

INDIANA

Journal of the Indiana Library Federation & the Indiana State Library

LIBRARIES

Volume 28, Number 1, 2009

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INDIANA LIBRARIES

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Letter from the Editor

By: Karen Evans

We have an eclectic mixture of articles for your reading enjoyment in this edition of *Indiana Libraries*. Among the offerings is an interview with Scott Russell Sanders of Indiana University by Jake Eubanks. Sanders is the author of *A Private History of Awe* and *The Force of Spirit* (among many other works). If you have never encountered a work by Sanders, perhaps the interview will inspire you to read his writings.

Ever thought about writing a book? Indiana University librarian Andrea Morrison provides insight into her life as an author; offering expert tips on locating funding, finding the time to write and accepting editing suggestions with grace.

Fay Gardner provides information on how the Seymour Public Library purchased a Discovery Bus to replace their bookmobile. Gardner shares her ideas on involving the local citizens; from children to adults, in assisting with designing the new bookmobile and creating a name for the vehicle. I was lucky enough to receive a tour of the bus from Fay, it is a remarkable vehicle.

Jean-Pierre V.M. Hérubel introduces readers to the idea of using an international literary and multidisciplinary magazine to assist in selecting foreign materials.

In future issues of *Indiana Libraries*, you will notice the addition of two columns. The first column, **Random Reads** will feature favorite books of our readers. If you have a selection of favorite books, consider sharing your choices with other readers. Columns can be devoted to a specific genre or a mixture of your best loved volumes. The first installment of **Random Reads** will appear in the spring edition, and will feature mysteries.

The second column (currently untitled) will review Web sites; again a mixture or a specific genre for each column. I hope the reviews will include a mixture of scholarly, fun or relaxing sites. If you are interested in contributing to either column (or both), please contact me.

As the new editor, I've found the experience of creating an issue of *Indiana Libraries* to be challenging, fun (really) and a learning experience. I look forward to working with the great authors who make this publication an excellent source on library activity in Indiana.

Best,

Karen Evans

Discovery Bus

By: Fay Gardner

The Discovery Bus comes to Jackson County. The Jackson County Public Library's former Bookmobile was purchased in 1996. We started having mechanical problems with it in 1997. As a part of a long-range plan written in 2000, we set aside money in the library capital projects fund's future allocations to purchase a new outreach services vehicle in 2006. Due to tax shortfalls over the years, we purchased a new vehicle in 2007.

In October 2006, Outreach Services Manager Fay Gardner and Library Administrator Mary Reed went to the Association for Rural & Small Libraries annual conference in Columbus, Ohio. After seeing many bookmobiles on display there, Reed and Gardner narrowed their choice down to two vehicles that would suit our needs more than others would: one by Matthews Specialty Vehicles, Inc. and one by Moroney Bookmobiles. Other vendors on display were Farber Specialty Vehicles, Inc. and Ohio Bus. Not many companies manufacture bookmobiles.

In January 2007, Gardner, Reed and Information Technology Specialist Jason Boyer formed a committee to investigate and purchase a new Outreach Services vehicle. Based on available capital projects fund allocations, they set a \$170,000 budget. Due to the size of our existing garage at the Seymour Library, the basic size was to be no greater than 28 feet long, 9 feet wide, and 11 feet 3 inches high (including air conditioners).

Gardner began by calling some libraries that were given as references at the conference for the various vehicle vendors, and she e-mailed other libraries with questions about their bookmobiles. The committee traveled an hour's distance to see



The Discovery Bus

one vehicle by Matthews in New Albany, IN. The committee liked the way the inside looked; the wooden shelving gave it a warm feeling.

Boyer worked on technology specifications, and Reed wrote an RFP (Request for Proposal) based on committee recommendations and sent it to all four-bookmobile companies.

The library received quotes from the four vendors. The board discussed the quotes received, and on Administrator Mary Reed's recommendation, voted to accept Moroney's quote of \$132,140.

The reason we chose Moroney over the other vendors:

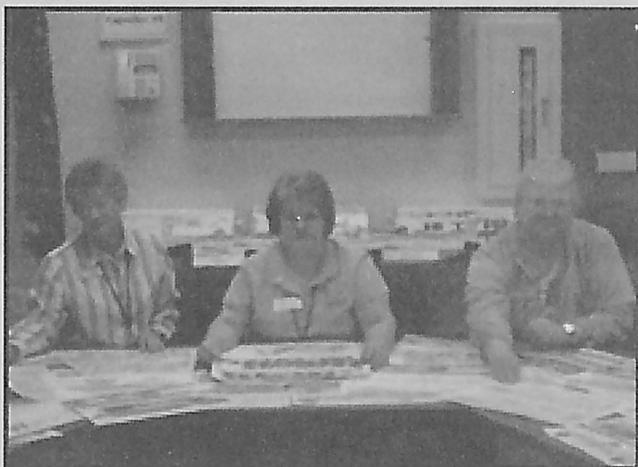
- The price
- The people at Moroney
- Positive references
- Oak plywood shelving
- Wheelchair lift
- Freightliner MT 55 chassis

- Cummins engine
- Onan quiet diesel generator
- Backup camera with monitor
- Air ride seats
- Eight speakers
- PA system

After the board made a decision on the vendor, a full-scale design and naming contest took place in late 2007. Our previous three vehicles were named the Bookmobile, but we were interested in seeing what other names the community would suggest.

Letters were sent to all schools and daycares in the library district to design and/or name the new Outreach Services vehicle. Flyers were also distributed to the Seymour, Crothersville, and Medora libraries and on the Bookmobile. The design deadline was November 1, 2007.

Two hundred thirty-one children, including entire classrooms, and adults participated with their own designs, and 271 names were proposed for consideration. We received many cute flat layout or 3D designs, from tie-dyed to a camouflaged unit that said, "GIT-R-DONE."



Outreach Services staff Norma Prewitt, Fay Gardner and former assistant Phyllis Olmstead with some of the entries.

After much deliberation between Reed, Gardner, and Library Director Julia Aker, the winning designer was Courtnee Howard of Crothersville, who designed the "Leap Into Reading" frog graphic on the driver's side of the vehicle, and the name winner was Jake Pennington of Seymour for "Discovery Bus." They each received a \$50 savings bond,

courtesy of Irwin Union and National City banks. The "On the Road to Reading" design on the entry side was a compilation of several entries as well as artwork by Gardner.

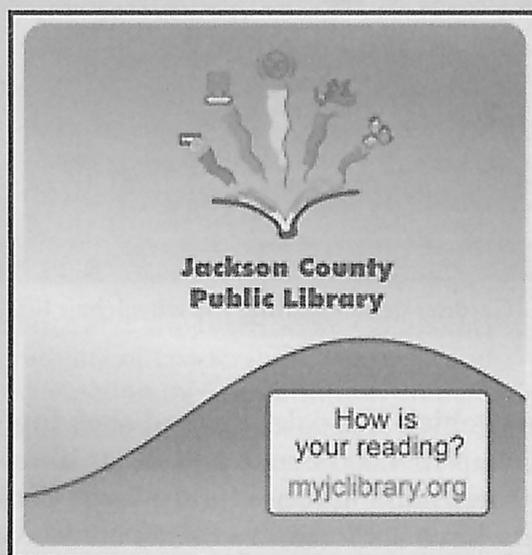
Matt Fitzwater, husband of our Administrative Assistant Rhonda Fitzwater, from Clear Spring Design volunteered his services to put the designs of the contest winners onto a computer printout that eventually became the graphic vinyl wrap for the Discovery Bus.



Entry Side



Driver's Side



Back Side, Designed by Fitzwater



We used our public address system during the Discovery Bus grand opening at a fundraiser for the local child-care network and homeless shelter on June 7, 2008.

The disabled access and safety features are important aspects of the new vehicle. Customers appreciate the wheelchair lift, which makes it possible for disabled people to visit the Discovery Bus. We also use the lift to cart books on and off the Bus.



Gardner demonstrating the wheelchair lift.

The new vehicle has oak plywood shelving which can hold up to 4,000 books and other library materials. After making room for the large books, we currently have 3,852 library books on the vehicle. This gives outreach customers a larger choice, because the Bookmobile only held 2,000 books.

The thing the staff likes best is wireless internet service. They can now access customer records at the time of checkout, place holds, pay fines and register new users. None of this was available on the previous vehicle.



Gardner demonstrates the checkout station.

It has a Cummins engine and has an Onan quiet diesel generator. The staff appreciates that the generator runs very quietly when using the lights and air conditioning during stops.

Because the Discovery Bus stops where many children are present, there are many safety features, including a camera and monitor for backing up the bus.

The Discovery Bus staff includes Outreach Services Manager Fay Gardner, who works full-time Monday through Friday; Assistant Norma Prewitt, who works eight hours on Monday, Tuesday and Wednesday; and Assistant Staci Eglen, who works eight hours on Tuesday, Wednesday and Thursday.

The Discovery Bus is on the road Monday through Thursday rotating the schedule every two weeks. It is off the road on Fridays for routine maintenance and decorating the Discovery Bus. From Monday through Thursday, we visit over 50 different places with most stops lasting thirty minutes to an hour.

We provide services to those who are not able to make it to the library on their own at a variety of locations: two apartment complexes, 18 daycares, five nursing homes/assisted living centers, one mobile home park, four rural community housing additions, 11 homebound customers, one developmental industry, one juvenile detention center, seven preschools and seven schools.

