Graphic attraction – graphic novels in libraries

Graphic novels have become increasingly popular with readers of all ages. Alison Lee *looks at the benefits, uses and implications for the library of developing a graphic novel collection.*

The graphic novel – literature or comic?

According to Wil Eisner – a pioneer in the field – a graphic novel is 'sequential art, the arrangement of pictures or words or images to narrate a story or dramatise an idea' (Eisner 1985 p 5). But we can also define the graphic novel as a complete story. Unlike a comic, it is published and bound in book form with quality paper (Ireland 2004 p 1).

It is important to think of the graphic novel as a format, not a genre (Brenner 24/02/2004). People tend to view them as a genre and this is why they may dismiss them as being the same as comics. With the proper promotion, this misconception can be addressed.

Librarians also need to be aware that graphic novels are literature. To quote Brenner again, 'Processing the images and the text of a graphic novel together create a unique kind of literacy, and should not be considered any less than traditional reading.' (Brenner, 24/02/2004).

Types of graphic novels

There are two main sections in this format. These can be roughly defined as 'manga' and what I will refer to as 'non-manga'.

Manga roughly translated means 'comic book' in Japanese and it has broad popular appeal for both children and adults. It has a very specific style, much like Anime (animation) films. There are two main genres: Shoujo (girl's manga) and Shounen (boy's manga). They read from right to left, both on the individual pages and for the book as a whole.

They also have a distinctive 'look' about them.

Non-manga in this context refers to the Western style of graphic novel, which includes the traditional superhero stories, the adaptations (from books, film or television), human interest stories and non-fiction titles. Superhero stories include titles such as *Spiderman*, *Superman*, *X-Men*, *Buffy the Vampire Slayer* and *Angel*. Human interest stories would include titles such as *One Bad Rat*, a tale about a runaway girl, while non-fiction encompasses historical tales such as *Maus* by Art Spiegleman.

The value of the graphic novel for libraries

Children and young adults who are constantly surrounded by visual stimuli – movies, television, electronic billboards, magazines, computers, palm pilots, video games etc – have learned to associate images with storytelling. They have learned to follow and understand a story visually rather than textually and visual clues provide them with the framework for interpretation (Ireland 2004 p 1). It is easy to see why graphic novels have become increasingly popular over the last 10 years or so.

Embarking on and developing a graphic novel collection will increase the number of readers using the library and will also have an effect on readers' attitudes toward the library. Many libraries that I surveyed for this presentation found that allowing readers to be involved in the acquisition process of graphic novels helped promote the collection to those readers. Following on from this, through word of mouth, the overall loans of these materials increased. This process could even be formalised by having a committee set up that includes readers interested in the format to assist in the recommendation of titles.

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Graphic attraction – graphic novels in libraries (cont.)

Public libraries need to respond to the demands of readers because they are publicly funded. By allowing readers to take an active role in the development of the library's collection, you can be more assured of the popularity of the material.

Graphic novels as part of the curriculum

Graphic novels and comics have been criticised for corrupting youth, among other things. As the writers of *The Secret Origin of Good Readers: A resource book* explain, these types of publications have been accused of 'promoting violence, reinforcing stereotypical gender roles and under-representing or misrepresenting minorities' (Hill 2003 p 1). However, titles in these formats have developed and explored new subjects that encompass social issues such as homelessness, child abuse, domestic violence and even environmental damage. Due to the changing focus of comics and graphic novels, it is now recognised that they can be useful tools for discussion and education (Hill 2003 p 1).

There are many different ways that graphic novels can be engaged with as part of the curriculum. *The Secret Origin of Good Readers* contains many ideas, which cover Art, English as a Second Language, Language Arts, Maths, Science and Social Sciences. This resource book can be downloaded for free from the Night Flight website, http://www.night-flight.com/secretorigin

Many graphic novels are adaptations of classic or well-known books and can provide a gateway to these books for reluctant readers. By reading the graphic novel by Peter Kuper of *Metamorphosis*, the reader may be more willing to attempt the original through curiosity or a desire to deepen their experience with the book. Likewise, a reader who has only ever watched the *Lord of the Rings* on DVD might try the graphic novel version of *The Hobbit* before reading the trilogy.

Graphic novels can also be used as the basis for discussion of difficult or controversial political, economic or social issues. *Maus*, by Art Spiegelman, has been used extensively to discuss issues surrounding the Holocaust. In the book, the author recreates the holocaust story using cats as Nazi soldiers, while Jewish people are depicted as mice.

The book *Pedro and me* concerns the story of an AIDS educator who took part in a television program in the United States and met a cartoonist who told the story of his experience of the disease.

Joe Kubert's harrowing story, *Fax from Sarajevo*, deals with a family's battle to escape the war in Yugoslavia. Aside from the graphical story, photographs of the real protagonists are included as well as information about the photographer who died during the war at the age of 24. This provides immediacy with the story by depicting real-live action with illustrations. Along similar lines, Joe Sacco approached the subject of the Bosnian war with his story, *Safe Area Gorazde: The war in Eastern Bosnia 1992–1995*.

Approaching subjects like this using a graphic medium may allow more difficult issues to be broached without diminishing their significance. They can be more accessible to readers who may have already been exposed to the subject through more traditional fictional stories.

Benefits of the graphic novel

According to *The secret origin of good readers*, graphic novels:

- develop an increased interest in reading generally
- increase literacy
- develop language skills (wide and varied vocabulary)
- create interest in a variety of different genres
- simulate creativity
- develop art appreciation
- develop the ability to discuss art and writing
- increase the understanding of visual literacy (gaining meaning from images)
- improve understanding of pop culture and other media.

Cataloguing graphic novels

It seems there is no clear consensus on where to put graphic novels in the library collection. Do they belong together under a Graphic Novel fiction classification? Or should they be placed according to the non-fiction subject headings when they deal with such issues as historical events. Must you separate the collection and have a junior graphic novel and a senior graphic novel collection or just have a different loan category for more adult titles?

You may choose to shelve the collection in the Young Adult section of the library, either integrated into the collection or with a separate shelf location and location code. By doing this, you may alienate other readers (adults or younger readers) who would like to access the titles. A better approach may be to have a general Graphic Novel section, where adequate shelving can be provided to publicise the collection.

There is an argument that readers who are not drawn to the graphic novel might not investigate such a section. Yet, if you integrate these books into the normal fiction section of your library, the books may be overlooked. Much of their appeal comes from their attractive covers and the name association with television, movie or comic book characters. It seems better to have a set area for graphic novels where the majority of titles face outwards in order to capture the reader's attention. Popular titles would include those such as *Batman, X-Men*, *The Simpsons*, *Buffy the Vampire Slayer*, *Angel*, *Spiderman* and the manga titles *Evangelion*, *Astro Boy* and so on. After initially looking at these titles, readers may then browse through other titles in the collection that may not be so familiar.

In order to attract the more reluctant readers, you may choose to put this display near the music or magazine collections in the library or near the computer terminals to encourage potential readers to look at the titles while waiting for their turn.

Managing access to graphic novels

One of the biggest issues when it comes to graphic novels is that of explicit material. Certain genres such as horror, the supernatural, crime and punishment, satire and dark humour will be identified as being more likely to cause upset among readers or their parents/guardians, due to their content (Gorman 8/1/2002).

In terms of dealing with the loaning of potentially inappropriate material, it is probably more advantageous to keep the collection together and simply enable different borrowing privileges for different borrowers. At the cataloguing stage, books with sexual content, coarse language or extreme violence may be deemed suitable only for older readers – based on the criteria already in place in the library for fiction titles. This would then prohibit material deemed inappropriate in

relation to sexual or violent themes from being taken out by younger readers.

