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**Contenidos de este número**

1. **Librarians React to New Penguin Random House Ebook Terms**

by [Matt Enis](https://www.libraryjournal.com/?authorName=Matt%20Enis)   
Oct 12, 2018 | Filed in [News](https://www.libraryjournal.com/?subpage=News)



Effective October 1, Penguin Random House (PRH) changed its licensing terms for public library ebooks, discontinuing its longstanding one-copy, one-user perpetual license model, and establishing a two-year access model. In addition, prices for library licenses were lowered, with adult titles now capped at $55 (or $57 for DK titles), YA titles at $45/$47 (DK), and children’s titles at $35/$37 (DK). Any PRH ebooks purchased by any library prior to October 1 will remain a perpetual license. A separate program will allow academic libraries to continue purchasing perpetual licenses at “significantly higher” prices, according to an announcement by Skip Dye, VP library marketing and digital sales and VP sales operations for PRH.

“The key area of price reductions is for our bestsellers, our most heavily circulated titles, which make up the vast majority of our library sales,” Dye told *LJ*. To launch the new terms, PRH is also having a promotional sale on dozens of new releases through December 31, he added. “Among our newly tiered pricing lists there are a relatively small number of our titles that show an increase in price. We will keep on reviewing their pricing, and expect to make further adjustments for them over time.”

In a column published in the American Library Association’s (ALA) *American Libraries* magazine, Alan Inouye, public policy director for ALA’s Washington Office and director of the Office for Information Technology Policy, gave qualified praise to the change, describing it as “neutral or even a bit positive for U.S. libraries, although the impact on any specific library will depend on its circumstances…. This reduction will enable more libraries to lend PRH titles generally, especially those on the backlist.”

But the change has had its share of critics as well, with many noting that PRH frontlist titles are still very expensive, and the perpetual access model helped libraries build lasting backlist collections.

**NEW ENDING**

“It’s kind of a mixed bag for libraries,” Michael Blackwell, director of St. Mary's County Library, MD, and Communication and Advocacy Work Stream, ReadersFirst, told *LJ*. “Many high-demand titles might become more cost-effective. If they reduce their price on top-tier authors and give [libraries] two years, and that title gets a lot of circulation in two years at a lower price, obviously [libraries] are getting a better return. We might be able to buy more of those top-tier titles.”

However, Blackwell described the loss of the perpetual one-copy, one-user license option as a key drawback. While he acknowledged that most titles do experience a significant decline in demand within a few months after publication, the perpetual license “allowed us to keep important, high-circ titles that we’d want to keep in our collections over time, rather than having to constantly repurchase them. I’m not going to say that guaranteed long-term preservation, but at least it was a start at building deep and varied long-term collections.”

“We’ll be blowing our budget and brains out reordering John Grisham forever,” Susan Caron, collections and membership director for the Toronto Public Library, was quoted in a [post about the change on readersfirst.org](http://www.readersfirst.org/news/2018/9/12/an-ala-response-to-prh-and-a-criticism-from-rf). Aside from the cost of repurchasing titles, Caron added that choosing whether or not to renew backlist titles is already an overwhelming task at a system that circulates more than three million ebooks per year. Having one of the big five publishers offer perpetual access had helped mitigate this challenge somewhat. “We’re very disappointed. Solid, deep collections, which we’ve been trying to build, will become more ephemeral. Ebooks will become the temporary bestseller collection rather than a comprehensive digital collection that complements and provides an alternative to print.”

Cathy Mason, digital downloads administrator for Columbus Metropolitan Library, agreed, commenting in the post that “I’d much rather spend the extra $10 for access to a title we get to keep forever. Metered access is best suited to titles that are more of a risk. I’ve always hated that Stephen King is a 12-month author. I [have been investigating] books and series that go out of print that we still have in e. 'Bluford High' is super popular here but hasn’t been available for purchase in print for years.”