The new Discovery Bus allows us to provide better service to those who need us. One of our goals is to get children excited about reading at an early age. The children at the daycare homes are excited to see us. We always sing two songs: "Library Song" by Tom Chapin at the beginning of our visit and "Skinnamarink" by Sharon Lois and Bram at the end of the visit. Between songs, we read the story of the week. After the story, the children select books and get their hands stamped.



Daycare visitors to the Discovery Bus.



Gardner with the lift in motion.



Gardner shutting the shelves that were moved to open the lift.

Outreach Services is very pleased to be able to continue providing a needed service for our community. We hope The Discovery Bus will help us do that for several years.

Jackson County Public Library

www.myjclibrary.org

Outreach Services

<http://www.myjclibrary.org/services/outreach/>

Discovery Bus Schedule

<http://www.myjclibrary.org/services/outreach/textOnly.asp>



Biography: Fay Gardner

Gardner has worked at the Jackson County Public Library since September 9, 1989. After serving as Bookmobile assistant, she was promoted to Outreach Services Manager on August 27, 1990. She has served on panel discussions at two ILF District VI Conferences, one state Bookmobile

Conference and one ILF Annual Conference. She is a 2001 graduate of Leadership Jackson County. Gardner has helped in the community with the United Way Day of Caring since October 7, 1997. Gardner also represented the Library on the Seymour Chamber Commerce Beautification Committee for two years. You may contact her at fgardner@myjclibrary.org or at Jackson County Public Library, 303 West 2nd Street Seymour, IN. 47274 (812) 522-3412x234

Using a Canonical Literary Magazine as a Multi-disciplinary Collections Awareness Tool for Humanities and Social Sciences Librarians

By: Jean-Pierre V.M. Hérubel

Academic librarians engaged in collections activity with the express charge of selection responsibility have various approaches and techniques, if not operative philosophies upon which they rely. Often, these may take the guise of sifting and carefully using publishers' catalogues, reading and evaluating and gleaning selections from reviews in various venues, including Choice Magazine, or scholarly journals. Often scholarly journals are preferred over more general organs, as they represent highly vetted reviews in honed areas of disciplinary specialization. To be sure, these approaches are well-suited to selecting materials for both pedagogical and research purposes in all academic libraries. However, the purpose of this discussion is to introduce another tool that promises critical in-depth, salient, and contextual information for selecting foreign and foreign language materials by using an international literary and multidisciplinary magazine. For purposes of successful book and other media selection, *Le Magazine Littéraire* offers bibliographers per se as well librarians who may have some foreign language selection responsibility, an effective foreign language bibliographic tool for informed and effective decision-making.

The multidisciplinary nature of a literary magazine can provide useful information to the practicing librarian. Literary magazines that offer their readership news of the publishing world, including valuable information concerning genres, writers' lives, and or offer state of the art trends in publishing literary activities, are often best illustrated by *New York Times Book Review* or *Times Literary Supplement* (Lindholm-Romantschuk, 1998; Pool, 2007)¹. This is especially true for *Le Magazine Littéraire* which purports to be an open window unto

the world of literary and intellectual production, not only in France, but internationally as well. Not only does this multipurpose monthly magazine offer enlightening and in-depth articles on various literary trends and writers, it offers major pulse readings of the state of literature and attendant humanities and social sciences. This is especially true when humanities and social sciences intersect and appeal to the professional omnivorous reader. For librarians responsible for collection management in European literature and world literatures, reading and using *Le Magazine Littéraire* to keep abreast of emerging trends and evaluative book reviews of recent and classical literatures, *Le Magazine Littéraire* assumes unique importance for professional library reading. For this reason, an examination of this useful collection tool offers academic librarians and specialist bibliographers another tool for collection as well as for reader's advisory purposes.

Among various literary journals and magazines, *Le Magazine Littéraire* stands uniquely within its own intellectual and cultural milieu. Unlike journals and magazines that are intellectually and culturally situated within and supportive of a disciplinary orientation, the publication is open to a spectrum of disciplinary orientations. It not only supports literary studies, but it entertains other humanities and even social sciences disciplines and their respective intellectual and scholarly concerns. For this reason an introductory examination of *Le Magazine Littéraire* will offer the subject librarian a useful entrée into this magazine's critical importance to humanities and social sciences disciplinary culture and information. Whether the subject librarian is responsible for collections in literary, i.e. French or modern languages and literatures, or other disciplinary venues, *Le Magazine Litté-*

raire is a surprisingly useful tool for understanding French and international publication trends as well as emerging intellectual soundings relevant to humanities and the social sciences.

Founded in 1966, *Le Magazine Littéraire*, as a canonical magazine of record, represents sound and penetrating analyses of literary culture and publishing. Covering both fiction and nonfiction, it purports to entertain the most salient and au courant literary activities as well as provide useful commentaries, reviews, and notices of newly appearing literary works. Additionally, *Le Magazine Littéraire* functions as venue in which serious in-depth subjects are pursued in each issue; known as dossier treatments, themes are pursued and given critical examination. Often, topics are timely, or represent seasoned and nuanced perspectives and scholarship, reflecting the latest literary advances, schools of thought, if not philosophical and methodological controversies. According to the entry for *Le Magazine Littéraire* in *Magazines For Libraries*, "*Magazine Littéraire* is famous for its in-depth coverage of particular authors, national literatures, genres, of themes every month in its Dossier section." (LaGuardia, 2004)² It is this section which reveals the true nature of *Le Magazine Littéraire's* multidisciplinary intellectual and cultural orientation. Although certainly literary in origin and in emphasis, the publication also focuses on non-literary interests as well. Within its purview, librarians can learn of the latest soundings of intellectual merit treating the fine arts, anthropology and sociology, music, philosophy, or even scientific endeavors, as reflected through a literary lens, or exercising literary possibilities.

Since *Le Magazine Littéraire* "is highly recommended to research libraries and large public libraries as a collection development tool and to permit users to stay abreast of the contemporary French literary scene," (LaGuardia, 2004)³. It would be a natural organ to analyze for its bibliographic utility for the academic librarian. Moreover, its intellectual range and focused approach to thematic presentations of individual authors, as well as literary and intellectual and cultural movements makes it a formidable serial for investigation of content and vision. A cursory perusal of *Le Magazine Littéraire* reveals that it includes writers and thinkers,

if not social, intellectual, and artistic movements and concerns. Among literary magazines and serials, it is indeed rather unorthodox, if not unique. As a venue for broadly oriented discussion, *Le Magazine Littéraire* themes offer both the general reader and specialized literary reader an unusual fare. Paralleling the *New York Times Book Review* or the *Times Literary Supplement*, *Le Magazine Littéraire* is positioned as a literary organ well within the unique environment of French and international reading culture. For this reason, a content examination proves useful.

Methodology

Ascertaining subject and disciplinary orientation required a sample from each issue relevant to this study. Since each issue contained a dossier devoted to a particular topic or set of subjects within a given area, i.e. aesthetic or literary movements, or a given problem in literary and intellectual activity, dossiers were selected as the primary unit under investigation. A content approach was utilized to obtain a useful profile of *Le Magazine Littéraire*; the dossier section of each issue was selected and noted according to frequency and distribution. Recurring themes, etc. were tabulated for analysis and discussion. Any anomalies or unusual trends were investigated as well as general trends and foci of interest or emphasis.

Results and Discussion

In order to ascertain the breadth and usefulness of *Le Magazine Littéraire* for purposes of establishing its multidisciplinary nature as a library awareness tool, the entire run of *Le Magazine Littéraire* was systematically examined from 1966-2007 yielding 470 issues. Each issue was further examined for its general and specific thematic content and themes, individuals; additional overarching orientations and perspectives were noted. Upon this examination characteristics of *Le Magazine Littéraire* emerged useful to academic librarians requiring information and knowledge of international and European publishing in literary, intellectual, and cultural affairs. For purposes of this informational discussion, only salient characteristics and preoccupations of *Le Magazine Littéraire* are broached.

A chronological listing of issues and respective major thematic approaches to *Le Magazine Littéraire*

provides a useful schematic of this journal's intellectual orientation and configurations of cultural interest⁴. As one peruses this list, literary studies and literary figures loom large; yet, themes covering such subjects and philosophy or contemporary intellectual currents establish the journal's commitment to surveying intellectual movements within the humanities and social sciences at large. *De visu* examination of each thematic issue offer even greater nuanced characteristics of this journal's importance to academic librarians requiring bell-weather essays and weighing of complex literary, artistic, and intellectual trends and their, at times, difficult permutations. As each issue entertains recently published books, essays and book publishing announcements, a seamless approach to the publishing and cultural spheres amplify librarians' current state of knowledge vis-à-vis the French and international publishing world.

Further examination of *Le Magazine Littéraire* thematic issues reveals general and specific orientations. Each issue not only showcases academics, writers, journalists, and intellectuals, but situates the publishing world within each theme. Three salient and animating constellations emerge, each with its own characteristics, but interdependent and animating *Le Magazine Littéraire*—intellectual and cultural movements and emerging currents, fiction writers in the main, and intellectuals who are not primarily fiction writers. A further permutation is primarily historical in nature, often showcasing classical, medieval, and early modern literature, individual thinkers or authors, and primarily European. As indicated earlier, three broadly-based groupings of content emerged from gleaning journal issues—these are discussions and large scale treatments of movements focused on aesthetics, thought, and literary activity, specific key figures in intellectual life, and individual literary luminaries, as well as emerging non-fiction writers. Moreover, *Le Magazine Littéraire* exhibits an integrated approach, weaving all three constellations of foci without isolating any one particular issue from another. This integrative editorial consistency provides the librarian an evolutionary chronology and history of the past forty years of the most significant cultural, intellectual and literary achievements.