This of course would not prohibit younger readers from browsing the collection. One strategy to control this could be to split the collection:

- **Junior Graphic Novel** section – include an allocated area for the more junior titles and label them as such.
- **Young Adult/Adult Graphic Novel** section – clearly posted with a language/sexual content warning (as music is now labelled).

One exception to this might be the inclusion of non-English titles in your collection. Many manga titles are in Japanese and you may want to shelve these with the other language collections if you need to cater for other languages in your library.

Collection development policy guidelines

Collection development policy guidelines can assist librarians in dealing with explicit material. At the Emanuel School, the staff were confronted with this problem after purchasing the first set of graphic novels that included titles by the author Clive Barker. The library already had copies of books by this author – both the *Weaveworld* and the *Books of Blood* series – which contain explicit language and sexual references. However, the inclusion of the graphic novels of this author was deemed inappropriate for our school library because the sexual content and violence were presented in picture formats, thus impacting in a different way. It is interesting to note that books such as *Vernon God Little* are considered acceptable, but graphic novels on similar topics may not be, simply because the content is not just text but also includes images. Censoring such material depends on many variables including audience, location, cultural and religious considerations and so on. The golden rule is always to understand what you are ordering.

With particular reference to manga titles, again, it is extremely important to view the collection. Browsing a collection of manga will confront you with graphic images of violence and sexuality and, in some cases, mild pornographic material. Titles such as *Fair Skinned Beauty*, *Hot Tales* or *Immoral Angel* all have warnings indicating that they contain

extreme sexual situations. You will find these titles in the same catalogue or collection as you will *Astro Boy*. So be alert.

Whatever guidelines you already have in place for the selection of material should be applied to graphic novels, but with extra care. You cannot assume that the publisher guidelines will align with your own criteria. Some of the mainstream publishers, such as Marvel Comics, will have imprints that produce more edgy or controversial titles, so you will need to be careful when selecting material from these publishers. This is why it is so important to look at the titles in order to learn about the various types of publications and increase your awareness of the different genres within the graphic novel format.

Sourcing graphic novels

There are many sites that give recommendations and reviews of graphic novels. Links to these are available on my website, http://www.geocities.com/aiw35/graphicnovels.html

Again, a warning – if you are not familiar with the graphic novel, I would recommend that you start by sourcing bookstores or other suppliers where you can physically look at the titles for content. Seek out contacts familiar with graphic novels to facilitate easy access to upcoming releases based on set criteria for your school. This will make the process of selection much easier and more efficient.

Graphic attraction – promotional ideas

Graphic novels are a visual medium and so the display structure for them must be attractive, engaging, memorable and eye-catching. Along with any warnings you might want to have or section dividers between controversial material and other titles, you might want to include quotes or blurbs from articles that focus on the positives of including graphic novels in the library collection (Gorman 2002 p 2).

A helpful article published in *inCite* magazine at the end of 2003 – titled 'Graphic experiment pays dividends' by Robin Tonks (Library Manager, Singleton Council) – talks about methods for promoting the collection.

- Purchase posters from Southern Scene, http://www.southernscene.com.au/ – the *Get graphic @ your library* – created by the

American Library Association. Search for 'posters' to find relevant information.
- Make sure you have shelving that enables a significant proportion of the collection to 'face out' – the eye-catching graphics are selling points in themselves.
- Promote your 'graphic library' through radio spots/interviews or local media releases.
- Take selected titles to tutorial groups and/or present at the school assembly.
- Publish lists of new titles in your school magazine or newsletter.
- Speak to the English department about promoting the titles in their lessons – particularly when it relates to curriculum (eg visual literacy).

Conclusion

The graphic novel can be a useful addition to any library, both for educational purposes and for enjoyment. We have talked about their uses within the curriculum for schools. In public libraries, they can be used as a focal point to encourage readers who may not use the library to explore it more fully.

There are many ways to go about planning, collecting, organising and promoting your collection. As librarians, we must attempt to redress the mistaken assumption that these are simple texts and not as worthwhile because of their structure. Rather, we should encourage readers to explore them as an exciting and accessible way of reading and understanding.

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Exchange – to give and receive reciprocally

Teacher librarian Karen Lindsay spent 2006 on exchange in Australia from Canada.

During 2006 it was my privilege to spend a year on exchange in Australia. Even though I don't consider myself to be a particularly adventurous or even energetic person, it was my third exchange in twenty years. In 1986 I taught drama to boys from preschool to Year 12 at a private boys' school in the ACT, travelling between three campuses to do so. What a workout! I learned so much that year, ate amazing food, drank wonderful wines and formed some lifelong friendships. Working with that range of ages was very challenging, particularly since my drama classes at home had been made up mostly of girls, but the social and cultural experience made it all worthwhile.

In 1998–9 my then eight-year-old daughter and I spent a year in suburban Paris. For the first time in my life, I taught English as a Second Language while my exchange partner took on my usual role teaching French Second Language back in Canada. I learned so much that year, ate amazing food, drank wonderful wines and formed some lifelong friendships. Working in a French 'collège' – middle school to us – was very challenging, particularly because the relationship between French teachers and students is quite adversarial, but the social and cultural experience made it all worthwhile.

Then, in 2006, I seized the opportunity to live and work in a small town on the far south coast of New South Wales. This time, however, I would not be going into the classroom. In September 2002, while halfway through my Masters in teacher librarianship, I had taken on the new challenge of running a school library program so this last exchange was as a teacher librarian. Once again, most aspects of the exchange were delightful and some were quite challenging. Once again, I learned as much as I taught, ate amazing food, drank wonderful wines and hopefully formed some lifelong friendships.

Some reasons to go on exchange
For me there are lots of reasons to go on teaching exchanges. For one thing, whereas I love to travel, I am never very comfortable being a tourist. The countries in which I can afford to travel make me feel guilty for being so rich and the shrink-wrapped, 'plastinated' version of a country one gets from staying at a hotel and doing tours is fun for a while, but has little to do with the cultural reality of the place. When you travel, you see the sights; when doing exchanges, you come to understand the people.

Another reason for going away for long stretches of time is that I always learn things about myself. There is no doubt that spending months making one's home and workplace ready for someone else to step into, living away from home for a year and then getting their home and workplace perfect for them to return to is stressful. However, it is during life's challenges that we grow the most and a teaching exchange is an excellent opportunity for personal development. Leaving home gives me the chance to reinvent myself in some ways, letting me explore new ways to solve problems, work through conflict and make connections. Leaving my support network puts me firmly at the centre of this process.

Finally, exchange teaching is a fabulous professional development opportunity that lets me experience different approaches to teaching and learning. I happen to think that, next to parenting, teaching is the most significant work in the world. Observing how other jurisdictions cope with its challenges, examining one's own practice and trying different approaches is a vitally important activity.

Exposure to different approaches
Before you panic about all the changes you might have to face while on exchange, you should know that there are more similarities between Canada and Australia than there are differences. Both our countries are large in territory and relatively small in population. In both countries the population is concentrated in relatively contained areas – yours along the coast and ours along the American border. Both Australians and Canadians are friendly and helpful people, although you are generally more easygoing than we are and we are generally more polite. Schools in both countries are partially funded federally, but are the responsibility of the states/provinces.

