your selection decisions and to support those selection decisions when they are needed. It is possible that your school district already has standards in place that regulate a district-wide selection policy. Talk with your administrators or District supervisor to find out. Remember that district policies are very basic and should be expanded for your school's collection. You will probably choose to augment and specialize the school's selection policy to fit your specific needs better. However, the district policy should not be replaced or overridden. It is, by design, general enough to cover most needs without being too restrictive. Remember, your policy will be useless to you if it is too cumbersome or too simple.

The internet and its availability to students has made a selection policy even more crucial today. Dealing with internet-related issues like access and usage in a selection policy will serve you well. Another area of real concern is the challenge issue. What happens when a parent complains about a book in the school library? Another area where you may run into trouble is when a teacher or even the principal asks you to buy something that is not appropriate for you to buy with library funds. These are just a few of the many current issues that you may want included in your policy.

A Network of Support

A selection policy must reflect the values of the community and the educational philosophy of the school and district. It is important to get input from the **stakeholders** in your learning community. You should also gain school and district approval of the policy. National organizations also offer their support, for example you can use ALA's "Selection & Reconsideration Policy Toolkit" or the "Library Bill of Rights" when writing your own policy. Using the documents mentioned above when writing your selection policy will help you handle tough issues that may arise in your daily operations, including deselection. Selection aids such as *School Library Journal*, *Horn Book Magazine*, and *Booklist* can help by providing reviews of current books, but you know your community's needs best. Materials should be selected on the basis of their strengths rather than chosen because they are inoffensive. Otherwise, your collection may be mediocre and unappealing. Remember you are the one with experience in selecting media. You have the "big picture" of the school library in mind, and you are the person who will ultimately implement the policy that is written. Make sure the finished policy

Invite learning community members to participate in conversations and projects that reflect diverse perspectives and seek input from learners and staff to inform selection of materials.
- AASL

Establish an advisory board of learners, parents, classroom educators, and administrators to provide input on collection-development priorities.
- AASL

is one you can live and work under and that will minimize issues moving forward.

Writing Your School Selection Policy

How do you go about the very important task of writing your school's selection policy? Initially you must define your school's policy within the parameters set by the district selection policy. Your personality and the desires of the school principal will help set guidelines to follow in writing your school's selection policy.

Your planning should address four parts in writing the policy itself:
- The process of selecting materials
- The process of weeding
- What to do when challenges are made to your collection
- Gift policies

Consider how the written policy can best support and reflect the district's policy and the school's goals. The important thing is to end up with a written document which has met the minimum requirements, which has gained appropriate approvals, and which functions well in the school. It makes little difference whether you write the selection policy alone or in combination with a standing committee if the final document receives needed approvals and clears the way for purchases to be made. In any case, a copy of the final policy should be presented to the school and district administration and a copy should also be placed in your Binder.

Create and frequently revise a collection policy that addresses selection and retention criteria for all formats. Include a section about handling materials challenges. Be sure your administrators and school board review and sign the policy and know where it is located.
- AASL

If you choose to use a committee to write your selection policy, expectations should be made clear regarding who will be involved and the depth of their involvement within each process. Because of differences in personalities, leadership styles, community needs, and other variables, schools in the same district can vary in philosophy and mission. It is important that you be sensitive to those differences and in tune with what your patrons want and need. Then make sure your selection policy reflects all of these variables.

Print a copy of your final selection policy for your binder once it has been approved by the school and district administration.

Deselection and Gifts

Deselection, like selection, is as important a part of a good collection development policy. Hopefully the materials in your library are able to stand the test of time, however it is not uncommon to need to update materials or even replace battered copies in use at a school library. In essence, deselection policies determine what conditions merit the removal of materials from library circulation. Typically when a book is deselected, the book needs to be at a point that it is unusable by any audience, and therefore will not be regifted or donated. Choosing titles that qualify for deselection is an important part of curating the collection. To learn more about deselection criteria that is applicable when writing a collection development policy, proceed to the section on weeding.

Gifts are another collection development topic that need to be handled tactfully. Of-

ten people will want to gift books from personal estates to the school library or help purchase materials for library operations. In all cases, gifts should be approached with pleasant apprehension. Many times libraries seem like the perfect place to take stacks of books or old equipment that are merely taking up room in someone's classroom or house. *The general rule is that gift items should not be added to the collection unless it is something that the school library would buy.* You need to decide whether or not you will accept all gifts with the option of disposing of them however you see fit (collection, classroom, or district surplus) or if you will only accept gifts you expect to add to the collection and detail this policy in writing. You may share your consideration file or wish list if patrons approach you with the desire to purchase gifts before they bring anything to the school library.

Selection vs. Censorship

A good selection policy will not allow **censorship**. When access to materials already in the collection is restricted, access is being denied to patrons. This means censorship is being exercised. When you use criteria contained in a selection policy to help you to select quality materials and you choose not to acquire materials that do not meet your criteria, you are exercising the right to choose according to policy and you are using selection skills. This is not censorship. A good selection policy gives you a firm backing to an already positive situation. Selection is an important responsibility of the school librarian or paraprofessional and requires training and experience.

Censorship is covered in more detail in Module 2 but needs to be addressed briefly here when discussing selection of materials. Basically, selection is choosing the best materials for users, while censorship attempts to restrict the use of materials. In choosing materials to meet the needs of the teaching program, you will naturally be selecting some materials over others. Some censoring of materials occurs unconsciously with a school librarian's desire to protect students. Remember to select materials not because they are harmless but because they provide a service. Even if you personally do not agree with the message(s) of the material, it may provide a necessary service to your patrons.

School librarians need to be aware that censorship covers a wide spectrum from avoiding purchases to removing materials from the school library (7). If you pull a book off of the shelf because it offends your personal standards or remove a book without following the challenged materials policy, you are guilty of censorship. If you restrict access to a book because of its content or screen titles to avoid buying controversial materials, you are guilty of censorship. Perhaps the worst type of censorship occurs when school librarians consult lists of challenged materials to avoid purchasing them or to pull them off the shelves. The library's role is to protect patrons' freedom to read, to listen, and to view a variety of materials.

Making a Plan Based on Your Policy

A good collection development policy is somewhat philosophical in nature because it gives the rationale for many of the management decisions required from you. It gives the school library

the responsibility to define who should be served and how they should be served. This is your chance to head off potential problems. In order to write a good collection development plan, you need to know:

- **The strengths and weaknesses of the collection.** Using the collection use evaluation and needs analysis techniques covered in the previous lesson, you should be able to properly assess the school library's collection.
- **The community that is being serviced and how it is changing.** This means more than understanding the majority of your community. Consider the minority students in your school too. Do they see themselves on your shelves?
- **Availability of resources in the school and community.** What other resources might students access to meet their needs? It is better for the school library to diversify (rather than duplicate) available resources. However, consider whether or not students really do have access to those community resources. Perhaps the school library could facilitate a way for students to access those existing resources.

In your collection development plan, you need to address how you will handle requests for materials from students. Create a way for students to suggest titles to buy. Sometimes you can suggest they look for the fourteenth book of a popular series at the local library. If you have holds on certain titles for weeks on end, consider buying additional copies. You cannot meet every need for every student, but you can strengthen your collection by meeting their legitimate requests.

Just as you need to address student requests, make sure you also address requests by teachers in your collection development plan. Pay particular attention to their curricular needs. Make sure your teachers feel they have a voice in the materials available for students. After all, much of the money spent for books should support the curriculum being taught. Who knows the curriculum better than teachers teaching the concepts? With limited funding, the core subjects should receive the majority of your attention in making purchasing decisions.

Since your school library's budget will not allow you to meet every information need for every patron, your plan should identify the other resources in your community that can help meet those needs. They are able to provide items that would be cost prohibitive for schools to purchase. The public library may have an extensive media collection or a large collection of popular series that your students can access. They also, along with Utah's Online Library offer ebooks (Overdrive). It is possible that you may also borrow from other elementary school libraries. Sending an email to other district librarians and paraprofessionals when you are looking for a specific book is often effective, especially if you only have a one-time or an immediate need for an item that another school has. Of course, the participating schools have to reach an understanding about due dates, lost items, etc.

What does a good collection development plan look like?

Collection development plans can be formatted as spreadsheets or word documents and done in whatever way suits your organization style the best, but some general guidelines about what to include when it comes to collection development are:

Sec. 1: Give a general description of the school including any changes that are taking place.
Sec. 2: Identify who will be served and outline the needs of identified patrons.
Sec. 3: Make a brief summary of the parameters of the collection (subject areas and

formats).
Sec. 4: Define the types of programs that will be provided.

Sections One and Two
Begin with a brief description of your school (Sec. 1) and the community it serves (e.g. students, teachers, administrators, and parents) (Sec. 2). You need to address purchasing materials for users with special needs. Depending on your community, you may need to provide audio books, large print, braille, or other special formats. Include the phrase "as far as possible" to limit spending too much of your budget on a small percentage of your users. There are other items to consider as well. Should the teachers expect to find adult novels in the collection? When the students stay in for recess, can they check out games? What about digital resources?

> EX: (Your School's Name) school library serves approximately 450+ students, teachers, administrators, staff and parents. We have approximately 11,000 items including: Fiction, Picture Books, Easy Fiction, Nonfiction, Reference, Art Prints, Videos, and Audio-Visual Equipment. Most of the needs of our student patrons are met by picture fiction and nonfiction reading materials. Reference materials such as encyclopedias, atlases, and dictionaries are available for research and teacher check out. We do service students who are visual and hearing impaired, so when possible materials are purchased to accommodate their needs.

Section Three
You will be expected to provide curriculum support and recreational reading materials (Sec. 3) in your school library. If your plan states that your budget is best used to provide a variety of materials and duplicate copies of titles will only be purchased for recreational reading when necessary, you have a better chance of avoiding the teacher who wants the school library to purchase 25 copies of a specific title. Be sure to consider any new teachers or administrators as possible influences on collection development. If the new fifth grade teacher is a science specialist, there may be new demands for materials in that area. You should include a statement about any limitations on types of formats that the school library will acquire in this first section.

This section of the collection development plan helps focus on what materials will be acquired for the school library. You need to decide which formats to provide for which patrons. While you may not be able to anticipate every request that might come your way, you can develop a general philosophy that will guide your decisions. Obviously, print materials (books) should be provided for students and teachers. Are they best served by hardbound or paperback books? Your decisions depend on the expected use of various types of materials, the percentage of your budget that can be spent on each area, and the amount of **processing** time you can allow.
1. *Subject areas*—Your plan should state that the school library will provide materials related to the curriculum and recreational reading. You may want to go into more detail, however, about specific subjects that may be of great importance. While stating that a specific percentage of a collection will be fiction and nonfiction is restrictive, it may be a good idea to indicate a range of percentages that can be expected. You will need to provide reference materials and may need to provide foreign language materials.
2. *Curriculum considerations*—You should have familiarized yourself with the curric-

ulum taught at your school. You should consider that a teacher's interpretation of curriculum objectives may be different than yours. Talk to the teachers. They can help identify the collection's strengths and weaknesses in the areas they teach. Periodically survey the teachers to find out what they need for students to support their teaching program. Most teachers are happy to recommend titles. When taking requests, remember to follow your collection development plan. You should have a statement about how you plan to handle teacher requests. Your collection should not be skewed towards any certain individual's or any grade level's needs.

3. *Electronic resources*—Electronic formats should be specifically addressed in your plan because of the special hardware and software considerations that must be taken into account. Will you provide internet access for all students? Will patrons have to pay for printing out the information they find? Will you allow teachers or students to check out the non-print media? Your budget may be the major factor in how you answer these questions. Since that changes from year to year, it may be best to state that the school library will acquire electronic resources for pleasure and research purposes, when feasible. If you will be able to provide a certain base level of access to electronic sources, state that as well.

4. *Prioritizing collection needs*—Chances are you will identify a number of areas that could be improved in your collection. You need to decide what areas need improving the most. A number of things will affect how you make these decisions. Sometimes a district goal is set, such as improving science scores, that will require you to select materials to help the teachers reach that goal. A new curriculum may also be developed that necessitates purchasing materials to support the new elements. Or your school may set a goal such as exposing students to poetry every day or starting a program of silent reading that will affect your purchasing. Your plan will guide you in meeting current needs and updating the areas with high circulation to balance out your collection. Use caution when looking at circulation statistics. Old or outdated materials might not be checked out, even if there is a need for that information. These are areas that should be considered when purchasing new items.

EX: The main goal of the school library is to provide curriculum support and quality recreational reading materials. The budget will be used to provide a variety of materials, and duplicate copies of titles will only be purchased for recreational reading when necessary. A variety of formats will be provided to fulfill the curriculum and recreational reading needs. Each format purchased will be considered on an individual basis. Teacher requests will be considered on an individual basis and purchased according curriculum needs and collection development policies. The school library will acquire audio-visual and electronic resources for research purposes, when feasible. Those patrons using ebooks will be required to have their own device to use them.

Section Four
While the community you service is easily defined, you need to decide what services you will provide for which groups. Can parents expect a parent resource center at the school, or will you direct them to the public library? Does your budget allow for an extensive professional collection, or should teachers be directed elsewhere? Will services be the same for all patrons, or will you limit student access to most audiovisual materials? Will eBooks be available to all patrons, and will the patron be required to have their own device to use them?

EX: The school librarian/paraprofessional will select the books and materials to be purchased using the Utah State Core Curriculum Descriptions. Input from teachers and students will also be considered. Booklists supplied by jobbers, review journals, and district personnel will also be used. A list of lost and discarded books will also be considered for repurchasing. Most of the purchases will be made in the fall of each year, using the above stated guidelines. Items requested after that point will be considered for the next year's budget. Gifts will only be accepted and used if they are needed and would have been purchased anyway.

After completing each section of your plan, compile all of the sections into one document and add a four year plan detailing what you will emphasize each year in order to keep your collection vibrant. To see an example, click here.

Consider Your Plan

Whether you already have a collection plan in place, or just created one, Jennifer Legarde suggests the following questions to consider:
- Are these resources directly aligned to my library's mission?
- Were these resources selected based on what I know about my students?
- Are these resources aligned with state and/or local curricula?
- Am I confident that they will inspire learning or ignite student passions?
- What plans do I have for how these resources will be used for teaching and learning?
- How will I know if their use is successful?
- How will I share this success? (8)

Regularly reevaluate your collection development plan based on these criteria, and update your four year plan each summer. Collection development never stops!

Lesson 3: Tips to Inventory, Weed, and Repair Your Collection

LEARNING OBJECTIVES -

- Plan to perform a yearly inventory of your school's book, AV, and equipment collections following your district's guidelines.
- Understand basic repair procedures and which materials are worth repairing.
- Explain the need for effective collection weeding.
- Identify materials that need to be weeded and proper disposal methods for weeded items according to your district's guidelines.

Overview

Before implementing your collection development plans and purchasing new materials, consider the specific needs of your collection. Accounting for the needs of your collection is best handled during your formal yearly inventory or as materials are circulated and you notice specific needs arise. Both school library inventories and circulation will allow you to review materials in your collection, evaluate where you may need more resources, and determine if some need to be repaired or weeded. Taking the lifecycle of materials in your collection into account will help you make the best decisions for the school library when you purchase, repair, or replace resources.

Inventory Your Collection

Doing a yearly inventory, though time consuming, is critical to good management and operations of any library. Without taking stock to see which items are and are not available for use, it will be much more difficult to select necessary materials or know what is available to meet patron's information needs when asked reference questions. It is also a valuable statistical tool for collection building and weeding. Library automated systems provide a fast and accurate way to inventory collections while keeping the circulation open for students. Pay for titles to be added to or updated in the collection based on your year-

ly inventory. If you plan strategically to concentrate on improving two or three areas per year then you can do your "weeding" and "feeding" all at once. The school library should not close to accomplish the annual inventory each spring.

Book Inventory

An accurate book collection inventory can help a school librarian or paraprofessional in many ways:
  o It identifies missing items. These can then be replaced if necessary. At least missing items can be removed from the active datafile so students will not look for items that are no longer in the collection.
  o It can help you discover items that may be cataloged improperly for your particular collection. For example, if you find an item about stage costuming on the shelf with the history of fashion, that may be appropriate—unless you have all the other stage costuming items in the 700s with theater, and the patrons never look anywhere else for them. As you take regular inventories of your book collection, items that are incorrectly cataloged should catch your eye.
  o It helps identify items that should be removed from circulation, or weeded. As you take inventory, items that look shabby or that may otherwise fit into the MUSTY designation will draw attention.
  o It helps you detect items that need repairing. However, the process of doing an inventory will only reveal obvious needs. Make sure you also use other methods, such as checking books for needed repairs when they are checked in during circulation.
  o It helps you locate "lost in-house" (incorrectly shelved) items. The process of "reading shelves" should not be overlooked in lieu of a yearly inventory. Frequent reading of each shelf and section of books should help with the "lost books in the school library" problem.

Equipment Inventory

A yearly inventory of equipment not only helps you keep track of the equipment assigned to the school library, but also items checked out to classrooms. This way you can verify where the items are and that they do still actually exist in the building somewhere. It is important that your records have a barcode and model and serial number recorded in the record. Most elementary school libraries are only responsible for equipment that is housed in and owned by the library. However, equipment owned by the school library with value over a certain amount should be recorded in your **catalog** so it is easy to compare items to the district inventory records. Then you can easily locate the items to complete the district inventory.

Completing Electronic Inventories

Most automated library programs will have an inventory function as part of the program. It is very important to watch the screen and listen to the sounds that your software makes to be sure the barcode you scan calls up the correct information for the item it represents. This is a good way to find errors in your records. An electronic inventory will identify which books are in your catalog but not on your shelves. You will need to deal with any items missing from your shelves. Temporarily you can tag them as lost, so they will be removed from your computer database of available items. However, many books that are not immediately found will eventually show up. If a lost Item shows up you simply scan the book to activate the barcode and then you can return it

to your collection. If you actually delete the item, you will need to re-enter it as a new item before it is available to students.

Repair Your Collection

The purpose of this lesson is to (1) make sure you know how to repair print materials and know how to determine if the material is worth repairing and (2) suggest you discover the proper procedures for getting AV Equipment and Technology computer type equipment repaired through the appropriate district service departments. Items that circulate wear out. It just happens. At times accidents happen and equipment gets knocked to the floor and is damaged. Granted, there are times when a student drops a book in a puddle, or the dog actually chews up a book or periodical. Sometimes the quality of the binding does not stand up to the wear of students. There are, however, steps to take which can extend the lifespan of circulated items.

Repairing Print Materials

Taking protective measures during processing can lessen or put off the need to perform repairs on books or other Library materials. Applying book jackets to hardback books, covering paperbacks with plastic material, and reinforcing book hinges (where the cover meets the spine), taping the center of periodicals across the staples and keeping them in plastic covers can all help prolong the life of a given item. Should items begin to wear out, you might replace book hinges or reinforce weakened spines. Some of these procedures are simple and can greatly extend the life of an item.