Le Magazine Littéraire's tripartite structure offers the librarian an entrée into compelling bibliographic and integrative essays, where publishing assumes a centrality, not always seen elsewhere. Within these thematic essays, librarians will find focused examination framing the most current scholarship devoted to bringing readers the most current information and interpretations. National literatures are periodically surveyed, philosophical movements and contemporary currents of thinking are accessibly explicated, artistic and aesthetic concerns and movements are deftly broached, and diverse permutations are entertained. Not only are humanities oriented subjects treated, but the social sciences and major disciplines are considered. From anthropology and sociology to historical studies, *Le Magazine Littéraire* offers librarians a cornucopia of well-delineated articles. Psychology and even psychiatric interests are melded with concerns for broadening social sciences within the larger concerns of humanities activity. Often particular issues gravitate to elucidating crises in social science knowledge and disciplinary concerns, in particular highlighting key and newly emerging publications illustrating such preoccupations. Another area of emphasis is devoted to singling out and highlighting individuals who either exemplify major watershed eras, or significant evolution in a given movement or discipline or who can transcend their respective achievements with those not commonly associated with them, i.e. Freud, or Rousseau, or Nietzsche.

Another illustration of *Le Magazine Littéraire's* strength is its coverage of specific individuals and authors who are considered canonical and worthy of continued interest. Some names are quite familiar to librarians in history, literature, or philosophy; a number of these have appeared more than once in special issues, i.e. Albert Camus, Michel Foucault, Victor Hugo, Claude Levi-Strauss, André Malraux, Jean-Jacques Rousseau, or Jean-Paul Sartre. In keeping with *Le Magazine Littéraire's* multidisciplinary perspective, such figures loom large in a number of humanities, if not social science venues. Interestingly, many historians, philosophers, social scientists, and theorists appear in *Le Magazine Littéraire* (See Tables I and II).

**Table I.
Representative
Multidisciplinary
Authors**

Louis Althusser
Hannah Arendt
Raymond Aron
Roland Barthes
Georges Bataille
Simone de Beauvoir
Walter Benjamin
Henri Bergson
Maurice Blanchot
Fernand Braudel
Albert Camus
Gilles Deleuze
Jacques Derrida
René Descartes
René Diderot
Georges Duby
Georges Dumézil
Umberto Eco
Michel Foucault
Sigmund Freud
Martin Heidegger
Georg Wilhelm Friedrich
Hegel
Immanuel Kant
Jacques Lacan
Claude Levi-Strauss
Gottfried Leibnitz
Emmanuel Levinas
Nicolo Machiavelli
Karl Marx
Frederich Nietzsche
Plato
Paul Ricoeur
Arthur Schopenhauer
St. Augustine
Alexis de Tocqueville
Ludwig Wittgenstein

**Table II.
Predominantly
Representative Literary
Authors**

Aragon
Antonin Artaud
Guillaume Apollinaire
Balzac
Baudelaire
Jorge Luis Borges
André Breton
Italo Calvino
Albert Camus
Louis-Ferdinand Céline
Cervantès
Raymond Chandler
J.M.G. Le Clézio
Jorge Luis Borges
Truman Capote
Alexandre Dumas
Marguerite Duras
William Faulkner
Jean Genet
André Gide
Jean Giono
Giraudoux
Goethe
Julien Green
Hemingway
Hermann Hesse
Homer
Ernst Jünger
André Malraux
Thomas Mann
François Mauriac
Herman Melville
Henry Miller
Montherlant
Paul Morand
Saint-John Perse
Marcel Proust
Robbe-Grillet
Rainer Maria Rilke
Rabelais
Françoise Sagan
Jean-Paul Sartre
Shakespeare
Georges Simenon
Solzenitzen
Stendhal
R.L. Stevenson
Roger Vailland
Oscar Wilde
Virginia Woolf
Marguerite Yourcenar
Emile Zola

Critically important for the librarian is the breadth that *Le Magazine Littéraire* offers for collection purposes, especially regarding genres, movements, or national literatures or philosophy. Without overstating multidisciplinary, subjects will cover such diverse concerns as Dada, Surrealism, geopolitics and attendant philosophical and political theoretical perspectives, as well as such subjects as melancholia in literature, the erotic, the state of the novel or poetry, or the confluence of literature, thought and politics (see Table III).

Table III. General Topics and Subjects Covered

<u>Focus</u>	<u>No.</u>
Special Themes	174
Non-Literary	58
Non-French Figures	59

Other subjects may explore the cultural production of aesthetic objects, or the continuing interest in science fiction, or the nexus of film arts, theatre, and the history of ideas. Several issues have treated the state of French philosophy and its influence in publishing and the public sphere. Several other issues have entertained and explicated the new historians, Annales school, and the writing of professional and popular history. Besides offering strong analyses of literary theory and currents of newly emerging trends in literary analysis, it is not uncommon for essays to entertain literature as social and political phenomena, addressing broadly-conceived confluences of various intellectual forces, and influences upon literary and philosophical activity. These intellectual intersections are complemented by in-depth examination of national and international literary currents and movements. Although seemingly geographically dominated by French authors and interests, the international context of global cultural activity is continuously integrated with larger issues of understanding and situating aesthetic, intellectual, and literary life⁵.

Final Observations

Academic librarians will find that *Le Magazine*

Littéraire is a reliable barometer of French and European publishing, often highlighting in-depth coverage of cultural, intellectual, and literary movements including historical and contemporary approaches to such movements and creative phenomena. Beyond provision of the fruits of cultural and intellectual production, librarians will benefit from periodic and sustained analyses and exposure to the most current of publishing activity and its place within the context of cultural, literary, and intellectual movements. *Le Magazine Littéraire* can be effectively used by librarians interested in aesthetic, literary, and philosophical expertise and knowledge. Both the humanities and social sciences are judiciously surveyed, their salient and most current evolution. As a thoroughgoing collection awareness instrument, and as a barometer of publishing concerns and trends in these ever-changing endeavors, *Le Magazine Littéraire* remains an important tool for academic librarians and bibliographers interested in keeping up with publishing and intellectual permutations and interpretations in such areas as literature, art, philosophy, or the social sciences.

Ideally suited for the foreign language and literature librarian, *Le Magazine Littéraire* can be utilized as a collection management tool in specific foreign language areas of interest. For philosophy and historical studies of movements in literature, and their respective interaction, *Le Magazine Littéraire* provides a critical analytical window, without which the academic librarian may be poorer in gaining access to current and contextualized information. Although cursory in nature, this discussion attempts to frame the significance for librarians requiring sound information and sustained and well-written, if not well-delineated and executed commentaries on international publishing venues. In concert with the *New York Times Book Review* or *Times Literary Supplement*, *Le Magazine Littéraire* offers a foreign language perspective to collection awareness tools vis-à-vis myriad dimensions of the humanities and the social sciences appearing in a larger Western cultural publishing environment.

Appendix : The following appendix was provided as published in the website dedicated to *Le Magazine Littéraire* and its numbered issues. It provides a chronological evolution of content emphasis per issue.

- | | |
|-------------------------------------|--|
| 1966 | 57 - Les romans de la rentrée |
| 1 - Stendhal | 58 - Lévi-Strauss |
| 2 - Littérature beatnik | 59 - Nizan |
| 1968 | 1972 |
| 14 - André Gide | 60 - L'Amérique révoltée |
| 15 - Brecht | 61 - Antonin Artaud |
| 16 - Surréalisme | 62 - Comment s'écrit l'Histoire |
| 17 - Boris Vian | 63 - L'humour en France |
| 18 - Mai 1968 - Nouveaux idéologues | 64 - André Breton |
| 19 - Les Anarchistes | 65 - Sollers - Tel Quel |
| 20 - Le roman policier | 66 - Littérature fantastique |
| 21 - Sade | 67-68 - Camus |
| 22 - Mauriac | 69 - Julien Green |
| 23 - Apollinaire | 70 - Henry Miller |
| 24 - Maupassant | 71 - Littérature et prisons |
| 1967 | 1973 |
| 3 - Albert Camus | 72 - Alexandre Dumas |
| 4 - Hemingway | 73 - Arthur Rimbaud |
| 5 - Sartre | 74 - Wilhelm Reich |
| 6 - Robbe-Grillet | 75 - Jean Giono |
| 7 - Zola | 76 - L'Occitanie |
| 8 - Roger Vaillant | 77 - Eluard |
| 9 - Littérature populaire | 78 - Le roman noir |
| 10 - Aragon | 79-80 - Malraux |
| 11 - Malraux | 81 - Ionesco |
| 12 - Freud | 82 - Marx |
| 13 - Littérature érotique | 83 - Les écrivains de la droite |
| 1969 | 1974 |
| 25 - Napoléon | 84 - Victor Hugo insolite |
| 26 - Céline | 85 - Henri Michaux |
| 27 - Genet | 86 - Soljenitsyne |
| 28 - Montherlant | 87 - Boris Vian |
| 29 - Françoise Sagan | 88 - La nouvelle science-fiction |
| 30 - Mao Tsé Toung | 89 - Aragon |
| 31 - Science-Fiction | 90 - Les écrivains de la mer |
| 32 - Kessel | 91-92 - Le surréalisme |
| 33 - Giraudoux | 93 - Rousseau |
| 34 - Littérature et drogue | 94 - Queneau |
| 35 - Beckett | 95 - La bande dessinée |
| 1970 | 1975 |
| 36 - Bernanos | 96 - Mallarmé |
| 37 - Livres et censure | 97 - Roland Barthes |
| 38 - Cocteau | 98 - Spiritualisme, contre-culture |
| 39 - Simone de Beauvoir | 99 - Marcel Pagnol |
| 40 - Bazin | 100 - Casanova |
| 41 - Littérature et cinéma | 101 - Michel Foucault |
| 42 - Colette | 102 - Les écrivains et le voyage |
| 43 - Le roman d'espionnage | 103-104 - Sartre dans son histoire |
| 44 - Le livre de poche | 105 - Thomas Mann |
| 45 - Bataille | 106 - Saint-John Perse |
| 46 - De Gaulle | 107 - Georges Simenon |
| 47 - La poésie française | 1976 |
| 1971 | 108 - Gustave Flaubert |
| 48 - Alfred Jarry | 109 - Freud |
| 49 - La littérature soviétique | 110 - Michel Butor |
| 50 - La Commune | 111 - Christiane Rochefort |
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| 55-56 - Sartre | 117 - Heidegger |