Tom Mercer, director of digital products for bibliotheca and its cloudLibrary platform, said that he had heard mixed reactions from customers as well, but noted that, on the positive side, “even if it’s just 10 to 15 percent cheaper, for big libraries, this is an extra couple of copies that could make a big difference in their holds list.”

Following PRH’s August 30 announcement of the change, cloudLibrary offered its customers an exclusive 10% off sale for PRH ebooks during the month of September, creating lists of titles that libraries might consider licensing in perpetuity.

But Dye said that, overall, the feedback he has received has been positive. Most librarians that have reached out to PRH have been pleased about the lowered prices, “although, understandably, they wish that they could be even lower,” he said. “The decision to discontinue ‘perpetual access’ is largely being received as a pragmatic one, as most libraries agree that demand for many titles, bestsellers in particular, decreases after the first six months, and given a hypothetical choice, they prefer lower prices across our lists in exchange for a more limited time period on our titles, and the opportunity to purchase more of them.”

**KEEP TALKING**

While opinions on the new terms may vary, several commentators—including Inouye in his column—praised PRH for seeking input from libraries and keeping the lines of communication open, contrasting it with Macmillan’s recent decision to test a [four-month embargo period for libraries](https://www.libraryjournal.com/?detailStory=180906-Tor-Ebook-Embargo) with new ebooks published by its Tor imprint.

“We appreciate that this change that they made was a positive change, as opposed to an embargo like Macmillan and Tor. On the other hand, it’s not a model that we would propose to them.” Deirdre Brennan, executive director for Reaching Across Illinois Library System (RAILS), told *LJ*.

Ideally, she said, major publishers would be creating new licensing options for library lending that leverage the nature of digital content, rather than impose restrictions that mimic print circulation. “This one-book, one-user [model employed in metered licenses] is not appropriate for digital objects,” Brennan said. “I hope that someday we’ll be able to get past that. But ever since CD-ROMs back in the 1990s, [publishers] have been trying to figure out how to price non-print content, and I think they still don’t know.”

Veronda Pitchford, director of membership development and resource sharing for RAILS, added: “Across distributors, publishers, and libraries…we’ve all had a tendency to apply print solutions to digital problems. I think that’s where the key point of tension is laying for all of us.”

Brennan and Pitchford cited Dye’s participation in events such as the National Ebook Summit—hosted by ALA’s Association of Specialized, Government and Cooperative Library Agencies (ASGCLA) on June 22 during ALA’s annual conference in New Orleans—as one of several ways PRH has maintained communication with libraries.

“The goal of the summit and subsequent activities is to work across what we call the reading ecosystem, so that we can understand each other’s goals and can work together on how to find shared goals to better serve readers,” explained Pitchford.

**ALTERED LANDSCAPE**

Libraries will need to continue this dialog with publishers. When Macmillan/Tor announced its embargo test this summer, it recalled a time half a decade ago when several major publishers refused to license ebooks to libraries altogether, citing concerns that library lending could have a negative impact on consumer sales. ALA, vendors, and librarians helped bring reluctant publishers on board by emphasizing the role that libraries play in marketing their content, introducing people to new titles, authors, genres, and series. But consumer ebook sales [have since declined](http://k-lytics.com/ebook-sales-2015/) for the Big Five from a peak [reached in 2014](http://k-lytics.com/ebook-sales-2015/).

“I think it all comes from Amazon,” Mercer said. “Amazon is taking data and saying that library [ebook] lending is hurting retail sales, and they are creating concern among publishers. And the problem is, if you look at Amazon’s top 10 list, they’re promoting their own content, their self-published content, the stuff that’s exclusive. I don’t think Big Five [ebook] retail sales are dropping because of libraries, I think they’re dropping because Amazon is not promoting their content.”

Other factors may include [rising sales of print books](https://www.publishersweekly.com/pw/by-topic/industry-news/bookselling/article/75760-print-sales-up-again-in-2017.html) and [e-audiobooks](https://www.publishersweekly.com/pw/by-topic/industry-news/audio-books/article/77303-audiobook-revenue-jumped-22-7-in-2018.html).