There are some philosophical differences, however. For example, Canadian schools oppose the streaming of students, whereas both New South Wales and France support its use. We believe that stratifying learners is a form of ghettoising that, in the long term, does not serve students or teachers as well as heterogeneous groupings. You believe that teaching becomes more possible when you can focus on a narrower range of abilities. It was good for me to be able to experience that because now my preference is not just based in habit or theory.

Schools are more strongly hierarchical in Australia than they are in Canada, and it took me a while to figure that out. I kept going to the deputy or the principal with questions or problems. Eventually I learned to go to my faculty head, who would either solve the problem or take it further up the chain of command for me. In Canada, you do your best to find your own solutions, and go to a vice-principal or the principal if needed. We do have department heads, but their role is not as broad. Australian faculty heads have significantly reduced teaching loads and receive a healthy bonus, so they are expected to carry a significant load. Ours earn about $120 per month and get no extra time, so solving teachers' discipline problems is not part of their job description.

All three exchanges have shown me school systems filled with professionals who genuinely care about their students' wellbeing and success. All are struggling to fund and integrate technology into the curriculum while losing none of the basics.

Before you go
If you haven't already done so, buy a good digital camera. Take lots of pictures of your home, school and surroundings to bring with you. People will be very curious about where you come from.

Buy a guide to your host country – *Lonely Planet on a Shoestring* is very good.

Join a listserv and ask if anyone has exchange experiences and suggestions they'd like to pass on.

Buy a thumb drive and take all your lessons and handouts with you. In Canada, you'll hear them called zip or USB drives. Same thing.

Take all the advice available from the exchange department. Their recommendations are based on years of experience and are more reliable than one's instincts and preconceptions.

Exchanges between teacher librarians are very different than those between classroom teachers. In some sense, we are running a small business at the same time as we are teaching information literacy, and this added factor means that the guidance offered by exchange organisers is insufficient to our needs. I recommend that you clarify a few key issues before you leave. Do you plan to observe one another's library and follow its practice, noting things that you would like to adopt in your own library when you get home, or do you agree to make changes while you are there? In what areas do you want your partner to be autonomous and where do you require consultation? How much communication do you want and on what issues? My partner never wanted to bother me with questions, but I wanted to be involved in decisions that would affect me when I got back; so I kept emailing her with questions about both libraries, modelling communication and collaboration. She kept not answering, modelling independence and autonomy. Both are good things, but clarity is even better.

Once you are there

Start saying 'yes' to everything. If you're a bit of a homebody like me, pretend you're not when you're on exchange. That's part of the 'reinventing yourself' part. I went on a blind date, joined a bushwalking group, took up yoga, invited neighbours I'd only just met to dinner, went snorkelling in what I was sure were shark-infested waters and ate meat. All but one

were wonderful experiences. I'll let you guess which one was a disaster!

Both Australia and Canada have very active exchange teachers' associations whose members work tirelessly to make sure that exchange teachers make the most of the social opportunities available, connecting them to a network of current and previous exchangers and organising hikes, parties, tours, dinners and travel. Join in whenever you can, especially in the first half of the year. You will meet wonderful teachers from all over the English-speaking world and enlarge your horizons even further. My daughter and I took full advantage of the events sponsored by the NSW Exchange Teachers' Association and loved every minute. On one of the early weekends, I even reconnected with a teacher who had been on exchange at my school 12 years previously.

Take lots of pictures of your exchange house and school. When you get home, people will be very interested to see where you lived and worked while on exchange. Don't trust your hard drive! Burn the pictures you take onto a CD about once a month. We lost three months of our photos in a computer tragedy, including my daughter's 16th birthday and the school-wide Canada Day celebration I organised. I wouldn't wish that on anyone.

You might want to create a blog as an easy way to share your experiences with friends and family back home. If you get too busy to keep it up, that's a good sign, too. Life is for living and you didn't travel all that way to sit in front of a computer on the weekends!

Do whatever professional development activities come your way. Save all relevant

lesson plans and handouts you find at your exchange school onto that thumb drive. This cross-pollination is a big part of the value of an exchange.

When you get home

Keep on saying 'yes'. We only go around once as far as we know and it's better to embrace all opportunities to know the people and land around us.

Share your experiences with your staff. Put together a slide show of your year and show it to whoever is interested. I've had a couple of colleagues tell me they would like to do an exchange because of my experience. It's a good thing, not just for the individuals involved but also for the profession. Pass it on.

Join the local Exchange Teachers' League so that you can support, host, billet and entertain teachers on exchange. It's good fun and good karma.

Going on an exchange is not for the faint of heart, but teaching gives us strengths others know not of. Have a burl, mate!

Karen Lindsay
Teacher librarian
Ecole Reynolds Secondary School
Victoria, British Columbia, Canada

> **In the next issue of *Connections*, we will publish an article by Christa Mood, the teacher librarian who 'exchanged' with Karen Lindsay. Christa will write about her experiences working in a Canadian school.**

Working together to promote literacy

An extract of a book, *Literacy, Libraries and Learning: Using books and online resources to promote reading, writing and research*, edited by Ray Doiron and Marlene Asselin and published by Pembroke, 2005.

SCIS No: 1233793

ISBN: 1551381966

Literacy programs have traditionally relied on school libraries to supply books and reference materials for students' independent reading and for completion of research reports. Regardless of the approach to teaching literacy, classroom teachers sent children for library books and encouraged them to read. When a social studies or science unit required a research project, students often used an encyclopedia, several non-fiction trade books and some audiovisual resources to complete their projects. The teacher librarian primarily distributed and managed library resources and taught 'library skills', usually in isolation from the classroom program. We understood that the purpose of a school library was mainly to provide classroom programs.

Several factors have combined to change the relationship between school library and classroom-based literacy programs; they also raise our awareness that both programs play a role in children's literacy achievement.

First of all, resources have changed and broadened dramatically. A school library still maintains a solid collection of fiction and easy reading (picture) books, as well as a wide range of the latest information books. Information books, though, have changed in character. They have gone from the dull and dreary texts of bygone times to comprehensive, visual treasures that lure students into a wide variety of contemporary subjects. With innovations in digital technologies have come many new types of resources. These include web-based static sites and more interactive, virtual learning environments. All this has heightened the need for more expertise in selecting and accessing these resources; it has also called

for instructional leadership on the part of the teacher librarian to integrate these resources into teaching and learning.

In addition to changes in school library resources, the nature of classroom literacy programs has changed. These have become structured around children's literature, both fiction and information books. Effective teaching of a literature-biased program relies on a greater and richer collection of resources than a single classroom could possibly have. When teachers want to give a direct instruction lesson on rhyming words, adjectives or one of myriad writing skills, they seek out strong examples from children's books that will connect their lessons to the reading students will do. This approach highlights the need for classroom teachers and teacher librarians to communicate more as they try to connect resources to instruction.

Teachers also seek to reflect our multicultural world in their literacy programs. They search for representative materials that create richness and diversity in their instructional programs. This task can be daunting, though, as they try to be as inclusive as possible and to address many concerns and issues. Supporting a school library allows a school to build a larger and more diverse collection of resources that represent all people in the local and world communities. The library becomes a dynamic resource shared equally by all teachers.

Another factor in strengthening the relationship between teacher librarians and classroom teachers is the growing and pervasive influence of information and communication technologies (ICT). School libraries have traditionally been home to many 'information technologies' such as filmstrips, videos and sound recordings, but the Internet has eliminated most of those resources. Instead, it has made online digital resources and online learning environments key components in most standards-based curriculum frameworks. Classroom teachers are now expected to integrate ICTs into teaching and learning. They need the help of a specialist, like the teacher librarian, to meet these growing expectations.