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- 1980
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Writing for Publication: Thoughts and Experiences

By: Andrea M. Morrison

Writing for publication is an individual experience. By sharing my story, I hope to help motivate and inspire writers. Many writers, librarians and researchers shared their writing tips with me in my journey as a writer: co-authoring a book, editing a book, and writing journal articles. My goal is to share information on how I achieved this while working in my position at Indiana University, Bloomington, as a librarian cataloger and maintaining state and national service. This article will address the stages of research and writing: the idea conception, networking, doing the research, setting goals, writing, editing, and publishing. I found outlining my writing plan useful to me throughout the process, therefore I present writing stages and writers' tips in an outline format. My experiences are given at the end of each stage. This article also illustrates the general writing process of my two main projects: co-authoring a book published by Greenwood Press in 2004 and editing a contributed volume published by ALA Editions in 2008. My hope is that these experiences may interest and inspire you on your own journey as a writer.

Thinking and Inspiration Stage

Imagine! Imagine! Imagine! Brainstorming and visualization are two excellent tools for a writer to use in the beginning. Your idea may be inspiration from your *professional* position, a service position, reading challenging ideas from articles, books, blogs or discussion lists, or even a growing awareness of a unique research need. Read other articles, especially in journals that you are considering as possibilities for article submissions, if you are interested in book publishing, find publishers and publication sponsors for topics that interest you and read widely in those areas.

- Write down your inspirations for writing and research. Don't screen anything out. Don't judge

at this stage. Your brainstorm may be worthy of your attention at a future date or may connect to another idea. Let the ideas flow and keep a file or journal of them.

- Think outside the box – nothing is 'wrong' in the early stages.
- Know your personal values and work on what truly appeals to you and what you personally value as a product.
- If you can identify it as a need, all the better. If you aren't interested in a book, think about book chapters, articles, e-journals, Web resources and databases, or other creative products.
- Look at people who have accomplished professional research that you admire. How can you model your work after theirs?
- Look at research articles. How can you pattern your research after theirs – a similar topic, theorem, partnership, methodology, use of statistics?
- Find uninterrupted time and review your written list of topics. Give yourself at least an hour or so. Repeat. Day dream. Imagine yourself researching and finishing writing on the topic. Does it inspire you? Does it fire up your enthusiasm? If it does, narrow your list to several ideas that intrigue you and you are willing to share with your colleagues and move on to the next step.

Bouncing ideas off of trusted colleagues is one of the most important steps for the writer at the beginning of the process. Many of us would probably like to develop our ideas alone. Networking can enrich your ideas in new and unforeseen ways. You don't have to speak with an expert on the topic, just talk to colleagues whose good opin-

ion you trust. Force yourself, if need be, to contact others and discuss developing your idea. Think of it in terms of a workflow. While these stages may work seamlessly together, it helps me to think of achieving a concrete step in the process.

- Fine tune your idea by lots of consultation – at first informally, later more formally.
- Identify the colleagues and friends you want to share your idea with. Don't be hesitant to ask people you know who are knowledgeable in the field and that you may know distantly as colleagues. Most of us are pleased and proud to give our opinion to advance the body of knowledge in librarianship. Call, e-mail, or catch us at conferences in a free moment, whatever you prefer.
- Try to give yourself uninterrupted time or you may find yourself interrupted with an important work-related problem right when you are trying to figure out a writing topic. Make time to schedule a lunch, work break, or time after work to discuss your ideas. Give your ideas respect! Not every idea will be worthy of the time to develop and write about it, but you, as a writer, are worthy of time spent thinking about writing topics, what is important to you and how you would like to develop it.
- Absorb the feedback, and think about it. Write down your thoughts if possible. What idea is worthy of your time and effort? What inspires you and also would be helpful to your colleagues? Does the current literature show this topic is needed? If you are unsure – ask someone more knowledgeable. Do your colleagues recommend expanding an idea? Did they recommend other contacts that you can network with? You may hear that someone else is writing on that exact topic and will soon be published. What a timesaver for you!
- Put these notes away for a few days at least. Do more reading or networking. Find appropriate electronic lists, blogs, wikis or contacts to continue consulting and finding background on your research.
- Review your notes after a few days or weeks. Do you still like the idea? That's okay to put some

aside and start fresh! The one you finally settle on is the one that you find inspiring and are enthusiastic about even after many times through this cycle.

- Finalizing your theme. One idea keeps motivating you. Your reading and networking supports it and there are no major obstacles to proceeding with writing. When you visualize yourself working and completing the project, you get a sense of satisfaction. You can do this! You have finalized your theme.
- Use your contacts to clarify problems and to help provide possible solutions to minor obstacles. Perhaps you are a good writer with a good idea, but don't know how to sell your idea to a publisher. Perhaps you are a good editor in search of writers or a co-author. Perhaps you are an enthusiastic writer, but jump over the everyday grind of research. There are solutions to all of these problems. Keep on reading! And always feel free to ask other authors in your field for advice. You may receive the advice on getting a co-author or an editor that will lead you to publication.

In my experience, serving on local, state and national library organizations gave me the contacts to network about publication. Attending meetings and programs inspired me. I found people interested in discussing similar ideas informally. One person, Barb Mann, agreed to co-write the book *International Government Information and Foreign Country Information: A Subject Guide* with me. I didn't know her well and our interactions had been through a group project for GODORT. We took a chance on each other and found the experience very rewarding. It led to many new opportunities.

Many of my key consulting contacts about publishing ideas were colleagues working with government documents in state and national library organizations. Some were colleagues from my own institution, Indiana University, with interests in many areas of librarianship who shared an interest in writing. These colleagues gave me feedback on writing, editing and publishing. I am grateful for their encouragement and advice, without which, I may not have published. I also found inspiration

and support through our local organization InU-LA (Indiana University Librarians' Association) (<http://www.indiana.edu/~inula/>) which provided monetary support and encouragement.

The state group, INDIGO (Indiana Networking for Documents and Information of Government Organizations), is an organization of librarians, library staff, government officials, professors and others interested in networking about federal and state government information in Indiana. (<http://www.lib.purdue.edu/govdocs/indigo.html>) Another state organization, the Indiana Library Federation (ILF), (<http://www.ilfonline.org/>) provided me with contacts and support through District and annual conferences. The American Library Association group that supported me was GODORT (Government Documents Round Table) (<http://www.ala.org/ala/mgrps/rts/godort/index.cfm>).

Goals and Planning Stage

Think about how you want to make progress on researching and writing your theme. Use goals and planning to organize your writing, if possible before you begin or in the early stages of writing. What works for you and your personality? Some people do well with a written outline to organize their thoughts. Some people will want to jump in and start their first draft and edit many times. Plan when you want to write and make time for it. This is a good time to be honest about yourself -- it will pay off. When do you have the energy to write? Are you a morning or evening person? Do you realistically need a day or half day off work to write?

Checkpoints and Deadlines

- Give yourself checkpoints to refuel your progress. Expect some things not to work smoothly, and readjust as needed. Deadlines can be an invaluable tool.

- Sometimes life interferes with normal *progress* on your project. Re-evaluate your priorities. Perhaps you may have to take a hiatus and then return when life is more manageable.

- Supervisors and colleagues at work or in professional associations are invaluable resources. Touch (instead of Check) base with them when you hit a roadblock.

Deadlines

- Some projects have a final deadline or you may need to give yourself one. You may even want to give yourself an early deadline because you want to give your writing to one or more colleagues to edit.

- Large projects need many deadlines. I personally think without an external or internal deadline for stages of large projects, large projects may be too difficult for most of us to manage.

- Deadlines also help the writer maintain writing as a priority before the work is due.

- When the writer is also trying to manage work, life, personal affairs, service responsibilities and other professional responsibilities which may interfere at any time, a planned and firm deadline can save the project from getting side-tracked and help you maintain progress.

Motivation

- Self Motivation is key. Know what to accept and be prepared! Use visualization and imagine your final project during this and all subsequent stages in writing. It will help you throughout the planning, writing, publication, and post-publication stages to keep things simple and focus on what's important. Remind yourself of these often and think about them or rely on a friend to remind you. They will help you focus on the positive result of your writing and avoid the self-criticism which is deadly to writing progress.