Library organizations and vendors have remained vigilant. The ASGCLA ebook summit will again convene publishers, libraries, vendors and other interested parties at ALA Midwinter in Seattle. And the [Panorama Project](https://www.panoramaproject.org/), a data-driven effort launched with initial funding by Rakuten OverDrive to help further the understanding of the impact of public library ebook lending on discovery, brand development, and ultimately, publisher sales, was initiated this year.

Dye is serving as a member of the Panorama Project’s Advisory Council, and said he aims to contribute input and guide the Project’s studies from a publisher’s perspective. “Understanding the impact of publishers’ partnerships with libraries is very important,” he said. “The impact on discovery, the raised awareness of authors and their works, and the effect sales and circulation rates are of great interest to me.”

And Dye emphasized that PRH had no plans to implement embargoes or change its longstanding policy of making all print and ebooks available to libraries “day and date” with their consumer on-sale dates. “We believe strongly that libraries help build readership for our authors. Libraries are our valued partners. We are eager to listen to and learn about a library’s contribution to their world so we can gain a better understanding of how we can support them.”

<https://www.libraryjournal.com/?detailStory=181012PRHebookterms>

1. **Ithaka Report Offers Equity Best Practices**

by [Lisa Peet](https://www.libraryjournal.com/?authorName=Lisa%20Peet)

A new report from Ithaka S+R published on September 20, “[Interrogating Institutional Practices in Equity, Diversity, and Inclusion: Lessons and Recommendations from Case Studies in Eight Art Museums](http://www.sr.ithaka.org/publications/interrogating-institutional-practices-in-equity-diversity-and-inclusion/),” looks at eight case studies of best practices and methods for addressing institutional challenges around equity, diversity, and inclusion (EDI). While the cultural institutions profiled are art museums, the report's coauthors—Ithaka Libraries and Scholarly Communication analyst Liam Sweeney and Roger C. Schonfeld, director of the Libraries, Scholarly Communication, and Museums Program—suggest that these studies hold relevant, and applicable, lessons for libraries.

As part of an ongoing series of demographic studies of cultural and academic organizations, in 2015 Ithaka S+R partnered with the Andrew W. Mellon Foundation, Association of Art Museum Directors (AAMD), and American Alliance of Museums (AAM) to conduct [a survey of the staff of North American art museums](http://www.sr.ithaka.org/blog/diversity-in-american-art-museums/). The data, collected from 77 percent of AAMD members, revealed that museum employees, particularly “intellectual leadership positions”—senior administrators and education, curatorial, and conservation staff—are predominantly white and “not remotely representative” of the populations they serve.

“In a rapidly changing country, a lack of diversity on the staff responsible for developing collections and programs inevitably affects a museum’s ability to understand the interests, contributions, and needs of its public, whether locally or on a national level,” wrote Sweeney and Schonfeld in their foreword to the new report. “As art museums are public amenities that can bring significant benefit to those who participate in their programs, this condition is both a challenge of social justice and of long-term institutional relevance and health.”

**IDENTIFYING SUCCESSFUL EDI WORK**

Since the 2015 survey’s publication, many museums have stepped up to address EDI challenges through programs, collection development, community engagement, partnerships, and board development. In order to offer a more detailed picture of what’s being done—and what’s working—Ithaka S+R’s research team, in partnership with the Mellon Foundation and AAMD, decided to produce an in-depth, qualitative study of representative museums.

"The quantitative work is really important for establishing baselines that are…well understood, but often are not documented in as clear a way as we believe is important to drive forward further discussion on these topics, [and] moreover to provide a baseline from which change—hopefully positive change—can be measured,” Schonfeld told *LJ*.