In the context of a school library, it helps to remember why you would repair books in the first place: to get them circulating again as soon as possible! With updates to the curriculum and shifting interests among students, preserving the longevity of school library materials is not necessarily your focus. Your materials will not be retained forever. Keeping book repairs minimal to enables continued circulation, but you probably do not need to solve complex structural issues (9). The products you use in book repair should enable quick repairs that don't take away from your other library responsibilities, require extra training, or keep the book from being circulated.

Some tools you may wish to have on hand include scissors, box cutters and exacto knives, straight edges (like rulers), a cutting mat, bonefolder, and brushes. If you do not have these tools on hand, look up what they are and how you might use them in book repairs before purchasing them for your library. Each of these is useful for a variety of purposes in quick repairs and they can make the process easier for you when trying to apply tapes and adhesives to damaged books.

Some tapes and glues turn brittle and leave residue over time, causing more damage than they repair. Library supply houses (Demco, Gaylord, etc.) offer a variety of supplies that can be used safely. Look specifically for adhesives that are acid free, Ph neutral, or archival quality. Publishing companies may also have how-to books on hand. Though the how-to books are sometimes specific to the company's supplies, they can also be help-

Do Use	Don't Use
Filmoplast, other archival tapes	Duct tape, packing tape, regular acidic tapes
PH-Neutral White adhesive, Archival PVA	Rubber cement, glue sticks

ful. Unless you plan to do repairs often enough that you will not forget the techniques, it may be wise to keep a repair handbook in the school library so you have something to refer to when you make repairs. Some resources that you might find helpful include:

- Repairing Tears: Page Tear Repair
- Reinserting loose or replacement pages: Page Tip-ins OR http://ideas.demco.com/blog/book-doctor-series-reattaching-loose-contents/
- Tightening Book Hinges: Hinge Tightening
- Spine Repairs: Taped Reback (spine repair)
- A step-by-step look at book repair from WikiHow: https://www.wikihow.com/Repair-a-Book%27s-Binding
- Demco book blog repair series Part 1: http://ideas.demco.com/blog/book-repair-series-1/
- Demco book blog repair series Part 2: http://ideas.demco.com/blog/book-repair-series-2/
- Demco book blog repair series Part 3: http://ideas.demco.com/blog/book-repair-series-3/
- The basics of caring for books: http://www.brodart.ca/book-care-repair/
- Supplies and materials http://ideas.demco.com/blog/book-doctor-series-book-repair-supplies-and-materials/
- More tips and tricks from Demco: http://ideas.demco.com/blog/book-repair/

Know your own limitations when it comes to book repair. If a repair is above your skill level, you may do more damage than you fix (9). Some repairs can take more time and/or money than is available. When an item from the school library needs major repairs, you must decide between repairing it, replacing it, or throwing it away.

Repairing Equipment

No matter the type of equipment repaired, it will usually cost money. The types of budgets set aside at the school for these items varies according to school district and in-building policies. However the budget is determined, remember to use your repair budget only for equipment housed in the school library, not for general school use.

It is also important that you monitor the number of times your equipment is repaired. At some point it is more cost effective to purchase new equipment rather than to continue paying for repairs again and again on the same piece of equipment. Usually, equipment will be beyond repairing when it becomes old and outdated technology, and it is difficult to find new parts for it. Sometimes the cost of repair exceeds the cost of buying a brand new item. Check both costs before choosing your course of action. Finally, if you determine that library equipment has served its purpose within your school and choose to get rid of it, remove the equipment from the district inventory and your catalog and surplus the item. Check with your district supervisor for specific instructions on these processes.

Maintenance Department Repairs

Perhaps one of the least urgent, and therefore often neglected responsibilities of school librarians or paraprofessionals is keeping the AV equipment in good working order. You may not use this equipment regularly, which makes it easy to set something aside until you have time to deal with it. However, once you learn the routine for requesting repairs for this equipment in your district, getting them done usually does not take a great deal of time. Seek answers to the following questions from your district to

know how and when you can request and expect a response about AV repairs outside of your jurisdiction:
- Where do I find the form(s) I need? Who submits them?
- Who pays for the repair?
- When I get the form filled out, what do I do with the form and equipment to be repaired?
- How long should an average repair take (if there is such a thing)?
- Are there some types of AV Equipment that I should not send in for repairs?

Technology Department Repairs

The differences between AV equipment repairs and Technology/Computer repairs is often the need for urgency with the repair and, more often, the work needs to be done on-site rather than work that can be sent into a central repair shop. The thing that most often slows down a computer repair job is the lack of appropriate paperwork. Without placing a work order, your repair job cannot be placed in the routine schedule of the technicians and is often forgotten. To learn about the process for technology repairs in your district, seek answers to the following questions:
- Can I complete the work order myself or who in my school can complete it?
- How do I complete the work order?
- How do I know the order was received?
- How long should an average repair take (if there is such a thing)?
- Are there some types of computer equipment for which I should not make out a work order?

Weed Your Collection

Weeding, or deselection, is one of the most difficult tasks in a school library. Not only can it be time consuming, but it is also difficult to justify discarding items that have been paid for with hard-come-by tax dollars. The weeder must make judgments reflecting an item's value to school patrons. Criteria might include:
- **Frequency of use.** How often an item is used must be identified, not only by circulation reports available from your catalog statistics, but also with consideration for the amount of use the item receives within the school library although the item does not check out. This is particularly important when evaluating reference books.
- **The age of the item.** The value of the information offered in the item and whether it is outdated or biased is perhaps the easiest judgment to make. But age in itself it creates difficulties, particularly when bias represents a historical reality that should perhaps be left on the shelves for new generations to study. Historical value of the information as part of a growing body of knowledge must carry weight, but you are the one who must decide if it is enough weight to keep or if it should be discarded as no longer useable.
- **The condition of the item.** You must decide whether the item is in good repair,

> Frequently review the collections contents for scope, age, and condition. Remove physical items that are out of date, infrequently used, and excessively worn. Be sure that links to digital items are still valid and that the content is still factually valid.
>
> - AASL

is repairable, whether it must be discarded, and if discarded whether it should be replaced. Remember, the items students check out are «messengers» telling students how they can/should treat your collection. If torn books consistently go out to students, they will get the message that «It›s okay to tear pages in books.» If books go out that are written in, the message is that «It›s okay to write in books for someone else to read.» If the covers are all dirty and worn, the message is «It›s not important to take care of books.»

It is wise to follow your district's weeding policy combined with its policy for disposing of surplus books. When you have rules in place and know that the district personnel will support your decisions, It becomes easier to justify discarding materials. District policies should also outline the proper, legitimate means of disposing of unwanted books. Make sure the books are certainly and forever unwanted, however, because once the materials are disposed of, you will never see them again.

Care must also be taken to ensure that the school's library collection does not become one-sided in its available information. While it is impossible for a school librarian or paraprofessional not to imprint some of their personality on the collection, it is also their responsibility to have many points of view represented in the information offered—even some that they or their patrons may not agree with. Weeding must never turn into censorship.

Weeding Methods

There are several different methods which have been developed by professional librarians which can help with this sometimes daunting task. One is CREW, which considers your overall collection, both section by section and by Dewey **call number**. The second is MUSTY, which deals with your collection item by item.

CREW

The CREW formula was put together by the Texas State Archives Commission and has become on of the best authorities on weeding. CREW stands for "Continuous Review, Evaluation, and Weeding" (10). For more than 40 years, The CREW Method has provided guidance to librarians and staff in small and medium sized public libraries and school libraries about how to cull outdated and no longer useful materials from their collections. Please take some time and review some of its techniques in the PDF Manual provided to you through Creative Commons. Beginning on page 33 of the manual is a section specifically on crewing children's materials. You may also want to check out the 2012 addendum dealing with eBooks.

MUSTY

The MUSTY formula can then be applied. This is an acronym which can help you remember several good reasons for removing an item from the shelves.
   M = Misleading, outdated, obsolete
   U = Ugly or worn out appearance
   S = Superseded by more substantiated newer information
   T = Trivial, not appropriate, poor writing, inaccurate information
   Y = Your collection has no use for this book

Alternately the acronym can be spelled "MUSTIE" with the "I" meaning "Irrelevant"

to the needs and interests of the community and the "E" meaning "Elsewhere" as in, the materials can be easily obtained at another library (1). It is important that you do the weeding rather than turning it over to a volunteer. Your knowledge of the collection, the teachers' needs, and the students' habits should be brought to bear in the overall process. Also, you may not want parent volunteers involved with the process of discarding books their tax dollars have purchased. It is more likely that their weeding could lean toward censorship. At the same time, it may prove helpful to have another librarian, paraprofessional, or a mentor during a weeding session. Having help getting started can sometimes give you enough courage to do the discarding that will make your collection better.

Lastly, when you weed an item from your collection, remember to also remove it from the catalog. This important step will prevent confusion in the records for you and your patrons.

Lesson 4: Purchasing Procedures

Overview

When it comes to making a viable purchasing plan, you will have to account for your collection development plan as well as appeal. Personal appeal is a huge part of thinking a book is good. The books in the school library should appeal to children; adult appeal is coincidental. Of course, books written for children should meet high literary and artistic standards. Those standards are basic and do not change, yet they are subject to current viewpoints. All titles, and especially older titles, need to be examined for stereotypes such as gender-specific activities and culture-specific characteristics. A purchasing plan will help ensure consistency as you build an appealing library collection.

Creating a Purchasing Plan

Your purchasing plan is one piece of a larger collection development plan. You should read widely, regularly, critically, and consult selection aids for reviews before creating your finalized purchase. Materials chosen for purchase should meet the criteria established in the selection policy. Of course, the needs and interests of the students are always considerations when looking for materials. Develop a consideration file (Supplemental Materials-Consideration File) from student and teacher requests, from written reviews, and defined needs in the school library. Before deciding on items for purchase, consult your consideration file.

Building a Consideration File

Often library workers come across materials that would enhance the school library's

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collection, but they do not have the time and/or money to purchase the item immediately. A consideration file is a list of references to materials that you may want to add to your collection. It is best to organize the file from the beginning to avoid creating a huge pile of papers that you must sort through in order to spend your budget by year's end. An electronic file will take up less space and be easier to keep organized. It is also a good idea to keep an organized list of topics that you are developing. Keep flyers from publishers, cards with favorably reviewed materials, lists of requests, and any other notes you need to help with the selection of materials in your consideration file. Reminders about annual purchases can help you effectively manage your budget as well. Catalogs are usually kept separately because of their bulk.

Create mechanisms for your collection's users to provide suggestions for new materials and provide feedback on existing materials.
- AASL

Organizing a Consideration File

You may organize your file in any manner that works for you, of course. Some school librarians/paraprofessionals create several files; one for materials found with favorable reviews, one for materials for which you still need to find favorable reviews, and another for materials requested (but not necessarily previewed) by students and teachers. Others create files according to the collection needs. If the material needs to be purchased, it is placed in a file. If the material is desirable but not necessary, it is put in another file. All other material is recycled. Another idea is to organize your files by type of materials; reference, nonfiction, fiction, easy fiction, etc. The important thing in organizing your file is not how you do it but that you do it and that you are consistent in doing it.

Using Review Sources

If previewing an item in your consideration file is not possible or practical, the next best thing is to consult a review source such as *Booklist* or *School Library Journal*. You will become comfortable with specific review sources as you use them regularly. In the beginning, you should find out if the review source includes reviews for nonprint as well as print materials and reviews that are negative as well as favorable. Sources that include signed reviews give library workers a chance to recognize reliable reviewers. Other sources use editorial boards that conduct reviews on set criteria and values. Knowing if the target audience is library workers, teachers, parents, or other specialists helps you evaluate how useful the reviews will be for your school library. You will find with experience that some review sources are more liberal than others.

Because you cannot preview all the materials that need to be considered for purchase, it is necessary to consult selection aids such as advertisements, national bibliographies, recommended or best books lists, core collection catalogs, and current reviews. The sources listed in the reference section of this module provide additional guidelines for purchasing reference materials. While selection aids cannot be relied upon entirely, they do provide exposure to the variety of materials available. You should be extra cautious when reading advertisements that include partial quotes from review sources. It is best to locate and read the entire review.

Prioritizing Titles for Purchase

Whenever possible, you should identify items in your consideration file according to the needs of your collection. Prioritize materials which fit an immediate need over desirable but not necessarily needed items. Then, if your budget allows, you can go back and purchase the desired items as well. A system such as rating titles under consideration can save time. All number one's are a priority (make sure to include your annual subscriptions on this priority list). All number two's are desirable if any money is left over after getting the first priorities. The number three's may be purchased if you find yourself with extra money at the year's end. Occasionally, a principal will give funds to the school library which must be spent quickly or be lost. A consideration file with materials clearly prioritized makes the gift truly enjoyable instead of another task to be completed.

Choosing the Best Format

Print materials make up the majority of the elementary school library collection, but you cannot ignore nonprint materials. Technology may cost more, but students should be exposed to multimedia resources for a number of reasons. Different learning styles and backgrounds of students can be addressed with online services. Often, students have a more emotional response to a movie. Movies provide an opportunity for a class to experience an event as a group, rather than as individuals. Computer software can enhance student participation, while online searches can develop logic skills. To review information about formats, go back to Lesson 1 in this module.

Once you prioritize each item in your consideration file, check for quality, and choose an appropriate format for the item, then your purchasing plan is complete and you can move on to placing orders with **vendors**.

Evaluating Your Vendors

Questions library paraprofessionals often ask are: "Where should I purchase?" or "What company should I use?" You will learn, as you work with acquisitions, that the services that come with the purchase are often as critical to consider as the purchased items themselves. For example, some jobbers pay shipping while others do not; some publishers offer free processing, while others charge for this service. The decisions of where to purchase must include the total package (the item, shipping, processing when applicable, **MARC records**, as well as other services available before ordering.)

Another thing to consider is "Where can I purchase all 'like' items on my list?" Of course, you will not be able to buy everything for your school library from one source, but you can avoid making an excessive number of separate orders. You will waste precious time trying to compare prices of all books to get the "best buy" every time you make an order. One jobber's variety of books cannot be totally duplicated by another jobber .Because of this, it is important to learn about several jobbers and their specific services, discounts, and processing fees before preparing a list of book titles to purchase. This will save you a lot of time in ordering because the jobber will be able to furnish you with a list of titles available from their company or will give you specific instructions on how to proceed with a specific title list. A suggestion to those of you who are newer in your job is to make larger orders using a few reputable places in the

beginning so your time is taken in making the actual orders rather than determining the reputation and the services of many different sources.

Types of Vendors/Jobbers

It is possible to order materials from three sources - **publishers**, retail booksellers, or vendors/**jobbers** (wholesalers). Publishers are likely to have the titles in stock and can fill orders quickly, but they generally charge more than vendors/jobbers. You must also consider that sending numerous invoices to a variety of publishers can be time consuming and expensive. Likewise, buying books from retail booksellers is expensive but may be the best option when materials are needed immediately. Vendors/Jobbers carry titles by a number of publishers in stock, allowing you to order several items on one invoice and receive the order promptly. In general, you should do the bulk of your ordering from vendors/ jobbers, and particularly from local sources if at all possible. Jobbers are also more likely to have books that are library bound and have cataloging/MARC records and processing.

What to Expect from the Vendor/Jobber

Knowing what you can expect from vendors/jobbers will help you choose a good match for your ordering needs. They keep a large inventory of titles (including bound books, audio visual, electronic materials, eBooks, etc.) stocked and should be able to fill your orders promptly. It is possible that your order will not be filled completely. Check your invoices to see which parts of your order were delivered and adjust the balance on your ledger to match the invoice. If you keep track of the books you order and the books you receive, you will easily be able to You should expect the orders to be accurate with very few mistakes. By telling them upfront that you only want one back order, it will eliminate items from trickling in one at a time and also from receiving more than two invoices for payment. You can also expect reasonable and competitive discounts (see below for discussion on bindings and discounts). In addition, a vendor/jobber should be able to comply with reasonable requests on how to handle an individual school library's policies regarding back orders and cancellations. You should also expect services such as cataloging and processing.

Vendor/Jobber Services

Vendors/Jobbers compete with each other for school library accounts. While selection, price, and quality of titles available are the main reasons for choosing one vendor/jobber over another, the extra services often distinguish one from another. Many vendor/jobbers provide free shipping and handling as well as free or inexpensive cataloging and processing. Shop around to see which vendors/jobbers provide the services you want and to determine which services they do not provide. This may help you eliminate some from your list of acceptable options. You need to find out how they handle requests for titles that are not in stock. You should not accept lengthy delays in receiving ordered items. Find out up front about any service charges. Are charges clearly indicated on the invoice? You should also find out how they handle returns. Who pays for the shipping? Keep in mind that some sales representatives may promise you the moon to get your business. Realistically, a vendor/jobber will answer these questions in ways that let you know they want your business. You need to realize also that they need to make a profit to stay in business.

What Vendors/Jobbers Expect from Libraries

Just as library workers have expectations of vendors/jobbers, they have certain expec-

tations of libraries. It is important to provide them with accurate ordering and processing information (see below). Probably even more importantly, you should make every effort to provide prompt payment. Many vendors/jobbers require partial payment on partial orders. Vendors expect some returns on orders, but you should not expect to return items you ordered by mistake. Of course, if the vendor/jobber is at fault, it is reasonable to return those items.

Ordering Information Needed by the Vendors/Jobbers

Before placing orders with a vendor/jobber, you should set up an account with your customer profile. Every company has a different form, and most can be filled out online. Once you have filled it out it will stay on file with them. Decide if you want to order the barcodes and spine labels unattached to make returns and cataloging changes easier or attached to save you time. You can even give them a barcode range to have on file. Providing the vendor/jobber with as much information as possible will help eliminate mistakes. Indicate any special instructions by calling personally. Give a date for the order to be filled, and indicate that you do not want any backorders or just one that must be filled by a certain date. Most book orders are done online and are paid for with a school purchase card. Periodically, check the cataloging and processing specifications that you have on file to make sure they are correct.

Ordering Non-print Materials

You may choose to order non-print materials from the regular book vendors/jobbers or specialized distributors. Since some of these materials do not have the equivalent of an ISBN to distinguish them from similar products, it is especially important to provide full and accurate information on the order form. Often it's possible to look at a demo on the web or to preview an item. As soon as you receive media materials, it is a good idea to check the licensing agreement to make sure you use it properly.