- Will you be happy if it is in print, but it is not as excellent as you had hoped it would be?

- If it is not the absolute best product you can make, but it is helpful to people in reporting your research, will you be satisfied?

- Will you be happy that you worked on it even if there are flaws?

- Will you let go of the work you spent a lot of energy on, but can't use?

Writing and Editing Stage

Writing is likely to progress more smoothly if you have set plans, goals and deadlines for the process. Use or learn improved time management

skills. Some writers will do best writing at specified times of the day and regular times throughout the week. This may work well if you've already identified the time of day when you have the most energy and creativity. I personally found that much of my writing was tied to my deadlines. It also helped when I had a co-author and a deadline when to send her a chapter for review. When she would send me a chapter she wrote for review, we mutually agreed upon a deadline to return it with comments, using the word processor's editing functions. On occasion, when it was impossible to meet the deadline by word processing, we faxed the edited manuscript.

One last recommendation about deadlines – read any publisher contract very carefully. Carefully consider whether the final manuscript due date is realistic for you. Ask questions before you sign. Consult with colleagues and read about signing contracts in the literature. Some titles are suggested in the annotated bibliography.

In my writing I recognize it helps me to get words on a page and edit later. I also realize that I may edit a text ten to twenty times completely before I am satisfied. I carefully review the solicited editing from my colleagues and word by word choose what to accept, rewrite, or reject. Most of my experiences with editors have been excellent. They give me good advice and tell me where the communication of my ideas and the organization of my writing fails. I pay attention to their concerns, and have logical reasons when I dissent from their suggestions.

Be humble! It's hard to accept colleague's criticism. If you have a journal or book editor, it may even be more difficult. This is the time to understand that perfection is not required. In my opinion, it is the communication of the idea and the final product which matter.

Evaluate Writing Challenges

- If you are stuck, STOP, RE-EVALUATE, DON'T SPIN YOUR WHEELS

Time Management

- Make time outside your regularly scheduled time for performance. Write when best for you:

get up at 4:30am, stay until 7pm, or work at home until 1am. If it works, persist with your schedule. If it doesn't work and your writing is not productive, change your schedule.

- Arrange with your supervisor or work for writing time during regular work time.
- Make time at a different location or space, where interruptions are minimal

Feedback

Just as you needed feedback in the inspiration stage, you need it in the writing stage. Unless you are an experienced writer working on a known subject, consult on your progress. Have colleagues critique your work. Ask about organization, concept, clarity, wordiness, and anything else that concerns you as a weakness in your work. Definitely ask them to give you feedback about your strengths! It keeps up your motivation to continue writing and researching. When you are ready, ask for specific editing. I used the editing function in *Microsoft Word* to manage editing and it worked simply and easily.

- Send a file to a long-distance colleague for feedback or editing.
- Carry a copy of your file to conferences and network with new people. Perhaps one of them would share their time with you and scan your work briefly at the conference or take it away for a more detailed review. Either way you've made a good contact that could lead to both future collaborations with that person and possible service opportunities.
- Check with family and friends. Many writers have a trusted family member or friend with excellent editorial skills, even if they are not expert on the topic.

Communicate with Your Publisher

- You may have one editor or you may have several for a long project. Don't expect them all to share the same vision. For the 2008 book, I had an acquisitions editor who edited and approved each chapter and sent it back to me to re-edit and compile. This really helped the book have a simi-

lar voice and style. However, after the final manuscript submission to ALA Editions, the copy editor revised all words with detailed attention, rejecting some of the first editor's word choices.

- If you have a publisher, communicate regularly with your editor. Send updates before your deadline so they know your progress. This is especially useful for new writers as established writers may have a routine and a relationship already with their editor.

- Ask questions during the process. Don't wait for the end. It would have been much more useful for me to ask some of my questions about style, capitalization, spelling, etc. before I even had the full manuscript to submit for the book I edited. As I edited one chapter, questions would arise, and now I know I'd check base with the editor frequently on these questions in any future writing project.

Apply for Funding/Leave to Support Your Work

- Apply for funding at any stage of writing. Consider taking a formal or informal personal or work-related leave, research leave or sabbatical.

- If you are uncertain where to begin, make an appointment with a knowledgeable librarian, someone in your HR office or your supervisor and ask for advice.

- Meet with your supervisor about your project and communicate regularly. Their support can be necessary and invaluable in getting approval for time off.

- Apply for a grant, award, leave or sabbatical. You can also request informal time off. Be specific about what you need and why. It is motivating to get the acknowledgment in funding or paid leave that your project is worthwhile. It can sustain your drive to succeed and complete your project during a time of low motivation.

- Expect that you won't get all funding you apply for. Some responses will be negative or positive in part.

Publication and follow-up stage

Build on your creative endeavors

- Prepare a presentation on your book or article topic at a conference.

- If you are writing or editing a book, submit an article on a specific topic you have already researched.

- Serve in positions related to your writing. The networking and support will help you and your colleagues.

- Consider contributing by presenting on your topic at a conference either during writing or after publication. It reinforces your writing, shares information with your colleagues, and you will learn more yourself. Get as much out of your research as you can in articles, publishing, presentations, etc.

Publicity

- After the product is complete or almost complete, plan presentations and writing to distribute your research and create publicity. Post to electronic lists or if you prefer not to self-advertise, ask colleagues to post for you.

- Go to conferences such as the ILF annual and district conferences. Give presentations and hand out flyers. My presentations led to invitations by other conference committees to present on international government information. I was also invited to other institutions in Indiana to give presentations.

- Submit articles to Indiana Libraries or other appropriate journals.

- Traditional publishers have advertising and marketing strategies. Expect publicity to be less than what you would like as an author. Ask about what is normally sent, and if you would like additional publicity sent, ask them about it. You may need to be your own advertiser and spread the good news about your publication.

Know What to Accept and be Prepared!

- Imagine your final project

- Will you be happy if it is in print, but it is not as excellent as you planned or hoped it would be? Think about whether you don't like the cover or presentation of the book.
- What will your attitude be about errors in the final publication?
- If it is not the absolute best product you can make, but it is helpful to people in reporting your research, will you be satisfied?
- Will you be happy that you worked on it even if there are flaws?
- Think about what you will do with the work you spent a lot of energy on, but can't use.
- Do you have any ideas for more publicity?

My Experiences

What did I learn co-writing *International Government Information and Foreign Country Information: A Subject Guide*, co-authored with Barbara J. Mann Greenwood Press, 2004? (<http://www.greenwood.com/catalog/OXIGF.aspx>) I was the lead co-author of this reference book on international and foreign government publications for Oryx/Greenwood Press and authored 15 of the chapters. Originally a colleague who was a published writer was approached by an Oryx Press acquisitions editor. I had helped her a little on a previous book and she asked me if I was interested in the project. I took the opportunity and found a co-author. The acquisitions editor worked with me to develop the book proposal and get it approved. This book is a subject guide for users in academic, public, and school libraries, and other researchers and it is aimed at a beginning to intermediate audience. It provides subject chapters on significant resources for international and foreign government information. Both print and online resources are included. Each chapter also contains lists of resources with abstracts, user guides, and research strategies. No current guide of this type existed at the time of its publication and it filled a reference void. I was able to obtain two months of research leave for this publication during 2001-2002.

When I disagreed with the other author or editors

on text, I used the editing function to change it and noted my reasons. Sometimes the note would make it clear that my rewriting was a suggestion. I usually accepted any reasonable change that solved the problem. I also learned to value clarity of writing above my own way of phrasing ideas.

Sometimes I did get stuck in the writing and editing process. All the writing seemed to need continual improvement and URL addresses and names of organizations needed constant updating. The first draft revision of the entire manuscript, I spent too much time rewriting. At one point I refocused on my goal to meet my deadline. I rewrote less material. It worked out fine as there was plenty of revision needed after the copy editor returned comments on the manuscript.

During my time writing the first book, I served in different positions on the ALA/GODORT's International Documents Task Force. I reported on the book at the meetings and gained valuable insights and contacts through networking. I volunteered and was invited to present on international government information at ILF and INDIGO conferences. Once published, I reported on my work in appropriate state and national organizations and that led to my next book because I met many librarians interested in publishing on government information.

During the writing, I applied for grants several times for each project. Most of the grant applications to my institution received full or partial funding. Only one never received funding, and I found out there was stiff competition that year. Outside your institution the competition may be even harder. I applied for both paid leave and funding of research projects in travel funding, funds for assistants and incidental expenses such as calling and mail expenses. I applied for a two month research leave 2000/2001 and a one month research leave in 2006. I received the 2000 Readex/GODORT/ALA Catharine J. Reynolds Award. This award provides funding for research in the field of documents librarianship. It was critical to me in support of my first book, *International Government Information and Foreign Country Information: A Subject Guide*. It gave me needed monetary and moral support. This award is recognized yearly at

a GODORT awards ceremony at ALA conference, and recognized in GODORT publications, thereby encouraging the awardee to network more widely concerning their project. I received a InULA Research Incentive Grant in 2004 for my second book, after having accomplished preliminary work on the project.

What did I specifically learn in editing *Managing Electronic Government Information in Libraries: Issues and Practices*, sponsored by the Government Documents Round Table, ALA Editions, 2008?