Researchers identified 20 museums at which one-quarter of the intellectual leadership staff are people of color—a “relatively substantial presence” in the current demographic climate. The framework for successful EDI efforts included not only staff diversity, explained Schonfeld, but also board diversity, programming, audience engagement, and how museums reach communities that have not historically engaged with them. Ithaka conducted a series of site visits and interviews to determine what those institutions had done to bring about equitable change, as well as the challenges they faced in the process, and ultimately identified eight to serve as case studies: the Andy Warhol Museum, Pittsburgh; Brooklyn Museum, New York; Contemporary Arts Museum, Houston; Detroit Institute of Arts; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Spelman College Museum, Atlanta; and the Studio Museum in Harlem, New York.

During 2017, Schonfeld and Sweeney spent three to four days at each, conducting between 12 and 20 interviews with staff at varying levels of seniority across different departments, as well as with external partners. They also attended public events and cross-departmental meetings.

**RELEVANCE FOR LIBRARIES**

The [case studies](http://www.sr.ithaka.org/landing/case-studies-in-museum-diversity/) were published on the three partners’ websites, and featured at a session at AAMD’s annual conference in May. Schonfeld and Sweeney synthesized findings across the studies into a capstone report, connecting themes among various institutions, so they can serve as a road map for other institutions—in particular, they noted, libraries.

“There are a lot of findings here about running cultural organizations that are probably relevant to all kinds of libraries,” Schonfeld told LJ. “There's a lot about community engagement here for a broad, municipal public [institution].”

As is the case for many libraries, museums are moving beyond a focus on collections and thinking more about outreach and education. For all the report’s participating institutions, effecting both internal and external change required finding new ways to engage with communities that may not have traditionally seen themselves reflected in the institution’s culture, and went beyond simply hiring more employees of color. Each of the featured cities, noted Sweeney, have histories of racial tension. “So the nature in which these museums have engaged or have not engaged with those histories, and the disenfranchisement of a lot of communities in those cities, became really central as well to understanding the trajectory that the museums have had."

In some cases, engaging with controversy helped drive institutional change. When a 2014 ad campaign for the Warhol Museum offended members of the African American community, for example, leadership invited local artists and activists who had spoken out to enter into a dialog with museum staff. The resulting conversation led to an ongoing program, supported by the museum, that provides funds for Pittsburgh artists to produce and exhibit their work. The often politically charged artwork, in turn, inspired a community forum on police brutality hosted by the museum. The end result “served as a powerful venue for trying to bridge the wide gaps in social issues in a way that I think everyone at the museum became very proud of,” Sweeney told *LJ*.

**ACCOUNTABLE EDI**

Many of the museums profiled strengthened their equity framework by refining organizational structure—another powerful suggestion for libraries, Schonfeld noted, including redefining job qualifications, building employee teams to be more inclusive, growing mentoring and internship programs, and increasing diversity in board governance.

“Certainly for public libraries [the report holds] a lot about organizational structure and how to bring values into that work, and how to think about internal alignment across the organization, so that it's not just about stating a value but really about bringing that value to implementation."

Leaders who embody the values of EDI are key to bringing the rest of the museum—or library—on board, Sweeney told *LJ*. “As the leader you indicate what the institutional values and the priorities are, and you explain to all of your staff that they are given a green light to integrate these values into their work.”

However, as in a [recent study on the impact of Chief Diversity Officers](https://www.chronicle.com/article/Do-Chief-Diversity-Officers/244460) at academic institutions, which shows that executive-level diversity positions alone don’t significantly increase diversity among faculty, Ithaka’s study bears out the need for organization-wide accountability.

At Chicago’s Museum of Contemporary Art, for instance, diversity initiatives originally reported to the head of marketing, making all equity work a single department’s responsibility—and thus effectively allowing others to internalize the idea that it wasn’t their job. When current director Madeleine Grynsztejn took the helm, she implemented a new model, pairing staff from various departments with board members to work on specific issues; this created momentum on the board for engaging with issues as well. All EDI work ultimately reported to Grynsztejn. “The fact that it reported to the director meant that everyone in the museum understood that this is an institutional priority, [not] a side track," Sweeney noted.