Previewing Materials

Vendors/Jobbers handle preview materials differently. Before you agree to have items sent for you to preview, ask questions. How long do you have to preview the materials? Can you pick specific items or does the company pick them for you? How are the returns handled? Do they offer MARC records and processing? How much will the MARC records and processing cost, and how long does it take to arrive? How does the company handle problems with materials received? Who pays for the shipping and returns if necessary? Often "preview boxes" are a real headache and library workers enjoy picking their own books to purchase. If you are following your collection development plan, preview materials often do not fill your curriculum needs. When vendors/jobbers call to see if they can send previews, you can tell them no thank you, but if they have a website or a catalog, you would be happy to look at what they are selling.

Discounts and Bindings

Discounts on titles often depend on which binding a book has, but not always. A library binding is supposed to be nearly indestructible and, thus, you would think cost more. A reinforced binding is less strong, and a trade binding is the weakest, but often it is just as expensive to buy these books as ones that are library bound. Publishers will often not offer library bound books, whereas vendors/jobbers will have the same book bound in a library binding for nearly the same price. Vendors/jobbers can be expected to pass on at least part of their discount to libraries.

Evaluating Vendors

School librarians and paraprofessionals need to carefully monitor vendor/jobber per-
formance. If a vendor/jobber does not fill orders promptly or has an unreasonable
number of mistakes, switch. If a vendor/jobber provides misleading information to
avoid spending money to find your titles, choose a different company. The sales rep-
resentatives for vendors/jobbers should also be part of the overall evaluation. They
should make an appointment with you rather than drop by and expect you to make
time for them.

Now that you have read through Module 5, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

Review and Practice

1. Design a single book display for three of the five types of picture books (see Lesson 1). Make a basic drawing of the display for this assignment and a list of the titles high-lighted. Evaluate the books to make sure you are highlighting quality literature.

2. Define the difference between selection and censorship.

3. Keep a log for one month of teacher and student book and information requests that you cannot fill. Turn in the log with a brief description of how you plan to meet these requests or why you will not or cannot meet some. Your log can be as simple as a sheet of paper with handwritten requests, to small sheets of paper from a Request Box, etc.

4. Choose ONE of the following collection areas in your school library that you feel needs improving. Create a list of appropriate titles you feel would add strength to that part of your school library. Use review journals and your selection policy to help you select appropriate titles.
   • General Almanacs / Fact Books Collection
   • Encyclopedia / Dictionary Collection
   • Magazine / Periodical Collection
   • Atlas Collection

5. Meet with your principal and/or your administrative assistant to learn district and school purchasing guidelines. Write down these Purchasing Guidelines for future reference. Then, begin a prioritized list of items for purchase. Place a copy in your Binder and send a copy in with this assign-ment.

6. Make a list of five titles you would like to purchase from a variety of collection ar-eas. Include picture books, easy fiction, fiction, paperbacks, and nonfiction. Complete the Vendor Assignment Chart (Recommended Tasks-Vendor Evaluation Worksheet) for

four or five different vendors/jobbers [two or three book vendor/jobbers, one local bookstore, and an online service (Amazon) etc.]. Can you draw any general conclusions from your work on this assignment? Analyze your findings from the Vendor Assignment Charts in Assignment #5 and answer the following questions in writing.
- Which vendor/jobber has the best prices?
- Which vendor/jobber has the best selection?
- Which vendor/jobber has the best processing?
- With which vendor/jobber would you place this order?
- Describe why you made that choice.

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7. Do the following for each type of item (books, equipment, periodicals, AV materials, etc.) you house in your school library. 1) Examine several (a minimum of 5) of the same type of items in your school library that have already been processed. In writing, list the processing that appears on each. Note similarities and inconsistencies. 2) Consult with 3-5 seasoned elementary school librarians or paraprofessionals to compile a list from each one describing the processing they do on items available in their school library. If you wonder why they do a certain step, ask them. In writing, note the good practices you discover that you might want to duplicate.

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8. Complete a computer inventory by scanning barcodes of a small section of the school library. Print out the appropriate report to show which items, if any, were missing. Write a short report about your experience.

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9. Find answers to the following questions regarding AV Equipment and computer/technology repairs:
- How do I complete a work order request?
- Can I complete the work order myself or who in my school can complete it?
- Who pays for the repair?
- Once I submit the work order request, what do I do with the equipment to be repaired?
- How long should an average repair take (if there is such a thing)?
- Are there some types of AV Equipment I should not send to the district for repair?
- Are there some types of computer repairs for which I should not make a work order?

Reflection and Application

1. Choose a book or series that is popular with children but that might be considered fluff or trash by adults. Read enough of one book to identify what may be appealing to students. Identify the book / series. List three characteristics of the book that students may find appealing. Develop a list of at least 5 other titles that would also appeal to students for the same reasons and that you would consider to be of better literary quality.

2. Draft your collection development policy (Recommended Tasks-Sample Collection Development Policy) for materials in the school library. Use existing district policies and the ALA guidelines to create a selection policy that is in line with national standards. OR If you have a selection policy already in place at your school, review and update the policy. Discuss your draft of the selection policy and what you learned from Module 5 with your principal. Write a short summary documenting your discussion and turn that in with your selection policy draft.

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3. After reading your District Selection Policy, and your school library collection development policy, determine whether they are inclusive enough on issues of information access that it can guide your decisions in this area. Become familiar with these policies and make sure copies are in your Binder so you can refer to them as needed. Discuss in writing how you will use the District Selection Policy and your Selection Policy to defend your decisions on information access.

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4. Prepare a poetry reading of three to five poems that are related. Use it with a class and analyze their reactions. Write a paragraph explaining how the class responded to your presentation and then answer the questions below.
• Did the students listen while you read the poems?
• Did you tell them they were going to listen to poetry?
• Did you have them participate? If yes, how?

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5. Choose a topic that students are assigned to research every year (state reports, Indians, presidents, explorers, ancient civilizations, planets, etc.). Identify seven to ten items in your school library that will be helpful to the students for doing their reports (these may be sets like biography or state book collections). Look for additional materials to possibly add to your collection. Make sure that they have positive, unbiased reviews. Most of the full service book vendors will post these non-bias reviews right with the item online. Make sure that these items are on the right age, reading and interest level of the students using them. Record which items you would like to purchase and turn them in with this assignment. Be sure to explain why you chose the items on your list.

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6. Complete each of the following activities related to book repair.
• Make a list of book repair materials found in your school library. Decide whether they are appropriate to be used on items in your school library. (e.g. Elmer's Glue may be found in your school library but SHOULD NOT be used to glue books together; some scotch tapes found in your school library SHOULD NOT be used to tape pages of books, etc.) You may want to buy a booklet on Book Repair Instructions (Demco, Follett, Gaylord) to keep in your Binder.
• Go online to a library supply company (Demco, Gaylord) and make a list of the items needed for repairing books and other items in your library. Then contact a local public library and talk to someone who does the book repairs there. Visit with them about suggestions, pointers and repair items needed as you learn more about this skill. Add the items they suggested to your list. Ask your mentor about the repair items you listed to purchase to see which items you should buy for your

library. Purchase them.
- Go to the book section of your school library and pull a number of books that need repair. Decide whether you can repair them or that they should be discarded, and/or replaced.

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7. Call at least three other elementary school librarians or paraprofessionals. Discuss their weeding policies with them. Summarize in writing your findings. Weed a section of your school library that needs particular attention. In writing, justify why items were or were not weeded. Dispose of the weeded books properly following your district policies.

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8. Part II: (Part I featured in Module 4 Recommended Tasks) Find items that you could purchase to meet the core curriculum needs you identified in Part I of this assignment and look for non-biased reviews for the items you choose to purchase. Make sure the items considered for purchase are on the age, reading and interest level of the audience you are targeting. Create a basic, Purchasing Plan for those materials. Turn in your work.

Resources and Further Readings

1. "Hard Cover vs Paper Cover Books." *Biography-Clarebooks,* http://www.biography-clarebooks.co.uk/hardcover-vs-paper-cover-books.html.

2. Frost, Shelley. "Advantages and Disadvantages of Periodicals." *Synonym,* https://classroom.synonym.com/advantages-disadvantages-periodicals-8571620.html.

3. "Books vs eBooks." *Clarebooks,* http://www.biography-clarebooks.co.uk/books-vs-ebooks.html.

4. "Information Sources: Uses, Advantages, and Disadvantages." *Learning Commons,* Sauk Valley Community College, https://www.svcc.edu/departments/learning-commons/library/docs/Information%20Sources.pdf.

5. "Assessing Your School Library Collection." *National Library of New Zealand,* New Zealand Government, https://natlib.govt.nz/schools/school-libraries/collections-and-resources/assessing-your-school-library-collection. (See Canvas for link)

6. "Evaluating Library Collections" (Jul. 26. 2006). American Library Association, http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/evaluatinglibrary.

7. "Unnatural Selection: More Librarians Are Self-Censoring" (Sep. 26, 2016). *School Library Journal,* https://www.slj.com/?detailStory=unnatural-selection-more-librarians-self-censoring.

8. "Collection Development 2.0" by Jennifer Legarde is licensed under a CC BY-NC-SA 3.0.

9. Verheyen, Peter D., and Marianne Hanley. "Book Repair Basics for Libraries" (2011). *The Association for Library Collections and Technical Services,* American Library Association, http://downloads.alcts.ala.org/ce/091411book_repair_basics.pdf. Webinar.

10. Cascio, Keri. "Culling Your Collection: The Fine Art of Weeding" (Jul. 30, 2012). *The Association for Library Collections and Technical Services,* American Library Association, https://www.youtube.com/watch?v=a5vAKbTTudg. Webinar.

Collection Management and Accessability

Module 6

Circulation is often the first thing people think about when libraries are mentioned. It's normal for patrons to want to know what materials you have and how they can access those materials. Having policies and procedures in place for your circulating materials will protect you and the investment in the school library. Lesson 1 will review research-based best practices for circulating materials. Having a written policy will help determine who has access to materials and for how long. Lesson 2 is all about processing the items when they arrive. Regardless of the software system you use for cataloging, having a basic understanding of the rules and the reasons of why we catalog will help provide better access for your students. Lesson 3 reviews some ADA guidelines about access to library resources, in both physical and digital formats. The job of maintaining a library collection is never done, but having good circulation policies in order will help make your life easier.

Lesson 1: Processing Materials and Equipment

LEARNING OBJECTIVES -

- Understand the importance of cataloging and the information necessary to complete a catalog entry.
- Ensure that the cataloging system makes it easy for your patrons to find items in the library.
- Identify required steps of processing items to comply with school or district procedures.

Overview

After items have been selected, ordered, and arrive at the school library, they must be cataloged and processed before being placed on the shelves. Sometimes your school district handles the item processing for each school library. Be sure to check first with your district supervisors to know if understanding cataloging and item processing is something you need to worry about. For paraprofessionals who do process, catalog, and label their own items, this lesson will discuss the cataloging operations from item arrival to shelving. When cataloging and processing there is not a lot of room for creativity. If you are not using a consistent method of organization, things will get messy fast in the school library. Upon completion, you should have a basic understanding of why cataloging is important and how it contributes to effective school library operations.

Cataloging and Item Processing

[Understanding the basics](#) of how **cataloging** and **processing** work will help you provide students and teachers with greater **access** to the materials in the library. Processing materials for cataloging includes creating digital entries, spine labels, barcodes, covers, etc. [Purchasing](#) the **MARC records**, or **MA**chine-**R**eadable-**C**atalog, may be useful because then items can be cataloged automatically rather than manually. This will save time in the long run. Whether you order the majority of items for the school library with cataloging and processing done by the vendor will be determined by your budget. After the work of entering records into your digital cataloging system, the rest of the processing operation needs to take place, including labeling the items

with basic information and protecting the items before circulation.

Cataloging Basics

The goal of all cataloging work is to organize all the holdings in the school library. When this goal is reached, books (or any items) can be logically placed in the correct location, easily found by patrons, and quickly retrieved when patrons are looking for a specific topic or title. Following standardized formats when organizing the school library collection will save you time and benefit your patrons when they visit other libraries. The **Dewey Decimal** system and the **Library of Congress** system are the two major **classification systems** in use today. The Dewey Decimal system is used in most school and public libraries because their subject headings and their **call numbers** are easier to use and understand. Using the Dewey Decimal system will prepare students to be independent in other school and public libraries. Academic libraries tend to use the Library of Congress system because the call numbers are more precise (especially with modern topics) and the subjects are more detailed. LAB recommends following the standard Dewey Decimal classification system for cataloging, labeling, and shelving your books and other materials.

To familiarize yourself with the Dewey Decimal organization, feel free to begin with the Dewey Decimal Classification System Basics supplemental (Supplemental Materials-Dewey Decimal Guide), and for even further detail visit the University of Illinois at Urbana-Champaign's University Library website's Guide to Call Numbers.

When cataloging is done well, a student searching for information on a specific subject can find it very easily among all the books on the shelves in the school library. It is important to realize that, at times, more than one call number could be assigned to an item because it deals with more than one aspect of a subject, (e.g. coal as a natural resource is assigned Dewey number 333, coal as a fuel source is assigned Dewey number 553, while coal as an environmental issue in air pollution is assigned Dewey number 363.739 or number 628 depending upon the specific emphasis of the book). Because the item can only reside in one spot, the dilemma comes in assigning the most appropriate call number for the book in your media collection.

Another example of

assigning call numbers to specific parts of your collection might be when you purchase a book on countries. Perhaps the book comes pre-cataloged with an assigned call number of 917, the Dewey category for travel. However, all of your other books on countries are in the 940's to 990's, the Dewey numbering for history and geography sections. Someone from the cataloging service determined that the book was more about traveling in the country than about its history or geography. But remember, *you may reassign the call number to one that reflects how similar books in your collection are cataloged*. The item needs to be assigned the call number your patrons will most likely use when trying to find information on countries. Any changes you make should still be logical according to the existing classification system. Keep in mind that you are not only in the business of helping students locate books in the school library but you are also in the business of showing students how to find information in any library in which they find themselves. Cataloging in a manner consistent with other libraries cannot be ignored. Specific information needed for a complete digital catalog entry must be defined on all holdings so each can be placed in a predetermined location (e.g. all fiction books together, all reference books together, all books on rattlesnakes together, etc.). The details about genre, author, content, etc. used for cataloging are called the item's **metadata**.

The Anatomy of a Call Number

Assuming that your school's library will use the standardized Dewey Decimal System, the call numbers assigned to books in your library do not necessarily have to go all the way into the hundredth or thousandth decimal places. However, consider being more specific than just organizing books by the ten main Dewey Decimal sections or only the first letter of the author's name. Children are smart enough to learn how to shelve books correctly and it will benefit them in the long run to learn library organization systems early. Including at least one decimal place in your Dewey Decimal call numbers will reinforce what students learn in class about numbers and decimals and prepare them to explore other libraries.

A simple call number in the nonfiction section of a Dewey organized school library would have two parts. The first part is the number assigned to the book because of its content. For example, a book about the planet Mars might be listed under 523.4.

-500 is Natural Sciences and Mathematics

-520 is Astronomy and Allied Sciences

-523 is Specific Celestial Bodies and Phenomena

-523.4 is Planets

If you wanted to be even more specific, Mars has its own call number: 523.43. You can ultimately choose the level of specificity in the your library; however, be wary of going overboard and creating ridiculously long call numbers. Your school district may already have existing policies in place that you can use to guide your choices.

Remember too, neither you nor the students at your school need to know exactly what each number means in the call number. Cataloging a book correctly when the library first receives it and then simply ordering it numerically in the collection will be enough. One way many school librarians help students recognize where certain types of books can be found in the library is by putting visual cues for the kind of information found in the broad Dewey Decimal sections. This might mean putting familiar icons that repre-

sent art, music, or sports above the 700s section. Then, more specific call numbers will help organize similar books near each other on the shelves.

The second part of a nonfiction Dewey call number signifies the author. Below the Dewey call number for a nonfiction book, it would be appropriate to include the first three letters of the author's last name. Why include more than the first letter? Again, the reason is because it is best practice to provide opportunities for students to practice alphabetizing and ordering. Perhaps three letters are too many for the picture books section intended for young readers, but in the nonfiction and fiction sections, three letters is both standard and appropriate. When shelving a book with a Dewey call number, shelve it first numerically, then alphabetically.

Speaking of the fiction section, let's break down a call number in the other areas of the library collection. For areas other than nonfiction, it is common to place an abbreviation of the section on the spine label. That means putting a "FIC" instead of "Fiction" on the **spine label**. Within even the fiction section, it would be reasonable to separate sections of picture books or beginning readers from the main fiction collection. Some appropriate spine labels would include: FIC (Fiction), JF (Juvenile Fiction) or E (for Easy Readers or Everyone, which avoids any leveling stigma), and PIC (for Picture Books). Just like nonfiction, the first three letters of the author's name should appear below whatever indicator your choose to identify your fiction books, except perhaps in your picture book section. Though LAB strongly advises against genrefying the your library, you may also choose to label the genre of the books with appropriate genre stickers while leaving it where it belongs in the Dewey Decimal System. Using a sticker instead of reordering your whole collection will allow children to know the genre at a glance but keep the your library organized in a more standardized, accessible and predictable way.

As some additional resources, you can watch this simple video about how to appropriately shelve books once they are labeled. You can also share this online shelving game with your students to help them practice organizing books on a shelf!

Purchased Cataloging

When you have more money budgeted than time, you may prefer to use full service vendors that provide premade cataloging (MARC records), and processing with your book orders. Most books now come with cataloging information printed inside the book on the back side of the title page (this is called the verso). This is helpful when you need to catalog materials by hand. However, it is highly recommended that you search for existing MARC records in your catalog before you enter any metadata by hand. Your catalog should search a variety of databases including the Library of Congress. Today you have many resources to help you in cataloging, so you are not left alone to complete this task.
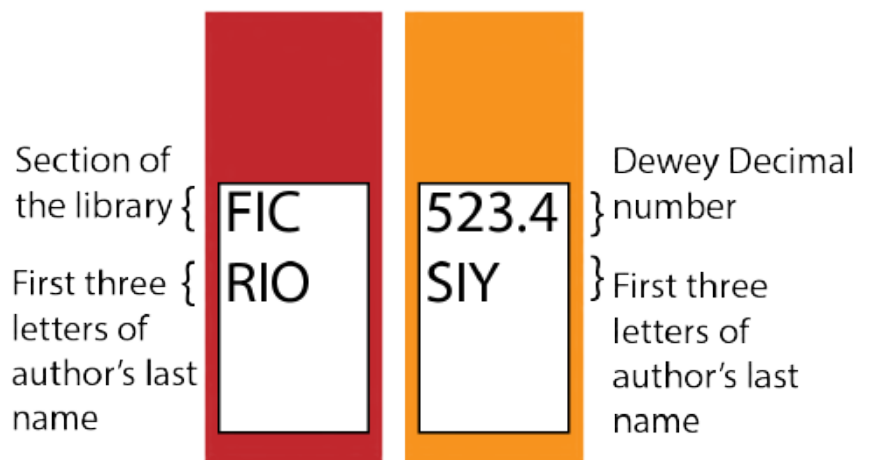
Regardless of how you obtain your cataloging, a final cataloging check should be done with the item itself in hand rather than relying totally on the purchased or borrowed sources of information. Sometimes no cataloged example or purchased cataloging is available, and you must catalog the item yourself. Regardless of how you catalog, remember to keep it simple but be as accurate as possible. You will seldom, if ever, find the time to re-catalog something if you do not take time to catalog correctly the first time.