I was inspired by a GODORT member encouraging members to write and publish for GODORT – that there was a great need for the organization and in the current literature. After completing the first book, I developed this book using the experience from the first. I planned the book to be a fundraiser for GODORT and to fill a need for basic information for librarians about the changing nature of electronic government information in libraries. When I presented the book proposal to GODORT's Publication Committee, I received excellent feedback about how to improve the proposal. I changed my proposal many times, finalizing the details and taking advantage of this feedback. A year later the proposal was approved by the Publications Committee and the GODORT Steering Committee. My main goals were:

1. GODORT would receive all the book royalties.
2. I would be the project manager with full creative control and the liaison to the publisher.
3. The book would be a model publication project for future GODORT publishing.
4. I would select and invite GODORT members to be chapter authors, to share their knowledge. The project was announced at conferences, but not via electronic lists, and chapter authors were approved by me.
5. The audience must be public, academic, school and special libraries.
6. The book must feature research and best practices, with practicality the priority, not

comprehensive scholarship.

The chapters, focus, authors and proposal were not finalized until they were submitted to ALA Editions, which had the right of first refusal. A development editor worked with me on the details. It was almost two years from the beginning before the agreement (contract) was signed between GODORT and ALA Editions, naming me as project editor and liaison.

One of my best decisions was to decline to be chapter author. I found I had plenty of creative input in writing the proposal and revising and editing authors. Some authors required more editing because the writing skills varied, but all authors had excellent knowledge to impart. I expected that if I paid attention to the smallest details that I would be pleased with the outcome. I didn't let anything go by because editing at this level was new to me and I knew I had a lot to learn. I was amazed at the amount of editing I did before manuscript submission, although it varied for chapters. ALA editions had a development editor review the entire manuscript before it was accepted and sent to copy editing. Her job was to keep the language, tone and organization similar for the book, and I had the final say on content. The development editor had to approve the manuscript before final submission and so did the GODORT Publications Committee. We worked on it chapter by chapter, with my review of all the preliminary editing, and consulting the authors and GODORT Publications Committee liaison for the project as needed. Authors also did a lot of rewriting. ALA Editions had a strict policy on word count and it required severe word trimming. We lost over 10,000 words, but in the end the manuscript was better. Sometimes I needed to explain to the editor that her changes compromised meaning and propose new language. I particularly enjoyed the editor's blog during this stage (<http://blog.alaeditions.org/index.php?s=Morrison>). The final manuscript was submitted three years after the proposal, with most of the delay on the publisher's end. During the process, I sent regular updates to authors, volunteer editors and GODORT officials and reported regularly on the book's progress. The manuscript was finally submitted to the publisher's copy editor, with instructions to cut even more text.

In November and December 2007, I worked intensively with the copy editor, who was contracted with ALA editions, approving changes, solving problems, and answering questions. He was excellent and taught me a lot in the process. I consulted with authors and gave them their copy-edited chapter to review. At the end of this process, I was given a week and a half to review the manuscript proof. With the GODORT Publications Committee's approval, I proofed the manuscript only requesting help from the nineteen authors and co-authors as needed.

Time management on this project was challenging during several weeks in 2007 and 2008. The editing of the draft manuscript, the copy-edited manuscript and the proof required me to spend some focused time at work, even beyond an approved research leave of three weeks. I found my work supportive of this project. All during the project, I regularly worked evenings and weekends and was conscientious about managing my work time, service, and writing in balance.

Advice Taken

In summary, the most valuable advice that I can give is to share the advice I found most useful. These tips may help your next writing project to reach publication. I took to heart the *technique of visualization*. I used this continually to motivate planning and progress. I also used this to accept that my final project would not be perfect. *Assign your time realistically*. We can extend with too many commitments of work, service or research. As one colleague put it – makes yourself a sign of “no, no, no!” and post it where you can see it!

Ask others for help. Speaking to others, even for five minutes, inspired me in ways I couldn't conceive. Colleagues were generous in writing, editing, and being a sounding board. Consulting others could jump-start a writer's block or lead me to new resources and contributors. Even small contributions helped make a solid foundation for the project. Collaborating with others on a project encourages me to share my own talent and develop new projects. Sometimes the timing is not right for a colleague to contribute, but that may change. Some are joy to collaborate with – a gift to you and to the profession! Consult them in the future and

let them know they are appreciated! Collaborate with others in a way that compliments your own strengths and weaknesses and always be sure to thank them! *Take advice*. Accepting the advice of other writers and editors may be difficult. It may feel like a blow to self-esteem. In accepting that my work is not perfect, I accept that rewriting is a normal part of the writing process.

Expect to edit many times. I found it made my work much better. In most cases I either accepted editing suggestions or reworded the text. I learned to cut words more often and am still learning how to say things concisely.

Accept challenges. Writing for publication is not easy, especially when we have many other commitments. It is very important to follow through on contracts and responsibilities; however, life happens. People in the publications world understand this. When life gets tough, make an honest assessment of where you stand and *communicate the problem*. There may be solutions of which you are unaware that can keep your publication on track.

Communicate the joy of publication. It is not self-aggrandizing to share the product of your hard work and imagination with colleagues who will benefit. In the academic world, marketing tends to be infrequent and less than authors prefer. Let others know what you have accomplished, making appropriate announcements with the help of colleagues. Also, giving presentations and lectures is valuable to the profession and helps you enjoy the fruit of your labor. In the end, sharing and discussing your writing process helps to inspire others and motivate yourself.

Be inspired.

Bibliography

Publications sorted by ALA Division, Round Table, and Office <http://www.ala.org/ala/aboutala/hqops/publishing/productsandpublications/publicationspages.cfm>. Consult this list of publications to spark ideas of topics and methods of publication.

The Chicago manual of style (15th ed.). (2003). Chicago: University of Chicago Press. Online with subscription: <http://www.chicagomanualofstyle.org/home.html> Registration (free) required for the "search the manual" function (to retrieve citations for the printed text.) The tools in this manual help authors prepare manuscripts for submission to the University of Chicago Press, and also help writers, editors, and publishers at other organizations who are looking for models for procedure and content. Tools include: examples of Chicago-Style documentation, manuscript preparation, sample correspondence, proofreading, and process charts for the writing, editing and publication process. Many other style manuals have equally useful information.

Gordon, R. S. (2004). *Librarian's guide to writing for publication*. New York: Scarecrow Press. [Available to Emerald for Librarian members and subscribers] This author has published widely on this and other library topics. In the Librarian's Guide, Gordon states that one of the ways we maintain the integrity of our profession is through creation of a robust body of professional literature. Although many librarians have worthwhile ideas to contribute, she explains why many refrain from writing for publication. Gordon tries to unlock our writing creativity in this book, with practical advice for librarians at any stage of their publishing career. She addresses common problems such as writing blocks of librarians: fear of rejection, concern about the quality of writing, and the perception that the writer has nothing to say. The section "Publish, don't perish" banishes some of the mystique surrounding the library publishing process, giving practical tips for improving writing and getting published. She also covers getting started, queries and proposals, writing and editing, networking, marketing and promotion, the business of publishing, and taking advantage of opportunities. Publisher interviews, a bibliography and index are included.

Gordon, R. S. (n.d.). Publish, don't perish: How to get published. Retrieved October 27, 2008, from Emerald for Librarians. http://info.emeraldinsight.com/librarians/writing/publish_index.htm. Prolific tips for authors and editors in 39 installments. Cover how to get ideas, online publishing, improving your writing and much more. Web access is available to Emerald for librarian members and subscribers upon application.

Gordon, R. S. (2006, November). *Resources for writing librarians: Writing for publications*. Retrieved October 27, 2008, from <http://www.lisjobs.com/pub4lib/sla2006writeforpub.doc> Bibliography of online and print writing resources and useful author and publisher websites.

Indiana Library Federation. *Indiana Libraries* submission guidelines http://www.ilfonline.org/Publications/author_instructions.htm and Indiana Libraries guest editor guidelines http://www.ilfonline.org/Publications/guest_editor_guidelines.htm

Powll, R. P. & Connaway, L. S. (2004). *Basic research methods for librarians* (4th ed.). Westport, CT: Libraries Unlimited. Consult this book for library science research methodology. It covers broad aspects of research and librarianship: developing and selecting the research study; survey research and sampling; data collection techniques; qualitative research methods; historical research; data analysis; writing the research proposal; and writing the research report. It also includes "How to get published in LIS journals: a practical guide," by Daria De Cooman.

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Morrison, A. M., & Mann, B. J. (2004). *International government information and country information: A subject guide*. Westport, CT: Greenwood Press.

Writer's Market. Cincinnati, Ohio: F & W Publications (Writers' Digest Books), website www.writersdigest.com. This annual publication is in most libraries. Every edition provides a directory for writers' markets and articles for writers on writing basics, personal advice, and beyond the basics, covering everything from query letters to the business end of writing. The 2009 edition includes articles on writing for business, editor FAQs (tips for editor). Minding the details discusses contracts and agreements, rights and the writer, selling subsidiary rights, copyright, finances and taxes, which academic writers will also find useful.

The Well-Read Librarian: Long Range Planning for Libraries

By: Marissa Priddis

Articles

Dougherty, R. M. (2002). Planning for New Library Futures. *Library Journal*, 127 (9) 2002, 38-42.

This article emphasizes the importance of strategic planning in the face of change, rather than in response to changes that have occurred. Different techniques, principles and examples are provided for both university and public library environments.