Waiting to diversify collections and programming until someone who fits the bill has been hired can also present barriers to action. “There was a lot of resistance from the museums I talked to about that kind of approach,” he pointed out, “because it can be treated as an excuse to focus on the order of operations of how to bring diversity equity and inclusion into the institution, rather than what we found—which was that you have to push in all directions simultaneously, and it's never really clear how specifically one kind of success reinforces or leads to or supports another."

Establishing EDI as everyone’s priority empowers staff at all levels to act. “A leader can't do all that work themself,” Sweeney told *LJ*. “You have to signal to your staff that this is an institutional priority and then rely on the champions of this work at various levels in the institution to all come up with a great idea for how they're going to expand access, how they're going to develop a new software program that's going to make the blind able to access text.... In any number of directions you activate your staff to start getting creative about how they implement the values of this institution."

Schonfeld and Sweeney also pointed to a recent [EDI assessment](https://www.epl.org/epl-releases-equity-diversity-inclusion-assessment-and-seeks-feedback/) conducted by DeEtta Jones and Associates for Evanston Public Library, IL, in the wake of [calls to address racial disparities](https://libraryjournal.com/?detailStory=evanston-public-library-librarian-lesley-williams-resigns-as-community-calls-for-equity-audit)within the library. The assessment revealed a desire for more library presence in underserved neighborhoods—primarily Evanston’s Fifth Ward. This wish for institutional engagement that goes beyond programming or collections to connect all facets of the institution’s work was a key piece of EDI best practices across Ithaka’s study.

"What I took away...was the need to get away from thinking about ‘here's our list of services’ to ‘here are the genuine ways that we're engaging’—not asking the community to reach into us, but 'here's how we are reaching out to this community that we're here to serve,'" said Schonfeld. "One of the insights…was how closely connected efforts to engage the community and efforts to diversify the employees of the organization can be.”

He added, “There might not be a quick fix, but remaking the organization to serve the community is so essential."



Lisa Peet

Lisa Peet is Associate Editor, News for Library Journal.

<https://www.libraryjournal.com/?detailStory=181010-Ithaka-Report-Offers-Equity-Best-Practices>

1. **Our Impossible Duty | Blatant Berry**

by [John N. Berry III](https://www.libraryjournal.com/?authorName=John%20N.%20Berry%20III)   
Oct 10, 2018 | Filed in [Opinion](https://www.libraryjournal.com/?subpage=Opinion)



Back in ancient times, I was the reference librarian at a small public library. We trusted all the sources in our reference collection and knew which were best for which inquiry. Library users were generally happy with the help we provided; neither they nor we were concerned that our information sources—mostly print books, indexes, directories, and a few periodicals—might be inaccurate and out-of-date, or corrupted by political beliefs, commercial aims, religious or ideological prejudices, or other interests. (Though perhaps, in retrospect, we should have been.) We rarely found inaccuracies or outright lies in those sources, so we depended on them for the valid data we needed to serve those seeking it.

To say "times have changed" is an understatement. The advent of a blizzard of digital resources means that we simply don’t have the people or means to evaluate sources as we once did. New information mines spring up so frequently there is no way to gauge them fully, especially since we must reassess both the specifics and the source every time we use either.

Obviously, this is an impossible task. No source can escape the pressures to make the information it provides compatible with the views of those who are pitching a political agenda, selling a product, preaching a religious belief, or building an organization.

Of course politicians and advertisements are nothing new. Even “fake news” has a long history under other names. Yet the sheer scale is massive. In addition to the growth of traditional publishing and the popularity of self-publishing, the enormity of those millions of individual tweets, posts, and contributors to the Internet makes clear that there is no way to ensure that information is authentic, accurate, or sound. Study after study demonstrates that corrupted information is now delivered as much or even more often than its well-grounded counterpart.

Our responsibilities have grown far beyond our ability to carry them out source by source. We are left with only our expertise in assisting library users to learn to apply criteria and practices to those sources. Our newest job is to help them comprehend carefully developed measures, practices, and rigorous tests to determine the quality of a source and the substance it delivers. To fulfill our job, however, we must communicate not only our methods of information evaluation but our skepticism about their effectiveness every time we aid patrons in doing research.