Cataloging by Hand

In the past, there were few choices for the school librarian or paraprofessional except to complete all cataloging by themselves or to have a district or state library service complete that important task for them. Individual cataloging was done with the help of the Abridged Dewey Decimal Classification and the Sears List of Subject Headings books. These tools are still in use today but have changed editions as new knowledge and terminology arises. If you have no other choice but to catalog some of the items you have by hand, especially items which have been donated or purchased at local bookstores, it is important that this cataloging be done carefully and consistently with your collection. Use both the Dewey and the Sears for your call numbers and subject headings.

How to Catalog

All the reasons discussed above make a basic understanding of cataloging necessary. Before computers made possible the automation of this process, cataloging meant creating a series of cards to be filed in a card catalog. Patrons would thumb through the cards in the catalog as they looked up needed book titles or other cataloged information. Now, the data from the cards is stored in a computer and patrons can access it more quickly using a few keystrokes. Even though cataloging is now a digital process, librarians and paraprofessionals still follow the same two steps when cataloging items:

1. Gather and record pertinent information about the book's **metadata**.
2. Assign a **call number** to the book or item.

When you order cataloging with your book order, you can set the cataloging specifications with the vendor. The company will have your specifications on file and you won't need to resubmit them with each order. You can change any specification at any time. Once you set a barcode range the company will retain this range for future orders and will notify you when more numbers are needed. Make sure that your specification are the same for all the vendors that you use so that your cataloging will be consistent. Also, do not assume that all purchased cataloging will automatically fit into your school's collection. The cataloging should be carefully examined with each order received.

When you make decisions about which subject headings to use for similar items, write them down in your binder. Recording your decisions will help you to be consistent in your cataloging year after year. Also, you will not have to make that decision again and any future school librarian or paraprofessional can follow the choices you have made, or at least they will understand the uniqueness of the school library's collection.

If there are no subject headings included in the MARC record, you will need to deter-

mine the appropriate **subject heading(s)**. Subject headings are predetermined words which are used on all books within the collection that deal with the same information. The CIP information on the back of the title page, when available, also has subject headings listed. Sometimes you will find two sets of subject headings in the CIP, Dewey subjects and Library of Congress subjects. Also, if there are subjects in brackets [ ], they are shortened headings designed for libraries that service younger patrons. If listed subjects have words like [juvenile literature] (or other bracketed terms) after them, the subject may be used without the bracketed words (e.g. juvenile literature).

If subject headings are not found on the verso, you should only assign subject headings that are found in the Sears List of Subject Headings or the Library of Congress Subject Headings list (1). Of course, you may assign more than one subject heading to an item in order to make information in the book more widely accessible, (e.g. if the book is about earthquakes and volcanoes, make sure you enter both subject headings). As a final check of your cataloging decisions, check the bold call numbers listed in Sears to see whether your choices for call number and subject headings are accurate for the item and as helpful as possible to your patrons.

When purchasing books that do not have MARC Records included, attempt first to identify an existing record in your catalog database that is suitable for the item being added to the library collection. If you are still unable to locate a MARC records, then manually catalog the book. The first step is to look on the back of the book's title page (the verso) for metadata about the book. For the last several years, adding Cataloging in Publication (CIP) information on the verso has been standard procedure in the general publishing world, though some non-mainstream companies still do not print CIP information with the rest of the publication and copyright information. Some typical sections included in the CIP are: Names, Title, Description, Identifiers, Subjects, and Classification. Generally any relevant contributors or printing information would also be found there. If there are no subject headings in the CIP data, try to match the content of the item to other, similar items in the school library. Finally, if all suggestions above fail, go online for help from others.

To help you decipher metadata for library materials, LAB has created a supplemental (Supplemental Materials-Cataloging Metadata) describing the basics of cataloging metadata that can be found on a detailed MARC record. Though your software may not be compatible with all of the fields covered in the supplemental or be organized differently, the broad overview included in the supplemental should still be helpful for decoding what information you can tag in the MARC record on your catalog.

When you finish entering the metadata (or checking a purchased or borrowed MARC records), your online cataloging record should also list the assigned barcode, date purchased, cost of the book, what funds were used, the vendor, accession number, and call number etc. This type of information should not be ignored because it becomes a valuable part of the statistical analysis of your collection.

The Abridged Dewey Decimal Classification, Library of Congress Subject Headings, and the Sears List of Subject Headings are your cataloging authority reference books. If you can, try and update your collection with newly released subject headings as they are announced. For example, Sears is in the 22nd edition as of 2018. Though the changes are minor, they are worth noting. The subject headings you choose might explain why you label a certain item or a certain class of items with a specific call number. For example, are all your books on China in one area in the 900's (917 or 951) or do you have them in both places? Your choices in matters of cataloging do matter.

Ultimately, the detail of your cataloging will affect the **access** your patrons have to the school library collection, so please take it seriously. But also, know the bare minimum of what needs to be done to get items circulating so that you don't accidentally restrict access to purchased materials because they are not yet circulating. Though this can be a tricky balance (and even trickier to finish entering metadata for items that are not fully cataloged), if you keep student access in mind, you will be able to appropriately prioritize your cataloging activities.

Processing Basics

Processing includes the step-by-step procedures that must be followed to prepare an item for use in the school, beginning with the arrival of a shipment, the receipt of a donation, or a local purchase, until the item is placed into circulation. Some of these steps may include adding a barcode, spine label, protective cover, or a stamp with the school name inside of the book. While most of the steps necessary to prepare items for patron use are the same, some variations will occur for each type of item processed. Books, pictures, periodicals, audio visual items, and equipment are some of the different types of items that must be processed before patrons can check them out.

An understanding of the entire processing operation is essential, even though a large part of the books purchased today will come with barcodes, spine labels, and MARC records to download. There are several of the large books vendors that do processing for free. When you do have to purchase processing for items, it may seem expensive, but compare the cost of processed materials to the amount of time it will take you to process an item before making the decision to process everything in-house. When you do pay for processing, you must tell the company how much processing you want them to do and how you want it done. Items that come with partial or full processing must be checked when they arrive to make sure the processing is done correctly. Whenever items arrive with no processing done, this must be completed by someone at the school before the item is placed on the shelf.

Certain processing steps are considered standard for every item in your school, while other steps are considered standard only for specific types of materials. All books and equipment should have the processing done but not necessarily all of the same steps. However, all books should go through have consistently the same processing completed on them. Through all this, it is important to remember that the patron should be the focus of all processing decisions. The goal of the processing is to make every item easy to find, easy to identify, and useable.

Be sure to include this list of steps by item type in your binder for future reference.

General Processing Steps

All items will not need all of the same processing steps. However, a list of steps by item type is important to maintain so that processing is consistent from year to year. When you only process equipment once or twice a year, or even once yearly, it is easy to forget a step along the way. Once you develop a routine for processing, write the steps down. It is easier to follow written steps and you feel more confident that you have completed all necessary steps. The following is a list of typical processing steps

for books:
- Check the shipment and compare the delivered books to the invoice. Ensure that all books accounted for and record the invoice on your budget.
- Download the MARC records. Check and/or complete the cataloging so books will fit into the school library collection.
- Attach barcode labels. In today's school libraries, the use of barcodes are central and basic to processing all items housed in or monitored by the school library. Barcode numbers must be assigned and attached to each item that is circulated. You may print your own barcodes through your cataloging system or order commercial barcodes from the vendor.
- Attach spine labels. The anatomy of a call number and how it should appear on a spine label was addressed in the previous section.
- Complete other processing as needed (e.g. apply subject stickers, reinforce paperbacks or periodicals, cover book jackets with plastic, etc.).
- Place books on shelves ready for circulation. Or better yet, create a display showcasing your new arrivals.

Processing Books

When you make your first book order from vendors who print barcodes, you will be required to give them a starting barcode number. There will likely be other processing desired with your order including spine labels (to be attached by the vendor or sent to you unattached) or sending barcodes attached to the books and covered with a clear label protector. Some schools may also do special processing once the books arrive, like labeling books with genres. Remember, too much processing may make items appear cluttered. Spines with too much labeling may may detract from titles rather than help patrons find what they want. Therefore, be careful about how much special processing you apply.

AV Materials

Each school library will process their AV materials differently, depending upon who uses them and where they are shelved. The same barcodes can be used on AV materials that you use on books. The processing steps are very similar to books except that it is more difficult to get accurate MARC records for audio visual items. Therefore hand cataloging may be used in most cases.

Equipment

In most elementary schools, the only equipment you are in charge of is that which stays in the school library. Track any equipment under your jurisdiction for inventory purposes. Fortunately, equipment does not require intense processing; a barcode and basic purchasing information and item identification should be cataloged. This information should include the serial number, make, and model for each item. Some kind of engraving or permanent ink marking should be used to identify each piece of equipment as belonging to your school. If you are in charge of equipment that will be used in the classrooms, it is helpful to give each duplicate piece a distinct number that can be used to identify it, such as TV 1 and TV 2. You may circulate equipment through the school library or assign it out to a specific teacher or location for the school year. Follow the rules established at your school.
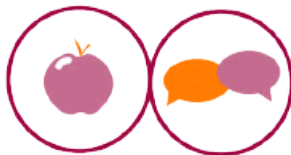
Educating Patrons on Your Catalog System

How can school librarians and paraprofessionals best educate patrons on library use? Orient teachers and students to the catalog and where and how to find different book formats in the library. The beginning of each school year is a good time to refresh your school community on how to navigate the library. Start with the basics and explain the difference between fiction and nonfiction and then explain what the information on the spine of a book means (2). Point out where different kind of books live in your collection so that students will know where they can find the items they may be looking for.

When explaining nonfiction spine labels, try to explain the Dewey Decimal system in a memorable way. You can make this into a game by asking groups of students to find certain kinds of books. This sort of scavenger hunt could be scaffolded around curriculum areas they will be studying throughout the year. One way to help them become familiar with shelving techniques is to divide a class into groups and have them compete to put a set of books in order according to Dewey number or author's last name (2). The shelving game recommended earlier in this lesson can also be used on a computer to help individuals master the skill of organizing books according to their call numbers. A combination of these activities suited to different students would be a great way to **differentiate** this activity for different types of learners.

Another option you have is modeling how the catalog search system works, ideally on an overhead projector (though this can be done one-on-one or in a computer lab). Show students the different ways they can search your **Online Public Access Catalog** (OPAC). This could be by title, by author, by illustrator, by collection, by subject, or a number of other things. The effectiveness of your OPAC will depend on the detail of the MARC records when the item was first cataloged. Modeling use of the OPAC will help students become more independent in the library. Consider having paper and pencils by your catalog computer so that students can write down the call numbers they find and take the information with them to the shelves.

Regardless of how you choose to educate your patrons on the cataloging system in place at your school, make sure to demonstrate it, review it, and model it to help learners progress towards competency in navigating classification systems on their own.

Lesson 2: Circulation Guidelines

Overview

Providing access to equipment and materials in and out of the school library is one of the most important reasons why school librarians and paraprofessionals invest so much time and effort in the collection. If items are not being used by students and teachers, you may need to consider ways to update your collection or increase interest in those items. Your **circulation** guidelines are an important part of meeting students' needs both when they are at school and when they are at home.

Circulation Standards

The library plays an important role in the school by making materials available that support the curriculum and providing recreational reading to students, faculty, and staff. Circulation guidelines govern how materials will be used by library patrons. Clear guidelines explain how the school library's collection will circulate and how that circulation can be evaluated. Because these guidelines will affect all patrons and the school library staff, it is important to have well-developed circulation guidelines defined in writing. When guidelines are defined that govern how materials will be circulated, it is beneficial to both patrons and the school library staff. A well-developed policy will also aid in tracking how the collection is used and in assessing needs for new materials and equipment. The trick is to balance the desire to circulate as many items as possible with the need to ensure the items are returned for use by other patrons. Of course, all school circulation plans should follow district policies.

Be sure to put your circulation guidelines in your binder.

Circulation by Type of Material

Different types of library items should be considered separately in your circulation

policy. Before circulating periodicals, consider wear and tear. Reference books, by nature, usually need a shorter checkout time. Many of these should not leave the school library, should be restricted to in-building use, or should be reserved for overnight checkout only. Other types of books should be loaned for a period that is long enough for the patron to use but not so long as to be lost or unavailable to other patrons.

There may be different rules that apply to a certain book or kinds of books. *How to Draw*, *Calvin and Hobbes*, *Guinness Book of World Records*, and other similar books are very popular. Circulation guidelines for these popular titles may need to vary so that one student does not monopolize specific library resources. Teachers might also set limits on the kinds of books their students may check out, or require them to read a certain genre. It is helpful for you to know ahead of time about these requirements so you can help the students locate the right kind of books.

How long books are loaned to students can be greatly affected by the school library's schedule. A **fixed schedule** (where students visit the school library each week by classes) lends itself to a one-week checkout period. A **flexible schedule** (where students visit the school library as classroom needs dictate) may allow for a longer loaning period. Renewing books should be an option as long as no one else is waiting for those books.

The student's age and individual needs should also be considered when setting the loan period and number of items to be checked out at one time. Typically, older students will be able to keep track of more items for longer periods of time than will the younger students. Also, older students may need materials for individual research in addition to their leisure reading materials. The kindergarten classes may be granted checkout privileges gradually as they learn to care for and keep track of school library books. However, all students should have the opportunity to take their library books home once they know what is expected of them. Remember you are in the school library to foster a lifelong love of books and learning, improve reading skills, and help students understand how to use libraries. Some losses are to be expected. Although it may seem ideal to set a separate guideline for each grade level, keep in mind that with more guidelines comes more work and the possibility for more confusion.

Equipment Circulation

Different materials will require different guidelines. Equipment checkout at the elementary level is usually reserved for teachers. While some equipment may be checked out on a daily basis or as needed, other equipment may be checked out on a yearly basis. Still other equipment may be assigned to grade levels or areas of the building. This will depend on the need and the availability of the different types of equipment. If tracking the equipment is your responsibility, choose a system that is easily managed and that allows you to know where any piece of equipment is at any given time. (Some schools manage the classroom equipment through the principal or administrative assistant.)

When setting up equipment circulation guidelines, all teachers should have equal access to the equipment. If you notice that some teachers are not getting equal access to library equipment, try talking to the teacher who has that equipment in her classroom and explain that the equipment is for everyone to use. If the teacher merely keeps the equipment until the next time someone needs it, request that it be returned each day. Often the inconvenience will keep checkouts reasonable. You can also suggest to the teacher that school or classroom funds be used to purchase one for her classroom. Another option is to restrict the use of the equipment by any one teacher. As a last resort, you could purchase another piece of equipment for the other teachers to use.

Something else to consider when developing your guidelines is where library-regulated equipment is stored. If the equipment is stored away from the school library, it may not be possible to have teachers actually sign it out. Another consideration might be allowing shorter checkouts with high-use equipment. If you can monitor equipment use, how you have teachers make reservations to use the equipment is important. These things should be addressed in your circulation guidelines. Barcoding and entering data into your circulation system is an easy and effective way of circulating and tracking equipment. Carts for equipment can also be included. It makes inventory easier at the end of the year.

Overdue and Book Charge Polices

Part of your circulation guidelines should discuss how you will handle overdue materials and any fees that might be charged for late or lost books. Guidelines for these areas should not be prohibitive to students. For example, make sure that your policies are not detrimental to low-income families. This section will also take into consideration reserving materials and your check out system. Your policies and procedures in this areas will help you refine the school library's circulation system. Make sure that the processes and expectations associated with circulation are communicated to your patrons.

Overdue Materials

Students need to be taught responsibility regarding returning books on time. If your school is on a fixed schedule, the most common way to handle overdue books is to print overdue notices every week right after the class has checked in their books during their library time. Without regular reminders, elementary students may forget what books they have checked out. In all of this, keep in mind that a student's privacy should be respected. If at all possible, talk to the student directly about the title of the book and let them be the ones to disclose which book is overdue to their teachers or parents.

Also try to avoid levying fees on students for overdue materials (3). If items are overdue, one policy you might create to avoid putting financial stress on students or their families is to make students wait to check out more books until the overdue items are returned. If a student has overdue items for more than one month, consider notifying parents either by phone, email, or a letter home. Of course, after a time, it may be-

come apparent that the overdue book is actually lost. At that time the student and parent will be notified and you can work with them to according to your policies for lost materials. Remember to keep student privacy in mind when attempting to retrieve overdue or lost materials.

Lost or Damaged Materials

Some **attrition** is to be expected in the school library. Students should be expected to pay for lost items or to work off the cost of lost materials in some way. This should be done to teach responsibility, but not to punish students. Students must know that they are welcome in the school library and are able to check out materials once payment has been received or other arrangements have been made. The guidelines should also spell out the possibility of a lost item (which has been paid for) turning up in the future. Work with your school secretary to know what the school policy is for reimbursement. As usual, follow defined district policies when addressing these issues in your circulation guidelines. The amount paid will be determined by the library worker in charge and whether the material needs to be completely replaced or only repaired.

For an excellent example of what lost or damaged book policies might look like, visit the Park Forest Elementary School website. The way this policy is written makes it accessible to parents and students wondering what to do with missing or damaged materials. The Park Forest website is also an excellent example of how you can provide digital access to library information on your web page. The more available your policy is, the more likely it is for patrons to understand what is expected of them.

Reservation of Materials

Occasionally, a book or set of books is needed by more than one patron. A number of solutions exist for this problem. If a student or teacher needs a particular title that is currently out, place a hold on it. If you choose to retrieve the book from the patron who has it, remember confidentiality. If one class needs all the books on a specific topic, consider checking that group of books out to the teacher and taking them to the classroom. If more than one class will be using the same books, place them on reserve in the school library and put them on a book cart. Let teachers or students know someone else will be using those books at the same time. This works well for both teachers and insures that the books will be in for both classes to use.

> What can you learn from the Park Forest policy on lost or damaged books?

Check Out and Check In

School Library procedures also need to address how books will be checked out and checked in. You need to decide whether to make patron barcode checkout sheets for each class or check books out by homeroom teacher. Some school librarians/paraprofessionals prefer to make ID Cards for students. Remember that books need to circulate in an orderly manner, and the system needs to be low maintenance to allow time for other responsibilities. Students can be trained to check out their own books through a self-checkout system, which will save you time. For some more ideas about book check out, read this blog post from *Elementary Librarian.* If you do change to a self-checkout system your software may require you to change the access settings and allow your patrons to check out library materials.