Kettunen, J. (2007). The Strategic Evaluation of Academic Libraries. *Library Hi Tech*, 25 (3), 409-422.

The article discusses network strategies in academic libraries, as well as the value of using a "balanced scorecard" approach in evaluation and implementation.

Ladwig, J.C. (2005). Assess the State of Your Strategic Plan. *Library Administration & Management*, 19 (2), 90-94.

The article focuses on reviewing and assessing a previously written strategic plan, and to understand "what is planning and is not." Also discusses communication with managers, documentation and processes.

Linn, M. (2008). Planning Strategically and Strategic Planning. *Bottom Line: Managing Library Finances*, 21 (1), 20-24.

This article argues that while future planning is important, it does not need to be "a product of a lengthy strategic planning process," stating that money and time can be better spent on satisfying customers than planning strategically.

Books

Nelson, S.S. (2001). *The New Planning for Results: A Streamlined Approach*. Chicago: American Library Association.

This book replaced the two-volume *Planning for Results* released by Nelson in 1998, and serves as a

guide for public libraries (though academic libraries can also glean ideas) in writing a strategic plan, complete with workforms and charts, as well as a narrative on the process.

Web sites

Indiana State Library
<http://www.in.gov/library/2813.htm>

This Web site, hosted by the Indiana State Library, contains links to Long Range Plans for several public libraries in Indiana.

New Pathways to Planning
<http://skyways.lib.ks.us/pathway/>

This Web site, from the Northeast Kansas Library System, is designed "to provide a process that could be used by small public libraries to meet a system requirement for a written library plan, including a vision statement, goals and objectives."

Strategic Planning for Results Workforms
http://www.elearnlibraries.com/workforms/strategic_planning_for_results.html

This Web site contains many of the workforms associated with the updated version of Sandra Nelson's *Planning for Results*, including goals and objectives worksheets, finding committee members, communication plans and disseminating results.

Tools for Planning
<http://in.webjunction.org/rural-webinars/articles/content/446183>

This Webinar combines long range plan "success stories" with suggestions for resources to consult and tools that have been useful to other libraries in the past.

Biography: Marissa Priddis

Marissa Priddis (theloudlibrarian@yahoo.com) is the Director of the Alexandrian Public Library in Mount Vernon.

In Step with Indiana Authors... Featuring an Interview with Scott Russell Sanders

By: Jacob Eubanks

Scott Russell Sanders is a Distinguished Professor of English at Indiana University and the award winning author of over twenty books. Scott's work has received support from numerous sources including the National Endowment for the Arts, The Lilly Endowment, The Indiana Arts Commission and The Guggenheim Memorial.

Scott was born in 1945 in Memphis, Tennessee. In 1951, his family moved to a military arsenal in Ohio for several years before his family moved to a nearby farm. He was raised by a working father and a stay-at-home mom and he has two siblings: an older sister and a younger brother. Scott attributes much to his mother, who well into her eighties painted, taught dance and aerobic classes, and was an avid reader and gardener. In 1963, Scott graduated from high school in Ohio and was accepted into Brown University in Providence, Rhode Island. Scott set out to study physics at Brown, but by his 1967 graduation, he had switched to English. In 1967 he married his wife Ruth and the couple traveled to Cambridge, England where Scott would continue his studies. Scott received his Ph.D. in English from Cambridge in 1971. In the summer of 1971, Scott accepted a teaching position at Indiana University in Bloomington, where he continues to teach and write today.

Scott Russell Sanders has established himself as one of the most accessible writers of essays and short stories and he has written several novels and children's books. Scott's work often touches on interrelated themes such as the importance of place to human beings, the degradation of the natural world, the challenges of life, and the complex inner workings of family. He has received numerous awards and honors including: the Lannan Literary Award, the Associated Writing Programs Award in Creative Nonfiction, the Great Lakes Book Award, the Kenyon Review Literary Award, and the John Burroughs Essay Award. In 2006 his spiritual mem-

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oir, *A Private History of Awe*, was nominated for the Pulitzer Prize and he was named one of five inaugural recipients of the Indiana Humanities Award. The Society for the Study of Midwestern Literature recently named him the 2009 winner of the Mark Twain Award. Past recipients include such notable authors as Toni Morrison, Ray Bradbury and Gwendolyn Brooks. Scott's most recent work, *A Conversationist Manifesto*, was released in May 2009 by Indiana University Press.

I recently conducted the following interview with Scott Russell Sanders. The questions I posed are in bold-faced type and are followed by his responses.

When did you know you wanted to be a writer?

Like most children who love to read, I sometimes dreamed of writing books of my own when I grew up. But mainly I dreamed of becoming a scientist, so I could learn how the universe works. That vision guided me until midway through my college years, when, for a number of reasons, I turned away from the study of physics and took up the study of literature. Reading modern fiction—William Faulkner, F. Scott Fitzgerald, Flannery O'Connor, D. H. Lawrence, Virginia Woolf, James Joyce, E. M. Forster, Joseph Conrad—made me want to try my hand at making stories. I wanted to summon up whole worlds and dive into the minds of characters the way those writers did.

What is your method and approach to writing?

I never took any creative writing classes, so I had no idea how to proceed, except by imitating the work of writers whom I admired. Although that's a slow method, it has served me well, because it taught me to read carefully and observe closely, and it helped me avoid the formulas that are often taught in writing workshops. When I started out, I didn't know any writers, or even any aspiring

writers, so I worked in isolation. The only person I ever showed my fiction to was my wife, and she is still my first reader. Today, even though I know a good many writers, I don't like to impose on them, so I rarely send my work to them before I submit it to an editor. When I began writing seriously, I fell into the habit of rising early in the morning to work, the way a farmer rises early to care for animals or to cultivate the land. I also formed the habit of continually revising, sentence by sentence, as I compose a work, instead of waiting to revise until I've finished a complete draft. This, too, makes for slow going, but I need to feel a rightness of sound and rhythm and voice in my prose, line by line, in order to proceed through a piece.

Were there ever any experiences, writing mentors or inspirational people who encouraged your writing or your becoming a writer?

I've written in several of my books—especially in *The Country of Language* and *A Private History of Awe*—about people and experiences that have inspired me. My mother was an avid reader; she was fascinated by words; she was endlessly curious. And she encouraged all of those passions in me. Although my father was not much interested in books, he was a great natural storyteller. At the country high school I attended, I had the good fortune of taking several courses from a teacher named Eugene Fahnert who conveyed a relish for literature, and who recognized promise in my apprentice writings. In college I had another influential teacher, a mathematician and philosopher named George Morgan, who opened my mind to the larger questions about human existence, and who persuaded me to think matters through for myself rather than to accept prepackaged ideas. And of course I've been influenced by nearly every book I've ever read. If I had to name a handful of the most influential writers, I would mention Thoreau, Whitman, Thomas Merton, Wallace Stegner, and Wendell Berry.

You studied physics and english at Brown University. English has played a large role in your life and writing, but has your education in physics played a similar role?

My formal study of physics, along with my continued reading in fields such as biology, ecology, and

cosmology, gave me an appreciation for the way science works, and for the story of the universe revealed by science. This universe story, which is constantly being revised and refined as we gain new insights, seems to me the greatest collaborative achievement of humankind. At the same time, I realize that crucial dimensions of our experience—including the arts, consciousness, and the elusive realm of spirit—do not lend themselves to scientific understanding. So while I honor science, and follow the latest discoveries with an amateur's passion, I also believe that we need other modes of knowledge, such as literature, if we are to fully understand our lives.

Spirituality and the human connection to place are a constant theme in your work. Your book, *Staying Put: Making a Home in a Restless World*, examines the need for a rich spiritual connection to place. Where does your motivation come from and why do you choose to write upon such themes?

I've written about the value of commitment to place, in *Staying Put* and elsewhere, because I see how much damage results from our incessant mobility. The pressure of casual, constant motion tears families apart, erodes communities, and devastates landscapes. If you live in place with affection and deep knowledge, you're woven into a natural as well as a human fabric, and you can help care for that fabric. By contrast, a person who lacks any long-term connection to place, who drifts about looking for thrills or bigger paychecks or fancier scenery, is likely to be a parasite rather than a steward.

You've written over twenty books in a broad juxtaposition of writing formats and styles. Although you are well known for your novels, collections of stories and works of personal non-fiction, it's interesting that you've also written several children's books. How did you become interested in writing a children's book?

I began writing for children at the invitation of an editor who had read *Wilderness Plots*, one of my collections of tales for adults. In response to his invitation, I wrote *Hear the Wind Blow*, made up of stories inspired by classic American folksongs, such as "John Henry" and "Yankee Doodle."

Next, I wrote a series of five books about life on the American frontier, focusing on the region I know best, the Ohio Valley. The first two books in that series, *Aurora Means Dawn* and *Warm as Wool*, were adapted from tales in *Wilderness Plots*. After falling out of print, all three of those titles have recently been reprinted by the Wooster Book Company. I had to abandon the historical tales after my editor repeatedly switched publishing houses. So I began working with a new editor at National Geographic, on a series of books about children exploring nature. I had to abandon that series after the first two titles appeared—*Meeting Trees* and *Crawdad Creek*—because once more my editor moved on. Eventually I grew weary of following editors as they played musical chairs among publishers, and I gave up writing for children.

What have libraries meant to you in your life?