The ubiquity of the problem is enough to make one give up on trying to check the validity of information or its source. But that is not good enough for me. So I will continue to look for new ways to discern whether data I have provided can be trusted, at least, not to do harm or mislead anyone into trouble. That is, of course, not really good enough either. All of us who work with information must continue to seek new measures with which to ascertain the soundness of that information and the dependability of its source.

To be saddled with this apparently insurmountable task is the most frustrating, never-ending dilemma of our profession. On the other hand, to continue to do that work, and bit by bit improve our assessment of information and its sources, is the most exalted and critical work of librarians and information professionals in these current times.



*John N. Berry III is Editor-at-Large,* LJ*.*

<https://www.libraryjournal.com/?detailStory=ljx181001Blatant-Impossible-Duty>

1. **“Social Media Bots Draw Public’s Attention and Concern” (New Survey Findings From Pew Research)**

Filed by [Gary Price](https://www.infodocket.com/author/gprice/) on October 15, 2018

From [Pew Research:](http://www.journalism.org/2018/10/15/social-media-bots-draw-publics-attention-and-concern/)

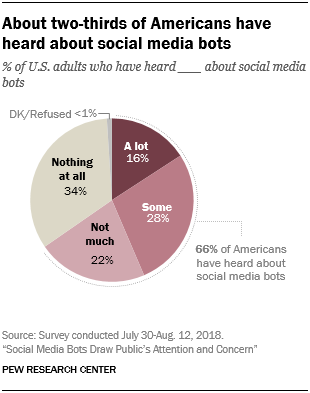
A [Pew Research Center survey](http://www.journalism.org/2018/10/15/social-media-bots-draw-publics-attention-and-concern/) finds that social media bots – accounts that operate on their own, without human involvement, to post and interact with others on social media sites – have drawn the attention of much of the public.

About two-thirds of Americans (66%) have heard about social media bots, though far fewer (16%) have heard a lot about these accounts. Among those aware of the phenomenon, a large majority are concerned that bot accounts are being used maliciously, according to the survey, conducted July 30-Aug. 12, 2018, among 4,581 U.S. adults who are members of Pew Research Center’s nationally representative American Trends Panel. Eight-in-ten of those who have heard of bots say that these accounts are mostly used for bad purposes, while just 17% say they are mostly used for good purposes.

These findings follow recent [Congressional hearings](https://www.washingtonpost.com/technology/2018/09/05/facebook-twitter-sandberg-dorsey-congress-tech-hearings/) and investigations by [social media sites](https://blog.twitter.com/official/en_us/topics/company/2018/how-twitter-is-fighting-spam-and-malicious-automation.html) and [academic researchers](https://www.npr.org/sections/alltechconsidered/2017/04/03/522503844/how-russian-twitter-bots-pumped-out-fake-news-during-the-2016-election&utm_source=AdaptiveMailer) that have suggested social media bots as one factor in the spread of misinformation. And since the 2016 U.S. presidential election, many Americans have expressed [concern](https://www.infodocket.com/2018/10/15/new-survey-findings-from-pew-social-media-bots-draw-publics-attention-and-concern/%22http:/www.journalism.org/2016/12/15/many-americans-believe-fake-news-is-sowing-confusion/) about the presence of misinformation online, particularly on [social media](https://www.nytimes.com/2017/10/20/health/social-media-fake-news.html).

Among the key findings:

**While many Americans are aware of the existence of social media bots, fewer are confident they can identify them.** About half of those who have heard about bots (47%) are very or somewhat confident they can recognize these accounts on social media, with just 7% saying they are very confident. In contrast, 84% of Americans expressed confidence in their ability to recognize made-up news in an earlier [study](http://www.journalism.org/2016/12/15/many-americans-believe-fake-news-is-sowing-confusion/).