When library materials are returned, it is important to re-shelve those materials as soon as possible. Training students on how to properly shelve books can save you a lot of

time in the long run. Show them how their skills with alphabetizing and decimals can be used to properly put books back in their place in the school library. Alternatively, you might save yourself time by labeling your book cart with masking tape guides and pre-organize the returned books into sections as they are returned. If you do use a returned book cart and handle on the reshelving on your own, it would also be a good idea to encourage students to feel free checking out books from returns cart. Some more ideas about shelving in Lesson 1 of this module.

Lesson 3: Accessibility in the Library

LEARNING OBJECTIVES -
- Ensure continued access to diverse materials.
- Assess the physical and virtual access students, teachers, parents, and administrators have to the school library.
- Consider your students and determine whether the layout of the school library is ADA compatible.
- Evaluate the resources you provide online, especially access to your catalog or research resources.

Overview

Once materials are in the library, it is so important that you maintain physical and virtual accessibility. Your patrons will have a wide range of needs, home circumstances, learning abilities, and physical capacities. Though you cannot cater to every situation, your collection should strive to include at least some resources that are accessible to each of your patrons. The reality is that without resources they can easily access, students will probably give up trying to find materials that they like. Accessibility comes in many forms and this lesson will review diversity, ADA standards for accessibility, and website accessibility.

Continued Access to Diverse Materials
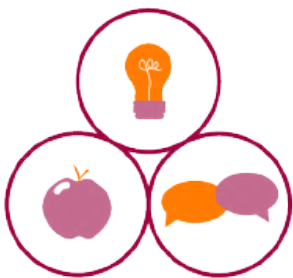
Just as was discussed in [Module 2](#), Intellectual Freedom is supported by access to diverse materials. So many perspectives exist that there is little excuse to have only one view of an issue in the school library collection. Publishers have been increasingly sensitive to publishing works that present diverse perspectives, which makes providing access to titles from different points of view easier than it has been in the past.
Using the open source website [We Read Diverse Books](#) is a particularly useful database of titles that have been awarded for their diversity. The diversity presented in these books ranges from The Middle East Book Awards to Disability in Kidlit. Consider children's literature titles recommended by these vetted literary awards dedicated to advancing diverse perspectives.

Helping students find their likeness on the library shelves should be a priority as you manage the collection from year to year. However, when your school's population is

well-represented, expand your collection to include other perspectives. Some perspectives may be marginalized in your collection because they are not part of your school community. Allow for the voices of other communities to also find a place at the school library.

(Resource 4)

ADA Accessibility

If there are children in your school that qualify for the [Americans with Disabilities Act (ADA)](#) benefits, make sure that your school's library is able to comply with accessibility laws. ADA circumstances can range from paralysis to blindness and many more disabilities besides. [ADA library policies](#) affect everything from the minimum space allowed between bookshelves—36 inches—to circulation desk heights, and that is just for wheelchairs! (5). Shelf height does not have to change to meet accessibility laws, however, you may consider the layout of tables and chairs and other items that can be easily rearranged to accommodate students with disabilities. Though you will not have direct control over meeting accessibility laws, most schools should already be fully compliant with ADA. Your job collecting consumable materials to meet ADA needs is made easier by existing resources like the [National Library Service for the blind and physically handicapped](#), which qualifying individuals can access free of charge from any location in the United States.

> Use furniture that is adjustable and moveable to meet the needs of all individuals, as well as small and large groups. Arrange materials and equipment so they can be easily accessed by all learners.
>
> - AASL

A plethora of existing [tools and resources](#) for nearly any accessibility concern imaginable has been compiled by the Association of Specialized and Cooperative Library Agencies (ASCLA, a division of ALA). Exploring these tools and resources with specific needs in mind will give you a good place to start applying ADA and other library accessibility toolkits. Do your best to make sure that children have equitable access when it comes to library services available at your school, and do so within reason.

(Resource 6)

Website Accessibility

There are two factors to consider in website accessibility. First, can students access school library resources online when they are not in the library? Second, when students visit the site, how easily can they navigate it?

Regardless of a student's abilities, access to library resources online when they cannot be in the library is an important factor of library accessibility. Every school library should have an up-to-date website with relevant resources. If the library does not

yet have a web page, speak first with your administrators to determine if a library site can be attached to the school's web page or if you are permitted to make one at all. School library web pages are important because they connect students, parents, and teachers to the library—extending resources beyond the walls of the library. A good website can showcase general information about you and the library, student work in the library, databases available to students, new reading materials, reading events and other programs hosted on the site, the online public access catalog, media students can access at home (like eBooks), and much more. Including pictures of students, classes, and events is an excellent way to showcase what is happening (7). Know that you need permission to post pictures of students. Make sure to get permission before putting their pictures online. You should even ask permission to post examples of student work before showcasing it on your website. However, student work is a great way to show curriculum connections being made in the library. Try to give your site a little personality, while still maintaining a professional, user-friendly atmosphere.

But all of these awesome features will only go so far if you don't take into consideration the second factor of website accessibility: How easy is it for students with disabilities to navigate the site? In this case "accessibility" means more than that your

website extending access to students at home or uploading engaging, useful content. Creating content is a good place to start, but some students and parents will need a little more support to be able to truly access the resources on your website. For example, some children may be color blind, or have parents who may not speak English. If your school has a large Latinx population or Spanish dual-immersion program you may want to have your website materials translated to Spanish. And to support those who are color blind, avoid using color as the only means of conveying information in web-based content (8).

To evaluate your library's website you can use this accessibility checklist or some of these recommended (automatic) website evaluation tools.

Module 6 Recommended Tasks

Now that you have read through Module 6, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

Review and Practice

1. Examine the spine labels in one section of your library. Note the call number and any other stickers or labels that are on the spines. Review the best practices discussed in Lesson 1, and in writing discuss your answers to the following questions:
- Besides the call number, how many other labels are generally on the spines in the section you chose?
- Do those spines feature consistent labelling practices?
- Is there evidence that any of the labels are confusing students about where or how to shelve the materials? What might you be able to add/remove/change to make the correct location clear?
- Examine your call numbers in the section you have chosen. How well do they align with the best practices taught in the module?

2. Using the samples on Cataloging Metadata supplemental (Supplemental Materials-Cataloging Metadata), evaluate at least 5 MARC records in your catalog. Determine what information is present and identify sections of information that might be inconsistent, inaccurate, or incomplete. In writing, reflect on the patterns you notice in your MARC records and compare them to the supplemental as well as expectations set by your district. Explain what areas you may want to improve in your MARC records, or reasons why you feel comfortable with the current metadata.

3. Think about the population of your school.
- What needs do they have?
- Are there any children who may not be able to access library resources?
- What can you do to increase their access to materials in the physical space of the library?
- How can you make your website more compatible to their needs?
After reviewing ADA guidelines, ALA statements on accessibility, and your website, write down some goals (at least 3) for how you want to increase accessibility in your library. Under each goal note why you believe the goal will increase accessibility in the library and the steps you believe you need to take to reach your goals. Try to make the steps manageable enough that you can start right away to put your plans into action.

Reflection and Application

1. Design an activity that will educate your patrons on the way your library is organized and/or your using the catalog. If possible, use the activity with a class. Describe the activity in writing and discuss its strengths and how you might adjust it for different grade levels. Bonus: Discuss how you might differentiate this activity for students with different learning styles.

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2. Write a brief response to the following questions.
- How do/will teachers check out equipment from your school library?
- How many books will students be allowed to check out from your school library?
- How many books/equipment will teachers be allowed to check out at a time?
- Will parents be able to check out items?
- What is a reasonable time limit for a student to find an overdue book before notifying the parents?
- Do you think it is better when books become grossly overdue to send a letter home or to call home? Why?
- What replacement cost will you charge for a lost item?

In writing, determine several ways you could communicate your Procedures and Circulation Guidelines to students, faculty, staff and parents in a positive manner. Determine which way will best fit your needs and prepare your sharing method. Share the final copy of your Procedures and Circulation Guidelines document with your principal.

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3. Using these Sample Circulation Guidelines (Recommended Tasks-Sample Circulation Guidelines) or your existing circulation guidelines write or update the circulation policies in place at your school. Be sure to detail guidelines that are specific for students, teachers, or other patrons that may wish to check out materials from the school library. Include policies for dealing with overdue, lost, or damaged items.

Resources and Further Readings

1. "Cataloging Tools and Resources: Subject Headings." *ALA LibGuides,* American Library Association, https://libguides.ala.org/catalogingtools/subjects.

2. Solis, K.T. "How to Teach Kids to Find Books in the Library." *Synonym*, https://classroom.synonym.com/teach-kids-books-library-4540090.html.

3. Dawkins, April. "Overdue Fees: Barriers to Access in School Libraries" (Oct. 12, 2017). *Intellectual Freedom Blog,* American Library Association, https://www.oif.ala.org/oif/?p=10955.

4. Naidoo, Jaime Campbell. "The Importance of Diversity in Library Programs and Material Collections for Children" (Apr. 5, 2014). *Association for Library Services to Children,* American Library Association, http://www.ala.org/alsc/sites/ala.org.alsc/files/content/ALSCwhitepaper_importance%20of%20diversity_with%20graphics_FINAL.pdf. (See Canvas for link)

5. *ADA and Libraries* (Feb. 11, 2011). American Library Association, http://www.ala.org/tools/ada-and-libraries.

6. *Library Services for People with Disabilities Policy* (Dec. 4, 2006). American Library Association, http://www.ala.org/ascla/resources/libraryservices.

7. LaGarde, Jennifer. "5 Things Every School Library Website Should Have" (Aug. 9, 2011). *The Adventures of Library Girl,* Blogger, http://www.librarygirl.net/2011/08/5-things-every-school-library-website.html.

8. "Web Content Accessibility Guidelines 2.0." *Accessibility Checklist,* Elsevier, http://romeo.elsevier.com/accessibility_checklist/.

Module 7

LIBRARY AIDE BASICS

Reflecting on School Library Services

Reflection. It's an important part of the educational process. In previous modules, we've looked at the nuts and the bolts and the hows and the whys of library basics. But join us now in this module. We're going to take a step back and look at the broader perspective of library operations. The first lesson is about scheduling. How you operate your library day-to-day is partly dependent on whether you have a fixed or a flexible schedule. By making smart short-term and long-term goals, it will prepare you to better serve library users throughout the year. In the second lesson, we're going to look at the best practices discussed in previous modules and how to incorporate those into a library's policies and procedures. Operating a library using research-based best practices is easier when those practices are reflected in the library's documentation. The third lesson is all about library image. When a library is marketed effectively, it's users will feel invited to come in and take advantage of the resources and services that a well-developed library has to offer. By taking a step back and using this module to look at the big picture, you'll be able to develop schedules, policies, and marketing that will better serve your students.

Lesson 1: School Library Schedules

LEARNING OBJECTIVES -
- Discuss the need to provide students with different types of school library experiences.
- Understand different school library scheduling approaches.
- Define a written daily schedule of necessary tasks in the school library.
- Determine a schedule that will meet the needs of your school library for each quarter of the school year.

Overview

The job of school librarians and paraprofessionals is varied and time intensive. Often, we can get caught up dealing with what feels urgent over what is really important. As President Eisenhower said, "what is important is seldom urgent and what is urgent is seldom important." Taking time to evaluate, plan, and seek balance in our day-to-day activities requires stepping back and reflecting on what is important (1). This module will focus on the big picture of how to be more efficient in school libraries, beginning with scheduling.

Carefully written schedules will make it easier for you to feel comfortable leaving when a sick day is needed or may allow you to take a day or two for professional development without having to completely shut down the school library while you are gone. Meeting patrons' needs should become the driving force behind student/class scheduling. Creating schedules that address these tasks will not only help remind you of some of your responsibilities, but written schedules can make these tasks easier to accomplish.

Scheduling with Students in Mind
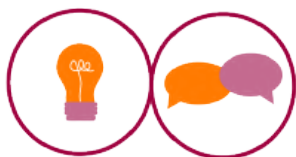
Meeting the needs of students is an important function of the school library. How you schedule your time will impact your ability to meet those needs. What are some of your students' needs? One need is for recreational reading (book check out); another is to do research to help meet curriculum needs of classroom instruction. Still another is for literature appreciation (storytime). In all of this, students also need to be able to come to the school library on their own time to search for "treasures" in books and non-print media. However, depending on whether your school runs on a fixed or flexible schedule, meeting all of

these unique needs may not be possible.

How students and classes rotate to come into the library is only one aspect of scheduling. Preparing a variety of task schedules (from daily to seasonal) is also an important part of how you schedule your time in the library. Amid storytime, library skills acquisition, reference questions, book **circulation**, ordering and processing, there are also housekeeping tasks that must be done if the school library is to function properly and in an orderly fashion. Some tasks must be done daily, while others are required only at infrequent intervals, perhaps even yearly. Every task should be done with the students in mind.

Ultimately, students should be mastering the basics of research and information finding skills during the elementary school experience, laying an important foundation for success in their later years of schooling. Certain core curriculum skills need to be taught to your students. How and when this should be done is something that ought to be decided in collaboration with classroom teachers, if possible. Allowing adequate time for instruction, research, library maintenance, and reading for pleasure is a difficult balancing act. As with other school library concerns, the students' needs must be carefully weighed against the realities of your school: population, teachers, the principal, and your collection to mention only some of the variables.

Fixed Versus Flexible Scheduling

Part of scheduling that may be out of your control is the way classes can schedule to come into the school library. In schools where libraries run on a fixed schedule, the scheduling is done at the first of the year in conjunction with other specialty classes. Elementary classes are usually given a set amount of library time per week. In larger schools, the frequency of class visits may vary. In smaller schools, even on a fixed schedule, there may be "open time" where classes can schedule to come in for research, etc. Though fixed schedules are functional, there are many designs for scheduling and how library time *should* be scheduled is often a hotly debated topic.

One extreme in this debate is fixed scheduling wherein library time is highly structured and has each class scheduled into the school library at a specific time each week with no other opportunity for students to use the library outside of that time. The other extreme would be running a fully flexible schedule wherein each teacher schedules with you on an individual basis. There is a sliding scale between these two extremes, and a number of variables will contribute to where on this scale your school's library schedule falls. These variables may include your management style, the preferences of your building administrator, the number of teachers in your building, the number of students in your building, how many hours you are hired to work, and the teachers' perceptions of the school library and of you. Teachers' set routines, individual teacher's ideas of teaching information finding skills, and so on could all play into decisions about scheduling classes in the school library.

Since 2011, AASL has adopted an official statement in favor of flexible scheduling. With the release of the 2018 *National School Library Standards,* AASL is again advocating for a transition away from fixed scheduling because flexible scheduling makes competency-based learning outcomes more attainable (2). Flexible schedules are

designed for longer, more meaningful blocks of instruction, wherein students can reasonably progress through each **domain** in the 2018 *Framework for Learners*: Think, Create, Share, and Grow. Flexible scheduling encourages taking an appropriate amount of time to practice certain skills and respond to individual's needs, rather than having fixed blocks of time and setting groups determined by a student's age or ability (3). Flexible scheduling allows students to access the library at the point-of-need. For instance, if a student has an information need with a flexibly scheduled library, they do not need to wait until the following week during their scheduled time to investigate or check out a new book.

In reality, it can be difficult to change from a fixed to a flexible schedule. District policy may even mandate that every class have scheduled time in the library each week. Your administrators and the teachers at your school will have a big say in whether or not flexible schedules can be offered in your school. However, it may be easier to advocate for this change knowing that there is research-based evidence to support flexible scheduling.

If your administrators and teachers are willing to work with you in creating a flexible schedule, a couple of small changes can take place leading up to a fully flexible schedule.

- Create mini inquiry activities that can be done in short amounts of time.
- If the teachers will stay with you and their classes in the library, it will be possible to create opportunities for **collaboration**. Some districts have mandated prep times during library specials, so this might be an impossibility, but if district or school policies are not prohibitive, try working with your administrator towards having the teachers experience the power of inquiry paired with library resources.
- Consider recommending a compromise that the older grades be on a flexible schedule, while keeping the younger grades on regular fixed schedules.
- Recommend that older grades come only every other week or just once a month and increase their circulation permissions. The times when they would have come in on a regular basis can then be repurposed for collaboration on specific projects and longer periods in the library.

Unfortunately, unless the school library works to create a friendly, inviting, and positive environment for learning and is prepared to help the learner find and use information, the type of scheduling makes little difference to students. A combination of both fixed and flexible scheduling seems to be the best for an elementary setting.

Makerspaces and Scheduling

Incorporating makerspaces into library time is most easily done on a fully flexible schedule. But, using a flexible schedule does not imply that makerspaces fit around the regular flow of curriculum-based activities. In fact, makerspaces should always align with curriculum goals at your school. Whether or not you are on a fixed schedule, flexible schedule, or a mix of the two, there is no excuse for using maker time as a distraction from learning or using other library resources. However, regardless of the type of schedule that governs library time at your school, makerspaces can be built in as part of the curriculum.

> In order for your school and students to be fully invested in maker education, it has to be integrated into your curriculum, not squeezed in.
>
> -USC Rossier Online

If you are on a fixed schedule, it is possible to run a makerspace that meets curriculum needs and works within the constraints of library time. At the 2018 Pennsylvania School Librarians Association Conference, Sarah DeMaria presented on how to incorporate 10-minute makerspaces into library time on a fixed schedule. DeMaria recommends choosing activities that can be done in 10-minute time segments, offering multiple activities that allow for differentiated learning scenarios (including varying tech levels), rotating the activities offered, and letting students know it is okay if they are not finished in the time allotted. Once you set up a way to organize the makerspace and gather appropriate materials, it is important to set the ground rules through mini-lessons so that students know what is expected of them when makerspace time is built in to the schedule (4). Set reasonable expectations for yourself and with students when it comes to incorporating makerspaces into library schedules.

Another way to use makerspaces is to rotate them in to regular library times. Perhaps your students can earn the makerspace activities the last week of every month or every third class time based on good behavior. There should be plenty of time for regular library lessons and book check out if you keep the maker activities short when you rotate them into the schedule. For ideas and review of maker products, you can check out this powerpoint from elementary librarian, Lisa Seymour. To see more maker products, you can also use the ideas and links on this Google Sheet from Sarah DeMaria. Though allowing time for creativity and new **iterations** is an important part of making, it may be better to try and work in some opportunities to explore and create during mini-making sessions rather than rule makerspaces out as an impossibility because you are on a fixed schedule.