The Internet has also raised all sorts of questions about selecting appropriate digital resources and providing all students with

equitable access to resources. This heightens the importance of teaching critical literacy. With their expertise in ICTs and knowledge of the skills and strategies associated with finding and using information, teacher librarians stand as essential players and effective partners in developing any school curriculum.

With such a vast array of exciting and innovative resources at their disposal, classroom teachers and teacher librarians have all the tools to provide effective literacy instruction and improve student achievement. Effective teaching is not enough, however. Many forces compete for children's attention and interests, so teachers and teacher librarians have become champions for literacy, promoting and encouraging reading in every aspect of their work. Teachers and teacher librarians have always been avid readers and promoters of reading for their students. In today's highly technological world, though, it is essential that we combine our efforts and make reading – and literacy in general – the number one priority for our schools.

We have all heard teachers complain that students do not read enough or that some just do not enjoy it. We can no longer dismiss such comments, if we ever could. Instead, if we find that students do not like to read, an alarm bell should sound in our ears. The news should goad us to action. All of the time, we need to use all the ways we possibly can to motivate students to read, to help them develop the reading habit, and to provide them with time and resources for reading to happen at school. We need to model the power that reading has in our lives and to show students that we read too; in other words, to persuade them that they need to make reading a priority in their lives.

This extract is taken from the introduction to the book *Literacy, Libraries and Learning: Using books and online resources to promote reading, writing and research*, edited by Ray Doiron and Marlene Asselin.

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Internetting corner

BBC: Schools – Games
http://www.bbc.co.uk/schools/games/
An extensive and varied collection of educational games, vetted and assessed under the auspices of the BBC, are available for both primary and secondary students. The games are graded according to age and themed by subject.
SCIS No: 1216401

Bullying at School and What to Do About It
http://www.education.unisa.edu.au/bullying/
The serious problem of bullying is the focus of this comprehensive site created by Ken Rigby, who is an Adjunct Research Professor and educational consultant at the University of South Australia. Content includes background information, practical advice, a video and additional links to related sites.
SCIS No: 1277734

Cybersmart Kids Online
http://www.cybersmartkids.com.au/
The Australian Communications and Media Authority has produced this site to assist parents and children to safely experience the Internet. Guides are available for different age groups on how to be 'cybersmart', along with a variety of engaging and pertinent links.
SCIS No: 1026245

Ecological Footprints: Calculators
http://www.epa.vic.gov.au/ecologicalfootprint/calculators/
Victoria's Environment Protection Authority has produced a fascinating interactive resource that students and staff can use to measure 'how much nature we have, how much we use, and who uses it. It shows us how much biologically productive land and water a population (an individual, an organisation, a city, a country, or all of humanity) requires supporting current levels of consumption and waste production, using prevailing technology.'
SCIS No: 1294107

The Eric Carle Museum of Picture Book Art
http://www.picturebookart.org/
This charming museum, located in Massachusetts and founded in part by Eric Carle, aims to promote an understanding and appreciation of the wonderful art that can be found in picture books. A unique resource for teacher librarians.
SCIS No: 1313494

Find Information on the New Zealand Legal System
http://www.govt.nz/record?tid=6&recordid=583
This official site from the NZ Ministry of Justice provides legal studies students with information and links regarding the constitution, government, legislature and court system of New Zealand.
SCIS No: 1313501

The Museum of Modern Art: Tall buildings
http://www.moma.org/exhibitions/2004/tallbuildings/index_f.html
Secondary students studying design or architecture are encouraged to explore 25 recently planned tall buildings from around the world. Dealing with more than an appreciation of architecture, the site focuses on technology, urbanism and current concerns about tall buildings.
SCIS No: 1313505

National Geographic: Secrets of Egypt
http://www.nationalgeographic.com/pyramids/
The wonders of ancient Egypt are explored on this easily navigated, entertaining and interactive website. Using the most recent advances in software, students can explore pyramids, make models or preview movies. Lesson notes are available for teachers.
SCIS No: 1123430

NREL: Learning about renewable energy home page
http://www.nrel.gov/learning/
Vital aspects of research into renewable energy technologies are the focus of this K–12 site, which also provides information on energy efficiency and the applications of renewable energy including solar, wind, hydrogen, geothermal and biofuels.
SCIS No: 1313508

Picturing Words: The power of book illustration
http://www.sil.si.edu/exhibitions/PicturingWords/
Containing colourful graphics and a crisp, clear layout, this resource from the Smithsonian Institution Libraries offers users an innovative insight into the inspiration, importance and influence of book illustrations.
SCIS No: 1313516

Human Society and Its Environment
http://www.primaryschool.com.au/humansociety.php
This portal contains a comprehensive array of links to primary HSIE topics and the resources needed to teach them. These include videos, lesson plans, software and texts.
SCIS No: 1313580

Murder Under the Microscope
http://www.microscope.edu.au/
Developed by the NSW Environmental Trust, this environmental crime game has been running each year since 1995. Teachers of students in Years 5–8 register their class to enter the competition to solve the fictitious eco-crime.
SCIS No: 1313586

Vatican Museums Online
http://mv.vatican.va/3_EN/pages/MV_Musei.html
For five hundred years the artistic and cultural masterpieces of the Vatican have been collected and housed in several museums and palaces. Many of these collections can be viewed online along with accompanying historical background information.
SCIS No: 1307352

WaterAid
http://www.wateraid.org/
WaterAid is 'an international charity dedicated to helping people escape the stranglehold of poverty and disease caused by living without safe water and sanitation'. Students and teachers will encounter a variety of lesson plans, games, activities, country information packs and an online video.
SCIS No: 1280546

Reviewed by Nigel Paull, Teacher librarian, South Grafton Primary School, Email: npaull@telstra.com

✅ *SCISWeb* handy hints

1 Create orders/Upload order files using TLF learning object ID

As part of the *SCISWeb* redevelopment project, subscribers can now Create orders or *Upload order files* using The Le@rning Federation (TLF) learning object's identification code, rather than ordering by SCIS number.

Each TLF learning object has its own numeric code preceded by the letter 'L' for interactive multimedia learning object. For example: L123. Each numbered learning object is catalogued separately in SCIS. For example: *Soil* is issued as a set of three separate learning objects – *Explore soil*, *Create a soil environment* and *Soil types*. Each of these objects has a TLF identification code and a SCIS number.

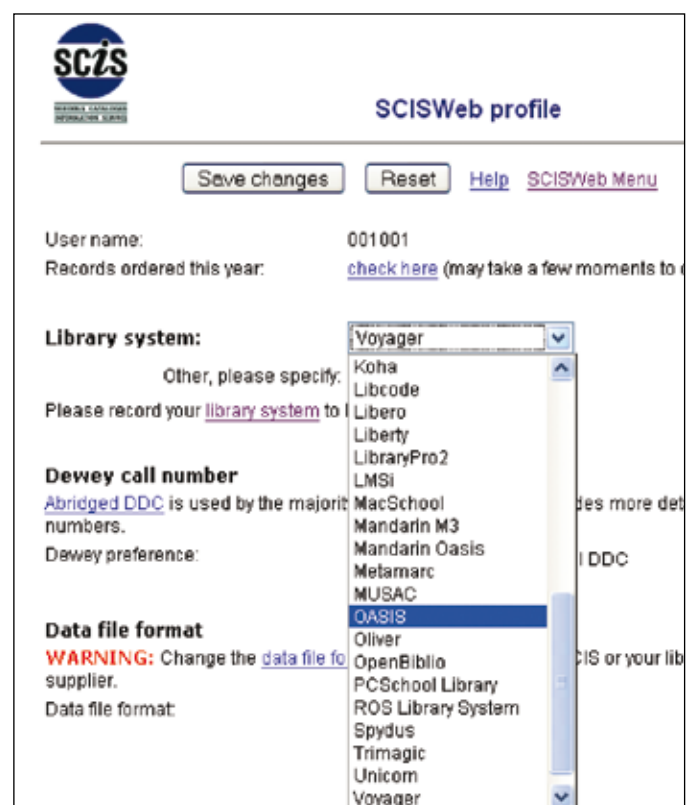Users can now order TLF records using the TLF identification code.