**When it comes to the news environment specifically, many find social media bots’ presence pervasive and concerning.** About eight-in-ten of those who have heard of bots (81%) think that at least a fair amount of the news people get from social media comes from these accounts, including 17% who think a great deal comes from bots. And about two-thirds (66%) think that social media bots have a mostly negative effect on how well-informed Americans are about current events, while far fewer (11%) believe they have a mostly positive effect.



**While the public’s overall impression of social media bots is negative, they have more nuanced views about specific uses of these accounts – with some uses receiving overwhelming support or opposition.** For example, 78% of those who have heard about bots support the government using them to post emergency updates, the most popular usage of the nine asked about in the survey. In contrast, these Americans are overwhelmingly opposed to the use of bots to post made-up news or false information (92%). They are also largely opposed to bots being used for political purposes and are more split when considering how companies and news organizations often use bots.

The margin of error for the full sample of 4,581 respondents is plus or minus 2.4 percentage points.

Direct to [Complete Report](http://www.journalism.org/2018/10/15/social-media-bots-draw-publics-attention-and-concern/)

Direct to [Methodology](http://www.journalism.org/2018/10/15/social-media-bots-methodology/)

https://www.infodocket.com/2018/10/15/new-survey-findings-from-pew-social-media-bots-draw-publics-attention-and-concern/

1. **MLK Library's $211 million renovation focuses on the space being much more than books**

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**PEOPLE IN THIS ARTICLE**

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By [Katishi Maake](https://www.bizjournals.com/washington/bio/40183/Katishi+Maake)  – Digital Producer, Washington Business Journal

Oct 12, 2018, 11:00am

About 18 months into the $211 million renovation of the Martin Luther King Jr. Memorial Library, the D.C. Public Library is now courting companies that will help reimagine the space as a destination for lifelong learning and growth.

The D.C. Public Library recently solicited input from food service leaders interested in developing, managing and operating a local workforce development program at the library.

The library at 901 G St. NW wants to enter a public-private partnership with a food and beverage operator willing to run the new 4,300-square-foot cafe and workforce development program that will provide training opportunities in the food and hospitality industry, along with education and public programming related to local foods, healthy eating and entrepreneurship.

While program specifics still need to be hashed out, some additional ideas include having the operator oversee catering services for the 14,900-square-foot rooftop event space, seasonal farmers market under the outdoor loggia of the new library, a children's garden or other rooftop garden, and a pop-up "food lab" for culinary demonstrations.

The deadline to respond to the library's solicitation is Oct. 15.

[Richard Reyes-Gavilan](https://www.bizjournals.com/washington/search/results?q=Richard%20Reyes-Gavilan), the library's executive director, said the old building was not as inviting and helpful to visitors as it could be because of its outdated design, narrow stairways and dark hallways. He said he wants the new café, which won't be accessible without first entering the library, to be a resource for people to activate their lives.

"Libraries have been evolving into places that provide these transformational spaces," he said. "We see this as an opportunity... to serve as this sort of one-stop shop for our District residents."

MLK [is the only building in the District designed by architect Ludwig Mies van der Rohe](https://www.bizjournals.com/narrow%20stairways,%20dark%20hallways%20and%201960s%20design%20elements). The library was designed in 1968, opened in 1972 and placed on the National Register of Historic Places in 2007. Because of this, the library's entire exterior and first floor had to be preserved as part of the redevelopment.

Of the library's 440,000 square feet, 225,000 will be available to the public, including a outdoor seating, an auditorium and an informal performance space on the first floor. The renovation is slated to be complete by 2020.

<https://www.bizjournals.com/washington/news/2018/10/12/mlk-librarys-211-million-renovation-focuses-on-the.html>

1. A Look Inside Barnard’s New Milstein Center

by [Rebecca T. Miller](https://www.libraryjournal.com/?authorName=Rebecca%20T.%20Miller)   
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“We’ve won the academic lottery with the Milstein Center,” said Linda Bell, provost and dean of the faculty at Barnard College, at the October 3 grand opening of the 128,000 square foot, $137 million building. Officially dubbed the Cheryl and Philip Milstein Center for Teaching and Learning, the facility is projected to achieve a LEED Silver rating. It hosts expansive green roofs and accessible terraces on several floors and maximal natural lighting.