When making, USC Rossier's School of Education has four suggestions about how to blend makerspaces with curriculum (5):

1) **Find what fits.** Design makerspaces compatible with the units taught by teachers in your schools and the maker activities available to you. For example, you might have Strawbees on hand and the second graders may be learning a unit on geometry. By combining the use of Strawbees with the geometric shapes they are learning, students are given the chance to experience their curriculum hands-on. The makerspace materials can be used in brief applications in library or checked out by teachers. Coordinate your maker purchases with materials you know can be incorporated in curriculum-related activities. When your purchases align with units of study, it will be much easier to include makerspaces in library time.

2) **Collaborate with other teachers.** Working with teachers can provide you both the

support and inspiration you need to make makerspaces relevant. As you are scheduling your year, be informed about the units that will be taught to different grades and when, so that the library lessons and activities (including makerspaces) can align with the teachers' schedules.

3) **Be flexible.** It is possible that planning ahead will not always be possible or be the best way to incorporate maker education into the curriculum. Be open to possible opportunities on the fly. You may find that your makerspace is more successful when it organically meets the needs of a unit based on last-minute inspiration rather than after months of planning. At the heart of makerspaces is the freedom to experiment, and when scheduling makerspaces a similar flexibility can be the key to creating meaningful curriculum connections.

4) **Get to know your tools.** Collaboration and flexible thinking will be hard to come by if you do not understand the tools that are available to you or your students for making. You will be able to put these tools to better use the more you understand your resources and their potential to teach concepts integral to the curriculum. Making is not passive. The maker movement is all about creative thinking and tinkering to understand different processes and concepts. The tools and design processes available for you and your students will be better put to use the more you use them. That being said, don't hesitate to find ways to schedule in time for making! The more familiar you are, the more success you will have.

Daily and Weekly Tasks

Running a library can seem overwhelming at first, however, many of the things you do can be simplified into step-by-step routines. What needs to take place each morning? As classes come and go? Before you can leave for the day? How about each week? These steps can all be reduced to daily and weekly routines that can be written down so a substitute or volunteer will be able to function in your absence. This will also be helpful when a new school librarian or paraprofessional takes over after you leave. Your written list of daily routines should address backing up data files, circulation, and shelving books. Basics are simple for you to remember on a daily basis, but daily and weekly routines should be written down for the benefit of others who may need to function in your absence or for your own benefit at the start of a new year when you have not been at work all summer. Include steps that must be completed within your individual library as well as computer network particulars including passwords and startup/shutdown routines. Your written lists of tasks should be included in your binder for easy access.

Long-Range Plan

There may be some routines that only need to be carried out on a monthly, quarterly, or yearly basis. Teacher planning meetings, meetings with vendors, summer schedules, and OPAC maintenance operations are all examples of things that fall into this cate-

gory, though these examples are not the only items you should keep in mind when planning out your year. Writing down events and maintenance activities serves as a reminder to prepare for them. At the very least, pencil in upcoming events and tasks on to your calendar or electronic or paper planner.

Yearly routines are the hardest to remember because they are repeated the least frequently. A written form or task list, even a checklist, can often help keep these routines on track. It always seems when you are doing something that there will be no problem reconstructing it in twelve months when the time comes to do specific steps again. But the reality is that details often get lost in the shuffle. It saves work and frustration if you keep written documentation, a schedule or check-off sheet so things that should get done are not forgotten.

This is not to say that your schedules are so concrete that you can never change them. On the contrary. As you find easier or better ways to do things, change your written schedule or task list. You may also find that changes in the school library itself or in its staffing require new methods. Just like all the other written procedures and guidelines that exist to help you organize your center, your tasks are changeable, depending on need and desire. It is not necessary to include, as part of this schedule, steps that you must complete when ordering books, **processing** materials or budgeting, because these are already laid out in your collection development policy.

Lesson 2: Creating Procedures, Guidelines, and Rules

LEARNING OBJECTIVES -

- Establish, communicate, and enforce, in a positive manner, procedures and guidelines for faculty, staff, and student use of your school's library facilities and resources.

- Connect each of your procedures and guidelines to your goal to create a positive and effective school library.

- Define rules that can be fairly administered and contribute to the positive environment of your school library.

Overview

Appropriate procedures and guidelines can help create an effective school library that supports the central educational mission of the school. Nothing can break the reputation, climate, and public relations of the school library faster than impulsive, overly restrictive, or inconsistently enforced procedures that make access to materials and facilities difficult. Yet nothing can ruin the condition of the same materials and facilities more quickly than a lack of procedures and use guidelines. The purpose of this lesson is to help you find a balance between these two extremes that allows you to support the central educational mission of the school. After all, school libraries are in the business of educating children.

The Need for Written Procedures

Most people who become involved in school libraries have a talent for organization and order. This is usually a big advantage when dealing with library operations, but it can be a detriment when dealing with people. Usually, to reconcile the two, great communication is required. For example: It may be a district guideline that because elementary school librarians are not required to be certified teachers, that the classroom teacher must remain in the school library with their students. Making this clear to teachers as part of your procedures and **circulation** guidelines can eliminate having to be the enforcer later on in the year.

Having written procedures and guidelines for the school library will facilitate smoother

operations overall. District policies should be referenced when you are putting together your school procedures so they are not in conflict with each other. In addition, district policies, generally speaking, do not extend to specific things like book or magazine circulation, but only address building and some equipment usage. When your procedures are in place, library procedures will be defined for all patrons at your school. Your procedures will also establish acceptable circulation lengths, fines, hours of operation, and other areas where you may want defined policies for your school.

It is often helpful to see how other schools have formulated and reinforced their procedures and guidelines. It may give you ideas you have never considered and could help establish consistency throughout your school. It will also give you justification and a history if you want to make some changes in the school library procedures and guidelines. You may be able to overcome a problem in seconds that another school took months to work out simply by following their example. However, remember that every librarian and paraprofessional personality is unique, and what one person can require in their library may not work for your school community. Take caution in simply copying another school library's procedures because they sound good; policies and procedures must also support your unique student population before you can enforce them. Remember also that your procedures and circulation guidelines are changeable. Circumstances may change from year to year, so don't hesitate tweaking your governing documents. Always keep a digital copy on your computer to refer to at the beginning of each school year to make needed changes. Make sure that your principal has a updated copy on file as well. If possible, present library policies and procedures to your faculty at the beginning of each school year and provide a copy for them to refer to.

> Read examples of policies regarding selection and reconsideration of school library resources; confidentiality of learners' library records; and the responsible, legal, and ethical use of information resources. (Examples are often published by the state school library organization and the state and national departments of education.)
> - AASL

Keep in mind that punishment-oriented procedures and guidelines (as opposed to using natural consequences) will eventually prove uncomfortable, if not impossible, to enforce. This is not to say discipline should be lax or that you should allow equipment and materials to be abused, but it is also true that modern school libraries should not be completely silent—in fact, if your library is too quiet, it's probably not being used to its fullest capacity. We need to be sure the procedures we formulate are positive, enforceable, and recorded. Try to have as few procedures as possible, but still maintain order. Finally, make sure your procedures do not reflect any personal favoritism or **bias** that you may have.

You can often get a great deal of help from professional magazines or discussion boards for problems that may come up. Make sure to look into the "Question and Answer" or the "Letters To The Editor" sections of periodicals. These areas are often places you can dig up nuggets you can use in establishing practical procedures for your facility and materials. By the same token, if you have an innovative idea, don't hesitate to share it with your peers. Who knows? You may save someone else loads of aggravation and help to increase their professionalism at the same time. Once a sharing atmosphere is created, you will receive more helpful ideas than you will ever be able to give.

Relating Guidelines to Your Patrons

The use of facilities and materials may be different for students, faculty and staff, and possibly for the general public. If so, each group will need a different set of procedures. Teachers will benefit from clear copyright guidelines, and students from internet use guidelines reflecting your school's AUP. Circulation policies for groups of items and patrons are often easy to set and change from within the cataloging program. You should also make sure the teachers in your building understand what district resources might be available to them, and the policies regarding use of district-owned and school-owned equipment.

One must take care that favoritism or discrimination is not shown to any specific group, but that control is still maintained over the facilities and materials. For example, teachers may want to halt circulation of certain items if their classes are planning big projects based on those items' subject matter. However, other students not in those teachers' classes may have interest in that subject, also. You will need to decide whether the teacher's or the individual student's desires come first.

If your administration chooses to rent out school facilities to public groups, the expectation may be that they will also have access to equipment and resources. It is better to discuss this with your principal and establish a level of understanding here before the situation comes up. This is just one of the many reasons why it is important to gain support from your principal for school library procedures before communicating them to your users.

How to Write Procedures

While it is perfectly acceptable for you to base your policies and procedures on the sample LAB provides or other examples available to you, you may already have an existing document on hand that is already written for your school. Updating an existing document will always be much easier than starting from scratch. This section of suggestions is written under the assumption that you will not need to write your policies and procedures from scratch.

Writing your policies and procedures down is a way to guarantee certain services will be provided by the school library, delineate your responsibilities and rights in managing the library, define the privileges and expectations extended to patrons, and codify the procedures that take place in the school library in case any governing bodies approach you with questions about how things are run. It is important to balance detail with simplicity. Give enough details that the standards are clear without bogging the document down. Your policies and procedures should be accessible and easy to understand if any of your **stake-**

Invite stakeholders (learners, parents, educators, administrators, school librarians, elected officials) to examine current and local policies related to selection and reconsideration of school library resources; confidentiality of learners' library records; and the responsible, legal, and ethical use of information resources, including how to respond to plagiarism. Discuss how to align local policies and best practices to guidelines created by various state and national organizations. Convene this group regularly to refresh, revise, and modify policies when appropriate.
- AASL

holders ask to read it.

Here are some suggestions for writing a document that is easy to understand:

- **Use simple and straightforward statements.** Avoid flowery language. An easy way to make sure that your statements are clear is to keep the subject and the verb of the sentence together and near the beginning of each sentence.
- **Section the document and use clear headings.** Each section should have a clear label and be formatted like every other section heading of the same type. Following patterns will make the text more accessible. If you bold one section heading, bold all the others, etc. You may also choose to use an outline format (Roman numeral, letter, number). Labeling each piece of information works well when writing policy.
- **Be specific.** Use nouns rather than pronouns if there is a chance that your "it" or "this" might be misinterpreted. Often specificity is the kind of thing you can catch more easily on a second or third read through.

There is no right way set up your policies and procedures document (unless your administrators instruct you otherwise), but in general your document should include guidelines for using library space, scheduling, times the library is open, any behavior expectations, circulation guidelines, selection and deselection policies, a gift policy, procedures for dealing with challenges to materials, and any other processing standards that are relevant to the library. You might also consider including in your document an introduction stating the library's mission, a description of the library, collection priorities, languages included in the collection, funding sources, and a stance on censorship.

Though the sample provided by LAB is not complete or perfect, you may find that using the same main headings (Patrons, Holdings, and Facilities) is a useful way to organize the information. Any policies and procedures you adopt should be specific to your school and district. Whenever you make changes to this governing document, get approval from your principal.

Making Rules you Can Enforce

Take a careful look at your school library rules during this lesson. You may start by using this School Library Rules supplemental (Supplemental Materials-School Library Rules). If you are doing everything right to create an inviting place visually and have created a wonderful learning environment for your students, but the actions you expect your patrons to uphold all convey "Don't do ..." and "You can't ..." you are giving mixed messages. Make sure your expectations are expressed positively, to match the environment you hope to share with the school community. Also, if your rules are long or wordy, the children will not remember them; if your rules are too many, they will not be able to follow all of them. Some examples of simple rules are: Be Responsible, Be Respectful, Use Quiet Voices, and Walking Feet. You can always go into more detail on these rules when introducing them to the students, but be sure to stick to the essentials. The more rules there are, the more rules can be broken.

Are your rules posted so everyone knows where they are as well as what they are? Can

you justify all of the rules that you have? Are you fair? Are you there to help students with their needs or to discipline them or both? Are your expectations too high for your students to reach or are they too low for them to care about attaining? Do your rules have consequences and if they do, are they evenly applied to all students? Do the consequences for breaking rules matter to your students? These are questions you should be asking whenever you are trying to define rules for larger groups of people, children or adults.

Communicating Rules

There are many avenues for communicating rules and guidelines. It is not wise to think that one way will reach all groups of people. Choose many means and communicate often. Posters, newsletters, student and faculty handbooks, flyers, email and handouts all have their places.

If you notice one particular rule students seem to be having trouble with more than others, you could try discussing it with them to see why they find it so difficult to follow, or you could take a minute before launching into a scheduled activity to address the problem when students visit the school library with their teachers. It might be helpful to discuss the problem with the teacher whose students repeatedly violate the rule, and enlist their help in reinforcing it. You might even do away with the rule altogether if it has become outdated or unrealistic.

Rules should be well written, rational, and approved by administration, but if you communicate them in a punishing or negative way, all of your preparation and work will have gone to waste. Too many "don'ts" will make you appear to be difficult to get along with. It might even encourage the students to see if they can get away with something. Students can make a game of this very quickly. Also, never single out a student in front of his peers and decide to communicate an obvious violation to that individual. Deal with the student personally and quietly in a specific and non-punishing or threatening way. In this way you will be able to maintain a positive relationship and atmosphere with the group. Consistency in enforcing logical expectations is the best form of maintaining order.

Administration of Defined Rules

Once rules are in place someone must administer or help students follow the rules. This is always good to remember as you are making rules for students to follow. Ask yourself questions like:
- Can I make students follow these rules?
- Do I want to 'make' them follow these rules?
- Are there safety issues I must address?
- Should I require the school library to be very quiet, somewhat quiet, somewhat noisy, or it really doesn't matter?
- Why should it [or shouldn't it] be quiet in the school library?

Questions like these should be considered before rules are finalized.

The issue that is paramount in setting rules in place is the idea of fairness. Everyone should follow the rules you set up. Also, you should treat every student equally when applying rules you have defined as important. If one student asks to leave the school library to get a drink of water, shouldn't any student who asks be given the same priv-

ilege? If one group of students are allowed to play chess during lunch time, will you exclude others from the same privilege? If one sixth grader can check out three books, can all other sixth graders? If all quiet students get to line up first make sure you include all quiet students not just those sitting close to you. Perhaps it would be better to have all students with blue shoes line up first because it is an easier way to be fair. Rules are needed. Students will follow them if they feel you are serious about them and if they see you are consistent and fair in administering the rules and accompanying consequences. Pick a time to introduce your rules. New school year orientation is often a perfect time to present them to your students, then refer to them as the need arises.

# Lesson 3: Marketing the School Library: The "How" Behind Publicity

LEARNING OBJECTIVES -

- Contemplate the kind of positive image you want to communicate for the school library.
- Identify the various audiences available, e.g. students, teachers, administrators, the community, and decision-making bodies for funding.
- Design activities that are worthy of promotion.
- Determine effective methods to communicate your services to your faculty, staff, students, and library community.

Overview

Just as a business advertises to sell itself to its customer, a school library must do the same. Everything about the school library should be communicated to its community. It is important to realize that patrons are constantly forming impressions of the school library by the experiences that they have with it. What the school library communicates to its patrons will greatly influence attitudes, involvement, and support. You can market the library by utilizing communication strategies that influence positive attitude development. A good marketing campaign can do three things: 1) reinforce positive attitudes; 2) convert neutral attitudes to positive attitudes; and 3) neutralize negative attitudes. Every school library needs allies in the school community, so nothing can replace good marketing.

Determine Your Image
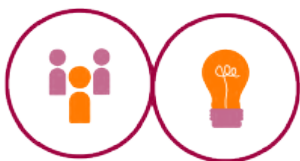
Take a moment to picture a library besides the one at your school. What sort of impressions of the space and the atmosphere jump out at you? Is the library you remember a quiet place for study? Does it have bright colors and shapes? What words would you use to describe it? Just as you have distinct impressions about other libraries you have visited, patrons who visit your school's library will be left with impressions of your space. What people remember and associate with the school library is the library's image. While you are

not totally in control of what your patrons experience when they visit the school library, a library's image is largely crafted through the efforts of the librarians or paraprofessionals who run it. How you decide to craft the collection, the space, the activities, the library procedures, and the advertising will affect the experience your learning community has in the library.

The most important thing you can do is be aware of what messages you are sending to your patrons and purposefully create the library's image. Everything from your body language to the library displays to the learning materials and experiences you provide will become part of the library's image. There are many things you have control over. Investing time into the quality of your collection and the quality of the learning happening in the space will pay off most of all. Having a clean, well-organized, and inviting space will also impact your image even if your chairs and tables are old or your shelves are in awkward places. Think of the flow of traffic when your organize the different sections of the library, and realize that purchasing new posters or making new displays is a lot cheaper than refurbishing the furniture and can make nearly as much of a visual impact. Everything in the library sends a message to your patrons, so consider what those messages might be and decide if your existing library matches the positive image you want to create.

> Ensure that displays and communications focus on resources in multiple formats that reflect a variety of viewpoints, cultures, and experiences.
> - AASL

How you market that image is another layer of its own. Emphasize characteristics that are within your control. For example, if the library is in an older building with older furniture, you probably to don't want to brand your space as "modern" or "fresh" because those ideas would conflict with the reality, but perhaps you could emphasize that it is "cozy," "comfortable," or "vintage" which are all preferable to "outdated." And old furnishings don't necessarily mean you can't offer "high-tech" electronic and web resources or "new" and "up-to-date" materials. Whatever it is that you are trying to emphasize about the library, be consistent in all the marketing you do. This doesn't mean tell the same story again and again until it gets old, but if you want the library to be seen as a place for exploration, choose to report on activities in the library that promoted exploration of new ideas or tools, make your displays ones the prompt students to find other books like the ones featured, or simply encourage students to browse the shelves. When you share happenings in the library with your community, don't be afraid to mention words again and again that you want parents, faculty, and students to associate with the library's image. And always make sure to design activities, create displays, or purchase materials that are worth promoting.

Identify Your Audiences

The audiences of your marketing are all around you. Identify who they are and pay attention to which marketing efforts reach them and how each audience responds. Review this list of stakeholders to help you focus your marketing efforts on specific audiences. Often within these groups, there are subgroups who can be targeted by focused marketing efforts if the need arises. You will be most effective in your mar-

keting if you can analyze the unique populations of your **learning community**. You can also read through our "Selling the School Library" supplemental (Supplemental Materials-Selling the School Library) for more ideas about how you might connect with school library audiences.

Students

Students are the top priority patrons of the school library. Although the classroom teacher has the ultimate responsibility for the child while she is in school, many of the student's attitudes toward learning can be influenced by the library paraprofessional. Experiences within the school will be the first exposure some children have to books. Your interaction with students will help mold their desire to explore ideas and their willingness to interact with print and other forms of media.