2 SCISWeb profile

The *SCISWeb profile* provides a summary of information relating to the customer's subscription and options for downloading records from SCIS. It states the school's user name and a link to the number of records downloaded for the current calendar year. It also offers options to change the output format of your data files.

As part of the *SCISWeb* redevelopment project to improve services, subscribers are able to select the name of their library system from the drop-down list in their *SCISWeb profile*. Library system names are recorded to help SCIS improve services by liaising with school library vendors.

Select the name of the library system from the drop-down list.

If your library system is not in the list, then use the *Other, please specify* box to enter the name of your library system. SCIS will be notified that a new library system name has been submitted and take the necessary steps to include it in the list.

3 Catalogue records for EnhanceTV study guides

SCIS have catalogued the study guides available from the *EnhanceTV* website at http://www.enhancetv.com.au/shop/home.php?cat=248

These study guides are free to download and many support the copied programs in the *EnhanceTV* online store and the television programs that schools have recorded.

In the SCIS catalogue record, the study guide PDF has *electronic resource* for the GMD. For example: Art house [electronic resource] : study guide / Robert Lewis.

Notes advise schools where they can locate the study guide. For example: Free download available from *EnhanceTV* online store at: https://www.enhancetv.com.au/shop/home.php?cat=248

After the catalogue records for study guides have been downloaded into your library management system, library staff can download the pdfs from the *EnhanceTV* website. Once these pdfs have been saved on the local network, library staff may want to add a link to the pdf for each catalogue record in their library management system.

i SCIS news

1 SCIS is MORE – book cover images in SCIS OPAC

SCISWeb subscribers searching in SCIS OPAC will notice that many of the catalogue records for books now display a book cover image. This enhancement allows schools to copy the image for inclusion only in their library management system.

2 SCIS subscriptions 2008

The cost of a subscription to *SCISWeb*, *SCIS Subject Headings Online* and *SCIS Authority Files* will not increase in 2008. In October 2007, invoices will be despatched to schools not involved in a bulk subscription. Look on our website for payment information, http://www.curriculum.edu.au/scis/productinfo/payment.htm#payment

3 SCIS Authority Files Online subscription

All *SCIS Authority Files* subscribers have access to the online version with their *SCISWeb* user name and password. On the SCIS Customer Centre page, there is a button that links to the online version. From 2008 the *SCIS Authority Files* CD-ROM version will be provided to subscribers who specify that they require this format.

A response form is provided in the *SCIS Authority Files* CD-ROM Edition 2, 2007 delivery, due in schools in mid-August. Please respond if you require the CD-ROM version.

Connections

Connections is a quarterly newsletter produced by the Schools Catalogue Information Service (SCIS), a business unit of Curriculum Corporation. SCIS is committed to publishing informative and useful material for the benefit of library staff in schools. Our focus is helping library professionals keep up to date with the latest in information services and information technology relevant to school libraries.

Connections is distributed by Curriculum Corporation to all schools in Australia.

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Connections contributions

SCIS welcomes submissions of articles to be considered for publishing in *Connections.*

Articles may range in length from 500 to 2000 words. Work outside these specifications will be considered.

Contributions and correspondence are welcome and should be forwarded to scisinfo@curriculum.edu.au. Please include your contact details.

Advertising in *Connections*

Advertisements, supplied as camera-ready artwork, should be forwarded to SCIS. Details of advertising rates may be obtained from SCIS.

Connections online

All articles and regular features are available electronically. http://www.curriculum.edu.au/scis/connections/latest.htm

New and revised subject headings

Headings marked with an asterisk in the following list are existing allowed headings which have been updated with changes to references or notes. New headings are marked as N. Previously allowed headings which have become USE references are marked as U.

For full details of these headings, see the SCIS website at http://www.curriculum.edu.au/scis/productinfo/supplists.htm

A cumulative list of all new and revised subject headings approved since publication of *SCIS Subject Headings Fifth Edition* is also available at this site.

* Asteroids
* Astronomy
* Atmosphere
* Climate
N Climate change
N Dwarf planets
* Global warming
* Greenhouse effect
N Pluto (Dwarf planet)
* Satellites
* Solar system
N Southern United States
N Titan (Satellite)
U United States, South
U United States, West
N Western United States

Secret library business

***In part one of this two-part series, Renate Beilharz** explains the importance of two essential collection development activities – stocktaking and weeding – for keeping busy school libraries relevant, accessible and attractive.*

Staff in school libraries spend a lot of their time organising activities and undertaking tasks that are well publicised to the school community. These activities ensure that students and teaching staff are able to make the most of the resources provided. They also ensure that the school community, especially administrators, are aware of the vital role that well-organised and resourced resource centres play in the teaching and learning that goes on in schools.

Stocktaking and weeding are two activities that are often not highly publicised outside the library environment and are not well understood by non-library staff. Like many teacher librarians, I have been guilty of perpetuating the mysterious nature of these activities. At stocktaking time, the library was CLOSED. No one was welcomed through the library portals during this significant period and no one dared approach those beautifully ordered shelves. The usually dormant 'library dragon' in me was often given free rein at stocktaking time.

Weeding was rarely done flamboyantly, but usually in small sections with books discarded quickly and quietly. In many cases this process was hidden from teaching staff because I didn't want to deal with the likely confrontation over whether all editions of a Maths textbook were essential for student learning.

Unlike a well-organised book publishers' display or successful information literacy activity with Year 7s, there is no perceptible outcome of weeding or stocktaking to the average user of a school library. I am yet to have a student or teacher come up to me and say: 'Thank you for discarding those old and unused copies of *Pride and Prejudice*' or 'I like the way the catalogue is up to date and accurate'. A report to the school administration on the figures of losses and size of the collection is the closest I have come to advertising the outcomes of a stocktake.

I never tried to explain the purpose of these activities to the school community, other than the annual request to the school administrative committee to close the library for a stocktake. A training session for all school staff on the purpose and methodology of stocktaking and weeding in school libraries would not be high on the Professional Development Coordinator's list of must-have in-services.

So why do library staff undertake a stocktake? Why do we weed the fiction collection? Do we do it because 'that's what librarians do' or because these are essential collection development activities?

Collection development

Stocktaking and weeding come firmly under the umbrella of collection management and development, which is formalised in a collection development policy. Every library has a collection development policy, even if it is only in the head of one person. Ideally every school library should have a written policy. This may include:

- purpose of the collection
- type of material in the collection
- selection criteria and processes
- budgeting policy
- weeding criteria
- stocktaking processes
- procedures for dealing with controversial material.

Whether formally written in a policy, or informally 'understood' by the person responsible for the library, it is most important to be very clear on what the purpose of the school library collection is. A purpose statement in a school library collection development policy usually includes phrases like:

- reflect needs of the users
- support and enrich the curriculum
- encourage and develop a love of reading
- be accessible to the school community.