Designed by Skidmore, Owings & Merrill LLP, the building creates a hub for the campus. Officially opened on September 4, it houses the 40,000 square foot library—with an exciting double height ceiling, varied seating and study rooms, and the core collection, including the famed zine collection run by Jenna Freedman, associate director of communications and zine librarian and an *LJ* Mover & Shaker—and a space for the archives and special collections. It also hosts centers for design, digital humanities, media, movement, empirical reasoning, and pedagogy; the Vagelos Computational Science Center; conference and seminar space; the Barnard Center for Research on Women; the Athena Center for Leadership Studies; some departmental offices; and a coffee shop.

*LJ* walked through the space with Dean of Barnard Library & Academic Information Services Jen Green. Here’s a brief tour of some of the highlights.









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1. Trinity College Dublin Announces Launch of the Oscar Wilde Digital Collection

Filed by [Gary Price](https://www.infodocket.com/author/gprice/) on October 16, 2018

From [Trinity College Dublin:](https://www.tcd.ie/news_events/articles/trinity-marks-launch-of-oscar-wilde-digital-collection-with-public-lecture-by-noted-biographer/)

The [Oscar Wilde] manuscript collection, comprising some 150 items including letters, photographs, theatre programmes, as well as items of memorabilia, will now be made freely available online to a global audience. In addition, a new catalogue of the Library’s significant Oscar Wilde book collection, consisting of over 500 printed items is also now available online.

[Clip]

Now for the first time items from this wonderful collection are freely available to Wilde fans and researchers worldwide, via the Library’s main [Digital Collections](https://digitalcollections.tcd.ie/home/index.php) platform.

The collection is unique in its focus on the playwright’s downfall and exile years and contains items of symbolic significance for Wilde’s biography, such as a receipt for a loan of money he received on leaving Reading Gaol in 1897, and the only known letter written to his son, Cyril.

The Oscar Wilde book collection contains over 500 books relating to Wilde, including both books by Wilde himself and works about him. Many of the books are first editions and/or inscribed copies, which makes them particularly valuable. Among these is a first edition of *An Ideal Husband*inscribed by Wilde to the book’s dedicatee, Frank Harris.

Another rarity in the collection is a copy of the auction catalogue for the sale of Wilde’s possessions at his home in Tite Street at the time of his trial in 1895 – only four copies of this catalogue are known to survive. Several biographers of Oscar Wilde were given access to the collection by Julia Rosenthal in the past when they were researching their subject.

This book collection has recently been catalogued and is now visible on the [Library’s online catalogue](https://www.tcd.ie/library/) providing an invaluable resource of material relating to this Irish writer for researchers.

Commenting on the significance of the digital collection, the Library’s Head of Research Collections Laura Shanahan says: “The Oscar Wilde Collection held here at the Library of Trinity College Dublin is unparalleled in giving a unique insight to this remarkable man and his experiences during the most challenging period of his life. In making this collection available online, fans and researchers around the world will now have unfiltered access to this material, which until very recently was in private hands. In her book, Mendelssohn makes reference to this being the ‘the Golden Age of the Archive’, where digitisation of collections is allowing new research and discoveries about some of the most significant characters of their generation and we in the Library are delighted to be a part of this.”

Last year the Library hosted the first major Irish exhibition on Oscar Wilde entitled ‘From Decadence to Despair’. Curated by Assistant Librarian Caoimhe Ni Ghormain, the highly personal display mapped out the playwright’s meteoric rise to fame and also his dramatic fall from grace. An online exhibition is available to view[here](https://www.tcd.ie/library/exhibitions/wilde/).

Read the [Complete Announcement](https://www.tcd.ie/news_events/articles/trinity-marks-launch-of-oscar-wilde-digital-collection-with-public-lecture-by-noted-biographer/)