Each individual student who enters your school library brings his own perspective to the experience. You cannot control what students already believe about books, libraries, or even teachers. However, you are in a position to enlarge, modify, and enrich their experiences and attitudes. School librarians should be sensitive of each student's individual needs.

One way to show respect for students' needs is a "Book Request Box" (or something with a similar name). If a student requests a particular books which is not available in your school library, check the book's appropriateness and make every effort to purchase that book, obtain it through interlibrary loan, or determine if the public library has it available. Honoring student requests builds loyalty quickly.

Just as with a "Book Request Box," your chance to influence students' perceptions of the school library will often be when they are physically within the walls of the library. Your preparation for library time, maintenance of library resources, and in-house displays featuring the resources and benefits available through the school library will be your best allies when trying to work with students.

Teachers

Frequently teachers (and some administrators) see library paraprofessionals as someone who has a lot of free time to complete any task needed at any moment. It is extremely important that the professionals with whom you work understand the extent of your responsibilities. Your job is to be of service, not to be a servant. This is an area that requires great tact, but you must actively build awareness of your duties in order to strengthen the support by your faculty. Keeping them informed is one of the most important tasks for your agenda. Let them know of special programs or activities available or the arrival of new books which would be of particular interest to their programs. If teachers become aware of how much you contribute to their individual programs and to the school, they can be your strongest advocates.

Parents/Adults

Between their jobs, fundraisers, PTA, back to school nights, monitoring grades and homework, and supporting any extracurricular activities their children are involved in, parents are pulled in a thousand different directions. Many parents and adults support school programs with their time, energy, and money, but there are some parents who do not have these resources to share and are not interested in (or capable of) providing support for their child's education. Some parents who are involved in the school will be active supporters of the school library. Others will have an antiquated

view of the school library and its role in their child's education. However, their knowledge about the services you provide, and therefore their attitudes about it, will most likely mirror that of their children and the value they place on reading fluency. Some will come to the school library regularly as volunteers; others will gain all their information second-hand. It is important that the message that goes to the homes about the school library is positive.

Do not limit your efforts to parents only. Senior citizens often have sufficient time to become involved in your programs. They are also more likely to become financial supporters. Invite them in and show them multiple options for giving support to young students. Make them feel like contributing partners in the education of youth. These people are also likely to share their experiences with their associates.

High school age students frequently look for service projects, and they have some flexibility in their schedules. Some enjoy spending time with children, but others prefer working with computers or books. They are valuable resources and, like the children, frequently report their experiences to parents in the community.

Perhaps the greatest benefit of using adult volunteer from the community in your school's library is providing role models for the children. They can internalize that libraries, including books and reading, are important to people. Older students and adults read because they enjoy it and believe reading is an important activity.

Administration

A wise principal allows and expects her librarian to perform the five roles identified in the AASL National School Library Standards—information specialist, teacher, and instructional partner, program administrator, and leader. Unfortunately, many administrators do not understand or recognize that you have distinct responsibilities in contrast with his knowledge of a classroom teacher. Therefore, you must educate your administrator just as you must educate your teachers and your students.

Administrators appreciate library workers who do three things: 1) facilitate school activities/projects, 2) manage their budgets wisely, and 3) keep the administration informed. Facilitating school activities comes fairly easily if you remain flexible and become a member of the school team. We have discussed budgeting issues in a previous lesson. This lesson is designed to help you take a closer look at how to keep administrators informed.

Principals should not have to guess how the school library is being used. You are the best source of that information and should become active in communicating that with your administrator. They should always be invited when special activities, programs, or displays are being presented. Even if they don't attend, you have created an awareness. It is also appropriate to submit a report regularly to the administration, either on a weekly or monthly basis. This could include a **circulation** report, new **acquisitions** (copies of invoices from vendors or sales slips), or usage reports. Also, briefly list or describe special activities or displays which you have facilitated during the time period since your last report. Another possibility is the inclusion of pictures of displays, exhibits, and activities. When it is time for building the school budget, you are more likely to receive financial support if the administration understands your services as an integral part of the education process within the building.

Decision-Making Bodies

In a time of continually shrinking resources and growing student population, budget cuts are a frequent occurrence. The protection of your budget and, therefore, the library is often dependent upon the quality of your advocacy. You must keep the library's at importance the forefront to protect it. If the school library is seen as an integral part of the education experience, it is likely safe; if it is seen as "fluff" or extraneous, it is much more likely to be in danger. When school districts propose increased levies or bonds, they rely on the validity and needs to gain support necessary from the public and business worlds. When levies or bonds are successful, you want a share of the results, and that will be determined, in large part, by the image you have built for your school's library.

An important component of public relations with decision making bodies is letter writing. You may know a few people in such positions, but there are many to whom you will never talk to personally. It is important to write positive letters as well as letters requesting support. For example, if your school board grants an extra budget package to improve school libraries, write a thank you letter. If the state passes legislation granting money to build school libraries or buy books, write your legislator (or others on the appropriate committee) a thank you letter. If an issue is coming up that threatens your program, write a letter describing your contribution to the educational experience and request the funding not be cut. All letters should remain positive in language and contain pertinent information regarding the importance of your program. Be certain to use standard language conventions (format, spelling, grammar, etc.) and have your letter proofread carefully before you send it. It is also important to show a copy to your administrator before sending. This is another area where it is extremely important to keep administrators informed.

Social Media and Other Resources

Social Media is an avenue for conversation and connection that will reach your stakeholders like no other tool. Social media channels include outlets like Facebook, Twitter, Youtube, Pinterest, LinkedIn, Instagram, and others. Each social media channel has its quirks, rules, and capabilities. Choosing a platform and determining what content should be on it or how often to post may be challenging. You may think that social media would be a better option if you were working in a middle school or high school library. However, your efforts to give the school library a social media presence will likely resonate with parents, educators, and administrators and serve as an opportunity to advocate for available library resources. In 2015, David Lee King wrote an excellent guide on using social media in public libraries. His suggestions can be adapted to fit the needs of school libraries that have a unique set of stakeholders. The suggestions in this section are based on King's resource, but adapted to reflect the potential needs of an elementary school library.

Choose Your Platform

The first step to using social media or any other web-based platform to promote the library is remembering that you will probably be viewed as an official representative of the school you work for if you post information on behalf of the library. That being said, you will need to obtain permission to represent the school library before proceeding. Your principal or district may already have someone assigned to running so-

cial media for the whole school and prefer that the library join an existing account, or just delegate information to the person already assigned to run the school accounts. If you are permitted to create separate accounts for the library you will want to check if there are any policies governing the use of those accounts before starting. Whatever you do though, *do not use your personal account to promote the school library!* Keep your personal life separate from your professional marketing efforts. This will also benefit your successor if you change schools because she won't have to create a brand new account for the library.

The second step is choosing your social media platform. Before beginning it is a good idea to think about your options and choose an account type that will meet the needs of your stakeholders. Listen for a while to discover whether parents are using Facebook or Twitter more. It's possible that they check their Instagram most often or a different site entirely. But start small. Social media will be overwhelming if you jump from having no accounts to five accounts. It is better to manage one social media account well, than to attempt to run several and not have the time to dedicate to it.

Which social media channels do your audiences already use?

King recommends that once you choose a platform you take time to "listen" to what and how people are posing on that social media site (1). While there are general rules of thumb for every social media platform, each one will limit you and enable you in different ways. For example, your principal may allow you to occasionally make posts on the school's Facebook page. You can also use your personal account to follow some other school library Facebook pages and take note of what those librarians post. How often do they attach pictures or videos? What is featured in those images? How long are the posts? What are the posts about? Which posts get the most engagement from other people? This is the sort of "listening" that King encourages. Not only will this give you some time to understand how the platform works, it will help you brainstorm the sorts of things that might be useful when you start to post for yourself.

The third step to getting active on social media is to plan strategically. Without knowing your audience or your goals with social media, the endeavor may fall flat instead of drawing positive attention to what is happening in the school library. Think of the people that follow you on social media in the same way you would think about any audience of strategic communication. You can revisit the strategic communication steps we outlined in Module 3 to refresh your memory. With social media, realize that your supervisors and others who work in the school will be part of your audience, but so will parents, and other invested community members. All of these stakeholders will benefit from getting more than just announcements from you. If the only thing you do on social media is make announcements, then your posts will feel like advertisements (6). Be informative about library services, how to use them better, include brief book reviews or homework resources for parents trying to help their kids. Reporting on library events or class activities can showcase the learning that happens in the school library, but be sure to obtain permissions before posting pictures of students or student work.

All of these suggestions may be useful to you, but your posts will be most valuable if you have specific end goals in mind (6). Your end goal might be to promote literacy. It might be to encourage inquiry over the summer when school isn't in session. It

might be advocacy for the school library. Goals can be short or long term, but as you use your social media accounts, make plans that will help you reach your goals. Try to make measurable goals, if you can by reflecting on school library statistics.

Build Your Professional Profile

When you take up marketing to promote the school library, who you are as a professional/paraprofessional will be highly visible. Your visibility is one reason why it is so important to maintain professional accounts that are separate from your personal accounts. Though your cat or your grandchild or your partner are wonderful, your audiences don't need to sift through those personal details when looking for information about the school library. You also don't want the library's image to be affected by the your political opinions or other posts you might make. Make sure to separate the two worlds to protect yourself and your job as much as you do it to protect the school library.

As you design your professional profile, keep in mind that people like to put a face to things. Though pictures of the library, the students (with permission), or books are all fine, it is awesome if people can see you as the face of the school library and begin to recognize who you are. Just how you are likely the first face patrons see when they walk in the door, your profile picture will be the first thing patrons see if they try to find you on social media. Your other pictures can be used as great banners at the top of the page to accentuate what you do (7). Make sure that your picture is friendly and well-lit so that your face can be seen. If you do not feel comfortable with putting a picture of your face, you might consider making an avatar on one of the many sites that provide free avatar construction (8). An avatar is a cartoon look-a-like that you create, therefore it is important that you make an avatar that really resembles you if you choose this route rather than posting your own face.

Create Your Content

For most, generating content is the most difficult aspect of running social media channels. Great content begins with designing programs worth promoting in the school library. As you plan out your year, reflect on requests from stakeholders and how you can center library activities on meeting their needs. If you begin your year by putting these activities on your personal calendar, you can plan your social media posts leading up to those events (and reporting on events) in advance. You might also want to choose regular posts that you can include like highlighting new acquisitions, how-tos for library resources, or including reviews from students on a weekly, biweekly, or monthly basis. Put any regular posts you intend to make on your calendar as well. It may be important for you to also plan in time to network with other librarians and educators through Twitter and plan in time specifically to read professional blogs, especially those hosted by national organizations. *You do not have to generate all-new content every time you post.* If you find appropriate and applicable posts from other librarians on their social media channels, don't hesitate to share their content and comment on it.

> Provide classroom educators and learners with frequent updates about school library resources and their potential uses.
> - AASL

In general, planning out your marketing content in advance, and sticking to your plan, will help you stay consistent. That is not to say that you can't add posts along the way,

but you want to avoid starting a blog or a newsletter and then forgetting to publish for months at a time. Consistency is the name of the game when it comes to marketing with social media. Making a plan ahead of time will help you account for the time you will need to set aside to prepare for each post and then respond to people who comment or interact with your post and is vital to successful marketing. There are apps that exist to help you manage multiple accounts if you find yourself overwhelmed by the response you receive on social media (9). However, it might be best to avoid getting to the overwhelmed stage by starting with just one or two marketing avenues and mastering or refining those outlets before trying to create content for more platforms.

Five main sources of content you might consider include 1) Promoting library programs. 2) Sharing student voice and innovation. 3) Reflecting on networking and professional development opportunities. 4) Increasing access to school library resources. And 5) Building your brand (10). Thought these suggestions were originally given as reasons to use social media for marketing school libraries, they also intrinsically suggest important ways to focus your content. Above all else, your content should always be focused on the goals you have set for the social media channel in question. Keep those goals front and center.

While being careful to avoid simple mistakes like typos or forgetting a link are vital, the next most important aspect of content is treating social media like a conversation (6). Depending on the outlet you choose, you will have varying levels of expected professionalism. How you would write a letter to a legislator, will differ from the way you word a Twitter post. With much of social media, being relatable is as important as being clear. In most posting situations, your readers want to know that you are human, so type like you talk, be helpful and visual when you can be, and think short (6). Your readers will feel invited to the conversation you start if you find ways to connect with their lives and concerns, encourage them to respond, and close the gap between you and them by providing approachable and interesting content. When your readers do take the time to respond, make sure that you interact with them and note their responses.

Reflect and Improve on Your Marketing Efforts

After you generate content, the next step is to analyze how successful your content is with your audiences. Many social media platforms include built-in analytics that will help you reflect on your audience response and boost their interest (6). Without getting likes and shares, your content is likely to disappear from your followers' regular newsfeeds and so it is important that you maintain a healthy response from your audiences.

Always measure the success of your efforts against the goals you are trying to reach. As you reach your goals, update them and continue to strive for success. Much can be accomplished if you take a step back to see how (and if) your marketing efforts are being received. Sometimes you will have to try something new, or make a library display that alerts your patrons to the fact that they can follow you on social media, receive a regular newsletter, or become part of the virtual library presence. Don't be shy about putting the school library in the spotlight. All the work you do to maintain and improve library operations deserves to be known.

Now that you have read through Module 7, we invite you to apply this unit to your own library. Please complete at least one of the tasks listed below and upload your document to the assignment submission box. You are welcome to do more than one assignment submission per module!

✓ Review and Practice

1. Create a written schedule that shows the steps necessary for daily/weekly tasks in your school library. Include before and after school routines; lunch activities; times the center is closed; and any other tasks you routinely complete as you consider parts of your daily/weekly task schedule. Add monthly, quarterly, yearly routines to your daily/weekly task schedule. Create a written schedule that shows the steps necessary for monthly, quarterly, and yearly routines that must be followed to run the school library smoothly. Include, district meetings, yearly startup and closing routines; summer work schedules (if applicable) and any other activities you routinely follow as you consider parts of your yearly calendar. You may use the Sample Schedule (Recommended Tasks-Sample Schedule) supplemental if you would like to see an example of how you might complete this assignment.

2. Make a chart, poster or bulletin board displaying your school library rules. Display it in a prominent place in your school library. Included a copy or photograph of your display to complete this assignment.

3. In writing, brainstorm a list of planned events and activities happening in the school library. Think of your possible audiences: students, teachers, parents/adults, administration and decision-making bodies. Choose one of the activities you listed and plan how you will let your audiences know about it. In writing answer the following questions:
- How will you publicize the event? Please include a timeline.
- Which platforms will you use? A newsletter? A blog post? Social media? Other?
- Why did you choose these platforms?

✓ Reflection and Application

1. Review the class schedule for your school. Keep a copy of your final class schedule as part of your Binder and turn in a copy in with this assignment. In writing answer the following questions:
- Can you work with your teachers to create a schedule that incorporates reading/storytime, research time, instruction time, and free student time for each grade level?
- What are the things which will inhibit scheduled time for reading/story time?
- What are the things which will inhibit scheduled time for research time?
- What are the things which will inhibit scheduled time for instruction time?
- What are the things which will inhibit scheduled time for free time for students?

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2. Take the time to reflect on disruptive situations that occur in the school library. Think about possible solutions to scheduling deficits, misbehavior, or other challenges. Using our supplemental worksheet (Recommended Tasks-Reflections on Situations in the School Library), list changes you would like to see and possible solutions. Turn in the completed worksheet.

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3. Compile your circulation guidelines, collection development policy, and your policy for dealing with controversial issues into a final Policies and Procedures document. Use the LAB sample (Recommended Tasks-Sample Polcies and Procedures) to help you remember other sections you may want to include in this governing document. Remember to personalize your final product and seek the approval of your supervisor before adding it to your Binder.

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4. Evaluate the way you have publicized the school library over the last month. Please answer the following questions in writing:
- Which school library services were the subject of your publicity?
- How did you let people know about what was happening in the school library?
- What kind of response did you receive from people who saw your publicity?
- Did you reach the audience you intended to reach? (Base this on the responses you received)
- What will you change next month? Or next time you publicize a specific service or activity?
- Who else do you want to reach that might benefit from knowing about school library services?
- How might you reach that audience better this coming month?

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5. After reading through the information on **makerspaces** in school libraries, reflect on whether makerspaces are a good fit for your particular school. Consider the best practices. Could makerspaces be thoughtfully designed to match the school curriculum? Is there space for them in your specific schedule? Turn in your reflection.

Resources and Further Readings

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10. Brown, Tamiko. "5 Reasons School Librarians Should Use Social Media" (Nov. 14, 2017). *EDU Blog,* Scholastic, http://edublog.scholastic.com/post/5-reasons-school-librarians-should-use-social-media#.

Glossary

A

Acceptable Use Policy (AUP)- A document that presents the rules that need to be followed by users on a network, website, or large computer system. In schools, AUPs define who can use the computers and for what purposes. Read through this and become familiar with what users are and are not allowed to do with these resources. Often the AUP will appear on the login screen. If not, approach your administration and find out where you can access the use agreement.

Access- The privilege to use materials freely regardless of content or format. Often providing access is the act of recognizing and removing barriers that might inhibit students from using certain materials or restrict their privileges in certain formats.

Acquisitions- Any texts, materials, or objects bought or otherwise obtained by the school library.

Advocacy/Advocate- ALA defines advocacy as the "Ongoing process of building partnerships so that others will act for and with you, turning passive support into educated action for the library program" (see here). What this means is that an advocate will encourage others to learn about the school library and its potential to influence student success. Make sure that stakeholders know what the school library stands for; when, where, and how the library operates to meet the needs of the learning community; and who is included in that learning community. The most straightforward definition of advocacy (and of being an advocate) is a willingness to speak up.

Allocation- The amount or portion of a resource (like money) that is assigned to a particular purpose.

American Association of School Librarians (AASL)- A division of the American Library Association dedicated to promoting the professionalism of school librarians and serving school library communities.

American Library Association (ALA)- Founded in 1876, ALA is the oldest and largest library association in the world. ALA is a professional organization dedicated to defining and improving library and information services in every field of librarianship.

Association for Library Service to Children (ALSC)- A division of the American Library Association dedicated to supporting the needs of children and enhancing their library experiences from a young age.

Asynchronous Support- A teaching technique focused on meeting the needs of students when those needs arise. Asynchronous support recognizes that learning does

not occur at the same time, the same place, or in the same way for every student and tries to support each student individually. Providing asynchronous support is the optimum way to facilitate student learning.

Attribution- Giving credit to the original owner or creator of intellectual property. Attribution techniques vary depending on the discipline or source of the work in question. Citing sources is one method of attribution. Creative Commons has its own attribution method detailed in this supplemental.

Attrition- The reduction of the library's collection as items are lost or not returned to the school. Some attrition is to be expected in every school library.