Most school libraries do not talk about being a 'collecting library' (a library whose purpose is to collect everything there is on a topic) or being a repository of every book ever donated to the school. The school library may have an archival role, but that is in addition to its role as a resource centre for today's school community and is not its sole purpose.

A school library collection must be relevant, accessible and attractive. Stocktaking and weeding are complementary activities necessary for achieving these goals.

Stocktaking

Stocktaking is about making the collection accessible and relevant. It ensures that the database reflects the actual collection. Users of the catalogue are quick to point out when the catalogue says an item should be on the shelves and isn't; it is, of course, frustrating when this happens. An accurate stocktake ensures that items are labelled correctly and housed in the appropriate collection, which assists accessibility. Accurate stocktake figures are used to identify areas that have had losses in stock and to assist with identification of strengths and weaknesses in the collection for ongoing collection development.

A stocktake also has other benefits. Each resource is handled at least once a year, checked and put aside for mending if required. Touching every resource ensures those 'misplaced' lolly wrappers, chewing gum and other items left between and behind books are found and discarded. Stocktake can also assist with finding those items that haven't been checked-in properly.

While not as essential as it used to be in the days of a card catalogue, most libraries still put their books in perfect order as part of the stocktaking procedure. This ensures that at least once a year everything is in its right place. If an area is still in perfect order since the last stocktake, that area is a good candidate for weeding, as obviously no students or staff have been near it in that time.

'You want to do what?! Close the library!?'

Throughout the year, library staff work hard at raising the profile of the resource centre within the school community and at making the facilities and resources accessible: at recess, lunchtime, before and after school, not to mention during class time. When the library closes for stocktake, the school community is so used to the services it provides, they can't imagine managing without it.

Stocktaking does not have to take place behind closed doors, with the library out of bounds to students and staff. Many library management systems are flexible enough to allow small sections of collections to be inventoried at

a time. This way only small sections of the shelves need to be closed off at any one time. Most library management systems also take into account that books are out on loan, so stocktaking does not have to take place at the end of the year.

If closing the library for a period to undertake a full stocktake, it is worthwhile taking the time to inform the school community about the reasons for stocktaking. Ensure that there will be minimal disruption to other library services and be flexible in allowing book boxes to be taken to class or access to the reference collection by students. Open to students at lunchtime, even if some sections are closed; students appreciate being able to come into the library environment, even if they can't access the books.

Hints for a successful and stress-free stocktake

Take the time to prepare for a stocktake. This allows effective use of the time available and ensures that the results are accurate and useful. Being prepared is just as important for a first stocktaking experience as for the last.

- **Read the manual**. Have a good understanding of the steps in the process: how the data is to be gathered, entered, processed and reported.
- **Check the equipment**. Upgrades of library computers, laptops, barcode readers and library system software throughout the year means that it is important to the check that all pieces of equipment are compatible and can do the job required.
- **Run a trial stocktake of a small collection**. This will help finetune the process and give a good idea of the time it will take to do the collections you have in mind.
- **Clarify the physical processes**. Do the books need to go to the computer terminal or on the laptop go to the books? How will this be achieved with a minimum of effort for the staff members, while maintaining occupational health and safety standards? Where is the portable barcode reader downloaded?
- **Decide which collections are to be inventoried**. The whole library collection does not need to be inventoried each year; plan for a two- or three-year cycle if there is no time to do it all annually.

- **Decide when the post-stocktaking tasks are to be done**. Are post-stocktaking processes such as mending, records updating and dealing with anomalies to be undertaken during stocktaking time? Take this into account when deciding what tasks will be done in the time allocated.
- **Ensure all processes are understood by staff and clearly documented**. If necessary, make step-by-step instruction sheets for other staff and volunteers.
- **Shelf read before starting**. This sometimes takes longer than the actual stocktaking process. While not essential, it will make it easier to locate and deal with anomalies.
- **Create a checklist indicating the order in which tasks are to be completed**. This ensures that tasks are completed in the correct order, especially when there are a number of people involved in the process.
- **Enjoy the task, it can be very rewarding**.

After stocktaking

Accurately following up stocktaking procedures and reporting will ensure you achieve the most benefits for your school library collection.

- Run all relevant reports and final procedures required by the library management system.
- Make sure you change the status of missing items. Don't delete bibliographic records until at least a year later, otherwise you may find yourself re-entering data on your library system as lost items do miraculously turn up.
- Use the reports and statistics to identify strengths and weaknesses for ongoing collection development.
- Create a written report for administration and staff.
- Celebrate a job well done, secure in the knowledge that the school community is the unknowing beneficiary of this essential collection development activity.

The other essential collection development activity – weeding, or de-selection – can be undertaken in conjunction with a stocktake or as a separate activity, sometimes also under a veil of secrecy…

To be continued.

Renate Beilharz
Teacher librarian of 20 years experience. Currently enjoying a portfolio of positions relating to librarianship in and outside the school environment.

This article is based on a presentation given at the SLAV conference *Building on essentials! A full day conference for library technicians and library assistants*, held on 16 October 2006.

Blogging – the new electronic autobiography

Blogging is the new autobiography, but there are dangers if it is not crafted.

Many students and educators are blogging as a form of electronic writing. Why?

Blogging:
- provides regular writing experience
- publishes instantly
- lets you share the immediacy of experiences which would otherwise be lost
- can be edited and reformatted into other media later
- is a means of sharing off-beat or minority viewpoints or perceptions
- is a fast way of keeping in touch with a broad audience
- provides networking opportunities.

Apart from school use, blogging has wider educational implications.

Keeping in touch

If you have travelling offspring, colleagues overseas or relatives doing family histories, you need to find the cheapest way of staying in touch. Until our son Trevelyan started his five-month 'quest', cycling solo from Ireland to Istanbul, I didn't know much about 'blogging'. As a frequently travelling family of financially challenged backpackers, over the years we've been through reverse charge phone calls on Sunday nights, email, phone cards and mobiles on Roam (which didn't work in Rome nor anywhere else, especially the outback of the Northern Territory, Serbia and the Gobi desert).

Cyber-wise Trevelyan introduced us to the blog. Ideally he was to update it regularly and thus only have to type one entry in expensive or remote Internet kiosks, rather than multiple emails or letters which often vanish into cyberspace. This happens if the wrong key is pressed in response to a foreign language instruction or if the writer runs out of the local currency.

A blog is public. Anyone can read it, even your mother. So there is some censorship, either

inherent or perceived. I was amused in one of the entries when Trevelyan wrote, '…but I can't go into details because my Mum reads this blog'.

Benefits of blogging for travellers include:
- **Dates and times**. You know when entries were added (if you can calculate the local time zones) and so each blog entry is proof the person's still alive and not in a hospital or gone missing.
- **Intended audience can read the blog online**. You don't have to forward news.

Trevelyan is an acute observer of the unconventional. Being a cartographer he analyses structures and landscape, and tends to include technical details but in a way which novices can understand. He also has a sense of humour and can talk to anyone, even if he doesn't speak the language. His blog was highly readable and so a wide range of friends, family and an increasing number of strangers read his erratic instalments.

I'd encouraged him to write regardless, because the immediacy of the experience would be lost unless written close to the daily events. And, frankly, not that many people cycle alone on a pushbike through such varied terrain and cultures. It was a way of checking his progress. Regardless of safety issues, memories fade rapidly once new challenges appear.

Recording your travel experience

When you travel alone, and in countries where you do not speak the language, writing is a way of recording and evaluating the significance of certain experiences when there is no travelling companion with whom to discuss daily events. Digital photos are another record but, even if you can upload them onto your blog, rarely will you be in them if you are travelling alone. While working in Antarctica, I'd become aware of the psychological value of writing for isolated travellers.