My mother read aloud to me when I was a child, even after I learned to read at the age of four from my older sister. We owned few books ourselves—a dictionary, several Bibles, an encyclopedia, some Reader's Digest condensed novels—but my mother took us every week to the nearest public library, and I always came home with a stack. The library was my doorway to the great world. I pored over maps there, leafed through magazines, and read hundreds upon hundreds of books, from all fields and ages and regions. It always seemed to me a miracle that so much knowledge had been gathered into a single building, and that it had been made available to me, or to anybody, free of charge. When I went off to college and began using a library that housed millions of volumes, I realized how small that local library actually was; and yet in my memory it still seems huge. I've spent the past three decades teaching at Indiana University, which possesses one of the nations—indeed one of the worlds—great research libraries. And the university's Lilly Library houses countless treasures, including literary manuscripts, first editions, puzzles, illustrations, and other rarities. Entering any of these libraries, I feel myself a part of the age-old human endeavor to learn from the past, add new discoveries, and pass on knowledge to the future.

You have a book due out in 2009, *A Conservationist Manifesto*. As most of our readers are librarians across the state of Indiana, could you please

tell us a little bit about this exciting new work?

In America today, merchants and mass media, politicians and pundits, agree in defining us as consumers, as if the purpose of life were to devour the world rather than to savor and preserve it. What I propose instead is that we imagine ourselves as conservers, as stewards of the earth's bounty and beauty. However appealing consumerism may be to our egos, and however profitable it may be for business, it's ruinous for our planet, our communities, and our souls. The book argues that a conservation ethic is crucial to addressing such current concerns as the disruption of global climate, the tattering of the ozone layer, the clear-cutting of forests, the poisoning of lakes by acid rain, the collapse of ocean fisheries, the extinction of species, the looming shortages of oil and fresh water, and the spread of famine and epidemic disease. In *A Conservationist Manifesto*, I seek to extend into our own time the tradition of thought we associate with such visionaries as Rachel Carson, Aldo Leopold, John Muir, and Henry David Thoreau. I also seek to honor and uphold the heritage of restraint we can trace back through the frugal habits of the Depression and wartime rationing, through agrarian thrift and frontier ingenuity and the prudent advice of Poor Richard's Almanack; back through the Quakers and Puritans, with their emphasis on material simplicity; and even farther back to the indigenous people who inhabited this continent before it was called America. I want to show that the practice of conservation is our wisest and surest way of caring for our neighbors, for this marvelous planet, and for future generations.

Biography: Jacob Eubanks

Jacob Eubanks is a Reference & Instruction Librarian at Indiana State University's Cunningham Library. Jacob holds a Master of Library Science from Emporia State University and Bachelor degrees in English Literature and Theatre & Film from the University of Kansas. You can reach Jacob at jeubanks1@isugw.indstate.edu.

Indiana Libraries

Submission Guidelines

Indiana Libraries is a professional journal for librarians and media specialists. Published twice a year, it is a joint publication of the Indiana Library Federation and the Indiana State Library.

Practitioners, educators, researchers and library users are invited to submit manuscripts for publication. Manuscripts may concern a current practice, policy, or general aspect of the operation of a library.

For information and to discuss ideas for article topics, contact the Indiana Libraries editors:

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Instructions to Authors

Style. Manuscripts should follow the parenthetical citation style of documentation modeled by the American Psychological Association (APA). The Publication Manual of the American Psychological Association: Fifth Edition was most recently updated in 2001; some online information on using the APA Manual is available at <http://www.apastyle.org/>. The article should be double-spaced throughout with one-inch margins on all sides. Pages should be unnumbered. Manuscripts should be original and not published elsewhere. Authors are responsible for the accuracy of all materials including quotations, references, etc.

Length. Contributions of major importance should be 10-15 pages double-spaced. Rebuttals, whimsical pieces and short essays should be 2-7 pages, double-spaced. However, articles of any length may be submitted. (Graphics, charts, and tables are not included in the page count). Charts and tables should be submitted separately from text.

Graphics. Authors are responsible for obtaining permission to use graphic materials (illustrations, images, photographs, screen captures, etc.). Submit camera-ready artwork for all illustrations, black and white only.

Photos. Authors may submit photos of themselves and photos that illustrate the manuscript. Photos should be submitted electronically as a jpeg or a tif at 300 dpi or higher resolution. Photos may also be sent by mail to the editor.

Submitting Manuscripts. Authors should be identified by a cover sheet that contains the author's name, position, address and email address. Identifying information should not appear on the manuscript. Manuscripts should be submitted electronically in one of two ways:

1. Microsoft Word (preferred), WordPerfect or plain ASCII text file on a PC-compatible disk, accompanied by a paper copy. (See editor's address above).

OR

2. Microsoft Word (preferred), WordPerfect or plain ASCII text file (PC-compatible) attached to an email message addressed to jake.eubanks@indstate.edu.

Manuscripts will be acknowledged upon receipt and a decision concerning use will be made within thirty days after the date of receipt. The editor reserves the right to revise all accepted manuscripts for clarity and style. Edited articles will be returned to the authors for review. Those articles not returned to the editor within five days will be published as revised by the editor or assistant editors. Upon publication, the author will receive two complimentary copies.

Order of Information in Submission

1. Title of article
2. Name of author(s)
3. Text of article with references to source material in APA parenthetical notes
4. References for source material in APA format
5. Institutional affiliation, job title, and contact information for author(s) including phone number, email address and work address.
6. Short bio of author(s), about 3-4 lines for each author

Text Format Requirements

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See Also

1. The Librarian's Guide to Writing for Publication (Scarecrow Press, 2004)
2. APA Style Home at www.apastyle.org

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Special Issue

Navigating the Job Jungle
(August 2009)

Editor: Karen Evans

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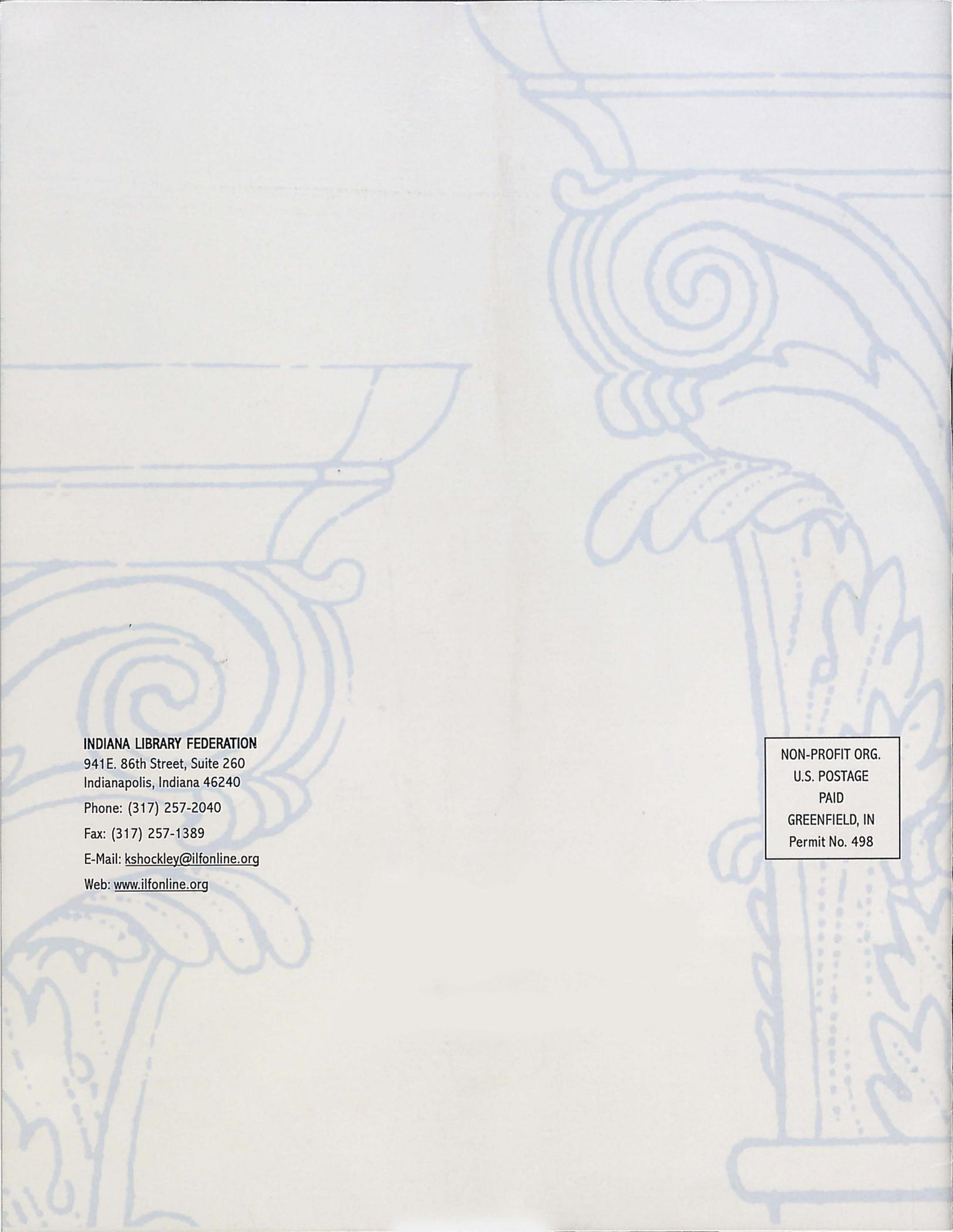
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