Authenticity- The quality of being genuine in origin or approach.

B

Bias- A prejudice for or against people, groups, or things when compared with others. Typically bias is considered unfair because it usually involves favoring only certain perspectives. Recognizing bias is an important step in source evaluation.

Book Challenge- A formal complaint against the content of a text by a member of the library community with the intent to have the text removed from the shelves or to restrict access to the text for certain members of the community.

Book Talk- Describing a book to students in order to pique their interest in reading the title. The purpose of a book talk is not to summarize the book or even to read it (though appropriate portions may be shared with audiences to get them interested). Often props are an effective resource when discussing a text during a book talk or presenting several stories of the same genre or on the same theme. For example, doing a book talk that highlights several historical fiction narratives or books that deal with the topic of divorce.

BOOKMATCH- A technique developed by Jessica Ann Wutz and Linda Wedwick to help elementary students select appropriate books and discuss them with others without limiting their access to materials. This book selection process can be used during a readers advisory interview, or more casually, and is designed to provide students with criteria to consider when they choose a book for themselves. The acronym stands for: Book length, Ordinary Language, Organization, Knowledge prior to book, Manageable text, Appeal to genre, Topic appropriateness, Connection, and High interest. Wutz and Wedwick recommend that students use these considerations before choosing new reading material.

C

Call Number- A mark, typically a number or a combination of letters and numbers that is applied to an item, listed in the library's catalog, and indicates where the item belongs in the library's collection. Call numbers will differ according to the classification system in place at the library and the level of detail determined by the librarian in charge.

Catalog- Entering items that belong to the school library in a systematic (usually alphabetical) list that organizes information about the materials. Or the list that is produced once items are recorded.

Censorship- Suppressing or prohibiting access to materials such as books, films, audio recordings, etc., or any part of such materials because the content is considered to be objectionable, harmful, sensitive, or inconvenient.

> **Self-Censorship**- Worrying more about annoying or offending others than providing access to resources for students, and changing which items you purchase for the school library to avoid the possibility of challenges. One way to avoid self-censorship is to always look for reasons to include materials in the collection rather than finding ways to exclude materials. Practicing self-censorship will always do more harm than good. If you always select materials in line with your collection development policies there is no reason to fear challenges should they come along.

Children's Literature Association of Utah (CLAU)- An organization in Utah that promotes children's literature, literacy, and a love of reading. One way that CLAU meets these objectives is by hosting the annual Beehive Book Award

Circulation- The number of materials loaned by the school library and the process of loaning those materials.

Classification System- Typically a standardized method of arranging cataloged items according to some hierarchical structure or filing system so that those materials can be found.

> **Dewey Decimal System (DDC)**- Created by Melvil Dewey in 1876, this classification system is used in libraries to organize items according to the general knowledge areas defined within the number range 000-999. You may explore the organization system in the DDC supplemental (Supplemental Materials-Dewey Decimal Guide). DDC is used in most school libraries.

> **Library of Congress System (LCC)**- A classification system developed by the Library of Congress and used in most research and academic libraries.

Collaboration- Working with someone, especially an educator, to create learning opportunities for students in the school library.

Collection- The total accumulation of books and other materials owned by the school library.

Collection Development- The process of meeting the information needs of the learning community served by the school library.

> **Policy vs Plan**- A collection development policy formally sets the standard practices that are to be followed when managing the school library collection, including selection, deselection, repairs, and evaluation processes. A collection development plan follows the collection development policy and sets timelines and goals for maintaining the library's collection. Both are designed to support the district, school, and library missions.

> **Collection Use Evaluation**- A systematic and ongoing process that assesses the quality of the school library collection and how well the collection is meeting the information needs of the learning community it supports.

Common Core State Standards (CCSS)- National standards set for student learning in mathematics and English language arts. The learning goals outlined by the Common Core define what students should know and be able to do by the end of each grade.

Competency- The knowledge, skills, and behaviors learners will (begin to) master after completing a learning experience. Competencies tend to represent transferable knowledge: when students are competent in one area they are able to apply the same competency in a variety of other settings. This sort of achievement can be noted in students' observable behaviors. All of the 2018 AASL Standards encourage developing competencies (and alignments) with desirable behaviors towards information and information use.

Copyright- The rights automatically granted to the creator (or owner, if the copyright is sold) of a work to legally sell, print, publish, perform, film, record, or otherwise use the intellectual property of the copyright holder. These rights are exclusive unless otherwise indicated.

Creative Commons- A nonprofit organization that works to increase the amount of creativity (cultural, educational, and scientific content) available in "the commons" — the body of work that is available to the public for free and legal sharing, use, repurposing, and remixing. (Definition courtesy of Creative Commons and licensed under a CC BY 3.0)

> **CC0**- Indicates "No Rights Reserved" and that the copyright holder has waived all of their copyright and related rights to the fullest extent of the law. Because it is difficult to contribute works to the public domain before the copyright expires, CC0 gives creators the chance to relinquish their rights to the fullest extent possible within the law without having to endure the difficult process of putting their work in the public domain. With all other Creative Commons licenses the creators retains some rights specified by the license. To learn more about the different types of licenses, see our supplemental (Supplemental Materials-Creative Commons Atrribution).

Curriculum- The subjects and objectives comprised in a course of study.

> **Null Curriculum**- The subjects not taught as part of the regular curriculum.

D

Deconstruction- A method of critical analysis that breaks down curriculum objectives and the prerequisite skills to become competent in those areas. Defining the foundation of what students need to know will help you prepare learners to progress through the stages of competency.

Deselection- See **weeding**.

Differentiation- Teaching techniques and lesson adaptations that educators use to instruct a diverse group of students, with diverse learning needs, in the same course, classroom, or learning environment ("Differentiation" can be found in The Glossary of Education Reform by Great Schools Partnership and is licensed under Creative Commons BY-NC-SA 4.0).

Digital Divide- The gap between those who have ready access to computers and the internet, as well as proficiency with digital technology, and those who do not. To learn more about the digital divide read the articles "The Digital Divide and the School Library" or "Responding to the Second Wave of the Digital Divide."

Diversity- Including different types of people and their opinions and biases. Diverse collection represent more than the accepted cultural norms so that students can gain valuable insight from a variety of perspectives and have the resources necessary to form educated opinions.

Domains- Learning categories. AASL's learning categories in the 2018 Standards include Think, Create, Share, and Grow representing cognitive, psychomotor, affective, and developmental learning.

F

Face-to-Face Teaching Exemption- Defines acceptable circumstances in which teachers may use copyrighted materials face-to-face with their classes for the purpose of instruction. This exemption does not cover every use of materials in the classroom without permissions or purchase.

Fair Use- The permissible use of copyrighted materials under certain circumstances—like teaching, criticism, news reporting, and research—without the need for permission from a payment to the copyright holder.

Five Finger Rule- A book selection tool developed by Kathleen Rogers to help students evaluate for themselves how easy or challenging a text might be for them to read. To check if a book is a good fit, students hold up one finger for each word they don't understand when they read a page from the book they are considering. One caution to keep in mind with this rule is to let the students decide for themselves if

they want to read the book after testing it using the Five Finger Rule regardless of the number of fingers they hold up.

Fixed Schedule- Highly structured library time in which each class has a set time each week to visit the school library. Often students on a fixed library schedule have no other opportunity to use the school library outside of their set library time.

Flexible Schedule- An open schedule that allows for teachers to plan time in the school library based on the needs of their students. Such a schedule generally permits students to come and go from the library with notes from their teachers or on their own time (lunch or recess).

Format- The way in which a text is arranged and set out as well as the medium in which it is made available.

Frameworks- The basic structure of a text or concept. In relation to the 2018 AASL Standards, the frameworks are how AASL chose to organize their standards for Learners, School Librarians, and School Libraries

> *Framework for Learners*- This framework focuses on Learner competencies in each of the Domains and Shared Foundations. AASL has made this framework readily available on their website standards.aasl.org.

> *Framework for School Librarians*- This framework describes the competencies librarians need in order to support learners as they progress through each domain and shared foundation. For access to the *Framework for Librarians,* please purchase a copy of *National School Library Standards* or the app that is associated with 2018 Standards.

> *Framework for School Libraries*- This framework serves as an assessment tool for school librarians. The *Framework for School Libraries* defines the way school library resources can be aligned to meet the needs of learners and help school librarians support the learning process.

Future Ready Librarians- An expansion of the Future Ready Schools (FRS) initiative to maximize the digital learning opportunities available to students so that they are "Future Ready." Future Ready Librarians are leaders in their schools supporting this initiative. Future Ready is in part an advocacy organization raising awareness in schools about the important role school librarians play in supporting Future Ready goals.

G

Genre- A category assigned to a creative work due to its similarities to other works done in the same style or containing like subject matter. One creative work might contain several different genre characteristics. Many different sub-genres exist to account for that possibility.

Grant- A sum of money provided by an organization for a particular purpose.

Growth Mindset- A belief that basic abilities can be developed through dedication and hard work. This mindset engenders a love of learning more than the belief that natural talent determines success because it fosters resilience.

I

Intellectual Freedom- ALA defines intellectual freedom as "The right of every individual to both seek and receive information from all points of view without restriction. It provides for free access to all expressions of ideas through which any and all sides of a question, cause or movement can be explored" (See here). This freedom is closely tied to our first amendment right to a freedom of speech. An individual has the right to think how he wants and therefore read about opinions and perspectives that he chooses to read about. This sort of exposure, and a reader's response to it, are intellectual freedoms granted to each individual, including children.

Intellectual Property- A creative work, such as an invention, manuscript, or artistic design, that is in a fixed form (not just an idea) and qualifies for a copyright, patent, or trademark.

Interest Inventory- An assessment tool designed to measure and evaluate the general preferences and interests of students in a certain class, grade, or school. The results of this interest inventory can be used to inform library purchases of reading materials and overall collection development.

Inventory- Accounting for all items belonging to the school library; the complete list of materials in the library's collection.

Iteration- The repetition of a process, particularly one that uses the results of the last attempt to apply the process in order to improve the result.

J

Jobber- A middleman, or wholesaler. In the case of the school library, particularly one who sells books and other media.

K

Knowledge Quest- A division of ALA dedicated to published information meant to assist school librarians develop their programs and services. Articles on the *Knowledge Quest* blog are usually short and informal with tools and suggestions that can be applied directly to school libraries. Authors tend to share real-life, relatable examples and are librarians both in the field and from professional organizations. *Knowledge*

Quest publications are longer, more in depth, and more scholarly.

L

Learner- People at any age or education level who are in the process of gaining new knowledge, skills, and dispositions. Learner is the name the 2018 AASL Standards have given to any students, educators, administrators, or other stakeholders who are acquiring new competencies in library and information skills.

Learning Community- Any people (students, educators, and other stakeholders) that collaborate regularly to uphold shared academic goals and attitudes and improve the learning process through their combined expertise. The goal of learning communities is to improve instruction and educator effectiveness.

Ledger- A book or other type of file system that tracks financial accounts and expenditures.

Lesson Extension- An activity that deepens the learning or application of a lesson. Such extensions are helpful because it is important that the lesson lasts for the dedicated amount of time.

Literacy- The ability to read and write recorded language.

> **Information Literacy**- The ability to evaluate information, know when more information is needed, how to locate trustworthy and accurate information, use that information effectively, and communicate what was learned in a variety of formats.

> **Multiple Literacies**- A perspective on literacy that claims individuals can gather information about the world and come to understand that information by means other than traditional reading and writing.

M

Makerspace- A place for students to gather and invent, tinker, question, explore, and discover whatever interests them while sharing ideas, equipment, and knowledge with others. Typically makerspaces are places of creation and provide opportunities to practice persistence.

MARC- MAchine-Readable Cataloging record. A standardized format for inputing catalog information into a computer. MARC records contain all the information that will show up on an online catalog entry for a specific title and will also provide the catalog software with information to bring up items during a search.

Metadata- Data that describes information about other data. In a library the metadata details the information about books and other materials contained in the library's cat-

alog. Metadata is what makes the catalog searchable when patrons attempt to locate items in the library.

Multimodal Learners- Students who learn best through a variety of learning styles. Foremost among these styles is visual (seeing), auditory (listening), kinesthetic (doing). Often, multimodal learners will be able to learn more quickly/deeply and recall information more successfully if several learning styles are incorporated into the learning process.

N

Needs Analysis- An assessment process that identifies materials lacking from the school library and determines what items would improve the collection.

Notation- The musical notes recorded on sheet music, or the symbols used to represent the musical notes meant to be played or sung as part of a musical composition.

O

Online Public Access Catalog (OPAC)- The library catalog, in particular the details visible (and searchable) for the public to know what resources are held in the school library.

Outcome- Statements describing what learners will achieve by the end of a lesson, a unit, or a school year. Outcomes are designed to identify whether or not learners have the knowledge and ability to perform specific tasks. Compare these to competencies, which focus on transferable knowledge and dispositions towards study.

P

Paraprofessional- a person to whom a particular aspect of a professional task is delegated but who is not licensed to practice as a fully qualified professional.

Plagiarism- Any copying of another person's work or ideas and passing them off as one's own.

Plot- The main events of a narrative that tell a story when strung together, or the storyline.

Pluralistic Society- A diverse society wherein beliefs and people of all kinds coexist with respectful tolerance.

Privacy- A guarantee that students will be able to seek information without fearing that their interests or reading abilities might be used against them.

Processing- Physically preparing items before they are shelved and circulated in in a library. The purpose of processing is to ensure that any materials acquired by the library can be located, used, and returned to the library that owns them (see [here](#)).

Public Domain- Works not subject to copyright law because the original creator has been deceased for 70 years or because the creator has released any claim she has on her work and given it over to the general public.

Public Relations (PR)- Maintaining a favorable public image between an organization (the school library) and the public.

Publisher- A company in the business of buying manuscripts and preparing and issuing those manuscripts for sale.

R

Readers Advisory Interview- A service (it can be formal or informal) suggesting fiction (or other reading materials) for pleasure reading. These interviews are typically conducted one on one and the reader's preferences are taken into account before any suggestions are made. One inherent difficulty of conducting a readers advisory interview is that it is hard to know all of the potential options. Some software programs, like Novelist, exist to help make recommendations individualized to particular readers' tastes.

Reference Interview- A series of questions identifying a library user's information needs and ideally helping them to locate the desired information. Whereas a readers advisory interview matches readers to their reading, listening, and viewing interests, reference interviews match readers with the information needs.

Reference and User Services Association (RUSA)- A division of the American Library Association dedicated to serving the information and other reference needs of library patrons.

Resources- Materials or other assets available to a person or organization to draw upon in order to fulfil an objective or function effectively.

S

Sales Representative- A person designated to seek business and make sales for a company. In the case of school libraries usually this company is a publisher.

Scope and Sequence- The basis of well-defined curricula can be captured in a

straight-forward scope and sequence that lists all of the ideas, concepts, and topics to be covered by course of study. "Scope" refers to the depth and breadth of the curriculum, and "sequence" indicates the order in which knowledge or competencies are to be gained. Often the curricula can be mapped out in a table demonstrating both the scope and the sequence together, as this <u>table</u> does with the K-5 Elementary Media Scope and Sequence for Utah.

School Library Journal- A monthly publication intended for school librarians, paraprofessionals, or public librarians who work with children in their libraries.

Selection- The process of acquiring new materials for the library. The best selections are made using well-thought out collection development policies and with an understanding of the curriculum and informational needs of the school.

Setting- The place and surroundings where an event takes place. Usually the word *setting* is used particularly to reference the place and surroundings in which a narrative takes place.

Spine Label- The information attached to the spine of a book. A spine label usually is the physical label that contains the item's call number.

Stakeholders- Any person, people, or interest groups with a special interest in the school library. Often stakeholders are in the position to be concerned about the welfare of the library and its patrons or to make investments of time, money, or supplies to the library. Patrons of a school library range from parents to the school board and include any affected by actions taken in or on behalf of the school library.

Standards- A measurement of attainment, and usually measuring the quality of that attainment. Standards are more than just guidelines because they represent a method of evaluation and comparison across people and places. AASL's *National School Library Standards* are intended to measure the success of learners, school librarians, and school libraries in accordance with nationally accepted best practices and competencies.

Story Time- A time during which a story is read aloud to students in the school library. Though story times are fun, they also have the potential to be instructive and curriculum-related. Collaborate with teachers to choose books that relate to content or concepts that the teacher is trying to reinforce with their classes. Realize that even pointing out the author and illustrator before reading a story is a moment of instruction. Try to be inclusive during story times and help the children become invested in their learning by getting invested in the story.

Subject Bibliography- A list of books or other materials related to a particular subject, discipline, or curriculum topic. Often subject bibliographies try to select the most worthwhile books available on the given subject.

Subject Heading- An entry that lists a subject for the material. There can be more than one subject heading for any given material. This should be what people might actually search for when looking for the book in your catalog.

Substantiality- A term associated with measuring the fairness of using a copyrighted work on the basis of how consequential the portion being used is in comparison to the

whole work.

Supplemental Material- The Library Aide Basics (LAB) term coined to indicate linked examples, worksheets, or other materials that are meant to assist in completing assignments, applying concepts, or deepening learning. These materials are printable PDFs and intended for personal use. ALL supplemental materials are licensed under Creative Commons and may be replicated. Each is designed to be printed double-sided and is built with a gutter to accommodate hole-punching.

Supplier- A person or organization that provides products or services needed for the school library.

Southern Utah Media Specialists Conference (SUMS)- An annual conference hosted by the Southwest Educational Development Center (SEDC) for school librarians, media specialists, and paraprofessionals. The objective of the conference is to provide professional development opportunities to those in attendance.

T

Trade Books- Books published for general readership by commercial publishers, as opposed to limited editions, textbooks, mass market paperbacks, etc.

U

Utah Educational Library Media Association (UELMA)- A Utah organization dedicated to "[providing] professional support, leadership, and enrichment to library media personnel and to those who support library programs" (See here). UELMA is an organization that you can register to join and that hosts professional development opportunities, including conferences, throughout the year.

Utah Core Standards- In an effort to standardize curriculum content throughout the state of Utah, the Utah State Board of Education has created curriculum standards and objectives to be covered in every grade for both elementary and secondary schools. The Utah Core Standards include specific standards for Library Media.

V

Vendor- A person (or company) selling supplies from a publisher or other product distributor as a middleman to the school library.

Visitation- An accounting of the number of patrons and other guests who have come to the school library.

W

Weeding- Also known as deselection, weeding is the process of properly evaluating whether library materials still meet the collection development standards and curriculum needs of the school. Materials may become outdated or so worn they are no longer able to withstand circulation (not to say fail to be appealing enough to be circulated any longer). Such materials should come under consideration for weeding. When books and other materials are weeded, they should be disposed of properly.