Apart from suffering the 'Kodak poisoning' of taking many digital photos, Antarctic expeditioners tend to write in varied forms – poetry, e-mails, journals, diaries and fiction – as a way of coming to terms with the significance of being isolated as winterers from March to November.

Since I had written the serendipitous *Antarctic Writer on Ice,* based on my emails from the 2001 Antarctic expedition, I know how many

eager readers enjoy vicarious adventure, if the writer is honest enough about the challenges.

As an author I could sympathise with my son's hurried entries, so I collated and edited them. Not just as an 'organising parent who was also a writer' but so that the firsthand experience of cycling solo from Ireland to Istanbul could be reflected upon later.

While the blog was in progress, many bike clubs started reading it and forwarding it. Weekend cyclists related to the details of managing bike disasters like punctures, while orienteers liked the terrain details. Others liked the food details or the humorous descriptions of what went wrong. Luckily the blog avoided the boredom of repetition by focussing on a different aspect for each country.

A word of caution – blog dangers

Some of the dangers of blogging include:
- No checking of content means any unsupported views can be spread.
- They can be a possible channel for bigotry or propaganda.
- Inaccuracies are perpetuated.
- In the 'comments' area, some inappropriate or stupid comments can be added by strangers and the blogger has no redress.
- Writing honestly in a genuine fashion, which is the most effective tone, means you are open to derogatory remarks which can be unfounded and unanswerable.
- Repetition.

Hazel Edwards and Trevelyan Quest Edwards Discussion notes available at http://www.hazeledwards.com

Educational Lending Right

A telephone conversation, October 2006:

Renate: *Hello, this is Renate from SCIS. I am following up on the Educational Lending Right survey, which was sent to your school library last week … Have you heard about Educational Lending Right before?*

School: *Yes, I have heard or read about it before; it's got something to do with copyright, doesn't it?*

Renate: *Well, actually …*

Lending Right shouldn't be confused with Copyright

There are two Lending Right schemes operating in Australia: Public Lending Right (PLR) and Educational Lending Right (ELR). PLR and ELR complement each other; PLR focuses on books held in public libraries, while ELR focuses on books held in educational institutions including school, TAFE and university libraries. The PLR scheme operates under the *Public Lending Right Act 1985***.** While ELR does not come within the ambit of this act, the PLR committee administers the ELR scheme on behalf of the Department of Communications, Information Technology and the Arts (DCITA).

One of the objectives of ELR is purely financial: to make payments to Australian creators (authors, illustrators, translators, compilers and editors) and publishers on the basis that income is lost from the availability of their books in educational lending libraries. This is where the confusion with copyright may occur.

Copyright is a 'type of legal protection for people who express ideas and information in certain forms' (Australian Copyright Council 2006). Neither of the Lending Right schemes, PLR or ELR, comes under the *Copyright Act***.** The *Copyright Act* does not give copyright owners the right to authorise the lending of their work nor can copyright owners claim the right for payment from lenders or users of the work. The Lending Right schemes are not a compulsory compensation for the lending of works (Australian Copyright Council 1992). Unlike the *Copyright Act***,** which covers writing, visual images, music and moving images, the Lending Right schemes only apply to books held in lending institutions.

The payments made to Australian creators under the Lending Right schemes are not paid by the libraries that are lending the works, nor are they made by the borrower. Payment is made by DCITA, the Australian Government department responsible for the Arts; $44 million dollars was allocated by the Australian Government to the ELR scheme for the years 2004–05 to 2007–08.

Schools who are asked to participate in the ELR school library survey are not being audited for copyright compliance in any form. The data gathered from school library systems is used solely for the purpose of estimating the number of copies of specific titles held in Australian school libraries. These estimates are then used to calculate payments to Australian creators of books. Data gathered from schools is destroyed when the survey process has been completed.

The second objective of ELR is to support the enrichment of Australian culture by encouraging the growth and development of Australian writing and publishing. By ensuring payments are provided to authors, illustrators, translators, compilers, editors and publishers, the whole Australian writing and publishing industry is supported.

Get prepared for the next ELR survey

At the start of term 4 this year, the next round of surveys will be sent to schools. If your school has over 100 students and uses one of these library automation systems – Amlib, Athena, Bibliotech, BookMark, LibCode, Softlink Alice or OASIS – you may receive the distinctive Curriculum Corporation envelope, with the bright ELR sticker, which contains the information and disks required to complete the survey.

So, be prepared for the follow-up phone call early in term 4: *'Hello, this is Renate, from SCIS. I am following up on the Educational Lending Right survey which was sent to your school library last week …'*

Top 100 books in Australian school libraries

The annual *Top 100 Australian books in school libraries* list is now available. It can be accessed on the ELR website at http://www.curriculum.edu.au/scis/partnerships/elr.htm

The top 100 books in Australian school libraries are primarily junior fiction. The list makes interesting reading and is valuable as a collection development tool.

A colourful poster of this list has been sent to all schools that participated in ELR 2006–07, along with Curriculum Corporation's *ELR 2006–07 Summary Report*. This report is also available on the ELR website.

The *Top 100 Australian books in school libraries* poster will also be available at the SCIS/ELR trade stand at the ASLA conference in Adelaide on 2–5 October 2007. Please come and say hello and receive a complimentary poster.

Renate Beilharz
ELR Project Officer

References

Australian Copyright Council 2006, *Copyright basics* [viewed 15 March 2007], http://www.copyright.org.au/information/basics.htm

Australian Copyright Council 1992, *Rental and lending rights* [viewed 15 March 2007], http://www.copyright.org.au/pdf/acc/book_tocs/b079v02.pdf

Resources

NEW **Acting from the Heart: Australian advocates for asylum seekers tell their stories**

256 pp
Edited by Dr Sarah Mares and Dr Louise Newman
RRP: $24.95
SCIS No: 1313206
ISBN: 9781876451783

What motivated thousands of ordinary Australians to become involved in supporting the plight of asylum seekers and to oppose their government's immigration policy and practice?

In *Acting from the Heart* over 50 people, who reflect the diversity of this movement, tell their stories in a disturbing and uplifting record of this pivotal time in Australian society.

For some, the 'refugee issue' has become a defining personal stance, one which has engaged and divided families and communities. *Acting from the Heart* shows the hardship and commitment behind this extensive grassroots political movement. Stories, poems and political cartoons by Australia's foremost, award-winning cartoonists make up this powerful and provocative book.

NEW **Time to Celebrate: Identity, diversity and belief**

96 pp
Authors: Mark and Olga Fox
RRP: $34.95
SCIS No: 1281021
ISBN: 9781863667036

Teacher resource: Years 5–9

Time to Celebrate offers an introduction to some of the world's cultures by examining festivals and associated cultural events. It features a rich background to many of the world's important festivals, as well as practical ideas and activities that link to learning areas including SOSE/HSIE, Literacy, The Arts, LOTE and Civics and Citizenship Education. The book has a particular focus on celebrations in Australia and the Asian region so that students come to better understand themselves and their closest neighbours.

By studying festivals, students will begin to understand more about the multicultural world in which they live and to examine their own attitudes in respect to values such as tolerance, inclusion, respect and freedom.

NEW **Create and Celebrate: Hands-on projects**

64 pp
Authors: Mark and Olga Fox
RRP: $34.95
SCIS No: 1281022
ISBN: 9781863666800

Teacher and student resource: Years 5–9

Create and Celebrate is a book of student activities that complements the teacher resource *Time to Celebrate*. The book contains a wide range of enjoyable activities for students and includes model-making, dioramas, recipes and plays.

The activities in this book centre around the celebration of ten festivals and celebrations. The creative and hands-on approach means that students will be actively involved in focused and powerful learning. Art, craft and food can also be used as easy, accessible and engaging introductions to the study of celebrations, festivals and the Asian region. Visual and kinaesthetic learners in particular will benefit from the design–make–appraise model of learning. The activities have minimal requirements for materials and preparation. Teachers and students will find them both fun and educational.

NEW **Teaching and Learning Multiliteracies: Changing times, changing literacies**

148 pp
Authors: Michèle Anstey and Geoff Bull
RRP: $39.95
SCIS No: 1280570
ISBN: 0872075863

Teacher resource

Discover how multiliteracies can help teachers and students respond to the evolving nature of texts. This timely resource explains the concept of multiliteracies and provides teachers with the literacy knowledge, resources, attitudes and strategies that their primary and middle years students need to succeed in a changing world.

Authors Michèle Anstey and Geoff Bull present a range of new and established ideas about literacy, emphasising successful practices. Chapters cover how teachers can rely less on print texts, respond to new trends in children's literature, and balance guided reading with outcomes-based curricula and school-wide approaches to planning.

New concepts are accompanied by reflection strategies to help teachers think about their understanding of literacy, multiliteracies and texts. All chapters include sections that demonstrate how to incorporate multiliteracies every day in the classroom.

New Little Books of Big Ideas

NEW **How to Succeed with Education for Sustainability**

64 pp
Author: Josephine Lang
RRP: $29.95
SCIS No: 1282657
ISBN: 9781863666893

Teacher resource

In the school community everyone plays a role in working towards sustainability. This involves working across the foundational pillars of sustainability: ecological, economic, sociocultural and political. Good governance, social justice, reducing resource use, sustainable development and cultural diversity are examples of sustainability issues that are tackled by school communities implementing *Education for Sustainability*.

This book provides school communities with a framework to succeed in implementing *Education for Sustainability*, including:

* understanding the complexity of sustainability
* identifying the values and principles of sustainability
* organising the school community to build capacity for learning and sustainability
* focusing leadership and school management towards sustainability
* using pedagogies that explore and support sustainability
* building productive partnerships for sustainability

The Le@rning Federation

- developing skills to engage whole-school planning and evaluating progress of working towards creating sustainable futures.

Education for Sustainability focuses on building capacity within the school community to work, live and learn together to create a sustainable future.

NEW **How to Succeed with Problem-based Learning**

64 pp
Author: Dianne Chambers
RRP: $29.95
SCIS No: 1231649
ISBN: 9781863666886

Teacher resource

This book gives an overview of problem-based learning, why it might be chosen as an educational approach and how it connects to desired outcomes (information literacy, communication and teamwork). It is for all teachers who are planning to implement problem-based learning. This includes school leaders (principals, curriculum heads, etc) who are considering educational innovation for their school and who wish to gain an overview of this approach to teaching and learning.

There is growing interest in this approach to teaching, as learning takes place in an authentic context where highly motivated learners develop many of the skills and knowledge that educational systems promote. These include information literacy skills, IT skills, teamwork, leadership, investigative skills and communication (oral, written and multimodal) skills.

Moving Australia's heritage into the digital age.

Making the educational enterprise in classrooms interesting and relevant in the growing digital world is a challenge most teachers face every day. Imagine having ready access to Australian moving image and sound clips drawn from collections such as the National Film and Sound Archive, National Archives, ABC, SBS and Australian Children's Television Foundation – right in your classroom.

Teachers, librarians and students in Australia no longer have to depend on limited resources or worry about whether they have permission to use those resources; *australianscreen online* now provides direct, easy-to-use and free access to moving images and audio clips. For teacher librarians, it is a light at the end of the tunnel that provides them with a rich resource for educational use.

australianscreen online is an innovative website initiative that provides access to and support for a diverse collection of feature films, documentaries, newsreels, short films and animations produced in Australia over the past 100 years. The resource has been created by the Australian Film Commission (AFC) in partnership with the Curriculum Corporation, through The Le@rning Federation (TLF).

It has brought to life the fusion of moving image and education like never before. Now teacher librarians can access and download educational material free of cost from this vast collection of Australian moving images and audio materials. Of particular relevance to educators, there is an Education Collection designed to provide access to resources selected specifically for educational use across curriculum areas. All clips in the Education Collection are enhanced by Teacher's Notes, produced by TLF, that describe in accurate, well-researched detail the educational value to be drawn from the clip.

The range of content on the website provides an exciting cross-curriculum edge that will assist educators to deliver quality multimodal learning. The Teacher's Notes identify how resources might be useful for teaching and learning purposes across the curriculum. Thus a clip from the feature film *Gallipoli* might be used to discuss film-making techniques, the making of the ANZAC legend and the role

sport plays in Australian culture. Creativity in classrooms is the key, and teachers will implement different ways of using a clip to support achievements within a host of educational outcomes.

The Education Collection categorises clips with Teacher's Notes under the following categories:
- Environment
- Film and Media
- History
- Identity and Culture
- Indigenous Australia
- Science and Technology
- Society
- Sports and Health
- The Arts
- Values and Citizenship
- War.

From the era of the silent movies
The Sentimental Bloke

Resources provided by *australianscreen* join learning objects, digital resources and, soon, assessment items in TLF's constantly expanding collection of online curriculum content to support teaching and learning in Australian and New Zealand schools. It is estimated that in the first three years of the project over a thousand titles will be posted on the *australianscreen* website.
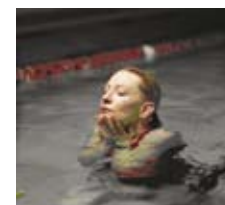
Cate Blanchett in the award-winning feature film
Little Fish *(photo by Matt Nettheim)*

Teacher librarians can greatly assist schools' uptake of this vast set of educational resources by promoting them and making suggestions about how they can be put to best use, given the specific goals teachers are working to achieve. Encourage both your teachers and students to venture into *australianscreen* and explore what the site has to offer and to think about ways they can start to integrate these fantastic resources into their daily curriculum.

Visit http://australianscreen.com.au to discover Australia's audiovisual heritage.

Rohini Mehta
Communication Officer
The Le@rning Federation

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Requires a 4 year teaching qualification

MASTER OF APPLIED SCIENCE (TEACHER LIBRARIANSHIP)
Stage 1 of this course requires a 3 year teaching qualification. Option to exit at the end of Stage 1 with a Graduate Diploma of Education (Teacher Librarianship).

Stage 2 requires an approved postgraduate qualification in teacher librarianship (e.g. Stage 1) which meets the requirements for professional membership of ALIA.

GRADUATE DIPLOMA OF EDUCATION (SECONDARY)
Requires an approved degree in librarianship and provides a teaching qualification with a teacher librarianship specialisation.

ASSOCIATE STUDENT
Study a single subject without enrolling in a course (subject can be credited to a course later).

OUR GRADUATES ARE INFORMATION SPECIALISTS WHO:

- Have developed expertise in resource-based strategies to affect student learning

- Understand how people, process and technology must be integrated within an organisation

- Value the importance of evidence-based principles to support professional practice

STUDY BY DISTANCE EDUCATION
As Australia's leading distance education provider, Charles Sturt University is recognised for its expertise in developing and mobilising online resources and tools to strengthen communication, interaction and collaboration between lecturers and students, improving the practice of teaching and the experience of learning.

➜ **2008 applications close 30 September 2007**

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